

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT July 21, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Paramount Sets \$99 Price On 'Red October' Vid

BY JIM McCULLAUGH

LOS ANGELES—With Paramount Home Video's "The Hunt For Red October," the \$99 list price for mega A rental titles has arrived again—apparently this time to stay.

And with it comes mixed reaction from other suppliers and retailers. Studio executives say increased marketing costs and higher corporate expectations for video are forcing the wholesale hikes. Retailers, however, say even though they were expecting increases of this type, it may force them to become more conservative in their A-title buying habits. The move, they say, may also trigger rental increases to consumers. Distributor cost on "Red October" will be \$63, as compared to the *(Continued on page 86)*

## Wal-Mart Buying Western Merch. Realignment Seen Among Top Rackers

BY ED CHRISTMAN

NEW YORK—In a move that could realign the pecking order among rackjobbers, Wal-Mart, the discounting juggernaut that ranks as the third-largest U.S. retailer, has signed a letter of intent to acquire the wholesaling division of Western Merchandisers Inc.

In a tax-free exchange, Wal-Mart, the Bentonville, Ark.-based company that runs 1,438 discount department stores, will pay \$28 million in company stock to the principals of Western Merchandisers, based in Amarillo, Texas. The deal, which is expected to take up to 10 months to complete, requires regulatory approval from several federal and state agencies and Western's stockholders.

The acquisition, which has been discussed over an 18-month period, includes Western's rack division, its one-stop operation, and its distribution facilities. But the 111-unit Hasting's Books, Music and Video retail chain was not included in the deal and

will be spun off into a new company. Sam Marmaduke and John Marmaduke, respectively Western's chairman and president, will maintain those titles when the acquisition by Wal-Mart is completed, while assuming corresponding positions in the new Hasting's entity. Hasting's, which generates more than \$100 million in annual sales, will continue to be supplied by Western and will use its facilities.

While a Wal-Mart spokesman says the company will maintain a relationship with its two other rack suppli-

ers—Troy, Mich.-based Handleman Co. and Minneapolis-based Lieberman Enterprises—music and video manufacturers say they believe the two rackjobbers will eventually lose the Wal-Mart account.

Investors apparently agreed. The Western acquisition was announced July 9, and over the next two days Handleman's stock price declined 16% from \$15.375 before recovering slightly on July 11, when it closed at \$13.75. The stock of Lieberman's parent LIVE Entertainment, which *(Continued on page 81)*

**2 Live Crew Still Drawing Flak Across The Land**  
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**Industry Gathers Forces As Sticking Bill Passes In La.**  
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**Publishers Sue Sony To Stop Sale Of DAT Recorders**  
 PAGE 5

## Label Dance Depts. Stepping Into Spotlight

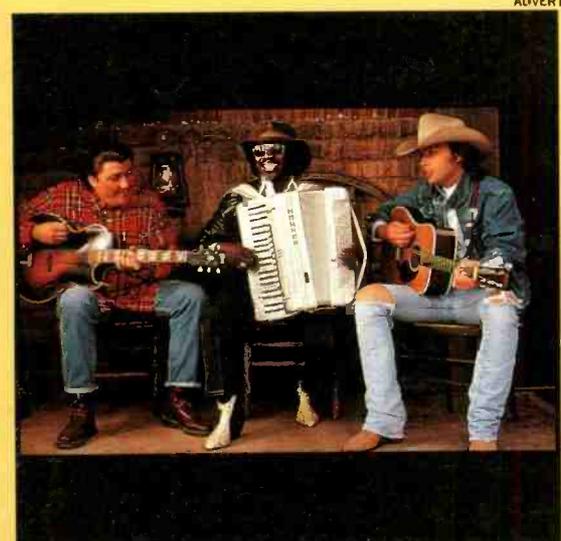
BY LARRY FLICK

NEW YORK—As dance music continues to dominate the pop charts, major labels are responding by beefing up the visibility and influence of their dance music departments.

Previously responsible almost exclusively for club and record pool promotion, many dance departments now play a pivotal role in A&R planning and mainstream marketing strategies for new artists, and are active in radio and retail promotion.

At least four major labels—Elek-

tra, Capitol, Epic, and PolyGram—acknowledge increasing their dance department budgets within the past year by as much as 80%. In some cases this meant adding staff for the increasing workload. Another label, Geffen, is about to create its first dance department, which will operate in the areas of A&R, club and cross-over radio promotion, and retail tracking. *(Continued on page 40)*



BUCKWHEAT ZYDECO'S HEY GOOD LOOKIN' with DWIGHT YOAKAM and LCS LOBOS' DAVID HIDALGO is burning at ccountry radio/retail. Catch the video on VH-1, CMT, TNN. From **WHERE THERE'S SMOKE THERE'S FIRE** on ISLAND (422-842295)



TKA blows up with their pop/dance smash "I Won't Give Up On You." Their Tommy Boy/Warner Bros. album **LOUDER THAN LOVE** (TB 26290) hits the street August 21. Look out for Tony, Kayel, and Angel, America's new heartthrobs.

## WRKS, KKBT Lead Urban Surge In Spring Arbitrons

BY SEAN ROSS

NEW YORK—There was good news for urban radio when the first handful of spring Arbitron rating results came back.

In New York, WRKS is up 4.5-5.1 12-plus, making it either first or second in the market, depending on how one counts. It is the first time in four years—since before the advent of top 40/dance WQHT—that WRKS has been a five-share radio station. It is the first time since summer 1985 that WRKS has had a claim on the top spot.

In Los Angeles, KKBT—the mar- *(Continued on page 11)*

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ SHE AIN'T WORTH IT	(MCA)
TOP POP ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	(CAPITOL)
HOT BLACK SINGLES	
★ MY, MY, MY	(MOTOWN)
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	(CAPITOL)
HOT COUNTRY SINGLES	
★ THE DANCE	(CAPITOL)
TOP COUNTRY ALBUMS	
★ LIVIN' IT UP	(MCA)
TOP VIDEO SALES	
★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ BACK TO THE FUTURE PART II	(MCA/UNIVERSAL HOME VIDEO)



**THIS JULY, CELEBRATE THE RED, WHITE, BLUE & GOLD.**

"Banned In The U.S.A." LUKE Featuring The 2 Live Crew

**JUST RELEASED ON THE FOURTH OF JULY AND SHIPPED GOLD**

Look for the forthcoming album.  
 Special Thanks to Bruce Springsteen

On Luke Records, Distributed by Atlantic Recording Corp.

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THE MOST IMPORTANT

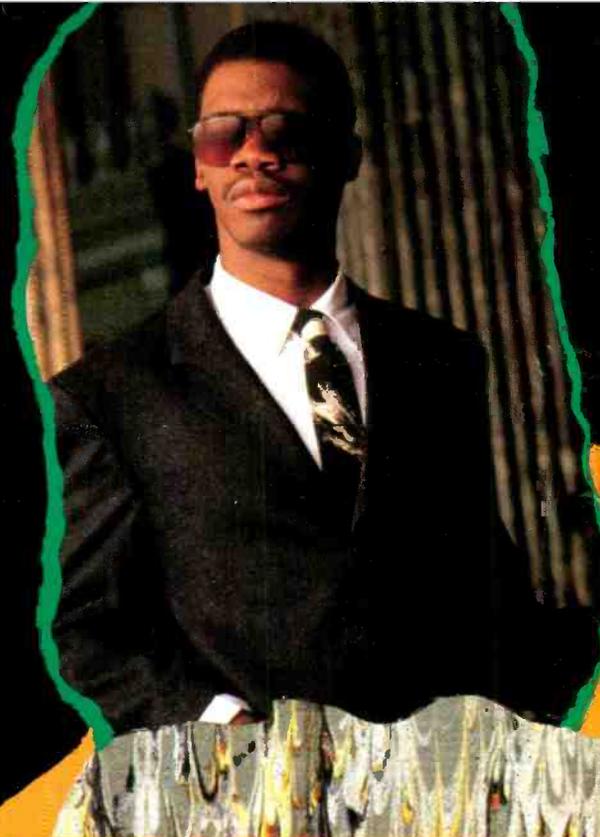
JAZZ

LABEL IN A GENERATION

NOVUS

*Young, gifted and cool - that's the sound of Novus, the label that's bringing forth a new generation of jazz masters. From young prodigies whose genius belies their ages, to ageless performers whose constant innovations and enhancements to the body of jazz always astound. In a remarkably short time, Novus has established itself as the premier label for the most inspiring jazz sounds.*

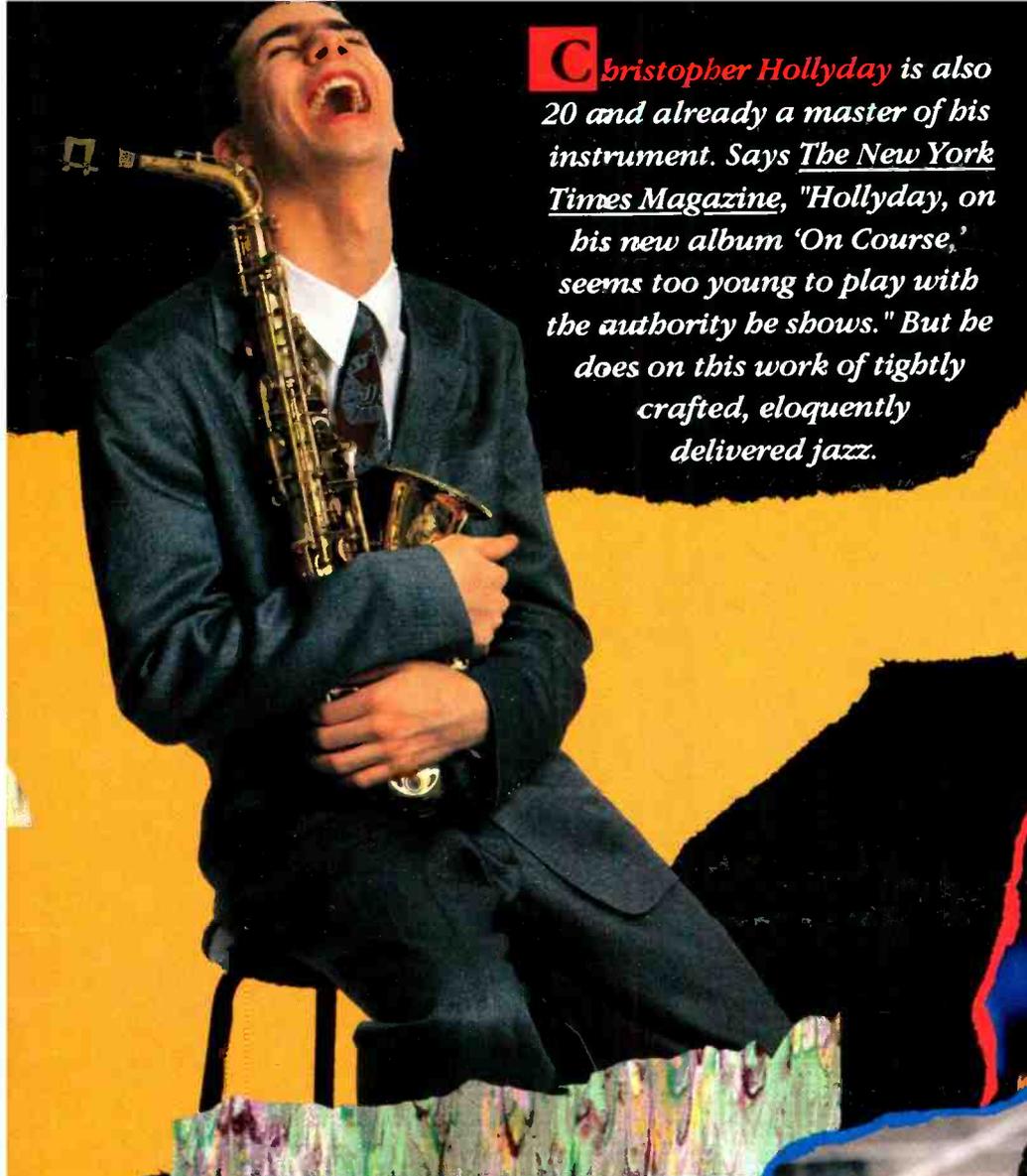
**M**arcus Roberts' debut album was #1 on Billboard's Jazz chart. A year later, at 26, this illustrious young pianist has come out with "Deep In The Shed," the new album which The New York Times Magazine says "May be the most important jazz album of the last ten years."



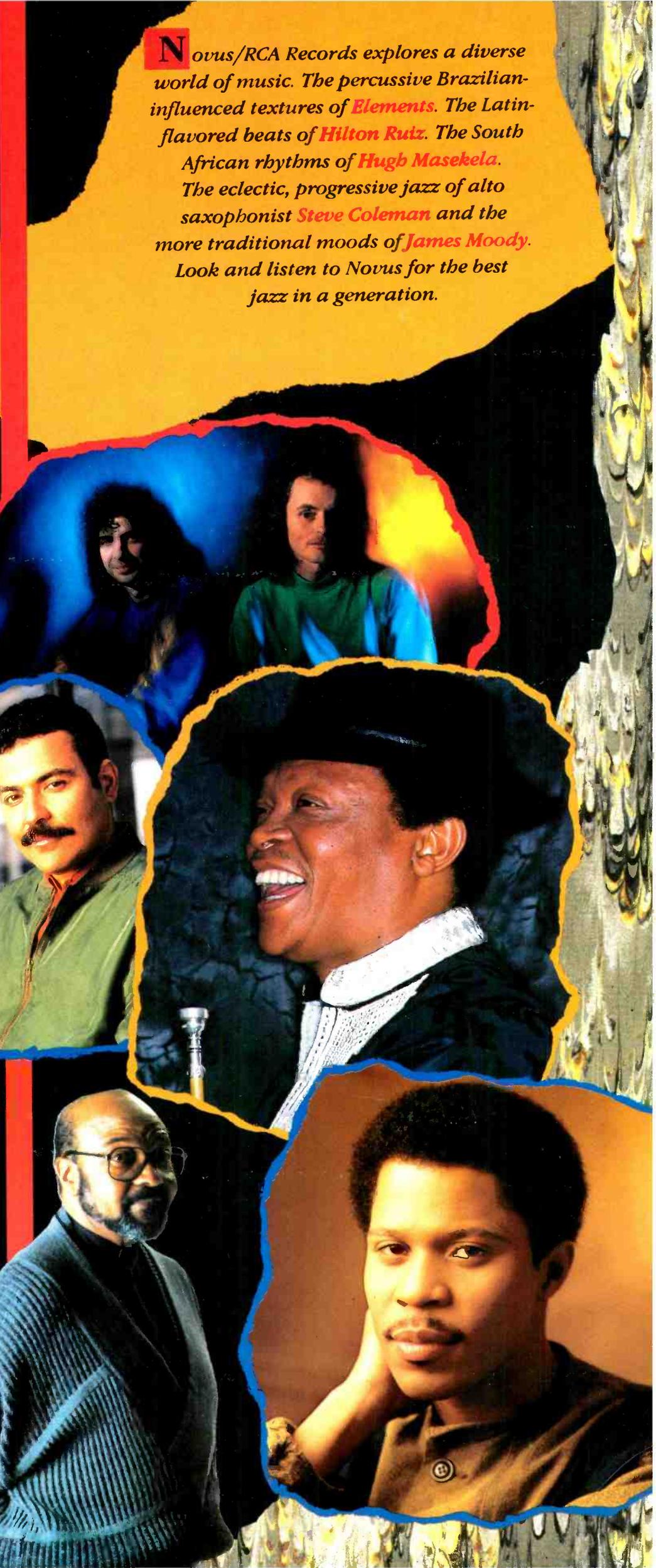
**A**t 20, trumpeter Roy Hargrove has been singled out by The New York Times as a jazzman "whose fresh talent promises to bring sparks to the new season," and they call his debut album, "Diamond In The Rough," impressive." (Roy Hargrove is) the subject of the kind of word of mouth that hasn't been attached to a trumpeter since Wynton Marsalis," says the New York Post. "He's going to be a very important player," agrees the Today Show's Gene Shalit.



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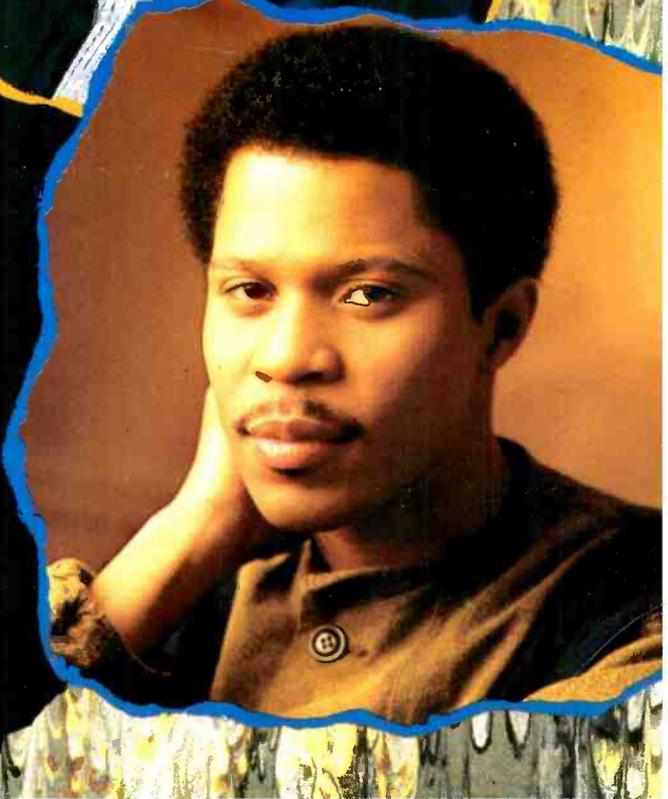
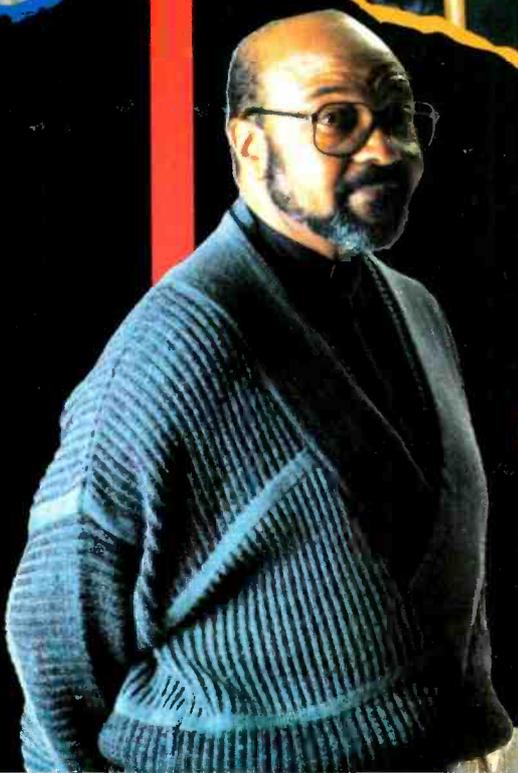
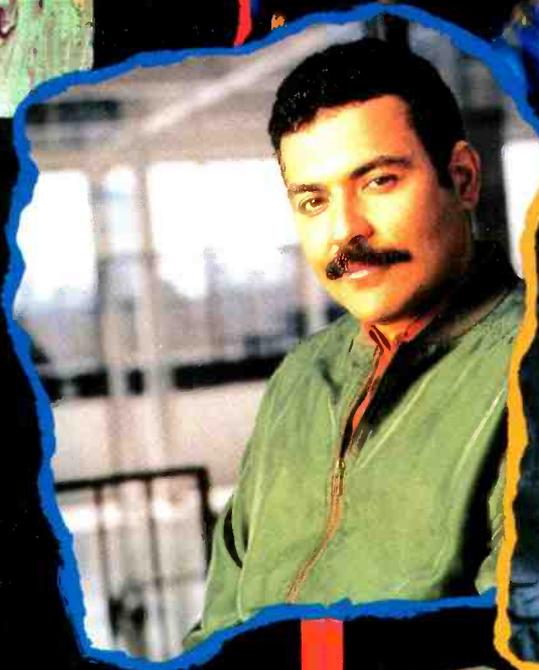
**C**hristopher Hollyday is also 20 and already a master of his instrument. Says *The New York Times Magazine*, "Hollyday, on his new album 'On Course,' seems too young to play with the authority he shows." But he does on this work of tightly crafted, eloquently delivered jazz.



**N**ovus/RCA Records explores a diverse world of music. The percussive Brazilian-influenced textures of *Elements*. The Latin-flavored beats of *Hilton Rutz*. The South African rhythms of *Hugh Masekela*. The eclectic, progressive jazz of alto saxophonist *Steve Coleman* and the more traditional moods of *James Moody*. Look and listen to Novus for the best jazz in a generation.



**T**he *Chicago Tribune* noted that "it takes a lifetime to learn to sing as simply and as hauntingly as *Carmen McRae*, and most singers never get there." On her new album, "Carmen Sings Monk," she doesn't merely apply words to Thelonious Monk's music. She captures its emotional strengths, matching his angular melodies and rhythms with an indelible mix of flint-edged and delicate inflections that have made her a jazz legend.



# Cassette Single Deletions Cause Stir Dealers Say Labels' Policies Are 'Erratic'

■ BY ED CHRISTMAN  
and THOM DUFFY

NEW YORK—The deletion of hit cassette singles is now commonplace, but retailers say they are increasingly frustrated by erratic label policies in pulling peaking songs from the marketplace.

"We are not happy with the way the vendors are doing things," says Bob Henderson, senior VP/

general merchandise manager with Minneapolis-based The Musicland Group. "Some labels cut out [the single] and don't tell anybody," adds Ray Schnepps, singles buyer with the 775-unit chain.

Labels say they use deletion policies to reduce cassette single returns and to encourage customers to buy albums instead.

When retailers and label executives were surveyed for the July 7

issue, six songs in the top 40 on that Hot 100 Singles chart were deleted. Roxette's "It Must Have Been Love" (EMI) and Bell Biv DeVoe's "Poison" (MCA), then No. 2 and No. 3 on the chart, had been deleted. Also nixed were Wilson Phillips' "Hold On" (SBK), Digital Underground's "The Humpty Dance" (Tommy Boy), Slaughter's "Up All Night" (Chrysalis), and L.A. Guns' "The Ballad Of Jayne" (Vertigo/Polydor). The latter four songs since have tumbled out of the top 40, while the first two are no longer in the top 10.

While retailers contend that all of the labels are deleting cassette singles on hits, at least two labels, Warner Bros. and RCA, deny having such a policy. Retailers say they have no problem with the motives behind the deletion policy but question its implementation.

The policy "makes sense but it's a pain in the ass," says Spec's Music & Video buyer David Miller. "We can sell just as much on a hit single in its first few weeks on the way down as we can on the way up." But the 55-unit chain loses those sales because labels rarely supply notice, he says.

"Once [a song] peaks, you have to allow for it to decline," adds Henderson. "Radio doesn't stop playing it just because it peaked."

But label executives say they would rather cash in on that airplay by getting the consumer to buy the album instead. "The reality is, after you've peaked on the chart, you've got to make a deter-

(Continued on page 87)

## 2 Live Crew Keeps Getting 'Nasty' Rap On U.S.A. Tour

NEW YORK—Rappers 2 Live Crew continued to stir up "nasty" news around the nation last week, including a Dallas fracas prompted by a canceled Crew performance, a district attorney's move against a small North Carolina retailer, and a complaint by the producers of "Donahue" that the new single by the group's lead singer, Luther Campbell, may contain unauthorized excerpts from that TV talk show.

The single, "Banned In The U.S.A.," released on Campbell's Luke Records through Atlantic Records, enters the Hot 100 Singles chart at No. 81 this week.

In Dallas, the last-minute cancellation of a 2 Live Crew show July 7 at the Longhorn Ballroom prompted an outbreak of violence by some

50 members of the audience who threw chairs, overturned tables, broke windows, and smashed a large antique mirror at the showcase club. Altogether, 500 people were in attendance.

The cancellation apparently resulted from a pay dispute between the band and the promoter, Bill Franklin of L-J Productions, who had leased the club. Franklin could not be reached for comment.

No one was injured in the disturbance and police made no arrests. Damage to the Longhorn Ballroom was estimated at \$100,000.

The Dallas incident was cited by the landlord of a Boston property to affirm his decision, made earlier, to cancel a Thursday (19) date by 2 Live Crew at the restaurant/club

(Continued on page 87)

## Int'l Music Biz To Make Its Mark On NMS Panels Underscore Importance Of Global Marketing

■ BY THOM DUFFY

NEW YORK—The international music community will boast its strongest presence yet at the panels and showcases of the 11th annual New Music Seminar, which opens Sunday (15) at the Marriott Marquis Hotel here.

A European Market Spotlight panel on the opening day of the seminar, moderated by NMS international director Una Johnston, will provide a forum for representatives of the music scenes in Austria, East Germany, Hungary, Italy, Poland, Switzerland, and the U.S.S.R. Another multimarket panel Sunday will examine the role of music festivals in breaking new artists from the viewpoint of industry reps from Holland, Denmark, France, Canada, and the U.S.S.R.

The seminar increasingly is serving as an international crossroads, says Johnston, not only for foreign interests seeking business in the U.S. music market but for those in the U.S. looking to expand their business activities abroad.

Other panels during the seminar will explore international media, publishing, and touring, as well as opportunities in the Latin market, Australia, Canada, the U.K., East and West Germany, France, Ireland, Spain, and the Scandinavian countries.

Each of the nations represented on the panels is featuring performances by new artists during New Music

Nights, the showcase arm of NMS, which opened July 13 and continues through Wednesday (18).

"We're all at the point where you have to have a working knowledge of other markets," says Johnston, "and we realize that it works both ways."

The seminar's keynote speeches will be given Monday (16) by Irving Azoff, president of Azoff Entertain-

ment, and artist Laurie Anderson. The Joel Webber Prizes for Excellence in Music and Business, named for the late co-founder of NMS, also will be presented Monday to Mute Records founder Daniel Miller and Def American Records president Rick Rubin.

As in past years, several of the

(Continued on page 87)

## Enigma's Martone Resigns As Prez; Hein Takes Over

LOS ANGELES—In a surprising development, Enigma Entertainment president Jim Martone has resigned from the company after only six months in that role, and Enigma chairman William Hein has assumed the title of president.

Enigma also announced that Joe Regis, Hein's partner in the film and TV development company Los Pictures Corp., has been appointed to the post of chief operating officer.

In a release announcing Martone's departure, Enigma said only that he was leaving "to pursue other interests."

At press time Hein was on the East Coast on business and unavail-

able for comment.

Martone joined Enigma six years ago and had served as VP and chief financial officer. He became president when Hein's brother, Wesley, vacated the position to join Hollywood Records as executive VP (Billboard, Dec. 23).

Martone's resignation marks the second top-level departure from Enigma in three months. GM Ralph King exited the company in May to start his own independently financed label, which will be distributed through Enigma/CEMA (Billboard, May 12).

Regis, a longtime film music supervisor and a former partner in

(Continued on page 84)



**Just Say Y.E.S.** A&M Records president/CEO Jerry Moss and his staff welcome actress/singer Dawnn Lewis, co-star of "A Different World," to the A&M soundstage in Hollywood. Lewis came to host A&M's annual summer orientation for students participating in the Y.E.S. To Jobs program, now in its fourth year. The program enables minority high school students to work in the entertainment industry for the summer. In addition, A&M has created a college scholarship fund for students who have been part of the Y.E.S. To Jobs program. Shown, from left, are Moss; Y.E.S. program director Jaleesa Hazzard; Lewis; A&M marketing manager Karen Kennedy; and A&M VP/GM Al Cafaro.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Norman Epstein is named senior VP of administration of MCA Music Entertainment Group in Los Angeles. He was VP of administration for MCA Records.

Andrea Ganis is named senior VP of Atlantic Records in New York. She was VP of national promotion for the label.

Wayne Isaak is named VP and executive director of publicity and East Coast operations for A&M Records in Los Angeles. He was VP and executive director of publicity for the label.

CBS Records in New York appoints Ron Wilcox senior VP of business affairs and administration. He was director of business affairs for the la-



EPSTEIN



GANIS



ISAAK



WILCOX

bel.

CBS Records International in New York names Marisa Bonilla video and merchandising manager, and Theresa Brill director of marketing and sales, Columbia Records. They were, respectively, a marketing assistant, and director of media relations for the label.

Arista Records appoints Valerie Jack associate director for international artist development in New York, and Linda Engbreghof regional market-



BONILLA



JACK



ADAMS



SIMONE

ing director, West Coast in Los Angeles. They were, respectively, manager of A&R and marketing for BMG International, and West Coast regional sales and marketing manager and national video sales manager at Island Records.

Michele Adams is named national marketing manager of black music for Capitol Records in Los Angeles. She was marketing coordinator for the label.

Enigma Entertainment appoints Tony Davis director of Northwest regional promotion and Steve Walker manager of national CHR and AC promotion. They were, respectively, program director for KFBQ, Cheyenne, Wyo., and national promotion coordinator for Enigma.

Tom Callahan is named national AC manager for Virgin Records in Los Angeles. He was national promotion manager/adult formats at I.R.S. Records.

**PRO AUDIO.** Sue Simone is promoted to VP of sales, Western region, at Disc Manufacturing in Burbank, Calif. She was a regional sales manager for the company.

# Industry Ready To Fight La. Labeling Bill

BY BILL HOLLAND  
and CHRIS MORRIS

WASHINGTON, D.C.—Major U.S. recording artists are being asked by their labels to sign on as plaintiffs in an industry-initiated lawsuit, should Louisiana Gov. Buddy Roemer sign into law the record labeling bill that was passed July 6 by the state Senate.

The Recording Industry Assn. of America announced the same day that it intends to challenge "government intervention in the labeling of music lyrics" in a free speech abridgement suit.

RIAA president Jay Berman said he was "on the phone beginning Monday" to labels about soliciting former inclusion in the lawsuit.

The amended bill that passed the

state Senate by a 28-9 vote drops criminal penalties and some jail terms, but would still assess retailers and distributors with civil penalties of \$1,000 per violation and up to six months in jail for the sale, exhibition, or distribution of records "with lyrics harmful to minors."

Artists, producers, and distributors would also be liable under the unlabeled recordings section.

Further, the bill specifically cites as corporate defendants the "president, vice-president, secretary and treasurer" of any record company in violation of the explicit "unlabeled recordings" prohibition. The penalty for each record in violation of the act would be \$5,000.

Differences between this bill and a similar one passed by the state House of Representatives must be

reconciled before the measure goes to the governor. Gov. Roemer then has 20 days in which to decide whether to sign the bill or veto it. The legislature is now in summer recess and would have to reconvene for a special session to override a veto.

Roemer has said that he foresees constitutional problems with the bill but has also said that records available to minors without parental warning stickers pose a problem in the state. His office has said he is

also aware of the economic ramifications of a state-mandated labeling law that would alter music industry involvement in the state.

## ROLE OF AMA REPORT

Ted Haik, the bill's House sponsor, said that a new document released by the American Medical Assn. had been responsible for "putting the bill over the top."

That AMA document, obtained by Billboard, "Statement of Concern Re-

(Continued on page 84)

## Musicland Stores Plans To Go Public To Lower Debt, Grow

BY DON JEFFREY

NEW YORK—Musicland Stores Corp., the nation's largest music retailing chain with almost 900 stores, plans to go public and sell at least 6 million shares of stock in an initial offering tentatively priced between \$13 and \$16 a share. At that range, the offering would raise between \$78 million and \$96 million before fees and other expenses.

The company says in a release that proceeds will be used "to reduce indebtedness, finance new store expansion, and for general corporate purposes." At the end of last year, the company's long-term debt totaled \$266 million, mostly incurred in a leveraged buyout two years ago.

A spokeswoman for Donaldson, Lufkin & Jenrette, a co-manager of the proposed stock offering, says it will probably take place in "mid-to-

late August."

The offering represents about 28% of the roughly 24 million shares that will be outstanding after the sale. The company is selling 4 million shares; institutional investors, 2 million. Another 900,000 shares have been granted to the underwriters, which also include Smith Barney, Harris Upham & Co., for over-allotments.

Keith Benson, chief financial officer of Musicland, says the company has filed an application with Nasdaq for the listing of its stock.

Commenting on why Musicland might be going public at this time, Keith Benjamin, analyst with Silberberg, Rosenthal, says, "They may think they can get a good valuation today—maybe because Trans World's stock has come back to life." (Shares of Trans World Music Corp.,

(Continued on page 89)

## U.K. Vid Industry Faces Gov't Crackdown B'cast Minister Threatens Tighter Rules On Adult Fare

PETER DEAN

LONDON—The U.K. government may impose legislation to further control the video software industry. Breaches of the law regarding the sale and rental of adult-classified tapes to minors has led the government to throw down a gauntlet to manufacturers and retailers—either self-regulate or be regulated further.

The threat came from David Mellor, the minister of state for broadcasting, during a keynote address that kicked off "Video '90," the annual video software convention here.

Mellor charged that the 6-year-old Video Recordings Act, which sets the parameters for video censorship, packaging, and retailing has not been closely adhered to. The Act, which he helped fashion while a junior Home Office minister, was introduced to eradicate the problem of the "video nasties."

These are a group of 60 videos, including "I Spit On Your Grave" and "Driller Killer," which, through unrestricted renting, were highly visible during the early '80s, garnering unsavory media attention.

The Act aimed to outlaw the "nasties" by bringing video censorship in line with the classification system imposed by the U.K. cinema industry, but it went further in creating a statutory body to censor movies more harshly for home viewing than for theatrical exhibition. There are additional clauses that aim to control the

manner in which all videos are packaged, advertised, and retailed.

Under the U.K. movie-classification system, an adult rating restricts viewing to those over 18, but does not necessarily imply the film is pornographic.

"I believe that the Act has worked well but there are two caveats," Mellor said. "The first is that it's still not

## Pubs, Writers Sue Sony To Bar Sales Of DAT

BY DAVE DIMARTINO

LOS ANGELES—A class-action suit against Sony Corp. was filed in federal court in New York July 9 by songwriters and music publishers claiming that the importation and sale of DAT recorders and blank cassettes inaugurates "a new era in unauthorized home taping of copyrighted musical compositions."

The suit, which seeks no financial damages, asks the court to declare unauthorized taping with DAT equipment a violation of federal copyright law, and to prohibit Sony from importing and selling the machines and blank cassettes in the U.S.

Plaintiffs in the suit are songwriter Sammy Cahn and publishers Jac Music Co. Inc., Fort Knox Music Inc., Trio Music Co. Inc., and Peer International Inc., who took the action on behalf of the respective music copyrights for "Three Coins In The Fountain," "What The World Needs Now Is Love," "Fever," and "Walk Like An Egyptian."

The lawsuit states that the action is being filed on behalf of more than 40,000 copyright holders "holding in the aggregate over 450,000 copyrights."

Filing of the suit was announced here July 9 at the annual

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## VSDA Is Said To Mull Consumer Video Campaign

BY EARL PAIGE

LOS ANGELES—The Video Software Dealers Assn. is considering a generic consumer awareness campaign aimed at increasing home video rental and sales, according to statements issued by two suppliers.

The statements emanated from Portland, Ore.-based Rentrak Corp., a supplier of pay-per-transaction services, and Mountain View, Calif.-based Macrovision Corp., a supplier of copy-protection technology.

VSDA has made no official comment on the campaign, envisioned as similar to those of the California Raisin Advisory Board, the Beef Council, or the American Dairy Assn. A spokeswoman at VSDA's

administrative office declines to discuss specifics, saying the effort is still in the research stage. "We are not asking for donations," she says, adding that the budgeting process has not even begun.

However, the subject of how the campaign might be funded is included in the Rentrak and Macrovision releases, in which the companies offer to contribute \$10,000 each toward the effort, "provided a minimum of \$10 million is raised" by the industry as a whole.

Caught off guard by the announcements, some VSDA insiders complain they are intended to "just gain publicity."

In fact, one VSDA board mem-

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# Digital Radio Demonstrated In Canada

## Experiment Features Euro Technology

BY SUSAN NUNZIATA

NEW YORK—The first North American demonstration of digital radio broadcasting—using technology on loan from Europe—is touring Canada this summer. The project is organized by a consortium that includes the Canadian Assn. of Broadcasters, the Canadian Broadcast Corp., Communications Canada, and local private and public broadcasters.

The experiment, now in Toronto, has met with positive responses from

all segments of the industry, according to sources at the Toronto Digital Radio Project. The demos began in Ottawa last month and will move on to Montreal and Vancouver later this summer.

The industry-only demonstrations are gaining interest from the general public, according to Duff Roman, VP of industry affairs for Canadian radio group CHUM Inc. "It's developing a life of its own," he says. "There's a tremendous amount of excitement being demonstrated."

Roman, who represents local radio broadcasters in the project, notes that the ultimate positioning of digital radio in the Canadian market is a crucial issue.

"It's very much a political process to ensure that a conventional broadcaster, who has struggled through AM and then incorporated FM into the system, is poised as the logical successor in terms of using this technology," says Roman. "There will be room for new players, but it's our feeling that the [digital] spectrum

(Continued on page 77)



**Catching Some Z's.** Writer/producer and Virgin recording artist Bobby Z is congratulated after signing with Warner/Chappell Publishing. Shown, from left, are Jon Bonci and Jennifer O'Sullivan, Chappell creative managers; Michael Sandoval, VP of creative operations; Mike Gormley, Z's manager; Z; Kenny MacPherson, director of creative services; Jocelyn Cooper, creative manager; and Rick Shoemaker, VP of creative services.

## Global Pacific, CEMA In Multilabel P&D Arrangement

LOS ANGELES—Global Pacific Records is now enjoying a uniquely structured, multitiered marketing and distribution deal involving Mesa/Blue Moon and Rhino Records as well as CEMA.

While fully maintaining its own in-house staff, the Sonoma, Calif.-based label—which recently ended its affiliation with CBS Records—is now set up to receive support from all three quarters under the terms of the deal.

In what Global Pacific president Howard Sapper calls a "hybrid P&D deal and associated-label arrangement," the 11-year-old company, which specializes in a combination

of jazz, new age, and world music, will receive manufacturing and accounting services—as well as marketing, advertising, and promotional support—from Mesa/Blue Moon. Additionally, Rhino will provide sales and distribution support with its own regional sales staff. And, like both those labels, Global Pacific will hit stores via the CEMA distribution system.

"It's been nine months since I've been working on this arrangement," says Sapper. "I had four very nice years at CBS—and it became apparent to me that my catalog and my artists could be better

(Continued on page 84)

## New Royalty Rate Hits U.K. But BPI, MCPS Are Still At Odds

BY HUGH FIELDER

LONDON—The Mechanical Copyright Protection Society has unilaterally implemented the BIEM/IFPI agreement with its mechanical royalty rate of 9.504% of the published price to dealers from the beginning of July. The decision comes as Copyright Tribunal chairman Michael Bowers continues to deliberate on the royalty dispute between the MCPS and the British Phonographic Industry (Billboard, July 14).

The BPI is sticking to its original advice to record companies to carry on with the status quo and the former statutory rate of 6.25%.

The MCPS says it will heed the Copyright Tribunal decision on jurisdiction issues and, subject to appeal, amend any licenses affected by it.

"We want records legally pressed," says MCPS commercial operations controller Graham Churchill, who is in charge of implementing the BIEM-IFPI scheme. "We are confident that the law supports our proposals. If we are wrong, we will amend accordingly and no one will have suffered."

The BPI will also abide by the Tribunal's judgment. "If conditions are imposed by the Tribunal, that's one

(Continued on page 77)

## Billboard Revises Chart Share Figures

NEW YORK—The Label Chart Share figures printed last week in Billboard have been revised to more accurately portray the changes in the marketplace over the last 12 months. The new figures appear on page 80.

The revisions correct computation errors for the period from July 1, 1989-Dec. 23, 1989. For that period the chart share figures were based on too small a universe of total chart points earned. This inflated the percentages by a small amount (the largest discrepancy was 1.7%).

In the pop and black fields, the figures for the most recent period—Jan. 6, 1990-June 30, 1990—were computed on the correct basis and are not affected by this change. However, the country figures were computed using the older, less-precise method-

ology; revised figures are included in the new listing.

While the changes do not alter the order of finish for any of the labels, they do reduce the decrease in market share for several companies. For example, in the pop albums category, No. 1 label Columbia dips by only 0.3 percentage points in the first half of this year. And instead of a slight decrease in share, No. 2 pop label Atlantic is up to 6.7% from 6.6%.

Similarly, in the black albums category, No. 1 MCA declines only 1.3 percentage points and No. 2 Motown's gain is to 6.1% from 4.2%.

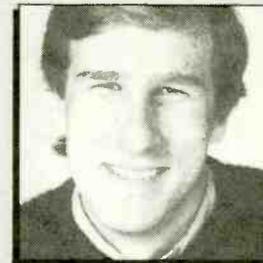
The changes were less noticeable in country as both time periods were computed by the older methodology.

The changes have no effect on the Distributor Chart Share figures.

## Mariah Gets Carried Away—Toward Top; Connick Scores A Triple; 'Banned' Bows

MARIAH CAREY's eponymous debut album streaks from No. 31 to No. 15 in its fourth week on the Top Pop Albums chart. It's the fastest-breaking debut since **Tone Loc's** 1989 smash, "Loc-Ed After Dark," which was No. 14 after four weeks. Carey's "Vision Of Love" single is also moving like a potential chart topper. The song vaults from No. 14 to No. 5 on the Hot 100.

Carey's album has gotten off to a much faster start than fellow diva **Whitney Houston's** 1985 debut collection, which took four months to reach the top 15. Columbia has been especially aggressive in promoting the album. The company doubtless wanted to establish its young star at pop and black radio before late September, when Arista is scheduled to release Houston's third album, "I'm Your Baby Tonight." Otherwise, Carey could have fallen through the cracks in the anticipated radio excitement over Houston. One irony: **Don Jenner**, who spearheaded the promotional blitz behind Houston's record-setting string of seven straight No. 1 singles, is now president of Columbia.



by Paul Grein

**HARRY CONNICK JR.** has three (count 'em) albums listed on the pop albums chart—an achievement matched this week by only one act, teen megastars **New Kids On The Block**. Connick's pop vocal album, "We Are In Love," is the second highest new entry at No. 87, and his jazz trio instrumental collection, "Lofty's Roach Souffle," bows at No. 161. In addition, his gold, Grammy-winning album of music from "When Harry Met Sally . . ." rebounds to No. 128 after nearly a year on the chart.

Why the simultaneous release of two Connick albums? In part, it's a shrewd gimmick to call attention to the two sides of Connick's musical personality. Not many acts, after all, could do this.

**FAST FACTS:** **Luke** featuring **2 Live Crew's** highly topical "Banned In The U.S.A." enters the Hot 100 at No. 81. The single is the second parody of **Bruce Springsteen's** top 10 smash "Born In The U.S.A." to hit the Hot 100. **Cheech & Chong's** "Born In East L.A." reached No. 48 in 1985. **2 Live Crew's** "As Nasty As They Wanna Be," which started all the ruckus, is bulletted at No. 36 on the pop albums chart for the third straight week.

**Keith Sweat's** "I'll Give All My Love To You" jumps from No. 12 to No. 7 on the pop albums chart. Sweat is one of four black artists with current top 10 pop albums. The others: **M.C. Hammer**, **Bell Biv DeVoe**, and **Johnny Gill**.

Two albums by alternative rock bands are surging up the chart. **Faith No More's** "The Real Thing" jumps from No. 27 to No. 19; **Sonic Youth's** "Goo"

vaults from No. 184 to No. 108. **Faith No More's** Slash/Reprise album was released last year, but is only now breaking big because of the success of the single, "Epic," which jumps to No. 27 on the Hot 100. "Goo" is **Sonic Youth's** sixth full-length album but its first for a major label (DGC/Geffen).

**Anita Baker's** "Compositions" is the top new entry on the pop albums chart at No. 35. Baker's previous album, "Giving You The Best That I Got," bowed at No. 22 in November 1988 and hit No. 1 seven weeks later.

**Cameo's** "Real Men Wear Black" vaults from No. 186 to No. 84 in its second week on the chart. Cameo has had four top 30 albums since 1980, but made a subpar showing last time out. "Machismo" peaked at No. 56 in late 1988.

**The Allman Brothers Band's** first studio album in nine years, "Seven Turns," bows at No. 109. The band landed five top 15 albums on Capricorn in the '70s, peaking with the chart-topping "Brothers And Sisters" in 1973. Two Arista albums in the early '80s were less successful. "Seven Turns" is the group's first release for Epic.

**Glenn Medeiros** lands his first No. 1 hit on the Hot 100 with "She Ain't Worth It." It's the second No. 1 for featured vocalist **Bobby Brown**, following last year's "My Prerogative." It's tempting to say that anyone could hit No. 1 with help from such a high-powered backup singer; but there are no guarantees. Even with an assist from New Kid **Donnie Wahlberg**, **Seiko's** "The Right Combination" is struggling. This week it rises to an unbulletted No. 54.

**Michael Bolton** lands his third straight top 10 hit with "When I'm Back On My Feet Again." It's the 13th top 10 hit since 1987 for songwriter **Diane Warren**.

**Jon Bon Jovi** blasts onto the Hot 100 at No. 58 with "Blaze Of Glory," the theme from the forthcoming movie "Young Guns II." It's the first solo release for the rock star, whose eponymous group has amassed eight top 10 hits from its last two albums.

**Cheap Trick's** "Can't Stop Falling Into Love," the first single from its forthcoming album, enters the Hot 100 at No. 69. "The Flame," the first single from the group's previous album, hit No. 1.

**WE GET LETTERS:** Rob Durkee of "American Top 40" notes that **Glenn Medeiros** is the third artist from Hawaii to top the Hot 100. He follows **Bette Midler** and **Yvonne Elliman**. We might add that at least one chart-topping songwriter—**Dean Pitchford**—hails from the 50th state.

Tony Agrusa of Shell Beach, Calif., notes that the U.K. chart has been especially diverse lately. Chart mates a few weeks ago: **Dusty Springfield**, N.W.A., and **Luciano Pavarotti**.

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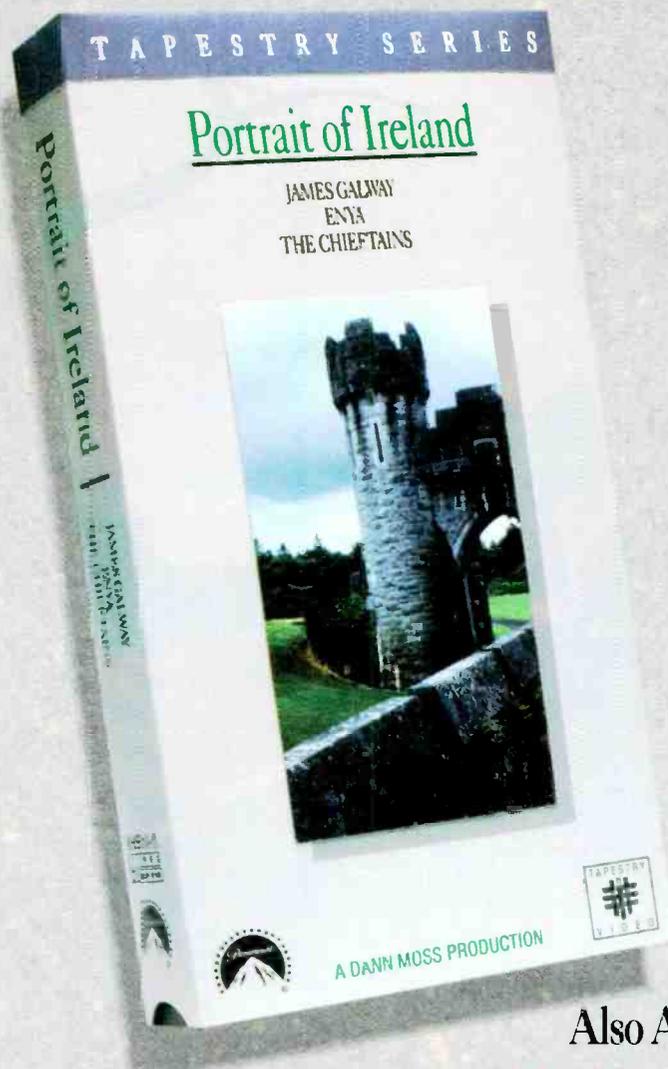
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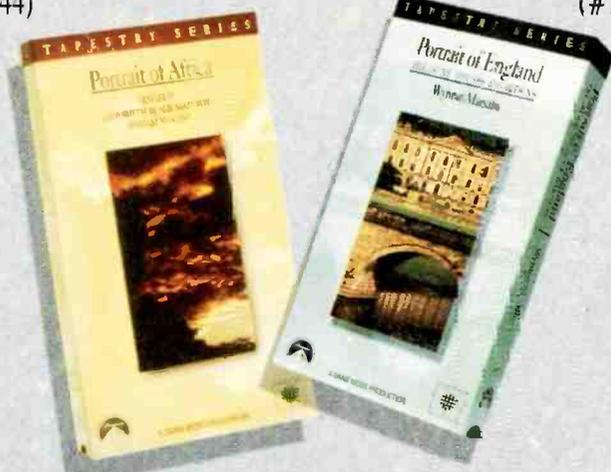


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**ON VIDEOCASSETTE**



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## HBO Video To Distribute 18 MCEG Features

■ BY PAUL SWEETING

NEW YORK—HBO Video has reached an agreement in principle with Management Company Entertainment Group Inc. to distribute eight of MCEG's finished theatrical films on videocassette plus 10 future titles.

If completed, the deal will significantly bolster HBO's strategy to increase its share of the feature film end of the home video market.

The part of the agreement covering the eight finished films will bring MCEG \$12 million-\$15 million, the company said. The deal, which effectively removes MCEG from the domestic home video business, will also mean substantial savings to the company by eliminating the overhead associated with MCEG/Virgin Home Entertainment, the company's U.S. video arm.

MCEG/Virgin president Kathleen Callahan confirms that several video staffers have been laid off but declines to specify how many. The division had a total staff of about 25 employees, and it is expected that most will eventually be eliminated.

Callahan herself says she is remaining with the company.

The agreement gives HBO exclusive pay-TV rights to the 10 future titles to be produced by MCEG. In a separate deal, pay TV and pay-per-view rights to the eight current titles

*(Continued on page 86)*

## New World Deals Catalog To New Giaquinto Firm

■ BY KEN TERRY

NEW YORK—R&G Video L.P. has acquired the 500-title New World Video library for home video distribution in North America and is considering the purchase of other video catalogs, including the Virgin library owned by MCEG (see story above).

The general partner of R&G Video is R&G Communications Inc., a Los Angeles-based firm established last year by two home video veterans, Steve Roberts and Gene Giaquinto. Roberts was a key figure in the early days of CBS/Fox, and Giaquinto headed MCA Home Video for seven years.

R&G purchased the North American New World Video rights from Trans-Atlantic Pictures for a sum that, according to sources, is in the mid-seven figures. According to Roberts, "We bought the rights for a very extended period of time. It's not a licensing deal, and we're not on a royalty basis."

Trans-Atlantic retains international rights to its entire catalog and worldwide rights to all new theatrical product, according to William Shields, president of Trans-Atlantic.

Among the feature film titles in the catalog acquired by R&G are "Soul Man," "Girls Just Want To Have Fun," "18 Again," and horror titles such as "Hellraiser," "House" and "House 2," "Elvira: Mistress Of

*(Continued on page 86)*

One-Sided Approach Is Shortsighted

EAST-WEST TRADE MUST GO BOTH WAYS

BY PETER M. THALL

Many entertainment experts have applauded new and abounding opportunities for Western businesses due to Eastern Europe's relaxing political and economic structures. They propose to sell a multitude of entertainment products—including those that have proven unsalable here—to these new Eastern European customers. Although the lawyers and businessmen who propose this undoubtedly know a good thing when they see one—and their ability to recognize a business opportunity may be even greater than their ability to pick a hit record or the latest trend—their vision of the Western entertainment industry's role in Eastern Europe is seriously flawed.

Certainly, entertainment executives and attorneys are well situated to help these fledgling economies leap the lost generations and participate on a par with the traditional capitalist societies. Our unique access to information, information sources, and media are unequaled among professionals in industry or finance. But to use our positions solely to open up the East for exploitation by the West deals with only half the challenge; the better route to follow is to attempt to open up *both* worlds to each others' cultures. Indeed, as will later be seen, it may well be our responsibility to do so.

Through artist exchanges, joint ventures between Eastern and Western entrepreneurs, and global entertainment events, Western know-how and Eastern artistry will become more intertwined in the years to come. Inexpensive Eastern labor will result in lower prices for motion picture and television production and the manufacture of compact disks. What were formerly the Iron Curtain countries are now beckoning all who wish to come East to taste the delicacies of economies that rival Peru and Argentina in their need for Western hard currency. But what will we find when we get there? Not the mythical

opportunities that some pundits say abound there.

There are certain realities that simply cannot be ignored. First of all, the *people* of Eastern Bloc countries have owned everything for so long that *individuals* do not know how to own anymore. Consequently, the most urgent problem to acknowledge is that the business structures in the

than at those in the West. Yet Eastern firms will often not have the balance sheets and other documentation that financial institutions regularly use for determining whether or not a given loan is a good risk. After the damage that many of the West's financial institutions experienced in the freewheeling '80s, they will be more stringent than ever in analyzing

successful market economy can be established in Eastern Europe, on an industry-by-industry basis, only if we in the West focus on the mutual benefits to be derived from helping the Eastern Europeans to create vertically and horizontally integrated institutions within each industry.

The entertainment industry can lead the way partly because it owes its very existence to the free exchange of information and its worldwide prestige to the way in which it has managed the internationalization of its products. It can also boast a century of experience in capitalist deal-making on the most competitive fronts.

It is essential that our industry not seek to achieve integration with the East solely based on the philosophy suggested by some entertainment professionals of selling to the East products (such as vinyl records) that are of little or no value to the West. Clearly, the issues are more complicated than that. Even if this type of one-sided commerce succeeds for some, for whom will it be profitable? Certainly not the Eastern Europeans.

The one-way approach would deplete their foreign exchange reserves and waste well-intentioned financial assistance and investment from the West. In addition, such practices would cause resentment based on well-founded suspicions of Western greed and exploitation.

Once we acknowledge these realities, it becomes clear that the only responsible and moral result that we can seek to achieve for the Eastern Europeans is to help them to establish an indigenous entertainment industry through which they can operate as real-world players rather than as piecemeal participants.

This mission cannot be fulfilled by well-meaning entertainment entrepreneurs alone; nor can foreign investment capital accomplish the task in a vacuum. It will take the mutual effort of Eastern European governments and trade organizations, to-

(Continued on page 42)

'It will take time to identify and solve the problems'

Peter M. Thall is a partner in the New York-based entertainment law firm of Levine Thall & Plotkin.



East are antiquated or inefficient, if they exist at all. This is even more the case in arts and communications-related businesses than in manufacturing businesses. Products related to food, clothing, and shelter (and defense!) were never permitted to languish to the same degree as were those products reflecting creativity and the varying media by which ideas could be expressed.

Second, those businesses that have survived the nearly 50 years of incarceration are often either ownerless or politically or legally challenged. This is one of Eastern Europe's most daunting problems. The state cannot operate these businesses with the same lethargy and mismanagement that have given central planning a bad name. On the contrary, these activities will have to be privatized. Ownership must be given back to individuals, with the right to freely transfer shares.

Third, Western lending institutions will look no less acutely at the financial structures of these businesses

ing the risks in these investments, which could, in a sudden backlash, again be nationalized. To top off the challenges to good, old-fashioned bank judgment, the predictions for these economies are so dire that *political* instability in the future is almost a certainty, inviting even more shaky economic prospects.

Of course, the standards of determining credit risk for institutions will apply to individuals as well. It will be difficult, if not impossible, to compile in the East the credit histories of individuals comparable to those available to financial institutions in the West.

Fourth, there are the predictable problems of establishing competitive world-class industries (entertainment industries included) in countries that have no publicly traded securities or convertible currencies, that suffer from severe licensing restrictions, and that lack people with executive and management skills. The reforms we have observed, particularly in Poland, will not be able to overcome these obstacles in the short run. A



RECOGNIZE TUNESMITHS

Yet another story where the songwriter gets less and less recognition: In your recent article on new releases (Billboard, July 7), the writer said that Harry Connick Jr. wrote "all the material" on both of his new albums.

It is terrific for Connick to be cited as the writer of the classic "It's All Right With Me." Funny, it seems I've heard that song before. Some 40 years ago, in fact, when it was written by legendary tunesmith Cole Porter.

Also, "A Nightingale Sang In Berkley Square" may sound like a chestnut from yesterdays gone by... because it is! Manning Sherwin & Eric Maschwitz's classic dates back more than four decades.

It's a shame that songwriters,

lately, have had to fight for more recognition of the talents they lend to the recording industry. New writers are always battling for even just a mention in the liner notes of albums; just a hand raised to note that "hey, so-and-so wrote this, and this singer is performing it."

But now, we are crediting the likes of Connick with writing the classic, favorite songs of a 40-year-old record-buying public. Let's give Porter, Sherwin, Maschwitz, and their like the attention they deserve... and earned!

Mike Mettlach  
Stevens Point, Wis.

NEGATIVE FEELINGS ON 'PLUSES'

In the article "Pricey Tickets Hurting Midlevel Acts" (Billboard, June 9), TicketMaster's CEO, Fred Rosen, states, "I don't think the pricing issue ultimately becomes an issue." Of course not! When

was the last time he bought a ticket?

I recently purchased four tickets to see Jimmy Buffett at Irvine Meadows. The base price was \$25 per seat, but all of the extra "surcharges" are what keeps me from going to more shows.

First, there was the "facility surcharge" of \$2 per seat. Then, TicketMaster charged \$4.75 per seat for use of a credit card and \$1.50 to process the whole order. My \$100 worth of seats had an additional \$28.50 in surcharges, making the total \$128.50, or each seat more than \$32.

Rosen states further that "promoters... will have to start dealing with some form of scaling." How about you, Rosen? Can we start with TicketMaster? Why don't you charge a smaller surcharge for up-and-coming acts, avant-garde groups, over-the-hill groups, and groups that are mar-

ginal draws?

Regarding the superstar acts, he's right—they might as well charge more. On every big show here in Southern California, the best seats for the superstars always end up in the scalpers' hands, anyway (except for the ones the "industry" always seems to get) and one has to pay a king's ransom anyway to see Madonna or Janet Jackson or Depeche Mode up close. Mr. Rosen, you may be right: Price is no barrier if you want to see a superstar in Southern California.

Eric Munhall  
Anaheim, Calif.

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## PDs Bemoan State Of Record Promotion Cite Glut Of Inexperienced Local Staff

BY PHYLLIS STARK  
and SEAN ROSS

NEW YORK—The recent expansion in the record industry—especially the birth of several new labels—has compounded what many programmers see as a glut of inexperienced local promotion people, as well as a lack of training and supervision on the national level. But most PDs deny any connection between the age of a label and the ability of its promotion people.

Complaints about promotion rookies were rampant at last month's Bobby Poe convention of top 40 programmers. On three different occasions, that led Columbia VP/singles promotion Bert Baumgartner to castigate "inexperienced new locals" from the new labels, and to blame them for the glut of "trips for adds" offers at top 40 radio last fall.

Most programmers agree that there are problems. Says WBSB (B104) Baltimore PD Steve Perun: "There are too many record labels. I don't know where they can find [enough qualified] people. Labels are throwing people with no experience into a tough market like this. In this market, about half the record reps have a clue about how to present a record to a station like this."

"I've had rookies come in with no supervision, and sometimes they have the knack, but sometimes they make a critical mistake like totally screwing up a promotion that the label promised," says WKBQ St. Louis PD Lyndon Abell. "It's not their fault. They just don't have any supervision."

Perhaps the most common PD gripe, however, is the perennial complaint that promo people do not understand their stations, especially with top 40 in its current niche-heavy state. Promo people, Perun says, "are wasting my time and their time calling me four times a week about a record we'll never play."

"Sometimes even the experienced reps are working for labels that don't let them tailor things to the individual stations," says WTIC-FM Hartford, Conn., PD Tom Mitchell. "In the pro-

*'About half the record reps have a clue about how to present a record'*

cess, they are ignoring things that might be right for the station." Mitchell cites four records—by MCA's Stacey & Kimoko, Atlantic's Joey Kidd, and indie label acts Timmy T, and Jaya—that WTIC-FM plays, despite the fact that he was not worked on any of them.

But Mitchell also points out that "the new labels are not the problem," something that other PDs contacted for this story tended to agree with. "Some of the more well-established labels are the worst offenders," he adds.

The problem started with "the first two splits when PolyGram and Warner both split into two labels," says WLOL Minneapolis PD Gregg Swedberg. Since then, he says, "Vir-

gin and DGC have handled it very well. I think they learned from [PolyGram's and Warner's] mistakes."

National label people do not deny that problems exist. Enigma Records senior VP Sam Kaiser admits that many local rep jobs are essentially "earn as you learn" positions. "I think a lot of the decision makers in radio have a valid point," he says. "The number of new releases every week to any given radio station is incredible and having to rely on these rookies is difficult."

Charisma VP/promotion Bob Catania cites "a lot of hypocrisy in our business right now. A lot of labels say they are training people but they are not. A lot of people making the transition from radio or retail have no understanding of what the [record] business is all about... I look at the training aspect as a big part of what I do."

The problem of finding promotion staffers these days is such, Kaiser notes, that he has heard stories of some labels putting their key regional people under contract. "It isn't fun trying to find people these days," adds Catania. "I interviewed 14 people at the Poe. The days of the \$20,000 promotion person are over."

When Charisma was launched, Catania flew his entire field staff, both veterans and rookies, into New York for three days of intensive training. He also maintains constant contact with and support of his field reps, he says. "We create an environment for them where there is no such thing as a stupid question."

Joe Ianello, Atlantic Records' senior director of national pop promotion, says, "I personally speak to each one of our promotion people on a weekly basis. It reflects upon the national staff when there is a problem out there [in the field]."

DGC Records' national director of CHR promotion, Steve Leavitt, says "We try to teach them the do's and don'ts of dealing with radio people, but mainly it's a matter of learning."

But Leavitt also says this of the rookie promo problem: "A lot of it is fear and not reality right now. Radio is sensitized to it. They are very aware of how many labels are out there right now and [with] so many more coming they fear that it will be worse. The excuse that there are so many weak locals out there is really just [an excuse for problems with] time management."

Several of the label reps contacted think the problem goes back to the elimination of most regional positions during the recession of the early '80s. When label staffs began growing again in the mid-'80s, they did so with more local people and fewer regionals.

"Because of the disbanding of regional staffs, people figured it was best to have more local promotion

(Continued on page 13)



**Looks That Kill.** When full-service AC CFRB Toronto's client party ended up in the same venue as a Motley Crue concert, station staffers apparently became a tad confused. Seen, from left, are members of the "RB Crew": sportscaster Pat Marsden, sports director Bill Stephenson, morning man Wally Crouter, AE Jeff Fraser (back), and station manager George Ferguson. Standard Radio president Gary Slaight, right, appears to be enjoying the music.

## Most Modern Rock Stations Preserve 50% Gold Standard

BY PHYLLIS STARK

NEW YORK—As modern rock PDs converge on New York for the New Music Seminar (see story, page 4), there is good and bad news for those who expressed fears a year ago that their format might become "classic wave."

The good news is that most modern rock stations have not increased their percentage of gold and recurrent material over the past year. The bad news is that, although they cite a wealth of quality new product, no stations have increased their current percentage either, making the average large-market modern rock station about 50% noncurrent.

PDs at WBRU Providence, R.I., KEDGE Dallas, and WHFS Washington, D.C., all put their noncurrent material at about 50%. KUKQ Phoenix is about 60% gold and recurrent. So is WDRE Long Island, N.Y., and so, judging from recent monitors, is the "interim" modern rock format at KNRJ (Alternative 96.5) Houston.

Of the three stations whose PDs cite them as less than 50% noncurrent—KROQ Los Angeles, WOXY Cincinnati, and XETRA-FM (91X) San Diego—two have added more oldies over the last year. WOXY has gone from 35% gold to 40%. KROQ has gone from 20% gold/recurrent 10 months ago to 30%-35%, according to PD Andy Schuon.

"It feels right that way," says 91X PD Kevin Stapleford of his present mix. "It's more fun for listeners to hear something they know and really like after you've challenged them with something new." Stapleford says his station "just wouldn't be 91X" without songs like Modern English's "I Melt With You," Bow Wow Wow's "I Want Candy," or old Stray Cats material.

Says WHFS OM Tom Calderone, "Most of the time when people make requests, it's for the older stuff. Even when we play a new record from an artist like Sinead O'Connor, people call and want to hear her older stuff."

WOXY PD Phil Manning concurs.

When WOXY plays a new record by, say, the Psychedelic Furs, he says, "some younger listeners call and ask if that is their first record." When told about the band's heritage, Manning says, even the younger listeners want to hear the old stuff. "We're proud of our library and we want to show it off," he says.

KROQ's Schuon says that when he came in 10 months ago, he felt the station was "playing too many currents that didn't deserve to be played. We were given too much rope and we were hanging ourselves. We also found that our audience likes our great library material. Our listeners grew up on it in the last 10 years."

As modern rock's heritage grows, so do predictions that, as Manning says, "in another 5-10 years, this could be the next classic rock-type format." Denis McNamara, PD of WDRE, says, "There has been a natural evolution since the early '80s. Any kind of heritage we were doing then was [cutting into AOR turf]. Now we have built our own heritage [and] as the format continues to evolve it will continue to grow. Every year we have more library to fall back on."

The continued oldies emphasis is ironic because PDs say the alternative product available to them now is better than ever, and that the mainstream success of such acts as the B-52's, Sinead O'Connor, and Depeche Mode have given modern rock a much-needed boost.

"It's been a great year for alternative music," says Schuon, citing the fact that the next Grammy Awards will have an alternative category for the first time. "I think the success of KROQ is making other stations stand up and take notice of the format."

In the early days of the format, Manning says, record labels would pitch product to modern rock stations when they didn't know what else to do with it. "Alternative stations used to be like Mikey in the Life Cereal commercial." Now, he says, there is enough good product out there that alternative stations can "carve out

(Continued on page 13)



**2 Live 2 B Forgotten.** KTFM (Hot 103) San Antonio, Texas, sponsored clean and nasty shows by the 2 Live Crew, despite local actions against the group's "As Nasty As They Wanna Be" album. (See story, page 4). Pictured, rear from left, are an unidentified band member, PD Rick "Big Dog" Hayes, Sonny Melendrez, a band member, Mark Allen, and front from left, morning team member Anna Deharo, the 2 Live Crew dancers, and OM Bob Perry.

Hits From Billboard 10 and 20 Years Ago This Week

## SPRING '90 ARBITRONS

Following are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=adult alternative, adult std=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, N/T=news/talk. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'89	'89	'90	'90	Call	Format	'89	'89	'90	'90
<b>NEW YORK—(1)</b>											
WPAT-AM-FM	easy	5.5	6.3	5.2	5.2	KFMB	AC	8.3	4.2	4.6	6.7
WRKS	urban	3.9	4.1	4.5	5.1	KSDD	N/T	6.2	4.9	6.0	5.7
WCBS-FM	oldies	4.2	4.1	5.1	4.6	KFMB-FM	AC	5.4	4.1	4.5	4.8
WHTZ	top 40	5.7	4.3	4.7	4.6	XETRA-FM	modern	5.6	4.8	4.3	4.8
WINS	N/T	4.5	4.7	4.8	4.3	KJQY	AC	5.4	6.5	5.3	4.4
WLTW	AC	5.7	4.7	4.8	4.1	KIFM	adult alt	3.5	3.7	4.2	4.0
WQHT	top 40/dance	3.9	4.0	4.0	4.0	KYXY	AC	3.6	4.3	5.0	3.7
WNEW-FM	album	4.2	3.7	3.4	3.9	KCBO-FM	oldies	3.2	2.1	2.6	3.6
WOR	N/T	4.3	4.6	4.0	3.9	KPOP	adult std	3.0	4.4	4.8	3.4
WBLS	urban	3.7	3.8	4.0	3.8	KFSD	AC	3.0	3.9	4.3	3.0
WNSR	AC	3.2	3.5	3.0	3.7	KKYY	AC	3.1	3.2	4.2	3.0
WCBS	N/T	3.4	3.5	3.4	3.6	KSDD-FM	cls rock	2.0	1.7	2.0	2.5
WXRK	cls rock	3.6	3.1	3.2	3.4	KGMG-FM	album	2.3	2.1	1.3	2.1
WFAN	N/T	3.1	2.7	2.4	3.3	XHTZ	top 40/dance	1.9	1.4	1.8	1.9
WABC	N/T	2.6	2.8	2.8	2.6	KCBQ	oldies	1.6	1.3	1.2	1.4
WPLJ	top 40	3.5	3.0	2.6	2.6	KNX	N/T	1.1	1.6	1.5	1.4
WNET	adult std	2.5	2.3	1.7	2.4	XLTN	Spanish	6	1.4	1.1	1.2
WYNY	country	3.1	2.5	2.4	2.4	XHRM	top 40/dance	3.2	3.3	1.3	1.1
WQCD	adult alt	2.2	2.3	1.8	2.3	XEMO	Spanish	6	9	8	10
WSQJ-FM	Spanish	1.3	1.6	1.6	2.3	XETRA	N/T	1.1	1.6	1.2	1.0
WLIB	N/T	1.2	1.7	1.3	1.9	<b>ORANGE COUNTY, CALIF.—(20)</b>					
WQXR-FM	classical	1.2	1.3	1.8	1.8	KOST	AC	5.5	5.5	7.0	7.0
WADO	Spanish	1.7	1.7	1.8	1.7	KIIS-AM-FM	top 40	6.2	6.2	5.9	5.9
WNCN	classical	1.4	1.5	1.5	1.6	KLOS	album	5.0	5.0	5.4	5.4
WSQJ	Spanish	1.2	1.4	1.1	1.3	KQLZ	top 40/rock	6.6	6.6	5.3	5.3
WALK-AM-FM	AC	1.1	1.0	1.1	1.1	KMPC	adult std	2.2	2.2	4.6	4.6
<b>LOS ANGELES—(2)</b>											
KOST	AC	6.8	5.7	6.4	6.2	KROQ	modern	2.8	2.8	4.4	4.4
KIIS-AM-FM	top 40	6.4	5.4	6.1	5.9	KBIG	AC	5.1	4.0	4.0	4.0
KPWR	top 40/dance	6.1	6.2	5.6	5.0	KTWV	adult alt	4.2	4.0	4.0	3.7
KABC	N/T	4.3	4.6	4.4	4.3	KXEZ	AC	2.9	3.7	3.7	3.7
KLOS	album	4.1	4.2	3.8	4.1	KABC	N/T	5.1	3.4	3.4	3.4
KXEZ	AC	4.6	2.5	2.9	3.4	KZLA	country	1.8	3.4	3.4	3.4
KFWB	N/T	3.1	2.6	3.3	3.3	KNX	N/T	3.8	3.0	3.0	3.0
KQLZ	top 40/rock	5.5	3.8	3.6	3.3	KPWR	top 40/dance	4.3	3.0	3.0	3.0
KWKW	Spanish	2.7	3.5	3.3	3.2	KFWB	news	1.8	2.7	2.7	2.7
KBKT	urban	1.7	4	1.3	3.1	KFI	N/T	2.3	2.6	2.6	2.6
KLVE	Spanish	3.2	3.2	3.0	3.1	KLSX	cls rock	3.4	2.4	2.4	2.4
KROQ	modern	2.5	2.5	3.2	3.1	KODJ	oldies	2.7	2.4	2.4	2.4
KTWV	adult alt	2.8	3.1	3.0	3.1	KTNQ	Spanish	1.5	2.4	2.4	2.4
KBIG	AC	3.6	4.0	3.6	3.0	KRTH	oldies	3.4	2.2	2.2	2.2
KMPC	adult std	2.7	2.1	3.1	3.0	KKGO	classical	1.0	1.7	1.7	1.7
KNX	N/T	2.8	3.4	3.0	2.8	KLVE	Spanish	1.7	1.7	1.7	1.7
KZLA	country	2.3	2.2	2.0	2.7	KSQJ-FM	Spanish	9	1.4	1.4	1.4
KLSX	cls rock	2.0	2.2	2.3	2.6	KBKT	urban	3	1.3	1.3	1.3
KTNQ	Spanish	1.9	2.7	3.1	2.3	KKLA	religious	5	1.3	1.3	1.3
KODJ	oldies	2.0	1.8	1.7	2.0	KNAC	album	1.1	1.2	1.2	1.2
KRTH	oldies	2.8	2.7	2.8	1.9	KWIZ	Spanish	1.6	1.6	1.6	1.6
KJLH	urban	1.9	2.3	1.9	1.7	<b>RIVERSIDE, CALIF.—(33)</b>					
KALI	Spanish	8	1.0	1.1	1.4	KGCI	top 40/dance	8.5	10.1	8.6	8.2
KFI	N/T	1.6	1.7	1.6	1.4	KFRG	country	2.0	2.6	2.9	8.0
KKGO	classical	1.0	1.4	1.4	1.3	KDRO	easy	7.5	7.0	9.3	5.8
KLAC	country	8	1.2	8	1.3	KLOS	album	4.6	6.0	5.6	5.1
KRLA	oldies	8	1.0	1.0	1.1	KFI	N/T	3.4	3.4	3.1	5.0
KRQJ	Spanish	1.1	1.3	1.1	1.0	KOST	AC	4.5	4.2	4.3	4.9
<b>CHICAGO—(3)</b>											
WGN	N/T	9.3	10.7	8.3	8.0	KCAL-FM	album	3.9	2.3	3.3	3.5
WGCI-FM	urban	6.7	7.3	7.2	7.7	KQLZ	top 40/rock	6.1	4.6	6.3	3.4
WVAZ	urban	4.9	5.1	5.3	5.2	KIIS-AM-FM	top 40	3.2	2.7	4.5	3.0
WBBM	N/T	5.5	4.9	4.5	4.6	KTWV	adult alt	1.8	1.8	2.4	2.8
WLUP-FM	album	4.4	4.1	4.0	4.5	KNX	N/T	2.6	2.4	2.9	2.6
WBBM-FM	top 40	3.6	4.0	4.4	4.4	KBKT	urban	1.6	5	2.5	2.5
WCKG	cls rock	3.8	3.4	3.8	4.4	KRTH-FM	oldies	3.9	3.7	3.1	2.5
WKQX	top 40	4.4	3.1	3.0	3.5	KROQ	modern	1.7	1.8	1.1	2.1
WUSN	country	3.7	3.5	3.5	3.4	KODJ	oldies	3.3	3.4	2.5	2.0
WXEZ-AM-FM	AC	4.1	3.7	4.2	3.4	KBIG	AC	2.3	2.0	1.7	1.8
WXRT	album	2.3	3.4	2.5	3.3	KABC	N/T	1.9	7	9	1.5
WTMX	AC	2.6	3.1	3.5	3.2	KCAL	Spanish	1.6	1.4	1.6	1.5
WJMK	oldies	3.5	3.1	3.1	3.0	KWDJ	country	2.5	1.9	1.5	1.5
WLIT	AC	2.0	2.8	2.7	2.9	KKWC	country	3.7	3.4	2.5	1.4
WLUP	N/T	3.5	3.7	3.2	2.9	KLVE	Spanish	4	1.4	9	1.4
WYZZ	top 40	3.7	3.8	2.5	2.8	KZLA	country	9	1.2	1.0	1.4
WJJD	adult std	2.6	3.2	2.7	2.7	KKGO-FM	classical	1.2	6	5	1.3
WNUA	adult alt	2.1	2.3	2.7	2.6	KBON	oldies	1.3	1.0	1.9	1.2
WMAQ	N/T	1.8	2.1	2.2	2.2	KMPC	adult std	1.8	1.6	9	1.2
WLS	N/T	1.4	1.4	2.0	2.0	KBBV/KTOT	adult std	6	—	—	—
WQJO	Spanish	1.9	1.2	2.5	1.9	KHSJ	AC	8	8	7	1.1
WFYR	AC	1.6	1.8	1.7	1.6	KPWR	top 40/dance	1.3	9	1.3	1.0
WFMT	classical	1.3	1.1	1.6	1.5	<b>MONMOUTH-OCEAN, N.J.—(44)</b>					
WNIB	classical	1.3	1.8	1.2	1.3	WADB	easy	3.3	—	—	5.6
<b>NASSAU-SUFFOLK, N.Y.—(13)</b>											
WALK-AM-FM	AC	6.4	6.1	6.8	7.0	WPAT-FM	easy	5.0	—	—	5.6
WBLI	top 40	5.4	5.8	5.0	4.7	WXRK	cls rock	5.1	—	—	5.3
WHTZ	top 40	5.5	5.5	4.7	4.6	WNEW-FM	album	5.6	—	—	4.9
WBAB-FM	album	5.2	5.7	5.0	4.3	WOBM-FM	AC	7.0	—	—	4.0
WCBS-FM	oldies	4.2	4.6	4.3	4.1	top 40	—	3.3	—	—	3.7
WFAN	N/T	3.4	3.5	3.0	3.9	WNYN	country	2.5	—	—	3.6
WXRK	cls rock	3.7	3.2	3.0	3.7	WPLJ	top 40	4.6	—	—	3.3
WYNY	country	3.1	2.9	3.4	3.7	WJRZ	top 40	1.9	—	—	3.3
WOR	N/T	3.4	3.7	3.5	3.6	WZVU	AC	3.1	—	—	3.2
WKJY	AC	3.5	2.9	3.6	3.3	WJLK-FM	AC	2.5	—	—	3.2
WNEW-FM	album	3.4	4.0	2.8	3.2	oldies	—	3.1	—	—	3.1
WCOT	easy	1.5	2.4	2.7	3.0	WCBM-FM	N/T	4.1	—	—	2.9
WABC	N/T	2.7	2.1	3.0	2.9	WFAN	N/T	2.4	—	—	2.8
WNSR	AC	2.8	2.1	3.1	2.9	WCRB	oldies	9	—	—	2.7
WQHT	top 40/dance	4.5	3.3	3.1	2.9	WOR	N/T	5.5	—	—	2.7
WCBS	N/T	3.2	4.0	2.8	2.8	WMMR	album	1.2	—	—	2.5
WLTW	AC	2.9	3.5	2.5	2.8	WNSR	AC	2.4	—	—	2.5
WRKS	urban	1.7	1.2	1.2	2.8	WABC	N/T	3.3	—	—	2.4
WHLI	adult std	2.4	3.9	3.8	2.6	WLTW	AC	1.8	—	—	2.2
WPAT-AM-FM	easy	3.1	3.8	3.2	2.6	WQHT	top 40/dance	1.3	—	—	2.0
WPLJ	top 40	3.0	2.2	2.5	2.3	WHLI	adult std	1.1	—	—	1.4
WBLS	urban	1.7	8	8	2.1	WFGP-FM	AC	1.1	—	—	1.3
WINS	N/T	2.7	2.7	2.6	2.1	WNEW	adult std	2.2	—	—	1.2
WGSN	adult std	1.1	2.2	2.5	1.9	oldies	—	1.5	—	—	1.1
WDRE	modern	1.5	1.5	1.8	1.7	WHTG-FM	modern	1.4	—	—	1.0
WEZN	AC	1.3	1.4	1.9	1.4	WNCN	classical	8	—	—	1.0
WQCD	adult alt	1.3	1.3	1.5	1.4	WOBM	country	1.0	—	—	1.0
WNEW	adult std	1.2	9	1.6	1.2	WQCD	adult alt	1.1	—	—	1.0
WQXR-FM	classical	1.3	1.5	8	1.2	WRDR	adult std	6	—	—	1.0
WRCN	album	7	—	9	1.1	WRKS	urban	2.1	—	—	1.0
<b>SAN DIEGO—(16)</b>											

# Suddenly, Last Summer's War Spawns Suit; Labeling Fight Not Borne On Bayou's Radio

AND THE SUITS just keep on coming: Ed Stolz, owner of KWOD Sacramento, Calif., admits that former KWOD jock Pat Garrett made derisive comments about gays last summer. But according to the Sacramento Bee, Stolz has fired a \$10 million slander lawsuit against rival KSFM, parent company Booth/Genesis, and its morning host Chris Collins over comments he made last summer. Those allegedly accused KWOD of homophobia and racism—although Stolz says Garrett's comments were only about gays—and encouraged listeners to complain to the FCC.

Stolz says Collins' comments hurt him with advertisers and listeners, although the KSFM/KWOD battle has actually gotten somewhat closer since last summer: (KSFM had a 7.1 to KWOD's 3.4 then vs. 6.6 to 3.3 in the winter Arbitron). As for why he took a year to sue, Stolz says he was waiting for a retraction from KSFM, and because his lawyers needed that long to calculate damages.

Meanwhile, nothing had been filed at press time, but there was a lot of saber rattling taking place between classic rock WYSP Philadelphia and album rival WMMR, which allegedly bootlegged the June 30 Knebworth concert that WYSP had obtained exclusive rights to through Westwood One. WW1 VP/affiliate relations Craig Whetstone—who is unaware of any similar incidents taking place elsewhere—says, "We expect to aggressively resolve this matter so that it will be clear to all parties that it can in no way be repeated."

## TORCH NOT BORNE ON THE BAYOU

When Record Industry Assn. of America president Jay Berman addressed programmers at June's Louisiana radio convention, he thanked Louisiana radio for its efforts against what, on July 6, became the state legislature's passage of the first state-mandated record labeling bill in the country. (See story, page 5).

But aside from classic rock WCKW New Orleans, the station Berman cited at the Poe, a survey of major state radio stations by Billboard's Washington bureau chief Bill Holland found few stations involved in, or even particularly aware of, the labeling bill fight.

WCKW PD Al Nassar is "disturbed and upset" that no other commercial stations in town chose to take a stand on the bill; he not only aired station-produced editorial spots opposing the legislation, but conducted on-air interviews with like-minded performers, such as Ted Nugent. WCKW also encouraged call-in conversations with listeners about the bill in morning drive. He knew of no other commercial station that covered the issue outside occasional news briefs.

One major-market PD, who was unaware the bill had passed, said "I don't think there's been any fuss I've heard about... So, no, we haven't done anything per se. We're taking a wait-and-see approach." Said another staffer, "Well, if [a penalty] is just geared to selling of the records, and nobody can buy them here, then we'll be in great shape because they'd have to listen to us to hear them."

Meanwhile, broadcasters in Louisiana as well as the rest of the country may soon find themselves without the traditional late night "window" for adult or "indecent" material. The FCC is expected to vote to enforce a new rule forbidding any such broadcast at any hour.

The FCC is mandated to implement a 1989 law that imposes a 24-hour ban; however, the FCC must wait until the outcome of an appeals court case challenging the constitutionality of the federal law.

## PGMG: GRANATO ON WSHH LIST

Stephen Granato is the new PD at



by Sean Ross with  
Craig Rosen & Phyllis Stark

AC WSHH Pittsburgh. He was station manager at suburban full-service/top 40 combo WBVP/WWKS Beaver Falls, Pa. Ray Walker is the new OM/morning man at co-owned adult standards outlet WJAS from evenings at oldies rival WWSW (3WS)... Steve Kelly gets a long expected promotion from APD to PD at top 40 WXXL Orlando, Fla.; Russ Morley remains national PD for Taylor Communications.

Dan Acree, group marketing/promotion director for Crown Broadcasting, is the new OM at its country outlet KRTY San Jose, Calif., as promotion director Ashley Wales exits. Former GM Joe Heslet is now the Pacific Northwest partner in Purcell, Appling & Associates, an ad agency specializing in radio campaigns (206-883-6318).

WWEZ Cincinnati makes the switch from easy to soft AC; no people changes involved... Bruce Buchanan, last PD at AC WMXC Charlotte, N.C., assumes those duties at AC WAXY Miami, replacing Michael Ward (Billboard, July 14)... Michael Butscher is out as PD of modern WHFS Washington, D.C. Reach him at 301-523-5740... Also, Tim Kelly-Sabean has resigned as PD of classic rock WCKG Chicago.

Keith Hill, PD of AC WKJY Long Island, N.Y., is the new PD/p.m. driver at oldies WZCL Norfolk, Va. Scott Magic Michaels joins for mornings from the p.m. drive slot at oldies WZTR Milwaukee... Former classic rock KZEP San Antonio, Texas PD Dana Brown is the new OM at similarly formatted WGFX Nashville.

Just in time for the New Music Seminar, Unistar Format 41 soft AC outlet KFAN San Antonio sheds that format for a progressive rock mix ranging from Robert Cray to reggae to Tom Petty to Willie Nelson and the other members of the Austin "outlaw country" group. Steve Kauffman, formerly of crosstown KZEP, is the new PD. Sharon Fritz is GM...

Adult standards WYAT New Orleans returns to oldies as a Satellite Music Network Kool Gold affiliate in most dayparts.

Jacksonville, Fla., will have a new country station by the time you read this. WLKC St. Marys, Ga., has changed frequencies and is now WAIA under new PD/morning man Rocky Steele from WBGA Brunswick, Ga. Owner Marshall Rowland, who put rival WQIK on the air years ago, is GM.

Country WGAR-AM Cleveland has picked up the new calls WKNR... Andy Thomas has been named PD at N/T WSJS Winston Salem, N.C., assuming duties held by Les Acree of sister WTQR. Thomas was PD at N/T WVOC Columbia, S.C.... Simulcast country outlet KUZZ Bakersfield, Calif., is now SMN Traditional C&W affiliate KCWR; PD K.C. Adams is doing mornings.

Syndicator Ron Cutler did showtunes on a weekly basis during the '80s with the syndicated show "Musical," which ran for 6 1/2 years. Now, he's trying Broadway and Hollywood music as a full-time format as owner of KTUN (Sam 99) Santa Barbara, Calif., the former country KBBQ. Cutler, who is serving as GM for now, says the format will be better researched and focused than the late KSHO Hesperia, Calif., which tried the format back in 1987. Larry London, most recently national MD for Jeff Pollack, is PD.

Easy WHBC-FM Canton, Ohio becomes mainstream AC "The New 94.1." WHBC-AM moves from full-service AC to adult standards. FM morning veteran Bob Krahling is now doing mornings on the AM with PD Doug Lane... Country KOWA in the San Diego North market is now adult standards KSPA; Al Gordon from KPLM Palm Springs, Calif., is OM/afternoons.

APD/p.m. driver Skip Cheatham has been upped to PD at urban WBLX-FM Mobile, Ala., replacing Tony Brown. A new APD will be promoted from inside, but the station needs an afternoon jock as Cheatham comes off the air... Jamie Grout, PD of KCIM Carroll, Iowa, is the new PD of full-service WROK Rockford, Ill., replacing John Ivey, now the station's OM.

Wichita, Kan., goes from four oldies stations to two this week. KWKL, one of two FM outlets, has become "adult top 40" KYQQ (Q106.5) under GM Mike Ball and PD Lyman James, both from rival KRKD. KQAM has gone adult standards.

Wade Ryan is the new PD/MD at AC/top 40 combo WDMG-AM-FM Douglas, Ga. Ryan replaces Keith Adams who became director of communications for the Georgia Peanut Commission and who will remain on for weekends. Ryan was asst. manager/PD at country WBTV Homer, Ga. He needs to hear from record reps; call 912-384-3250... PD Garrett Michaels is out at WLXR (Hit 105) LaCrosse, Wisc.... Country WTAW College Station, Texas has gone N/T.

## PEOPLE: VIACOM READIES STAFF

As Viacom's new KOFY-FM San

# newslines..

STU OLDS is upped to the new position of executive VP at Katz Radio Group. He was president of KRG's radio division, where he is succeeded by VP/GSM Bob McCurdy. Mike Agovino is upped from VP/New York sales manager to VP/GSM.

ROB WILLIAMS is named GM at adult standards/AC combo WECK/WJYE Buffalo, N.Y. WECK/WJYE station manager Zim Barstein now holds those duties only for WECK. Williams was formerly NSM at AC WEZN Bridgeport, Conn.

JIM BELL, former GM of KFMK Houston, has been transferred to Cook-Inlet's KFMY/KZOL Salt Lake City on an interim basis, pending the sale of the station. In similar news, KQFX Austin, Texas, PD Kelly Carls has been upped to interim GM, pending a sale, replacing Greg Hale, who leaves for Patrick Media in Houston.

Francisco/KLRS San Jose, Calif., combo prepares for its early August debut, a number of staffers are already in place. C.J. Bronson and Ed Murray, currently at KOFY-FM, will be joined by Melissa McConnell from KEEN San Jose and Maria Lopez, PD of adult alternative KTID-FM San Rafael, Calif. Onetime KTID PD Bob Gowa is now OM for KTID-AM-FM; also, Bay Area legend Al "Jazzbeaux" Collins is now with the AM's recently adopted adult standards format for middays.

Longtime Rick Dees sportscaster "Coach" Charlye Wright, discharged by KIIS Los Angeles several weeks ago, is now sports director at urban KKBT Los Angeles.

Sometimes all you want is for violent miscreants to run wild long enough for a promotional tie-in: WQHT New York had announced plans for morning co-host Stephanie Miller to hand out plastic, flesh-colored butt protectors in response to the Dartman, the criminal who terrorized scores of area women with homemade blowdarts. But the night before the stunt, a suspect was arrested. WQHT showed up at Penn Station anyway.

At press time, WKXX (X106) Birmingham, Ala., GM Berkely Fraser says he does not have a signed deal with former WRBQ (Q105) Tampa OM Mason Dixon. But Monday (24), Dixon and corporate brass are due in town and barring any surprises, there will be one. "We want to do his style of radio here," says Fraser.

At urban WJHM (102 Jamz) Orlando, Fla., night jock Eric D. returns to Miami for a shift at similarly formatted WHQT (Hot 105)... Kim Ashley goes from the night shift at album WRKI Danbury, Conn., to late nights at top 40 WPLJ New York. Ashley also worked swing at country WYNY New York.

After 48 years as morning man at N/T WPRO Providence, R.I., Salty Brine is on the beach—sort of. Brine was honored on June 23 with a ceremony renaming Galilee State Beach on Rhode Island coast after him.

WNSR New York midday jock Bob Worthington is stepping down to concentrate on his nationally syndicated Saturday night oldies show. He'll remain part-time at WNSR... WABB-FM Mobile, Ala., morning guys Al Matthews & Paul Fuller replace Carolyn Fox in mornings at album WHJY Providence, R.I.

Sorry to report the death of veteran WZAK Cleveland midday man Mike Love—not to be confused with the New York announcer of the same

name; he died June 19 of a blood clot in the lung. WZAK's other midday announcer Kim Johnson moves to mornings with Lynn Tolliver. She replaces Jean Zazour who joins the morning team at crosstown WLTF.

After several weeks as acting MD, John Woody Harrison is now officially MD at top 40 WKTI Milwaukee. Across town, Vern Boston is out as morning co-host at urban WMVP. PD Billy Young joins the morning show. Weekender Michael Hightower goes to afternoons. Rockmond Jr. joins for weekends on co-owned top 40/dance WLUM... Music department staffer Chuck Tisa is named music coordinator at top 40 WEGX (Eagle 106) Philadelphia.

Bobby Mercer is the new morning man at top 40 KWSS San Jose, Calif., replacing the Bay Bros., who exited three months ago. Mercer was last morning man at AC KFYE (Y94) Fresno, Calif.... Steven Alan Segal is out of mornings at classic rock WCSX Detroit.

Executive producer Emily Barsh is promoted to APD at full-service AC WBZ Boston. In addition, well-known Boston talk host David Brudnoy is out at WBZ and has been replaced by the syndicated Tom Snyder show.

Night jock Danny Toy is out at modern WDRE Long Island, N.Y. Send T&R to PD Denis McNamera. At album rival WBAB, Bill Glasser from WRCN Riverhead, N.Y., is the new production director. WBAB's planned sale to GM Tony Michaels has fallen through. Noble Broadcasting will continue to operate WBAB.

Joe Bevalacqua is the new overnighter at album WONE-FM Akron, Ohio... At album WLRS Louisville, Ken., Sean Roberts goes from part-time to overnights replacing Mitch Mitchell... At classic WZLX Boston, MD Paul Lemieux goes middays to nights, switching shifts with Anna Lisa. WZLX needs a morning show producer. Contact PD John Shomby.

Country WUSY (US101) Chattanooga, Tenn., nabs David Hughes, half of the morning show at top 40 rival WSKZ (KZ106), for middays as Bearman moves to afternoons. KZ106 has a morning opening; T&R to OD Greg Schaeffer. Across town, top 40 WBDX (B103) also has morning and night openings following the respective departures of Max Hackett and Duane Shannon. T&R to Rich Phillips... At urban WUSS Atlantic City, N.J., Laverne Richards from KDKO Denver joins as morning co-host; Troy Maybank goes to afternoons.

# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	6	★★ NO. 1 ★★ <b>ACROSS THE RIVER</b> RCA 2621	BRUCE HORNSBY & THE RANGE 1 week at No. 1
2	3	3	6	<b>THE OTHER SIDE</b> Geffen 4-19927	AEROSMITH
3	1	1	8	<b>HOLY WATER</b> ATCO 4-98944	BAD COMPANY
4	4	6	3	<b>GOOD CLEAN FUN</b> Epic LP CUT	ALLMAN BROTHERS BAND
5	7	11	8	<b>COME AGAIN</b> WARNER BROS. LP CUT	DAMN YANKEES
6	5	5	9	<b>I THINK I LOVE YOU TOO MUCH</b> ARISTA 2031	THE JEFF HEALEY BAND
7	<b>NEW▶</b>		1	★★★ FLASHMAKER ★★★ <b>BLAZE OF GLORY</b> Mercury 875 896-4	JON BON JOVI
8	14	26	4	<b>HOW BAD DO YOU WANT IT?</b> Geffen 4-19699	DON HENLEY
9	8	10	7	<b>YOUR MA SAID YOU CRIED IN YOUR...</b> ESPANZA 4-98950/ATLANTIC	ROBERT PLANT
10	12	24	3	<b>UNSKINNY BOP</b> ENIGMA 4-44584/CAPITOL	POISON
11	26	—	2	<b>BRICKYARD ROAD</b> ATLANTIC LP CUT	JOHNNY VAN ZANT
12	6	4	12	<b>CRADLE OF LOVE</b> CHRYSALIS 23509	BILLY IDOL
13	15	18	4	<b>JUST CAME BACK</b> VIRGIN LP CUT	COLIN JAMES
14	9	9	8	<b>EVERY LITTLE THING</b> REPRISE 4-19799	JEFF LYNNE
15	24	29	4	<b>I DIDN'T WANT TO NEED YOU</b> CAPITOL 7-44553	HEART
16	<b>NEW▶</b>		1	<b>CAN'T STOP FALLIN' INTO LOVE</b> Epic 34-74333	CHEAP TRICK
17	18	28	4	<b>TWICE AS HARD</b> DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
18	13	13	11	<b>DON'T GO AWAY MAD (JUST GO AWAY)</b> ELEKTRA 4-64962	MOTLEY CRUE
19	16	15	8	<b>OH PRETTY WOMAN</b> CHARISMA LP CUT	GARY MOORE
20	35	—	2	<b>CAN'T GET ENUFF</b> ATLANTIC 4-87886	WINGER
21	10	7	11	<b>DOUBLEBACK</b> WARNER BROS. 7-19812	ZZ TOP
22	43	—	2	★★★ POWER TRACK ★★★ <b>MOTHER EARTH/THIRD STONE FROM THE SUN</b> COLUMBIA LP CUT	SANTANA
23	21	25	5	<b>WOMAN IN LOVE</b> WARNER BROS. LP CUT	LITTLE FEAT
24	11	8	7	<b>LIVE IT UP</b> ATLANTIC 4-87909	CROSBY, STILLS & NASH
25	29	38	4	<b>HAUNTED HEART</b> EMI 50298	ALIAS
26	28	27	6	<b>TOY SOLDIER</b> Epic LP CUT	RIVERDOGS
27	31	30	5	<b>CHILD OF THE WILD BLUE YONDER</b> A&M 1510	JOHN HIATT
28	25	16	12	<b>BEFORE YOU ACCUSE ME</b> DUCK LP CUT/REPRISE	ERIC CLAPTON
29	17	12	10	<b>NEVER DO THAT</b> SIRE 4-19820/WARNER BROS.	PRETENDERS
30	36	42	5	<b>JOEY</b> I.R.S. 73014	CONCRETE BLONDE
31	32	41	4	<b>GIVE IT UP</b> LONDON 869 044-4/POLYDOR	HOTHOUSE FLOWERS
32	33	32	5	<b>ME &amp; ELVIS</b> COLUMBIA LP CUT	HUMAN RADIO
33	22	22	9	<b>ALL FOR YOU</b> A&M 1505	DAVID BAERWALD
34	27	21	10	<b>WAY DOWN NOW</b> ENSIGN 23522 CHRYSALIS	WORLD PARTY
35	<b>NEW▶</b>		1	<b>KING OF THE MOUNTAIN</b> COLUMBIA LP CUT	MIDNIGHT OIL
36	<b>NEW▶</b>		1	<b>KNOCKIN' ON HEAVEN'S DOOR</b> DGC LP CUT	GUNS N' ROSES
37	41	—	2	<b>LAST TIME IN PARIS</b> ELEKTRA LP CUT	QUEENSRYCHE
38	20	23	9	<b>YESTERDAY GIRL</b> ENIGMA 44587/CAPITOL	THE SMITHEREENS
39	46	—	2	<b>JEALOUS</b> Geffen 4-19688	GENE LOVES JEZEBEL
40	44	—	2	<b>EPIC</b> SLASH 4-19813/REPRISE	FAITH NO MORE
41	23	17	10	<b>CHAIN OF FOOLS</b> DGC 4-19693	LITTLE CAESAR
42	49	—	2	<b>THE OTHER KIND</b> MCA 79058	STEVE EARLE
43	34	19	15	<b>WILD CHILD</b> CAPITOL LP CUT	HEART
44	47	48	3	<b>TATTOOED MILLIONAIRE</b> COLUMBIA LP CUT	BRUCE DICKINSON
45	30	20	12	<b>ALL LIPS N' HIPS</b> ATCO 4-98973	ELECTRIC BOYS
46	39	43	22	<b>JEALOUS AGAIN</b> DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
47	19	14	9	<b>HUNGRY</b> RCA 2607	LITA FORD
48	<b>NEW▶</b>		1	<b>TIME FOR LETTING GO</b> REPRISE LP CUT	JUDE COLE
49	37	35	6	<b>COWGIRL</b> ATLANTIC LP CUT	SONS OF ANGELS
50	<b>NEW▶</b>		1	<b>LOVE AND AFFECTION</b> DGC 4-19689	NELSON

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.

## STATION PDs BEMOAN GLUT OF INEXPERIENCED RECORD PROMOTERS

(Continued from page 10)

people or another national person. Atlantic is the only label that still has regionals," says Leavitt. "At this point we do not have a middle management staff," says Kaiser, who agrees that "the elimination of regional people has put a lot more strain on national people."

One charge of Baumgartner's that radio people particularly tended to minimize was the connection between promo rookies and the trips-for-adds problem. "Too many labels with inexperienced reps promote with promotions," Baumgartner said at the Poe. PDs, he said, "tell each other they added [a record] for a trip and it puts a bad connotation on the record."

There were some programmers who felt the trips-for-adds problem was still a problem. "Adds used to be obtained by hard work and relationships," says WLOL's Swedberg. "Now it's a 'let's make a deal' attitude. It's sometimes easier [for un-

qualified reps] to say, 'Let's throw a promotion at it.'"

But most of the PDs contacted for this story tended to see the trips-for-adds syndrome as a moot point, as typified by WANS-FM Greenville, S.C., PD Bill Catcher, who says, "When record people offer me a promotion, it truly is in support of a record I'm playing; it's not a last-ditch effort to support a failing record."

And when there is a trips-for-adds problem, "it seems to come from national," says WTIC-FM's Mitchell. After all, as one senior VP of promotion admits, rookies rarely have the authority to hand out elaborate promotions to get adds. If anything, Swedberg says, "the local people get shut out because the deals and promotions are coming from the regional and national people."

## MODERN ROCK STATIONS

(Continued from page 10)

our own sound. This is one of the first times that we've really had to sit down and think [about music] and go with album sales rather than gut. Every month or two now we get an act that has the potential to go gold."

In addition to the success of some established bands, alternative PDs point to new bands that are making

progress in the format, like the Sundays, Boom Crash Opera, and House Of Love. "There were more depth tracks on bands a year ago," says Calderone. "We were stretching to play that eighth cut." Now, he says, there is plenty of good new stuff to fill the slots available for currents.

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Somewhere between neo  
and classic. In the middle of  
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Bistros. Shops and showrooms.  
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# POWERPLAYLISTS™

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

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

**PLATINUM**

**Z100**  
New York  
P.D.: Steve Kingston

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**95.5 WPL**  
New York  
P.D.: Tom Cuddy

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**KIISFM 102.7**  
Los Angeles  
P.D.: Gerry DeFrancesco

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**WINS 108 FM**  
Boston  
P.D.: Sunny Joe White

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**WJZL 94.5 FM**  
Boston  
P.D.: Steve Rivers

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**B94 FM**  
Pittsburgh  
P.D.: Danny Clayton

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**EAGLE 106**  
Philadelphia  
P.D.: Todd Fisher

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**Q103 TAMPA BAY**  
Tampa  
P.D.: Rick Stacy

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**Q107**  
Washington  
P.D.: Lorrin Palagi

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**WJZL 94.5 FM**  
Washington  
P.D.: Matt Farber

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**POWER 99 FM**  
Atlanta  
P.D.: Rick Stacy

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**Q103 TAMPA BAY**  
Tampa  
P.D.: Rick Stacy

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**FOX**  
Detroit  
P.D.: Chuck Beck

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**96.3 FM RADIO WHYY**  
Detroit  
P.D.: Rick Gillette

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**THE NEW Q95 FM**  
Detroit  
P.D.: Gary Berkowitz

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**KDWB 101.3**  
Minneapolis  
P.D.: Brian Philips

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**RIQI WKQX-FM**  
Chicago  
P.D.: Bill Gamble

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**Z95 FM CHICAGO'S HIT MUSIC STATION**  
Chicago  
P.D.: Brian Kelly

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**93Q**  
Houston  
P.D.: Bill Richards

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

**POWER 104 KRBE**  
Houston  
P.D.: Adam Cook

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15																									

# 96.1 FM

Hartford P.D.: Tom Mitchell

- 1 George LaMond, Bad Of The Heart
- 2 Snap, The Power
- 3 New Kids On The Block, Step By Step
- 4 Johnny Gill, Rub You The Right Way
- 5 Depeche Mode, Enjoy The Silence
- 6 Lisa Stansfield, You Can't Deny It
- 7 En Vogue, Hold On
- 8 Glenn Medeiros Featuring Bobby Brown, Tyler Collins, Girls Nite Out
- 9 Mariah Carey, Vision Of Love
- 10 Joey Kid, Counting The Days
- 11 Madonna, Hanky Panky
- 12 Mellow Man Ace, Mentiroso
- 13 Bell Biv Devoe, Poison
- 14 Taylor Dayne, I'll Be Your Shelter
- 15 Seiko & Donnie Wahlberg, The Right Co
- 16 M.C. Hammer, U Can't Touch This
- 17 Sweet Sensation, If Wishes Came True
- 18 M.C. Hammer, Have You Seen Her
- 19 Stevie B, Love And Emotion
- 20 Louie Louie, Sittin' In The Lap Of Lu
- 21 Michael Bolton, When I'm Back On My F
- 22 Alisha, Bounce Back
- 23 Babyface, My Kinda Girl
- 24 West, King Of Wishful Thinking (Fr
- 25 The Time, Jerk Out
- 26 Seduction, Could This Be Love
- 27 Janet Jackson, Come Back To Me
- 28 Kyper, Tic Tac Toe
- 29 Bell Biv Devoe, Do Me!
- 30 Maxi Priest, Close To You
- 31 Roxette, It Must Have Been Love (From
- 32 Wilson Phillips, Release Me
- 33 The 2 Live Crew, Banned In The USA
- 34 New Kids On The Block, Tonight
- 35 Brother Beyond, The Girl I Used To Kn
- 36 Timmy T, What Will I Do
- 37 After 7, Ready Or Not
- 38 Calloway, I Wanna Be Rich
- 39 M.C. Hammer, Have You Seen Her
- 40 St. Paul, Stranger To Love
- 41 Stacie & Kimiko, Wait For Me
- 42 The Brat Pack, I'm Never Gonna Give Y



Baltimore P.D.: Steve Perun

- 1 Wilson Phillips, Hold On
- 2 Roxette, It Must Have Been Love (From
- 3 Linear, Sending All My Love
- 4 New Kids On The Block, Step By Step
- 5 Madonna, Vogue
- 6 Snap, The Power
- 7 Phil Collins, Do You Remember?
- 8 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 9 M.C. Hammer, U Can't Touch This
- 10 Depeche Mode, Enjoy The Silence
- 11 Tyler Collins, Girls Nite Out
- 12 Bell Biv Devoe, Poison
- 13 Richard Marx, Children Of The Night
- 14 Mellow Man Ace, Mentiroso
- 15 Madonna, Hanky Panky
- 16 Johnny Gill, Rub You The Right Way
- 17 Digital Underground, The Humpty Dance
- 18 Gloria Estefan, Cuts Both Ways
- 19 Michael Bolton, When I'm Back On My F
- 20 En Vogue, Hold On
- 21 Billy Idol, Cradle Of Love (From "For
- 22 Poison, Unskippy Bop
- 23 M.C. Hammer, Have You Seen Her
- 24 Sweet Sensation, If Wishes Came True
- 25 Motley Crue, Don't Go Away Mad (Just
- 26 Janet Jackson, Come Back To Me
- 27 Heart, All I Wanna Do Is Make Love To
- 28 New Kids On The Block, Tonight
- 29 Nikki, Notice Me
- 30 Jon Bon Jovi, Blaze Of Glory
- 31 The 2 Live Crew, Banned In The USA
- 32 Wilson Phillips, Release Me
- 33 The Time, Jerk Out
- 34 Sinead O'Connor, The Emperor's New Cl
- 35 Mariah Carey, Vision Of Love



Miami P.D.: Frank Amadeo

- 1 Gloria Estefan, Cuts Both Ways
- 2 Roxette, It Must Have Been Love (From
- 3 Wilson Phillips, Hold On
- 4 Elton John, Club At The End Of The St
- 5 Taylor Dayne, I'll Be Your Shelter
- 6 Michael McDonald, Take It To Heart
- 7 Madonna, Hanky Panky
- 8 Richard Marx, Children Of The Night
- 9 Michael Bolton, When I'm Back On My F
- 10 Mariah Carey, Vision Of Love
- 11 Anita Baker, Talk To Me
- 12 Tyler Collins, Girls Nite Out
- 13 Lisa Stansfield, You Can't Deny It
- 14 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 15 The Lightning Seeds, Pure
- 16 New Kids On The Block, Step By Step
- 17 Bad English, Possession
- 18 Phil Collins, Do You Remember?
- 19 Madonna, Vogue
- 20 Heart, All I Wanna Do Is Make Love To
- 21 Janet Jackson, Come Back To Me
- 22 Paul Young, Oh Girl
- 23 Janet Jackson, Alright
- 24 Wilson Phillips, Release Me
- 25 Seduction, Could This Be Love
- 26 Heart, I Didn't Want To Need You
- 27 Bruce Hornsby & The Range, Across The
- 28 After 7, Ready Or Not
- 29 Calloway, I Wanna Be Rich
- 30 New Kids On The Block, Tonight
- 31 James Ingram, Don't Have The Heart
- 32 Depeche Mode, Enjoy The Silence
- 33 Babyface, My Kinda Girl
- 34 West, King Of Wishful Thinking (Fr



Tampa P.D.: Marc Chase

- 1 Tyler Collins, Girls Nite Out
- 2 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 3 Elton John, Club At The End Of The St
- 4 Johnny Gill, Rub You The Right Way
- 5 George LaMond, Bad Of The Heart
- 6 Babyface, My Kinda Girl
- 7 Mariah Carey, Vision Of Love
- 8 Michael Bolton, When I'm Back On My F
- 9 Mellow Man Ace, Mentiroso
- 10 Keith Sweat, Make You Sweat
- 11 Sweet Sensation, If Wishes Came True
- 12 M.C. Hammer, Have You Seen Her
- 13 Bell Biv Devoe, Do Me!
- 14 Madonna, Hanky Panky
- 15 Lisa Stansfield, You Can't Deny It
- 16 Stevie B, Love And Emotion
- 17 The U-Krew, Let Me Be Your Lover
- 18 Snap, The Power
- 19 Kyper, Tic Tac Toe
- 20 Janet Jackson, Come Back To Me
- 21 Linear, Don't You Come Cryin'
- 22 Maxi Priest, Close To You
- 23 Seduction, Could This Be Love
- 24 Timmy T, What Will I Do
- 25 Anita Baker, Talk To Me
- 26 The Time, Jerk Out

- 27 Perfect Gentlemen, One More Chance
- 28 Calloway, All The Way
- 29 49ers, Don't You Love Me
- 30 New Kids On The Block, Tonight
- 31 The Lightning Seeds, Pure
- 32 Cheap Trick, Can't Stop Falling
- 33 Doc Box & B-Fresh, Slow Love
- 34 The Brat Pack, I'm Never Gonna Give Y
- 35 Gloria Estefan, Cuts Both Ways
- 36 Sinead O'Connor, The Emperor's New Cl
- 37 The Party, Summer Vacation
- 38 Stevie V, Dirty Cash
- 39 Black Box, Everybody Everybody
- 40 The 2 Live Crew, Banned In The USA



Columbus P.D.: Dave Robbins

- 1 Taylor Dayne, I'll Be Your Shelter
- 2 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 3 Tyler Collins, Girls Nite Out
- 4 Michael Bolton, When I'm Back On My F
- 5 Billy Idol, Cradle Of Love (From "For
- 6 Madonna, Hanky Panky
- 7 Babyface, My Kinda Girl
- 8 Wilson Phillips, Release Me
- 9 Roxette, It Must Have Been Love (From
- 10 Richard Marx, Children Of The Night
- 11 West, King Of Wishful Thinking (Fr
- 12 Anita Baker, Talk To Me
- 13 Heart, I Didn't Want To Need You
- 14 Janet Jackson, Come Back To Me
- 15 Johnny Gill, Rub You The Right Way
- 16 Mellow Man Ace, Mentiroso
- 17 Madison, Vogue
- 18 Bruce Hornsby & The Range, Across The
- 19 Depeche Mode, Enjoy The Silence
- 20 Bad English, Possession
- 21 Giant, I'll See You In My Dreams
- 22 Gloria Estefan, Cuts Both Ways
- 23 Wilson Phillips, Hold On
- 24 Don Henley, The Heart Of The Matter
- 25 Mariah Carey, Vision Of Love
- 26 Chicago, Hearts In Trouble
- 27 Stacie & Kimiko, Wait For Me
- 28 Jon Bon Jovi, Blaze Of Glory
- 29 M.C. Hammer, Have You Seen Her
- 30 James Ingram, I Don't Have The Heart



Cleveland P.D.: Cat Thomas

- 1 Roxette, It Must Have Been Love (From
- 2 Phil Collins, Do You Remember?
- 3 Digital Underground, The Humpty Dance
- 4 Billy Idol, Cradle Of Love (From "For
- 5 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 6 Depeche Mode, Enjoy The Silence
- 7 Johnny Gill, Rub You The Right Way
- 8 Michael Bolton, When I'm Back On My F
- 9 Madonna, Hanky Panky
- 10 Tyler Collins, Girls Nite Out
- 11 M.C. Hammer, Have You Seen Her
- 12 En Vogue, Hold On
- 13 Faith No More, Epic
- 14 Motley Crue, Don't Go Away Mad (Just
- 15 West, King Of Wishful Thinking (Fr
- 16 Janet Jackson, Come Back To Me
- 17 Mariah Carey, Vision Of Love
- 18 Lisa Stansfield, You Can't Deny It
- 19 Nelson, (Can't Live Without Your) Lov
- 20 Poison, Unskippy Bop
- 21 Bruce Hornsby & The Range, Across The
- 22 Maxi Priest, Close To You
- 23 The Lightning Seeds, Pure
- 24 Sweet Sensation, If Wishes Came True
- 25 The Time, Jerk Out
- 26 Bad English, Possession
- 27 Snap, The Power
- 28 Aerosmith, The Other Side
- 29 Seduction, Could This Be Love
- 30 Paul Young, Oh Girl
- 31 New Kids On The Block, Tonight
- 32 Jon Bon Jovi, Blaze Of Glory
- 33 Cheap Trick, Can't Stop Falling



Cincinnati P.D.: Dave Allen

- 1 Linear, Sending All My Love
- 2 Bell Biv Devoe, Poison
- 3 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 4 Wilson Phillips, Hold On
- 5 Michael Bolton, When I'm Back On My F
- 6 Taylor Dayne, I'll Be Your Shelter
- 7 After 7, Ready Or Not
- 8 Tyler Collins, Girls Nite Out
- 9 New Kids On The Block, Step By Step
- 10 Expose, Your Baby Never Looked Good
- 11 Bruce Hornsby & The Range, Across The
- 12 Louie Louie, Sittin' In The Lap Of Lu
- 13 M.C. Hammer, U Can't Touch This
- 14 Tommy Page, When I Dream Of The St
- 15 Elton John, Club At The End Of The St
- 16 Phil Collins, Do You Remember?
- 17 Mariah Carey, Vision Of Love
- 18 Joe Cocker, What Are You Doing With A
- 19 Slaughter, Up All Night
- 20 Heart, I Didn't Want To Need You
- 21 Nelson, (Can't Live Without Your) Lov
- 22 St. Paul, Stranger To Love
- 23 Roxette, It Must Have Been Love (From
- 24 M.C. Hammer, Have You Seen Her
- 25 Sweet Sensation, If Wishes Came True
- 26 Madonna, Hanky Panky
- 27 Billy Idol, Cradle Of Love (From "For
- 28 Poison, Unskippy Bop
- 29 Linear, Don't You Come Cryin'
- 30 Johnny Gill, Rub You The Right Way
- 31 Depeche Mode, Enjoy The Silence
- 32 West, King Of Wishful Thinking (Fr
- 33 New Kids On The Block, Tonight
- 34 Wilson Phillips, Release Me
- 35 Paul Young, Oh Girl



Milwaukee P.D.: Mike Berlak

- 1 Phil Collins, Do You Remember?
- 2 Taylor Dayne, I'll Be Your Shelter
- 3 Richard Marx, Children Of The Night
- 4 West, King Of Wishful Thinking (Fr
- 5 Michael Bolton, When I'm Back On My F
- 6 Babyface, My Kinda Girl
- 7 Expose, Your Baby Never Looked Good
- 8 Roxette, It Must Have Been Love (From
- 9 After 7, Ready Or Not
- 10 Madonna, Vogue
- 11 Mariah Carey, Vision Of Love
- 12 Wilson Phillips, Hold On
- 13 Bruce Hornsby & The Range, Across The
- 14 Brent Bourgeois, Dare To Fall In Love
- 15 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 16 Elton John, Club At The End Of The St
- 17 Wilson Phillips, Release Me
- 18 Louie Louie, Sittin' In The Lap Of Lu
- 19 Depeche Mode, Enjoy The Silence
- 20 Nikki, Notice Me
- 21 Sweet Sensation, If Wishes Came True
- 22 Bad English, Possession
- 23 New Kids On The Block, Step By Step
- 24 The Lightning Seeds, Pure
- 25 Janet Jackson, Come Back To Me



Minneapolis P.D.: Gregg Swedberg

- 1 Paula Abdul, Knocked Out
- 2 Tyler Collins, Girls Nite Out
- 3 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 4 New Kids On The Block, Step By Step
- 5 Johnny Gill, Rub You The Right Way
- 6 George LaMond, Bad Of The Heart
- 7 Brother Beyond, The Girl I Used To Kn
- 8 West, King Of Wishful Thinking (Fr
- 9 Bell Biv Devoe, Poison
- 10 49ers, Don't You Love Me
- 11 Fan Club, Don't Let Me Fall In Love
- 12 Milli Vanilli, Can't You Feel My Love
- 13 Sweet Sensation, If Wishes Came True
- 14 Mariah Carey, Vision Of Love
- 15 The Time, Jerk Out
- 16 Seduction, Could This Be Love
- 17 Joey Kid, Counting The Days
- 18 Maxi Priest, Close To You
- 19 Stevie B, Love And Emotion
- 20 Linear, Sending All My Love
- 21 Louie Louie, Sittin' In The Lap Of Lu
- 22 The Brat Pack, I'm Never Gonna Give Y
- 23 Babyface, My Kinda Girl
- 24 St. Paul, Stranger To Love
- 25 Bell Biv Devoe, Do Me!
- 26 Richard Marx, Children Of The Night
- 27 West, King Of Wishful Thinking (Fr
- 28 Anita Baker, Talk To Me
- 29 Snap, The Power
- 30 Johnny Gill, Rub You The Right Way
- 31 Keith Sweat, Make You Sweat
- 32 Kyper, Tic Tac Toe
- 33 Madonna, Hanky Panky
- 34 Bruce Hornsby & The Range, Across The
- 35 Depeche Mode, Enjoy The Silence
- 36 New Kids On The Block, Tonight
- 37 Calloway, All The Way
- 38 Janet Jackson, Come Back To Me
- 39 Spunkadetic, 9.95



St. Louis P.D.: Lyndon Abell

- 1 M.C. Hammer, U Can't Touch This
- 2 West, King Of Wishful Thinking (Fr
- 3 Motley Crue, Don't Go Away Mad (Just
- 4 Bell Biv Devoe, Poison
- 5 Billy Idol, Cradle Of Love (From "For
- 6 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 7 Bad English, Possession
- 8 Jane Child, Welcome To The Real World
- 9 Depeche Mode, Enjoy The Silence
- 10 En Vogue, Hold On
- 11 Nelson, (Can't Live Without Your) Lov
- 12 Michael Bolton, When I'm Back On My F
- 13 Heart, I Didn't Want To Need You
- 14 Alanis Morissette, You Oughta Know
- 15 Oei Amriti, Kiss This Thing Goodbye
- 16 Sweet Sensation, If Wishes Came True
- 17 Slaughter, Up All Night
- 18 Taylor Dayne, I'll Be Your Shelter
- 19 Poison, Unskippy Bop
- 20 Sinead O'Connor, The Emperor's New Cl
- 21 Don Henley, How Bad Do You Want It?
- 22 New Kids On The Block, Step By Step
- 23 Bruce Hornsby & The Range, Across The
- 24 Mariah Carey, Vision Of Love
- 25 Alanis Morissette, You Oughta Know
- 26 Brother Beyond, The Girl I Used To Kn
- 27 Cheap Trick, Can't Stop Falling
- 28 Tyler Collins, Girls Nite Out
- 29 Jimmy Ryser, Same Old Look
- 30 The Time, Jerk Out
- 31 The Lightning Seeds, Pure
- 32 Johnny Gill, Rub You The Right Way
- 33 Wilson Phillips, Release Me
- 34 Stevie B, Love And Emotion
- 35 Brent Bourgeois, Dare To Fall In Love
- 36 Janet Jackson, Come Back To Me
- 37 Independent Obsession, Tell Me Something
- 38 Madonna, Hanky Panky
- 39 Elton John, Club At The End Of The St
- 40 Babyface, My Kinda Girl
- 41 The 2 Live Crew, Banned In The USA



San Diego P.D.: Garry Wall

- 1 En Vogue, Hold On
- 2 Johnny Gill, Rub You The Right Way
- 3 Wilson Phillips, Hold On
- 4 Kyper, Tic Tac Toe
- 5 Snap, The Power
- 6 Depeche Mode, Enjoy The Silence
- 7 Mariah Carey, Vision Of Love
- 8 Keith Sweat, Make You Sweat
- 9 Sweet Sensation, If Wishes Came True
- 10 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 11 Mellow Man Ace, Mentiroso
- 12 Bell Biv Devoe, Do Me!
- 13 Kid Frost, La Raza
- 14 George LaMond, Bad Of The Heart
- 15 Seduction, Could This Be Love
- 16 Janet Jackson, Come Back To Me
- 17 Bell Biv Devoe, Poison
- 18 M.C. Hammer, Have You Seen Her
- 19 Tyler Collins, Girls Nite Out
- 20 Madonna, Hanky Panky
- 21 The 2 Live Crew, Banned In The USA
- 22 Babyface, My Kinda Girl
- 23 Stevie B, Love And Emotion
- 24 Seiko & Donnie Wahlberg, The Right Co
- 25 Maxi Priest, Close To You
- 26 The Time, Jerk Out
- 27 Linear, Don't You Come Cryin'
- 28 New Kids On The Block, Tonight
- 29 The Party, Summer Vacation
- 30 Lisa Stansfield, You Can't Deny It
- 31 M.C. Hammer, Pray
- 32 Doc Box & B-Fresh, Slow Love
- 33 Depeche Mode, Policy Of Truth



Seattle P.D.: Tom Hutyler

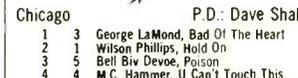
- 1 Glenn Medeiros Featuring Bobby Brown, Glenn Medeiros, Cuts Both Ways
- 2 Depeche Mode, Enjoy The Silence
- 3 Lisa Stansfield, You Can't Deny It
- 4 West, King Of Wishful Thinking (Fr
- 5 Taylor Dayne, I'll Be Your Shelter
- 6 Billy Idol, Cradle Of Love (From "For
- 7 Tyler Collins, Girls Nite Out
- 8 Michael Bolton, When I'm Back On My F
- 9 Mellow Man Ace, Mentiroso
- 10 Keith Sweat, Make You Sweat
- 11 Mariah Carey, Vision Of Love
- 12 Seduction, Could This Be Love
- 13 Johnny Gill, Rub You The Right Way
- 14 En Vogue, Hold On
- 15 Heart, I Didn't Want To Need You
- 16 George LaMond, Bad Of The Heart
- 17 The Cover Girls, All That Gitters Is
- 18 Babyface, My Kinda Girl
- 19 Mariah Carey, Vision Of Love
- 20 Kid Frost, La Raza
- 21 Raiana Paige, Rescue Me
- 22 Depeche Mode, Enjoy The Silence
- 23 The Cover Girls, All That Gitters Is
- 24 Stevie B, Love And Emotion
- 25 Stacy & Kimiko, Wait For Me
- 26 India, The Lover Who Rocks You
- 27 Madonna, Hanky Panky
- 28 Rebel, I'm Gonna Get You
- 29 Soul II Soul, A Dream Is A Dream
- 30 Ale, Stop Me If I Fall In
- 31 Louie Louie, Sittin' In The Lap Of Lu
- 32 Keith Sweat, Make You Sweat
- 33 Kyper, Tic Tac Toe
- 34 Tiana, First True Love
- 35 Electrice 101, Talking With Myself
- 36 D-Mob With Cathy Dennis, That's The W
- 37 Janet Jackson, Come Back To Me
- 38 New Kids On The Block, Tonight
- 39 The Brat Pack, I'm Never Gonna Give Y
- 40 Timmy T, What Will I Do
- 41 Brother Beyond, The Girl I Used To Kn
- 42 The Time, Jerk Out
- 43 Kool School, My Girl
- 44 Maxi Priest, Close To You

- 28 Danger Danger, Bang Bang
- 29 Snap, The Power
- 30 Bad English, Possession
- 31 Cheap Trick, Can't Stop Falling
- 32 Stevie B, Love And Emotion
- 33 New Kids On The Block, Tonight
- 34 Electric Boys, All Lips N' Hips
- 35 Soul II Soul, A Dream Is A Dream
- 36 Gloria Estefan, Cuts Both Ways
- 37 The Brat Pack, I'm Never Gonna Give Y
- 38 Sinead O'Connor, The Emperor's New Cl
- 39 Anita Baker, Talk To Me
- 40 M.C. Hammer, Have You Seen Her
- 41 Brother Beyond, The Girl I Used To Kn
- 42 Nelson, (Can't Live Without Your) Lov
- 43 The Sundays, Here's Where The Story E
- 44 Aerosmith, The Other Side
- 45 Bell Biv Devoe, Do Me!
- 46 Fleetwood Mac, Skies The Limit



New York P.D.: Joel Salkowitz

- 1 En Vogue, Hold On
- 2 India, The Lover Who Rocks You
- 3 Snap, The Power
- 4 Tyler Collins, Girls Nite Out
- 5 Lisa Stansfield, You Can't Deny It
- 6 Cora, Can't Let Go
- 7 Johnny Gill, Rub You The Right Way
- 8 George LaMond, Bad Of The Heart
- 9 Mellow Man Ace, Mentiroso
- 10 After 7, Ready Or Not
- 11 Tiana, First True Love
- 12 Soul II Soul, A Dream Is A Dream
- 13 Corina, Loving You Like Crazy
- 14 Sweet Sensation, If Wishes Came True
- 15 April, Someone To Hold
- 16 Mariah Carey, Vision Of Love
- 17 Keith Sweat, Make You Sweat
- 18 Stevie B, Love And Emotion
- 19 Seduction, Could This Be Love
- 20 Janet Jackson, Come Back To Me
- 21 Madonna, Hanky Panky
- 22 The Time, Jerk Out
- 23 Bell Biv Devoe, Do Me!
- 24 Raiana Paige, Rescue Me
- 25 Stevie V, Dirty Cash
- 26 Betty Boop, Don't Do
- 27 49ers, Don't You Love Me
- 28 Black Box, Everybody Everybody
- 29 Bell Biv Devoe, Poison
- 30 West, King Of Wishful Thinking (Fr
- 31 M.C. Hammer, Have You Seen Her
- 32 Rychi Sakamoto, You Do Me
- 33 TKA, I Won't Give Up On You
- 34 The 2 Live Crew, Banned In The USA
- 35 M.C. Hammer, U Can't Touch This
- 36 Doc Box & B-Fresh, Slow Love
- 37 Ooze-Lite, What Is Love
- 38 Yvonne, I Can't Face The Fact
- 39 Calloway, All The Way
- 40 Troop, All I Do Is Think Of You
- 41 Perfect Gentlemen, One More Chan
- 42 The Cover Girls, All That Gitters Is
- 43 New Order, World In Motion
- 44 Maxi Priest, Close To You
- 45 Brother Beyond, The Girl I Used To Kn



Chicago P.D.: Dave Shakes

- 1 George LaMond, Bad Of The Heart
- 2 Wilson Phillips, Hold On
- 3 Bell Biv Devoe, Poison
- 4 M.C. Hammer, U Can't Touch This
- 5 Glenn Medeiros/Bobby Brown, She Ain't
- 6 En Vogue, Hold On
- 7 Mellow Man Ace, Mentiroso
- 8 Mariah Carey, Vision Of Love
- 9 Sweet Sensation, If Wishes Came True
- 10 Madonna, Hanky Panky
- 11 Taylor Dayne, I'll Be Your Shelter
- 12 New Kids On The Block, Step By Step
- 13 Phil Collins, Do You Remember
- 14 Snap, The Power
- 15 Depeche Mode, Enjoy The Silence
- 16 Sweet Sensation, If Wishes Came True
- 17 Kyper, Tic Tac Toe
- 18 Johnny Gill, Rub You The Right Way
- 19 Janet Jackson, Come Back To Me
- 20 49ers, Don't You Love Me
- 21 Seduction, Could This Be Love
- 22 Young & Restless, B Girls
- 23 The Time, Jerk Out
- 24 Hi Tek 3 Featuring Ya Kid K, Spin Tha
- 25 New Kids On The Block, Tonight
- 26 The Cover Girls, All That Gitters Is
- 27 Brat Pack, Never Gonna Give You Up
- 28 Stevie B, Love And Emotion
- 29 The 2 Live Crew, Banned In The USA
- 30 Maxi Priest, Close To You
- 31 Stevie V, Dirty Cash
- 32 Alisha, Bounce Back



Los Angeles P.D.: Jeff Wyatt

- 1 Mellow Man Ace, Mentiroso
- 2 En Vogue, Hold On
- 3 Johnny Gill, Rub You The Right Way
- 4 Glenn Medeiros/Bobby Brown, She Ain't
- 5 Digital Underground, The Humpty Dance
- 6 Salt-N-Pepa, Expression
- 7 Bell Biv Devoe, Poison
- 8 Snap, The Power
- 9 New Kids On The Block, Step By Step
- 10 Tyler Collins, Girls Nite Out
- 11 49ers, Don't You Love Me
- 12 George LaMond, Bad Of The Heart
- 13 Janet Jackson, Alright
- 14 Lisa Stansfield, You Can't Deny It
- 15 M.C. Hammer, Have You Seen Her
- 16 Bell Biv Devoe, Do Me!
- 17 Babyface, My Kinda Girl
- 18 Mariah Carey, Vision Of Love
- 19 Kid Frost, La Raza
- 20 Raiana Paige, Rescue Me
- 21 Depeche Mode, Enjoy The Silence
- 22 The Cover Girls, All That Gitters Is
- 23 Stevie B, Love And Emotion
- 24 Stacy & Kimiko, Wait For Me
- 25 India, The Lover Who Rocks You
- 26 Madonna, Hanky Panky
- 27 Rebel, I'm Gonna Get You
- 28 Soul II Soul, A Dream Is A Dream
- 29 Ale, Stop Me If I Fall In
- 30 Louie Louie, Sittin' In The Lap Of Lu
- 31 Keith Sweat, Make You Sweat
- 32 Kyper, Tic Tac Toe
- 33 Tiana, First True Love
- 34 Electrice 101, Talking With Myself
- 35 D-Mob With Cathy Dennis, That's The W
- 36 Janet Jackson, Come Back To Me
- 37 New Kids On The Block, Tonight
- 38 The Brat Pack, I'm Never Gonna Give Y
- 39 Timmy T, What Will I Do
- 40 Brother Beyond, The Girl I Used To Kn
- 41 The Time, Jerk Out
- 42 Kool School, My Girl
- 43 Maxi Priest, Close To You



Philadelphia P.D.: John Roberts

- 1 Roxette, It Must Have Been Love
- 2 Glenn Medeiros/Bobby Brown, She Ain't
- 3 Joey Kid, Counting The Days
- 4 Wilson Phillips, Hold On
- 5 George LaMond, Bad Of The Heart
- 6 Bell Biv Devoe, Poison
- 7 Snap, The Power
- 8 Tiana, First True Love
- 9 April, Someone To Hold
- 10 Mellow Man Ace, Mentiroso
- 11 New Kids On The Block, Step By Step
- 12 Johnny Gill, Rub You The Right Way
- 13 Sweet Sensation, If Wishes Came True
- 14 Linear, Sending All My Love
- 15 Madonna, Vogue
- 16 Phil Collins, Do You Remember?
- 17 Alisha, Bounce Back
- 18 Seduction, Could This Be Love
- 19 Mariah Carey, Vision Of Love
- 20 Paula Abdul, Knocked Out
- 21 Seiko & Donnie Wahlberg, The Right Com
- 22 Tyler Collins, Girls Nite Out
- 23 Babyface, My Kinda Girl
- 24 Janet Jackson, Alright
- 25 Kyper, Tic Tac Toe
- 26 Heart, All I Wanna Do Is Make Love To
- 27 Lisa Stansfield, You Can't Deny It
- 28 Bad English, Possession
- 29 Stevie B, Love And Emotion
- 30 M.C. Hammer, Have You Seen Her
- 31 Timmy T, What Will I Do
- 32 Janet Jackson, Come Back To Me
- 33 Bell Biv Devoe, Do Me!
- 34 lightening Seeds, Pure
- 35 Modern English, I Meet With You
- 36 Billy Idol, Cradle Of Love
- 37 New Kids On The Block, Tonight
- 38 Digital Underground, Dowhatchalike
- 39 Stevie V, Dirty Cash
- 40 The 2 Live Crew, Banned In The USA
- 41 Independent Obsession, Tell Me Something
- 42 Linear, Don't You Come Cryin'
- 43 Calloway, All The Way



San Francisco P.D.: Keith Natfaly

- 1 Snap, The Power
- 2 Mariah Carey, Vision Of Love
- 3 Johnny Gill, Rub You The Right Way
- 4 Troop, All I Do Is Think Of You
- 5 En Vogue, Hold On
- 6 Keith Sweat, Make You Sweat
- 7 Babyface, My Kinda Girl
- 8 Lisa Stansfield, You Can't Deny It
- 9 Bell Biv Devoe, Do Me!
- 10 Janet Jackson, Come Back To Me
- 11 Mellow Man Ace, Mentiroso
- 12 West Coast Rappers, We're All In The
- 13 Sweet Sensation, If Wishes Came True
- 14 Tony! Tony! Tone!, The Blues
- 15 Depeche Mode, Enjoy The Silence
- 16 Anita Baker, Talk To Me
- 17 Kid Frost, La Raza
- 18 Beats International, I'm Not Talk About
- 19 Tyler Collins, Girls Nite Out
- 20 Klymaxx, Good Love
- 21 Seduction, Could This Be Love
- 22 The Time, Jerk Out
- 23 After 7, Can't Stop
- 24 Rychi Sakamoto, You Do Me
- 25 M.C. Hammer, Have You Seen Her
- 26 Stevie B, Love And Emotion
- 27 Madoana, Hanky Panky
- 28 Stevie V, Dirty Cash
- 29 The Party, Summer Vacation
- 30 Black Flames, Watching You

# HOT BLACK PLAYLISTS

Sample Playlists of the Nation's Largest Black Radio Stations



Los Angeles P.D.: Belinda Briggs

- 1 Johnny Gill, My, My, My
- 2 Miki Howard, Until You Come Back To Me
- 3 Lisa Stansfield, You Can't Deny It
- 4 The Family Stand, Ghetto Heaven
- 5 Michelle, Nicety
- 6 Starpoint, Midnight Love
- 7 Glenn Jones, Stay
- 8 Mariah Carey, Vision Of Love
- 9 Keith Sweat, Make You Sweat
- 10 Cameo, I Want It Now
- 11 After 7, Can't Stop
- 12 Regina Belle, This Is Love
- 13 Angela Winbush (Duet With Ronald Isley),
- 14 Troop, All I Do Is Think Of You
- 15 Snap, The Power
- 16 The West Coast Rap All-Stars, We're All In
- 17 Anita Baker, Talk To Me
- 18 Soul II Soul, A Dreams A Dream
- 19 Jeff Redd, Love High
- 20 Terry Stevie, If I Told You Once
- 21 Babyface, My Kinda Girl
- 22 Barbara Weathers, The Master Key
- 23 Koolha, My Girl
- 24 Bell Biv Devoe, Do Me!
- 25 Stephanie Mills, Real Love
- 26 Tony! Tony! Tone!, Feel's Good
- 27 Janet Jackson, Come Back To Me
- 28 Robbie Mchals, One Mile From Paradise
- 29 The Time, Jerk Out
- 30 Tashan, Save The Family
- 31 Digital

# New PromStar Computer Service Allows Promotion Directors To Exchange Ideas

NEW YORK—RadioStar, **Bob Hamilton's** Carmel, Calif.-based computer on-line service that provides music information, ratings, radio news, and other information to radio stations, has debuted PromStar, targeted to radio station promotion directors.

PromStar subscribers are required to contribute something on a weekly basis that other stations can access with the use of any kind of computer and modem. PromStar is available on a market-exclusive basis and currently has about 30 subscribers.

Promotion directors who are already using the service are enthusiastic about it. **Janice Piscatelli**, promotion director of AC WSNY Columbus, Ohio, says promotion directors are "really hungry for something like this. I really like it because it gives you a regular, up-to date feeling for what's going on in the country. I think it's really interesting to read. When I first went on [PromStar], I used an idea from it two weeks later."

"It's a lot of help," says top 40 KPLZ Seattle promotion director **Doug Cooper**. "It really helps your station look good across the country and it's good for sharing ideas and potential problems with [other] promotion directors. It's also a good way to network."

But KWSS San Jose, Calif., promotion director **Michele Allen** is some-

what less enthusiastic about the newly debuted service. Although she thinks PromStar is a great idea, she says, "I expect it to become more useful down the road when there are more subscribers. It's good for ideas but it needs to be a bit more informational." For example, Allen says, if somebody writes about dipping their



by Phyllis Stark

morning man in chocolate, they should include where they got the chocolate, the phone number of a supplier, and other pertinent information like whether the chocolate hardens. Hamilton says there are no space limitations, so promotion directors are free to make their entries as detailed as they want.

Subscriber stations can also send each other electronic mail, which, promotion directors say, helps them trade information without playing phone tag. One promotion director, for example, expressed via computer her concerns about doing a "Dick Tracy" promotion because of speculation that the film was going to

bomb. Another wrote back, "Who cares if it bombs? Do the promotion and you'll be on it and off it before the picture even opens."

Promotion directors may also find some ideas in RadioStar's morning-show service, SuperStar, which provides information like phone numbers of people in the news, bits, topical jokes, and movie scripts. SuperStar is also market exclusive and has about 160 subscribers.

Hamilton estimates that 300 stations currently subscribe to the on-line service, which costs stations \$300 a year plus variable on-line costs. PromStar and SuperStar are accessed through RadioStar at no additional cost. For more information, call 408-626-1571.

**IDEA MILL: MEET GEORGE JETSON**

WSNY listeners can register to win a trip for two to Cape Canaveral, Fla., for the next space shuttle launch when they hear George Jetson saying, "Jane, stop this crazy thing." Registered listeners receive passes to "Jetsons: The Movie" and related merchandise.

When the temperature reached 122 degrees in Phoenix last month, oldies **KOOL-FM** sent a mobile unit out to help relieve the heat by giving away free bottled water. Across town, N/T **KFYI** tied into the recent flag-burn-

(Continued on page 18)

# PREPARE FOR IMPACT



new music breakthroughs from Mammoth  
**Sidewinders** (RCA)

• **Auntie Ramos' Pool Hall**  
Top 5 Gavin Alternative  
"We Don't Do That Anymore"  
about to hit at AOR.

**Chainsaw Kittens**

• **Mother** Seven-inch single previews full length September debut, **Violent Religion**.

**FrequeNCy**

• A Mammoth Sampler Of North Carolina Sounds.



FOR WEEK ENDING JULY 21, 1990

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	4	7	<b>JOEY</b> I.R.S. 73014	<b>CONCRETE BLONDE</b> 2 weeks at No. 1
2	4	6	8	<b>GIVE IT UP</b> POLYDOR 869 044-4	<b>HOTHOUSE FLOWERS</b>
3	6	14	4	<b>KING OF THE MOUNTAIN</b> COLUMBIA LP CUT	<b>MIDNIGHT OIL</b>
4	9	17	4	<b>JEALOUS</b> Geffen 4-19688	<b>GENE LOVES JEZEBEL</b>
5	7	10	6	<b>SWEET SMELL OF SUCCESS</b> EPIC LP CUT	<b>THE STRANGLERS</b>
6	10	26	3	<b>WORLD IN MOTION</b> QWEST 4-21582/WARNER BROS.	<b>NEW ORDER</b>
7	3	3	13	<b>POLICY OF TRUTH</b> SIRE 0-21534/REPRISE	<b>DEPECHE MODE</b>
8	17	—	2	<b>I'LL BE YOUR CHAUFFEUR</b> BEGGAR'S BANQUET 2613/RCA	<b>DAVID J</b>
9	11	13	5	<b>ONION SKIN</b> GIANT 4-19889/WARNER BROS.	<b>BOOM CRASH OPERA</b>
10	16	20	4	<b>KOOL THING</b> DGC LP CUT	<b>SONIC YOUTH</b>
11	22	—	2	<b>STEP ON</b> ELEKTRA 0-66624	<b>HAPPY MONDAYS</b>
12	8	11	8	<b>PINEAPPLE FACE</b> CAPITOL V-15559	<b>REVENGE</b>
13	13	12	14	<b>HERE'S WHERE THE STORY ENDS</b> ROUGH TRADE 4-19691/DGC	<b>THE SUNDAYS</b>
14	12	9	7	<b>ALL I WANT</b> MCA LP CUT	<b>THE LIGHTNING SEEDS</b>
15	14	21	6	<b>HELLO, HELLO, HELLO, HELLO...</b> CHARISMA LP CUT	<b>SOMETHING HAPPENS</b>
16	24	—	2	<b>THE CRYING SCENE</b> SIRE 2-21591/REPRISE	<b>AZTEC CAMERA</b>
17	2	1	12	<b>WAY DOWN NOW</b> ENHNSGN 23522/CHRYSALIS	<b>WORLD PARTY</b>
18	<b>NEW ▶</b>	1	1	<b>HOLD A CANDLE TO THIS</b> SIRE LP CUT/WARNER BROS.	<b>PRETENDERS</b>
19	30	—	2	<b>HEAVY WEATHER TRAFFIC</b> REPRISE LP CUT	<b>KATYDIDS</b>
20	21	16	9	<b>BALL AND CHAIN</b> EPIC LP CUT	<b>SOCIAL DISTORTION</b>
21	26	25	3	<b>A STRANGE KIND OF LOVE</b> BEGGAR'S BANQUET LP CUT/RCA	<b>PETER MURPHY</b>
22	19	24	7	<b>GROWING OLD</b> VIRGIN 4-98977	<b>THE ORIGIN</b>
23	<b>NEW ▶</b>	1	1	<b>EVERY BEAT OF THE HEART</b> VIRGIN 4-98937	<b>THE RAILWAY CHILDREN</b>
24	29	29	3	<b>CHILD OF THE WILD BLUE YONDER</b> A&M 1510	<b>JOHN HIATT</b>
25	20	19	6	<b>LET'S BE MAD</b> DGC LP CUT	<b>JOHN DOE</b>
26	<b>NEW ▶</b>	1	1	<b>HOME</b> VIRGIN LP CUT	<b>IGGY POP</b>
27	<b>NEW ▶</b>	1	1	<b>POST POST-MODERN MAN</b> ENIGMA 75551	<b>DEVO</b>
28	15	5	10	<b>NEVER DO THAT</b> SIRE 4-19820/WARNER BROS.	<b>PRETENDERS</b>
29	<b>NEW ▶</b>	1	1	<b>GOD TONIGHT</b> CURB 79014	<b>REAL LIFE</b>
30	5	2	10	<b>PRETTY PINK ROSE</b> ATLANTIC 4-87924	<b>ADRIAN BELEW &amp; DAVID BOWIE</b>

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

## INTRODUCING PRO-WIPES POWER-PAK

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(Testimonial)

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*Ronald H. Hagan*  
Vice President-Operations  
cc: Jeff Litt  
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# FNN/Unistar Deal A Boon To Business Programming

LOS ANGELES—The recent joint venture between the New York-based **Financial News Network** and **Unistar Communications Group** is likely to put a new wrinkle in the battle between business program suppliers.

The deal, which was signed in late June, resulted from the sale by **Starstream Communications Group** of its share of the FNN Business Radio Network. With the muscle of Unistar's sales force and affiliate relations department behind it, FNN is likely to gain even more affiliates. (FNN's sales were previously handled by **Media-America**.)

Yet the Unistar/FNN venture doesn't seem to worry two of the other business radio players, **Colorado Springs, Colo.-based Business Radio Network** and **Anaheim, Calif.-based Money Radio**, because FNN delivers shortform programming, while BRN and Money offer full-service formats.

"We don't view FNN as a chief competitor," says BRN president/CEO Lou Mellini. In fact, BRN and FNN, along with USA Today, sponsor the National Investment Challenge promotion. The two services also share a few affiliates. **WPGC Washington, D.C.**, **KSEV Houston**, and **WHK Cleveland** use FNN for the headlines, while turning to BRN for more in-depth coverage.

BRN, which recently celebrated its second anniversary, currently has 64 affiliates, including 39 in the top 50 markets. Mellini believes that FNN's added exposure through Unistar will "enhance awareness of business news," and may end up creating a larger demand for BRN.

As for a possible deal between BRN and another network, Mellini does not rule it out. "Between the

article on us in *Forbes* and the growth in the last few years, both internationally and nationally, a lot of people are looking at us."

Money Radio hasn't been as successful as BRN. According to president **Vera Gold**, the network has 17 affiliates. Like Mellini, she says FNN's venture with Unistar will likely increase awareness of business radio, and may also help Money Radio.

Yet FNN's association with Unistar could lead to the development of a 24-hour format, since Unistar is one of the pioneers of full-service satellite programming. "It's not something we have talked about at this point, but I wouldn't want to close the door on it," says FNN VP/GM **Jon Wilkes**. The FNN affiliate list includes such heavy hitters as Group W all-news outlets **WINS New York**, **KFWB Los Angeles**, and **KYW Philadelphia**.

One of the keys to FNN's success is its ability to deliver regional reports on industry and business. That service, known as **Market Scan**, features 12 different reports, tailored to specific regions, that are delivered three times daily.

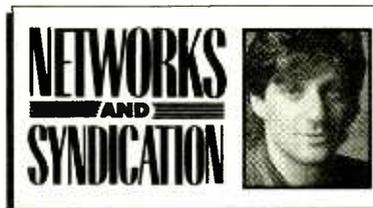
## AT40'S 20TH: THE RECAP

**ABC Watermark's "American Top 40's 20th Anniversary Special,"** which was broadcast during the week of June 29-July 4, is not just another countdown show. The special, hosted by **Shadoe Stevens**, is an aural trip through the past two decades of American culture.

The program begins with a collage of sounds—eyewitness accounts of the Kent State massacre, the Temptations' "Ball Of Confusion," a snippet from a Hawaiian Punch commercial, the theme

songs from "The Mary Tyler Moore Show" and "The Brady Bunch," a Winston cigarette commercial, Muhammad Ali's boxing prose, the Jaggerz' "The Rapper," and, finally, Ernie Anderson's familiar voice saying, "All across the country, in 1970, emotions were riding high, and on the hot, sweltering Fourth of July, an American tradition began."

During the four-hour special, listeners are taken on a trip back with time capsules featuring news actualities, TV themes, snippets of hits, and popular movie themes of the day. Highlights range from the



by Craig Rosen

mid-'70s time capsule with President Nixon's resignation speech and a snippet from Stealers Wheel's hit "Stuck In The Middle With You" ("Clowns to the left of me/ Jokers to the right . . .") to the 1986 capsule that captures the explosion of the space shuttle Challenger with a news actuality and an excerpt from Mr. Mister's "Broken Wings."

"We tried to put some sort of historical perspective on the times and show how the charts reflected them," says "AT40" producer **Bruce Goldberg**.

Other highlights include "then and nows"—a coupling of an original hit with a cover version that also charted during "AT40's" two decades—from Aerosmith and Run-D.M.C., Bill Withers and Club Nouveau, and Poison and Loggins & Messina.

The show concludes with a 20-song countdown collage of July 4 No. 1 hits from 20 years' worth of "AT40," with Stevens promising, "Tune in again when we do it again in another 20 years. Mark it on your calendar. That's the Fourth of July weekend, 2010."

## AROUND THE INDUSTRY

**Westwood One's "Dick Bartley's Original Rock & Roll Oldies Show"** will celebrate the 30th anniversary of Motown when it originates from the "Hitsville U.S.A." studios in Detroit. The five-hour tribute, which airs at 7 p.m. EDT on Saturday (21), will examine the Motown legacy.

**Denny Somach Productions** recently produced a multistation remote from Bill Wyman's **Sticky Fingers** restaurant in London. Participating stations **WNEW-FM New York**, **WMMR Philadelphia**, **WCXR Washington, D.C.**, and **KSHE St. Louis** interviewed a wide variety of guests, including **Bob Geldof**, **Pete Townshend**, **Roger Waters**, and members of the **Alarm**. During one interview, Townshend said the Who will never play together again.

## MUSIC SPECIALS

July 13-July 20, **Behind The Wall With Roger Waters**, Global

Satellite Network special, 90 minutes.

July 16-29, **The Allman Brothers Band, Part 2**, Up Close, MediaAmerica Radio, two hours.

July 20-21, **Bad English**, On The Radio, Westwood One Radio Networks, one hour.

July 20-22, **Jeff Beck/Chas Chandler Of The Animals/Badfinger/Jeff Lynne/John Waters**, Cruisin' America With Cousin Bruce, CBS Radio Programming, three hours.

July 20-22, **Ozzy Osbourne**, Metalshop, MJI Broadcasting, two hours.

July 20-22, **The Beatles Story: The Later Years**, Unistar Radio Programming, three hours.

July 20-22, **Everly Brothers**, Dick Clark's Rock, Roll & Remember, Unistar, four hours.

July 20-22, **Desert Rose Band**, The Stories Behind The Songs, Unistar, one hour.

July 20-22, **Arnold Schwarzenegger/Tyler Collins**, Party America, MediaAmerica/Cutler Productions, two hours.

July 20-23, **Elton John**, The Weekly Special, Unistar Radio Networks, 90 minutes.

July 21, **The Two Garys (Lewis & Puckett)**, Solid Gold Saturday Night, Unistar, five hours.

July 21, **Jerry Lee Lewis**, Country Gold Saturday Night Live, Unistar, five hours.

July 21, **Robert Plant**, Powercuts, Global Satellite Network, two hours.

July 21, **Roger Waters At The Wall In Berlin**, GSN special, three hours.

July 21-22, **Snap/Michael Bolton**, Open House Party, MediaAmerica/Superaudio, five hours.

July 22, **Michael Bolton**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

July 23-29, **Dr. D's Demented Diet**, Dr. Demento, WW1, two hours.

July 23-29, **After 7**, Starbeat, MJI, one hour.

July 23-29, **Ricky Peterson**, The Jazz Show with David Sanborn, WW1, two hours.

July 23-29, **Stevie Nicks**, Superstar Concert Series, WW1, 90 minutes.

July 23-29, **Live Voltage: Judas Priest**, High Voltage, WW1, two hours.

July 23-29, **The Kinks/Jethro Tull/Searchers/Santana/J. Geils Band**, Classic Cuts, MJI, one hour.

July 23-29, **Aerosmith**, Rock Today, MJI, one hour.

July 23-29, **Alabama**, Country Today, MJI, one hour.

July 23-29, **The Beatles On Film Part 3: Magical Mystery Tour**, The Lost Lennon Tapes, WW1 Special Series, one hour.

July 23-29, **del Amitri/Enuff Z'Nuff**, In Concert, WW1, 90 minutes.

July 23-29, **David Bowie Part 2**, Off The Record With Mary Turner, WW1, one hour.

July 23-29, **Richard Belzer**, Comedy Hour, MJI, one hour.

July 23-29, **Crowded House/UB40**, New Rock In Concert, WW1, 90 minutes.

July 23-29, **Jeff Lynne**, Timothy White's Rock Stars, WW1, 90 minutes.

# Hot Hits in Tokio

Week of July 1, 1990

- 1 Vogue Madonna
- 2 Hold On Wilson Phillips
- 3 It Must Have Been Love Roxette
- 4 Step By Step New Kids On The Block
- 5 I Can't Touch This M.C. Hammer
- 6 Make You Sweat Keith Sweat
- 7 Poison Hell Biv DeVoe
- 8 I'll Be Your Shelter Taylor Dayne
- 9 Come Back To Me Janet Jackson
- 10 Children Of The Night Richard Marx
- 11 My, My My Johnny Gill
- 12 Vision Of Love Mariah Carey
- 13 She Ain't Worth It Glenn Medeiros & Bobby Brown
- 14 A Dream A Dream Saul I Soul
- 15 Want To Be With You Zan
- 16 Take It To Heart Michael McDonald
- 17 The Art Of Love Michael Franks
- 18 All I Wanna Do Is Make Love To You Heart
- 19 Rub You The Right Way Johnny Gill
- 20 Every Little Thing Jeff Lynne
- 21 The Right Combination Seiko & Tonnie Wahlberg
- 22 The Power Snap
- 23 Do You Remember Phil Collins
- 24 Rhythm Of Life Delta Adams
- 25 Mind Cruisin' Anri
- 26 You Can't Deny It Lisa Stansfield
- 27 Softly Whispering I Love You Paul Young
- 28 Ready Or Not After 7
- 29 The Humpty Dance Digital Underground
- 30 Hold On En Vogue
- 31 Welcome To The Real World Jane Child
- 32 Alright Janet Jackson
- 33 The Blues Tony! Toni! Toné!
- 34 The Crying Game Aztec Camera
- 35 How Much Love Propaganda
- 36 Nothing Compares 2 U Sinéad O'Connor
- 37 Don't Let Me Be Misunderstood Perfect Gentleman
- 38 Kai To Machiguan The Pippin's Guitar
- 39 Monster Rock Tokyo Ska Paradise Orchestra
- 40 I Still Haven't Found What I'm Looking For The Chimes
- 41 Endless Game Tatsuro Yamashita
- 42 Hanky Panky Madonna
- 43 This Old Heart Of Mine Rod Stewart & Ronald Isley
- 44 Ah Natsuyasumi Tube
- 45 Morcego Lisa Ono
- 46 Sending All My Love Linear
- 47 Heaven Give Me Words Propaganda
- 48 See You In Rio Joyce
- 49 No Frontiers Mary Black
- 50 King Of Wishful Thinking Go West

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

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SPINNING

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## PROMOTIONS AND MARKETING

(Continued from page 16)

ing controversy by giving away flags treated with fire-retardant chemicals for the Fourth of July.

Top 40 **WKQI** Detroit morning man **Dick Purtan** is encouraging listeners to send in supermarket coupons to help beleaguered billionaire **Donald Trump** through his financial crisis. . . **AC KKMJ** (Magic 95.5) Austin, Texas, sponsored its third annual campaign to encourage the use of children's car seats; **KKMJ** asked listeners to donate \$40 to pay for a car seat for a needy family.

More than 25,000 people turned out for **WBSK/WOWI** Norfolk, Va.'s seventh annual Afr'Am Fest, featuring performances by Melba Moore, Kim Waters, and Canadian rapper Maestro Fresh-Wes. . . Modern rock **CFNY** Toronto has selected local band Thurman Fry as the winner in its "discovery-to-disk" promotion. It

will receive financial support to write, record, and press a 1,000-unit cassette and CD package. **CFNY** will pick one local band each year for at least the next five years.

Album **WBOS** Boston collected more than two tons of pennies, over \$10,000 worth, in its "every penny counts" campaign. The money will be used to bring the NAMES Project AIDS quilt to Boston. The quilt is composed of more than 12,000 individual panels made by the friends and families of AIDS victims.

### PRO-MOTIONS

**Dianna Eades** joins **AC KFMB-FM** (B100) San Diego as promotion manager. She was formerly assistant promotion manager at crosstown album **KGB**. Sister **KFMB** has named **Sandi Banister** promotion manager.

(Continued on page 42)



**I'm Surfboard With The U.S.A.** Country **WSIX-FM** Nashville was part of Reba McEntire's fan club beach party at Fan Fair. Pictured, from left, are MCA recording act **Riders In The Sky's** Ranger Doug and Woody Paul, **WSIX-FM** morning man (and part-time McEntire lyricist) **Gerry House**, **Riders' Too Slim**, and **WSIX-FM's** **Devon O'Day**.

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## Billboard's PD of the week

Mike Stradford/Liz Kiley  
KKBT Los Angeles



**KKBT**, Los Angeles' first full-signal urban outlet in four years, isn't quite as conservative as OM **Liz Kiley's** last station, **AC KOST**. In recent competitive monitors of L.A., **The Beat** was 72% current and recurrent. **KOST** was only 25% current/recurrent. But black **AC KACE** was 76% current/recurrent. **KJLH**, the mainstream urban leader before **KKBT's** arrival, was 89% current/recurrent. And the top 40s, **KIIS** and **KPWR** (**Power 106**), were right behind at 88%.

Perhaps the most striking thing about **KKBT**, which was up 1.3-3.1 in the just-released spring Arbitron, is just how recurrent-driven its music is. On other urban stations, even some of the biggest songs disappear quickly. **KKBT** plays songs that weren't necessarily reaction records as currents, and seems to play a good number of them, i.e., "Yo Mister" by **Patti LaBelle**, "I Wanna Come Back" by **James Ingram**, or "Don't Cha Think" by **After 7**.

Similarly, **KKBT's** current list, which hovers around 40 titles, isn't the format's shortest, but in early July it still included songs like "Treat You Right" by **Luther Vandross**, which had been exiled to recurrent elsewhere.

**PD Mike Stradford** admits that **KKBT** "definitely won't make the record companies happy. For me, being out here has been like old home week because I've worked with several of these guys in other markets. I've always had a good relationship with [record people]. But when we start reporting, it will be difficult for them because we will program to win and not to the record charts. I think our time frames will be different."

"We want to work with the labels," adds **Kiley**. "But we also have to do what's right for the radio station. . . We're more comfortable playing something that we know tests well."

One might attribute some of **KKBT's** conservatism to **Kiley's** **AC** background. She sees **KKBT** as "very comfortable" sounding. "There's nothing to make anybody say 'I can't stand this' and turn it off. The irritants aren't there," she says.

But **Stradford's** **KMJQ** **Houston** was faster on records, and a lot of format observers thought **The Beat's** music profile would change when he came aboard. Now **Stradford** says, "We're talking about two different targets. When I got to **Houston**, I was told that we were too slow on music and to get the kids back. Here, we don't turn away teens, but we aren't going after them."

That, and the fact that **KKBT** plays only a handful of raps, initially led some people to categorize **The Beat** as black **AC**. "I could never figure that one out," says **Kiley**. "We've been mainstream urban since we went on the air. Part of being mainstream is that you play the hits, and we went on the air when it was winter and there were a lot more ballads."

This is a recent evening monitor of **KKBT**: **After 7**, "Can't Stop"; **Janet Jackson**, "Nasty"; **Dino**, "I Like It"; **Michael Cooper**, "Should Have Been You"; **Luther Vandross**, "Treat You Right"; **Jody Watley**, "Friends"; **Today**, "Why You Get Funky On Me"; **Bell Biv DeVoe**, "Do Me"; **Ashford & Simpson**, "Solid"; and **Entouch**, "All Night."

**KKBT** went urban on Feb. 3, after four months of trying to flank top 40 **KIIS** from the right side as a broadly playlisted adult hits outlet. So why didn't **The Beat** just go urban the first time? **Kiley** says that, during the 17 weeks of **KKBT's** old format, "other contemporary stations changed their positions" and that there was a hole for urban that had not existed in September.

And yet the **Beat's** initial target has not been **KIIS** or **KPWR** but **KJLH**, from which **KKBT** stole morning man **Cliff Winston** and late-nighter **Frankie Ross**. "We wanted people who like urban radio," says **Kiley**. "The people who like urban radio have been listening to **KJLH**, **KACE**, **KDAY**, and **KGFJ**, so that's our immediate target." Although none of those stations have been above the low 2's in recent memory, **KKBT's** came in

the spring was around 622,000, while **KJLH** was around 507,000 for the quarter.

For many urban stations, co-opting the existing urban core would be just the first step, followed by an assault on people listening to, say, **KPWR** or **KIIS**. But **Kiley** and **Stradford** are adamant about there not being a second phase of that sort. "Are we going to be a churban? No," says **Kiley**. "What you see is what you get."

"That question sounds like, 'Are you going to do what **KPWR** did?'" says **Stradford**, referring to **Power's** sign-on as an urban outlet, then its rapid move to top 40/dance. "We haven't done anything to indicate that we're going to do that. It's like asking **WRKS** **New York** if they're going to change."

Nor is there a plan to slant younger if rap-driven **AM KDAY's** new owners switch that station's format, as

has been widely rumored. "Maybe if **KDAY** left and our research indicated that there were things we needed to do and they happened to coincide with who we're catering to," says **Stradford**. "But that's not

### 'Are we going to be a churban? No. What you see is what you get'

the case. It would be like if **KJLH** goes jazz. We don't need to change anything with **KJLH** in its current inception. We're healthy, regardless of anyone else's condition."

**Kiley** feels that **KKBT** can be No. 1 in the market without any sort of move toward the center. "We want to be at the top," she says. "We don't expect it to be today or tomorrow either. But that's our goal."

**KJLH**, meanwhile, under new OM **Marco Spoon** and recently promoted PM **Lynn Briggs** has tried to simultaneously tighten some rotations and punch up its new music image. In an apparent reference to **KKBT's** conservatism, **KJLH** is using the line, "While the others are listening to us, we're breaking the new music first," as well as "less repetition" imagery and a line about "serving the community 25 years."

**KJLH** has also taken shots at the first in a series of giant artist murals unveiled by **KKBT**: a painted wall with **Paula Abdul** and the copy, "FM92, The Beat Jams." It runs a promo in which a listener says that a billboard with **Abdul** must belong to a pop station, before declaring itself L.A.'s No. 1 urban station. **Virgin Records** went further, sending **KKBT** a cease and desist letter prompted, **Kiley** says, by pressure from **KPWR**. **KKBT** responded with a contest to put a listener's picture in **Abdul's** place, and has cleared the remainder of its boards with the artists involved.

**KKBT's** other promotions include a recent listener appreciation party starring the **Gap Band**, **Miki Howard**, **Glenn Jones**, and **MC Howard Hewett**, who ended up singing a cappella when his backing track showed up blank. It has also given away concert trips to see **Bobby Brown** in **London** and **Prince** in **France**.

**The Beat** also unveiled a slew of more conventional billboards and buscards in May that **Kiley** says is a "comparable showing" to the massive promotional push for the previous format. But there won't be TV anytime soon. And although **Kiley** emphasizes that "we will support the product," there aren't plans for huge giveaways on the order of **KIIS's** weekly **Miatas** either. "Our whole approach is different this time," she says. "I think we're very efficient."

**KKBT's** morning show, with former **KJLH** morning man/**PD** **Winston**, is "still embryonic," **Stradford** says. "I think **Cliff** is enjoying the opportunity to only have to concentrate on one thing. I wanted to introduce him to a lot of people and reintroduce him to some because when he was at **KJLH**, he didn't reach **Santa Barbara**."

"It was important for people to get to know him and like him before we started to jam a lot of stuff down their throats with a busy, ultra-active morning show. We added [newswoman] **Shirley Clark** recently, so we're gradually introducing more support elements as opposed to trying to dump everything in now." **SEAN ROSS**

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**Discover**

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( 846 346-4/2 )

*Featuring the hit single*

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( 875 018-4 )

*Produced by: Roland Orzabal  
and Dave Bascombe*

*\*Rhythm of Life - Rhythm Arrangement &  
Remix by William Orbit*



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# Soul Man Keith Sweat Pours 'All His Love' Into 2nd Chart-Topper

NEW YORK—Keith Sweat, the new-jack soul man who sang the No. 1 black smash "I Want Her" two years ago, is relieved. The lead-off single, "Make You Sweat," from his second Vintertainment/Elektra Entertainment album, "I'll Give All My Love To You," has risen cleanly to the top of the black singles charts (last week it was bulleted at No. 2).

"I felt pressure on the second album because a lot of people put that on me," says the New York-bred singer/songwriter. "It becomes so

you start thinking, 'Well, *can I . . . ?*' People are always going to criticize. If you write a good album or a great album, you'll never be able to do another album like *that* album."

Acceptance for the sophomore effort by Sweat, who originally wanted to be a producer, has been across the board, with both single and album lodging high on the pop charts as well. But Sweat says he will never abandon his black base: "A few people told me [they] didn't think [my first] album was going to make it be-

cause it was too black. I went, 'What! Let me tell you, that's what people have been lacking!' Artists who forget their black base lose."

With more emphasis on ballads this time, "I'll Give" may lack the raw edge many hailed in "Make It Last Forever." Sweat says he enjoys singing ballads better, and that "the first album is what established me, and you can hear a lot of hungeriness on it, like 'Yo—I gotta make it.' On the second album you hear a man who made it and is more relaxed."

In the two years since his smash debut was released and spun off three hit singles ("I Want Her," "Make It Last Forever" and "Some-thin' Just Ain't Right"), Sweat has not been idle. A major U.S. tour followed, then a period of careful preparation for the current project, co-produced by Sweat and Bobby Wooten.

Executive producer Vincent Davis says that since two years have elapsed since Sweat's multi-platinum debut, "it's natural that we wanted to pursue and expand on the market.

We're concentrating on dealing with retail more heavily: more mom-and-pop accounts, more suburban accounts, and spending more time with chains and rackjobbers. Since Keith hasn't been out in the last two years, instead of keeping him hidden, we've gone all out to the level of what we did on the first album, making him accessible to press and programmers for interviews . . . He hasn't become an icon. It's still real important to get him exposed."

Included on the album are several smooth, Sweat-style ballads, including the next single, "Merry Go Round," and a duet with pal Gerald Levert on "Just One Of Them Thangs." What, a love song sung by two guys?

"It's like two brothers are walking in a club, and I'm supposed to see an old girlfriend of mine over in the corner," Sweat explains. "And Gerald is mimicking [what I say to her]."

Says Davis, "This is an historical record because these are two great lead vocalists with their own identities who share the same following, doing what they each do best with no egos involved."

A major tour is in the works for the fall. **JANINE McADAMS**



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**Perfect Match.** Vocalist Johnny Mathis takes a break with songbird Jennifer Holliday backstage at Radio City Music Hall in New York, where they recently sold out a series of four shows. (Photo: Chuck Pulin)



**Billboard**



**TERRI ROSSI'S  
RHYTHM  
SECTION**

**ON THE RECORD:** "My, My, My" by Johnny Gill (Motown) holds on to the No. 1 spot on the Hot Black Singles chart by gaining both sales and radio points. Eighteen stations moved it into the No. 1 slot on their playlists. "Make You Sweat" by Keith Sweat (Vintertainment) makes solid gains in both radio and retail and has begun to establish top-charted positions. It is No. 1 at WOWI Norfolk, Va.; WAAA Winston-Salem, N.C.; WHQT Miami; and WEUP Huntsville, Ala. Ten other stations show No. 1 reports, including WAMO Pittsburgh, for the second week, and WHJX Jacksonville, Fla., where it has held for three weeks. The single is being reported by 96 stations, including WBSK Norfolk, Va., new this week. "My, My, My" has been an outstanding radio record and could prove to be a formidable competitor for "Make You Sweat" next week.

**"CAN'T STOP"** by After 7 (Virgin) moves into the top five by earning a major increase in radio points. It is on 98 stations, three of which show No. 1 reports: WFXC Fayetteville, N.C.; KMJQ Houston; and WHUR Washington, D.C. Stations throughout the country show strong chart action: WBLN New York (22-16); WCDX Richmond, Va. (27-14); WDKX Rochester, N.Y. (10-4); WGPR Detroit (16-9); and WGCI Chicago (12-6).

**"VISION OF LOVE"** by Mariah Carey (Columbia) makes a move this week (12-8), logging the largest radio gain on the entire chart. It is new at WDAO Dayton, Ohio, and WFXA Augusta, Ga., for a total of 100 of the 101 reporting stations, with 89 showing strong upward movement.

**"I WANT IT NOW"** by Cameo (Atlanta Artists) begins to make its move (13-9), registering strong retail gains and picking up 5 radio adds for a total of 98 stations. It is new at WBSK Norfolk; KMJJ Shreveport, La.; and KMJQ, KCOH, and KHYS, all in Houston. It has top 10 reports from 46 stations.

**"DO ME!"** by Bell Biv DeVoe (MCA) vaults 22-13. It is on 86 stations, gaining four new reporters: WDAS Philadelphia, WMYK Norfolk, WILD Boston, and KMJJ Shreveport, where it is a re-add at No. 11. Retail points gave it a big boost, with 26 additional stores reporting new activity. It is No. 1 for the second week at WCDX Richmond. It is top five at 7 stations, including No. 3 at KSOL San Francisco and WJLB Detroit, No. 5 at KMJQ Houston, and No. 2 at WTMP Tampa, Fla. It also has 21 top 10 reports.

**BIG NUMBERS:** Many records made great gains, picking up new radio activity, including last week's Hot Shot Debut, "Innocent," by the Whispers (Capitol). It is reported by the entire panel, gaining 18 stations this week. This is the first time that a record was closed out in its second week on the chart. "Crazy" by the Boys (Motown) secures 32 adds for a total of 80 stations. Two records get 19 adds each: "Lies" by En Vogue (Atlantic) for a total of 87 and "Do You Really Want My Love" by Melba Moore (Capitol) for 62. Other winners at radio include "When Will I See You Again" by Barry White (A&M), "A Friend" by the Winans (Qwest), and "Have You Seen Her" by M.C. Hammer (Capitol), each gaining 16 adds.

**HOT BLACK SINGLES ACTION  
RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
<b>CRAZY</b> THE BOYS MOTOWN	5	4	23	32	80
<b>FEEL IT</b> THE AFROS RAL	3	9	18	30	31
<b>HEAVEN KNOWS</b> LALAH HATHAWAY VIRGIN	6	3	18	27	31
<b>DO YOU REALLY WANT...</b> MELBA MOORE CAPITOL	4	9	7	20	62
<b>LIES</b> EN VOGUE ATLANTIC	1	4	14	19	87
<b>ONE MORE CHANCE</b> PERFECT GENTLEMEN COLUMBIA	0	5	14	19	39
<b>INNOCENT</b> THE WHISPERS CAPITOL	3	4	11	18	101
<b>IT'S A CRYING SHAME</b> RUBY TURNER JIVE	1	4	13	18	45
<b>WHEN WILL I SEE YOU AGAIN</b> BARRY WHITE A&M	3	4	10	17	63
<b>GLAD TO BE ALIVE</b> TEDDY PENDERGRASS ELEKTRA	2	5	10	17	42

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

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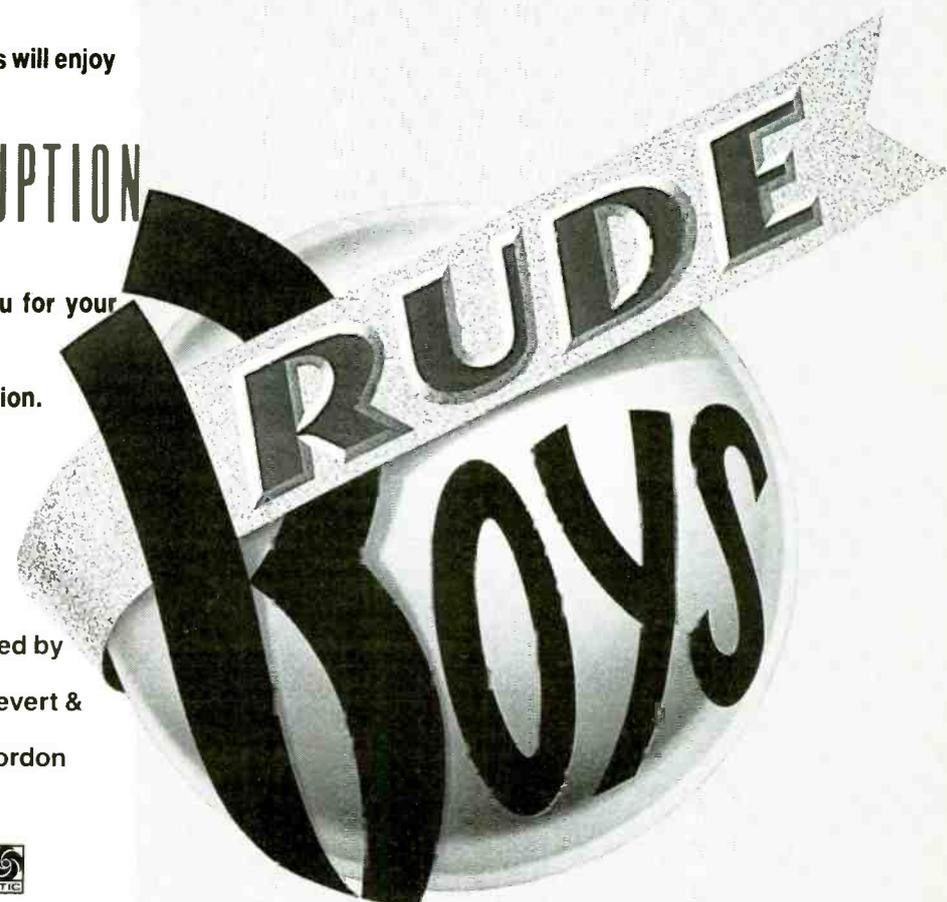
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**"COME ON LET'S DO THIS"**



**Showing Affection.** Recording duo Kiara shows up backstage to lend Lisa Stansfield some moral support during her sellout show in the group's hometown, Detroit.

## IT'S THAT TIME AGAIN . . .

(Continued from page 19)

beat since the last album, "Ice Cream Castles," in 1984, Harris says, "That's what we wanted to do. We wanted to first please the Time fans, and please ourselves first, but then we tried to look at the album as if we were fans. We thought, what would we like to see ourselves come back with? This is the album we felt we should come back with. We felt that coming with something like the album we did and the single, 'Jerk Out,' it sounds totally different on the radio than anything else. It's definitely something that fans of the Time would like."

The band admits that some of the material on "Pandemonium," including much of the cooking imagery (besides the ballad "Chocolate" and the "Cooking Class" intro to rocker "Skillet," the album cover sports the band standing in a flaming skillet with floating cutlery and chicken legs), were from ideas the band had held over from the early '80s, including some material the band was originally working on with Prince. But everything here is "totally updated," says Harris.

More significant about this album is the Time's experimentation with a more straightforward rock approach, particularly on "Blondie" and the brilliant, guitar-driven "Skillet."

Says Medina: "Their image had always appealed to black and rock audiences, and Jesse's presence was always felt and known [on guitar] . . . With the rock thing, I may have said, 'Don't you think that's a little ambitious?' But Jimmy explained why this was the next logical step in the evolution of the band, and it made sense."

"We feel like the skillet represents our approach to music," says Harris. "Our music is like some home-cooking, as opposed to using a microwave, that is, you use the technology and you zap it and there it is. We like to do things the old-fashioned way."

Warner Bros. has mounted a big promotional push for the project, including major trade and consumer press, an hourlong MTV "rockumentary," video play for "Jerk Out" on BET, MTV, and VH-1, and special audio and video press kits. But if there is a future for the re-formed Time beyond "Pandemonium"—including a tour, a second album project, or even the second single (perhaps "Chocolate" or the title track)—the band is being extremely close-mouthed about it.

"I think we're just taking this one thing at a time," says Harris. "We're happy that we've done it. When it's time to talk about something else, we will."



**Many Healthy Returns.** At a celebrity brunch sponsored by the Black Health Research Foundation at B. Smith's restaurant in New York recently, vocalist Patti LaBelle presents the 1990 Community Service Award To Hal Jackson of Inner City Broadcasting. WBLS New York's Frankie Crocker was the MC. Shown, from left, are Jackson, LaBelle, and Crocker.

FOR WEEK ENDING JULY 21, 1990

# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	THE POWER	SNAP	4
2	3	MAKE YOU SWEAT	KEITH SWEAT	2
3	2	MY, MY, MY	JOHNNY GILL	1
4	1	UNTIL YOU COME BACK TO ME	LISA STANSFIELD	10
5	6	UNTIL YOU COME BACK TO ME	MIKI HOWARD	3
6	7	STAY	GLENN JONES	6
7	10	CAN'T STOP	AFTER 7	5
8	14	VISION OF LOVE	MARIAH CAREY	8
9	13	I WANT IT NOW	CAMEO	9
10	15	THIS IS LOVE	REGINA BELLE	7
11	21	WE'RE ALL IN THE. . .	THE WEST COAST RAP ALL-STARS	18
12	18	WATCHING YOU	THE BLACK FLAMES	20
13	17	A DREAMS A DREAM	SOUL II SOUL	19
14	5	ALL I DO IS THINK OF YOU	TROOP	22
15	24	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	14
16	23	DO IT (ONE MORE TIME)	MIDNIGHT STAR	12
17	19	I DON'T FEEL MUCH LIKE CRYING	RANDY CRAWFORD	26
18	30	TALK TO ME	ANITA BAKER	11
19	32	JERK OUT	THE TIME	15
20	8	GHETTO HEAVEN	THE FAMILY STAND	24
21	22	LET THE RHYTHM HIT 'EM	ERIC B. & RAKIM	29
22	26	LOVE HIGH	JEFF REDD	17
23	36	DO ME!	BELL BIV DEVOE	13
24	9	U CAN'T TOUCH THIS	M.C. HAMMER	34
25	28	ONE MILE FROM PARADISE	ROBBIE MYCHALS	21
26	12	NICETY	MICHEL'LE	28
27	37	MY KINDA GIRL	BABYFACE	16
28	31	IF I TOLD YOU ONCE	TERRY STEELE	25
29	27	HOLD ON	EN VOGUE	43
30	16	GOOD LOVE	KLYMAXX	39
31	34	THE MASTER KEY	BARBARA WEATHERS	23
32	11	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	50
33	—	MY GIRL	KOOL SKOOL	30
34	20	WE CAN MAKE IT ALRIGHT	THE GAP BAND	52
35	25	WHY YOU GET FUNKY ON ME	TODAY	65
36	38	GOD MADE ME FUNKE	KOOL MOE DEE	55
37	33	THE POWER	POWER JAM FEATURING CHILL ROB G	62
38	29	THE BLUES	TONY! TONI! TONE!	70
39	—	DOOWTCHYALIKE	DIGITAL UNDERGROUND	42
40	—	COME BACK TO ME	JANET JACKSON	27

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	MY, MY, MY	JOHNNY GILL	1
2	2	MAKE YOU SWEAT	KEITH SWEAT	2
3	3	UNTIL YOU COME BACK TO ME	MIKI HOWARD	3
4	6	CAN'T STOP	AFTER 7	5
5	5	THIS IS LOVE	REGINA BELLE	7
6	10	VISION OF LOVE	MARIAH CAREY	8
7	7	STAY	GLENN JONES	6
8	12	I WANT IT NOW	CAMEO	9
9	14	TALK TO ME	ANITA BAKER	11
10	11	THE POWER	SNAP	4
11	13	DO IT (ONE MORE TIME)	MIDNIGHT STAR	12
12	16	MY KINDA GIRL	BABYFACE	16
13	15	DO ME!	BELL BIV DEVOE	13
14	22	JERK OUT	THE TIME	15
15	19	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	14
16	20	LOVE HIGH	JEFF REDD	17
17	23	THE MASTER KEY	BARBARA WEATHERS	23
18	4	YOU CAN'T DENY IT	LISA STANSFIELD	10
19	26	COME BACK TO ME	JANET JACKSON	27
20	25	ONE MILE FROM PARADISE	ROBBIE MYCHALS	21
21	32	FEELS GOOD	TONY! TONI! TONE!	31
22	30	SHE'S MINE	BASIC BLACK	32
23	27	MY GIRL	KOOL SKOOL	30
24	28	GOTTA GOOD THING	GEOFF MCBRIDE	33
25	24	A DREAMS A DREAM	SOUL II SOUL	19
26	34	WE'RE ALL IN THE. . .	THE WEST COAST RAP ALL-STARS	18
27	29	IF I TOLD YOU ONCE	TERRY STEELE	25
28	18	WATCHING YOU	THE BLACK FLAMES	20
29	8	GHETTO HEAVEN	THE FAMILY STAND	24
30	38	INNOCENT	THE WHISPERS	37
31	35	HOW DEEP DOES IT GO	CARL ANDERSON	36
32	17	ALL I DO IS THINK OF YOU	TROOP	22
33	—	LIES	EN VOGUE	40
34	9	NICETY	MICHEL'LE	28
35	40	SONGS OF LOVE	MAZE FEATURING FRANKIE BEVERLY	45
36	—	HAVE YOU SEEN HER	M.C. HAMMER	35
37	37	COULD THIS BE LOVE	SEDUCTION	41
38	—	I'LL BE GOOD TO YOU	NAJEE	46
39	—	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS	38
40	—	CRAZY	THE BOYS	49

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
22 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI)	39 GOOD LOVE (Gradington, ASCAP/Ronnie Onyx, ASCAP)
76 ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI)	33 GOTTA GOOD THING (Trycap, BMI/Willesden, BMI)
83 BACK TO BASIX (Wayne Hittage, ASCAP/Sons Of Koss, ASCAP)	88 GOTTA LOTTA LOVE (Kamalar, ASCAP/Let's Shine, ASCAP)
70 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	35 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL
54 BROTHER'S GONNA WORK IT OUT (Def American, BMI/Your Mother's, BMI)	82 HEAVEN KNOWS (Virgin, ASCAP)
5 CAN'T STOP (Hip Trip, BMI/Kear, BMI)	66 HEAVEN (CRGI, BMI)
94 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP) WBM	43 HOLD ON (Two Tuff-Enuff, BMI/Irving, BMI)
27 COME BACK TO ME (Black Ice, ASCAP) WBM	36 HOW DEEP DOES IT GO (Famous, ASCAP/Leon Ware, ASCAP)
96 COME IN (Wild Honey, ASCAP/Lunacy, ASCAP/Duncanne Hille, BMI)	26 I DON'T FEEL MUCH LIKE CRYING (Kermy, BMI/Hip Trip, BMI)
41 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	25 IF I TOLD YOU ONCE (EMI April, ASCAP/Bill & Betty, ASCAP/Ollie Brown Sugar, ASCAP/EMI Blackwood, BMI/Great Cool, BMI)
49 CRAZY (Buff Man, BMI)	46 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)
12 DO IT (ONE MORE TIME) (Epic/Solar, BMI/Saba 7, BMI)	53 IN A SEXY MOOD (Maird, BMI/Bocar, BMI/Music Of The World, BMI/John Whitehead, BMI)
13 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	37 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP/Les Etoiles De La Musique, ASCAP/Must Be Marvelous, ASCAP)
85 DON'T ASK MY NEIGHBORS (WB, ASCAP/Unichappell, BMI)	75 IT'S A CRYING SHAME (Zomba, ASCAP)
80 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	9 I WANT IT NOW (Better Nights, ASCAP/Pri, ASCAP) WBM
42 DOOWTCHYALIKE (GLG Two, BMI/Puphowyalike, BMI/Willesden, BMI)	50 I WONDER WHO SHE'S LOVING (CBS, ASCAP/Sister Teresa, ASCAP/Nutsty, ASCAP/Bridgeport, BMI)
99 DO YOU REALLY WANT LOVE? (Bright Light, BMI/Babyface, BMI/Music Corp. Of America, BMI/Bruce Purse, ASCAP/WB, ASCAP)	15 JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM
58 DO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colgems-EMI, ASCAP)	92 LADY (Mycenae, ASCAP)
19 A DREAMS A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/EMI April, ASCAP) CPP/WBM	14 LAY YOUR TROUBLES DOWN (Angel Notes, ASCAP/WB, ASCAP) WBM
57 EVERYBODY EVERYBODY (Lombardoni, ASCAP/Edizioni, ASCAP/Musicali, ASCAP/Intersong, ASCAP)	98 LET ME BE YOUR LOVER (Prohibited, BMI/Fresh Force, BMI)
91 FEEL IT (Rushtown, ASCAP/Davy D, ASCAP/Def Jam, ASCAP)	29 LET THE RHYTHM HIT 'EM (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
31 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP)	40 LIES (Two Tuff-Enuff, BMI)
100 FOR THE LOVE OF YOU (CBS, ASCAP/Maurice White, ASCAP/MCA, ASCAP/Sac-Boy, ASCAP/Starrlight, ASCAP/Bust-It, BMI)	17 LOVE HIGH (Johnnie Mae, BMI/Willesden, BMI)
67 FRIENDS' ADVICE (DON'T TAKE IT) (Stone Diamond, BMI/Feel The Beat, BMI/AMH Kid, BMI)	2 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
51 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	23 THE MASTER KEY (Colgems-EMI, ASCAP/Multi Culler, ASCAP/CBS, ASCAP) WBM
87 FUNKY SONG (D.J. Aladdin, ASCAP)	73 MENTIROSA (Varry White, ASCAP)
24 GHETTO HEAVEN (EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/LesSun, ASCAP/Maanami, ASCAP)	79 MERCY MERCY ME (THE ECOLOGY) (Jobete, ASCAP)
60 GIRL DANZ WITH ME (Strick-Lick, ASCAP/Mikel Moco, ASCAP/Nerose, ASCAP)	74 MIDNIGHT LOVE (Harrindur, BMI/Pure Delight, BMI/Tortoise Feather, BMI/Thor, BMI/Ensign, BMI)
71 GLAD TO BE ALIVE (Foxflim, BMI/Music Corp. Of America, BMI/Bellamy, BMI/Martez, BMI/Wombles Tunes, BMI)	68 MONEY (Epic/Solar, BMI/Bama Sweet, ASCAP/Bigg Kidd, ASCAP)
55 GOD MADE ME FUNKE (Willesden, BMI)	30 MY GIRL (Crazy People, ASCAP/Almo, ASCAP/Jack The Mack, ASCAP)
	84 MY HOOPTIE (Locked Up, ASCAP)
	16 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL
	1 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI)
	28 NICETY (Ruthless Attack, ASCAP)
	97 NOT ON THE OUTSIDE (Gambi, BMI)
	21 ONE MILE FROM PARADISE (Peljo, BMI/Bernard, BMI)
	81 ONE MORE CHANCE (EMI April, ASCAP/Maurice Starr, ASCAP)
	90 OVER AND OVER (Bee Jermaine, BMI/Sac-Boy, ASCAP)
	47 OWNLEE EUE (The Brothers Grimm, ASCAP)
	77 PAPA WAS A ROLLIN' STONE (Stone Diamond, BMI)
	78 PICK UP THE PHONE (TuTu, ASCAP/MCA, ASCAP/Gunhouse, BMI)
	62 THE POWER (Frozen Soap, ASCAP/House Of Fun, BMI)
	4 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI)
	93 PSYKO FUNK (Ackee, ASCAP/Boo-Yaa T.I.B.E., ASCAP/Mi Palo, ASCAP)
	64 REAL LOVE (Zomba, ASCAP/Virgin, BMI)
	38 ROCK DIS FUNKY JOINT (Protoons, ASCAP/North One, ASCAP/Chumpy, ASCAP)
	44 SAVE THE FAMILY (Def Jam, ASCAP/Fearse, ASCAP/Def American, BMI/Ron Dean, ASCAP)
	59 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
	32 SHE'S MINE (Cal-Gene, BMI/Virgin, BMI)
	45 SONGS OF LOVE (Amazement, BMI)
	6 STAY (Kaptain K, ASCAP/MCA, ASCAP/TuTu, ASCAP/Zomba, ASCAP)
	63 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
	89 TAKE ME NOW (Fields-Write, BMI/Eighty Eight Hundred, BMI/Ptah, BMI)
	11 TALK TO ME (Ali Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
	7 THIS IS LOVE (Zomba, ASCAP)
	95 TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Dooinit, ASCAP/WB, ASCAP/Black Chick, ASCAP) WBM
	61 TOUCH ME UP (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP/Sabby Ninny, BMI)
	86 TREAT THEM LIKE THEY WANT TO BE TREATED (Second Generation Rooney, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father MC, BMI)
	34 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
	3 UNTIL YOU COME BACK TO ME (Jobete, ASCAP/Stone Gate, BMI)
	8 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
	69 VOGUE (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
	72 WAIT FOR ME (EMI Blackwood, BMI/ATV, BMI/Irving, BMI)
	20 WATCHING YOU (Cotillion, BMI/Warner-Tamerlane, BMI) WBM
	52 WE CAN MAKE IT ALRIGHT (EMI Blackwood, BMI/Good Choice, BMI/C Dub, ASCAP/Rockwood, BMI)
	18 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
	48 WHAT YOU DESERVE (Warner-Tamerlane, BMI/Thumpin', BMI)
	56 WHEN WILL I SEE YOU AGAIN (Seven Songs, BMI/Ba-Dake, BMI)
	65 WHY YOU GET FUNKY ON ME (FROM HOUSE PARTY) (Virgin Songs, BMI/Cal-Gene, BMI)
	10 YOU CAN'T DENY IT (Big Life, PRS/BMG, ASCAP)

FOR WEEK ENDING  
JULY 21, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	19	M.C. HAMMER ▲ <sup>3</sup> CAPITOL 92857 (9.98) 11 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	12	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
3	3	3	13	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
4	4	5	9	TONY! TONI! TONE! WING 841 902/POLYDOR	THE REVIVAL
5	5	4	16	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
6	10	21	4	KEITH SWEAT VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
7	6	8	7	ICE CUBE PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
8	7	6	13	PUBLIC ENEMY ▲ DEF JAM C 45413/COLUMBIA	FEAR OF A BLACK PLANET
9	9	9	45	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
10	8	7	19	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
11	12	11	36	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
12	15	16	10	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
13	13	12	10	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
14	11	10	15	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
15	17	17	5	SOUL II SOUL VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
16	14	13	15	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
17	18	15	51	BABYFACE ▲ <sup>2</sup> SOLAR FZ 45288/EPIC	TENDER LOVER
18	16	14	42	JANET JACKSON ▲ <sup>4</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
19	22	83	3	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
20	24	29	6	SNAP ARISTA 8536 (9.98)	WORLD POWER
21	21	23	10	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
22	19	19	14	ABOVE THE LAW RUTHLESS E 46041/EPIC	LIVIN' LIKE HUSTLERS
23	20	20	13	NAJEE EMI 92248 (9.98)	TOKYO BLUE
24	23	22	29	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
25	25	18	32	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
26	38	70	3	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
27	28	31	52	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98)	AS NASTY AS THEY WANNA BE
28	26	24	13	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
29	29	28	45	REGINA BELLE ● COLUMBIA FC 44367	STAY WITH ME
30	27	25	37	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
31	34	35	38	ANGELA WINBUSH MERCURY 838 866/POLYGRAM	THE REAL THING
32	32	36	6	KLYMAXX MCA 6376 (9.98)	THE MAXX IS BACK
33	NEW ▶		1	CAMEO MERCURY 846 297	REAL MEN WEAR BLACK
34	30	26	12	THE JAMAICA BOYS REPRISE 26076 (9.98)	J BOYS
35	31	27	29	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
36	58	73	3	MARIAH CAREY COLUMBIA 45202	MARIAH CAREY
37	48	55	5	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
38	33	34	8	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
39	35	30	36	RANDY CRAWFORD WARNER BROS. 26002 (9.98)	RICH AND POOR
40	37	37	14	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98)	NEW FUNKY NATION
41	50	56	6	MIDNIGHT STAR SOLAR E 75316/EPIC	WORK IT OUT
42	46	47	6	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
43	52	49	5	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
44	36	33	18	YOUNG AND RESTLESS PANDISC 8809 (8.98)	SOMETHING TO GET YOU HYPED
45	39	46	20	RON "C" PROFILE 1284 (9.98)	"C" YA
46	47	53	14	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
47	41	32	21	DIANNE REEVES EMI 92401 (9.98)	NEVER TOO FAR
48	56	58	18	JEFF REDD MCA 42299 (8.98)	A QUIET STORM
49	42	40	33	3RD BASS ● DEF JAM FC 45415/COLUMBIA	THE CACTUS ALBUM

50	51	43	17	KID 'N PLAY SELECT 21638 (9.98)	KID 'N PLAY'S FUNHOUSE
51	45	38	31	NICE & SMOOTH SLEEPING BAG 82013 (8.98)	NICE & SMOOTH
52	53	50	17	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN
53	44	41	15	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC
54	43	39	7	PERFECT GENTLEMEN COLUMBIA 46070	RATED PG
55	54	51	37	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
56	60	57	6	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN
57	55	45	24	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98)	JUST WHAT I LIKE
58	61	65	6	YZ TUFF CITY 0569 (8.98)	SONS OF THE FATHER
59	57	48	36	MIKI HOWARD ATLANTIC 82024 (9.98)	MIKI HOWARD
60	40	42	9	JANE CHILD WARNER BROS. 25858 (9.98)	JANE CHILD
61	59	61	12	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
62	65	64	4	NEW KIDS ON THE BLOCK COLUMBIA 45129	STEP BY STEP
63	62	52	10	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98)	PLAY IT AGAIN, SHAN
64	70	—	2	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
65	68	90	15	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
66	77	—	2	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
67	66	59	16	LENNY WILLIAMS CRUSH 230/K-TEL (6.98)	LAYIN' IN WAIT
68	71	63	31	THE GHETTO BOYS RAP-A-LOT 103 (8.98)	GRIP IT ON THAT OTHER LEVEL
69	49	44	9	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES
70	74	67	34	THE GAP BAND CAPITOL 90799 (8.98)	ROUND TRIP
71	67	62	13	WHISTLE SELECT 21635 (9.98)	ALWAYS & FOREVER (THE ALBUM)
72	83	96	3	ANTOINETTE NEXT PLATEAU 1021 (8.98)	BURNING AT 20 DEGREES BELOW
73	79	68	7	PAULA ABDUL ● VIRGIN 91362 (9.98)	SHUT UP AND DANCE
74	69	66	29	CALLOWAY SOLAR FZ 75310/EPIC	ALL THE WAY
75	63	54	16	SOUNDTRACK MOTOWN 6269 (8.98)	HOUSE PARTY
76	73	86	4	JUST ICE FRESH 82016/SLEEPING BAG (8.98)	MASTERPIECE
77	85	74	7	THE CHIMES COLUMBIA 46008	THE CHIMES
78	78	72	38	LUTHER VANDROSS ▲ EPIC E2 45320	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
79	76	77	17	WILLY DEE RAP-A-LOT 104 (8.98)	CONTROVERSY
80	90	—	2	D.J. MAGIC MIKE CHEETAH 5403 (9.98)	BASS IS THE NAME OF THE GAME
81	72	75	27	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
82	64	60	69	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA	RAW
83	87	—	2	CARL ANDERSON GRP 9612 (9.98)	PIECES OF A HEART
84	92	94	4	SILK TYMES LEATHER GEFEN 24289 (9.98)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
85	75	71	10	MR. LEE JIVE 1273/RCA (8.98)	GET BUSY
86	82	76	50	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
87	84	79	13	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
88	80	82	5	MILLI VANILLI ARISTA 8622 (9.98)	THE REMIX ALBUM
89	97	99	3	SOMETHING SPECIAL ASSOCIATED E 45302/EPIC	SOMETHING SPECIAL
90	86	69	13	PATTI AUSTIN GRP 9603 (9.98)	LOVE IS GONNA GETCHA
91	NEW ▶		1	THE BLACK FLAMES COLUMBIA C 44030	THE BLACK FLAMES
92	94	89	20	DEF DAMES SEDONA 7521/JCI (8.98)	2-4 THE BASS
93	93	78	6	AUDIO TWO FIRST PRIORITY 91358/ATLANTIC (9.98)	I DON'T CARE: THE ALBUM
94	RE-ENTRY		14	NANCY WILSON COLUMBIA C 45378	A LADY WITH A SONG
95	81	80	27	JOHNNIE TAYLOR MALACO 7452 (8.98)	CRAZY BOUT YOU
96	89	84	19	SMOKEY ROBINSON MOTOWN 6268 (8.98)	LOVE, SMOKEY
97	NEW ▶		1	LYNN WHITE CHELSEA AVE. 7003/SOH (8.98)	THE NEW ME
98	NEW ▶		1	FREESTYLE PANDISC 8810 (8.98)	FREESTYLE
99	NEW ▶		1	THE CHI-LITES ICHIBAN 1057 (8.98)	JUST SAY YOU LOVE ME
100	88	81	16	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98)	PAWNS IN THE GAME

○ 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. Suggested list price is for cassette and vinyl LP.

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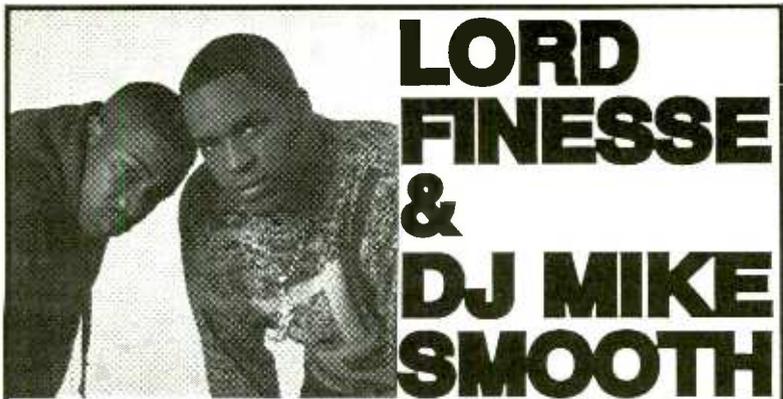
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**ARTIST DEVELOPMENTS**

**WHISTLE'S NOT BUGGIN'**

New York-based act Whistle has been turning a lot of heads lately. Formerly a three-man rap group that charted big in 1986 with "(Nothing Serious) Just Buggin'," the four leaped to the top of the R&B singles chart with a gold-certified remake of the 1977 Heat Wave ballad "Always & Forever."

More recently, Whistle has released a follow-up single, "Bad Habit," that original group member and co-lead singer Jazz assures us is "fierce." The single is from the group's "Always & Forever: The Album."

Whistle was brought to Select Records by rap act UTFO's lead rapper, Kangol, recalls label president Fred Munao. "UTFO had just become successful, and Kangol had been saying he wanted to be a producer," says Munao. "I told him, 'When you're ready, bring me a tape.'" The tape, which Kangol and Munao adjusted over six months, turned into Whistle's debut.

The band was thrilled by the immediate positive reaction to its first single, the rappin' "Just Buggin'." But even more surprising was the acceptance of its ballad follow-up, "Barbara's Bedroom." The group's debut album featured not only rap tracks, but R&B songs as well, something not often attempted by most recording acts. When Whistle pushed to make a second album ("Transformation"), says Munao, "I said, 'We have to make a marketing decision... We have to decide one way or another. And if you ask me, you sing better than you rap.'"

So the group, now made up of Jazz, Terk, Silver, and Kraze, moved into R&B, and the move has paid off. They knew it would, says Jazz: "Kraze was a rapper, and I was a singer more than a rapper. The reason we combined talents was we thought we could bridge a new horizon."

Whistle plans to perform at selected dates around the country. A new video for "Bad Habit" was lensed recently by Millicent Shelton.

**PERRI PUMPS**

With the release of their third album, "Tradewinds," the members of the group Perri—sisters Darlene, Lori, Carol, and Sharon Perry—feel they are finally on the verge of gaining a solid following. For the past few years, the Bakersfield, Calif.-based sisters, whose blend of gospel, jazz, and R&B has earned the raves of the industry—have been seen by national audiences as background vocalists for Anita Baker. Baker began working with Perri after a chance meeting in a local doctor's office in 1986, when her "Rapture" album was taking off.

Perri, which was featured on the Motown "Do The Right Thing" soundtrack, is currently on a world tour with Anita Baker

that includes dates in Europe and the Far East. This time the group is the opening act as well as the backing-vocal ensemble during Baker's set. "So far, the crowds have been very receptive," says Darlene. "It was sort of overwhelming for us, opening at Radio City Music Hall in New York, because people tend not to take to the unfamiliar, but we've been pleasantly surprised."

Previous MCA albums, 1986's "Celebrate" and 1988's "The Flight," were critically acclaimed, while the group's last single, "No Place To Go," a commentary on the plight of the homeless, racked up impressive sales in 1988.

"When we first started working on the album," says Sharon, "the executives at MCA asked us who we wanted to have produce it. We'd come up with names and then we'd say 'nah.' Finally, we got enough guts to ask if we could produce it ourselves, and once we played the demos on a couple of songs, we got the green light from Louil Silas Jr. [MCA executive VP of A&R/artist development, black music] to record two songs." The group ended up writing and co-producing most of the cuts on the album with musical director Jon Baker, including the first single, "Someone Like You."

The group hopes that the third time will be the charm, and that "Tradewinds" will be its breakthrough album in the U.S.

DAVID NATHAN

**STRONG AS STEELE**

Los Angeles native Terry Steele started his singing career in the church and is proud of it. "I'm not one of those artists to say I started there and left. No, I'm still there," he says, despite the fact that his first album, "King Of Hearts" (SBK), has been released and shows a lot of promise. The first single, the ballad "If I Told You Once," is rising through the rank of the black singles top 30.

Steele's path to a recording contract was out of a storybook. The onetime fashion model began as a background singer, working with the likes of Anita Pointer, Diana Ross, Whitney Houston, Dionne Warwick, and Dianne Reeves. But

it was his songwriting skills that brought him to the attention of the music community. He penned the No. 1 black and pop hit "Here And Now" for Luther Vandross.

"That's a story in itself," quips Steele, who wrote the soft ballad on the piano and performed it four years ago for the wedding of his pastor's daughter. Two years later, he played it for a friend, drummer David Elliott, who added some rhythmic background to it. The two rerecorded the song, and Elliott played it for Vandross at a party at the singer's home. "That night at 3 a.m. [Elliott] calls me from Luther's house, saying, 'Terry! Luther just heard 'Here And Now' and he wants to record it! I said, 'Yes! Yes! Give it to the man!'"

Does he regret giving up the song to another performer? "Not at all. Luther took the song somewhere I couldn't have because of who he is."

Steele's smooth tenor vocal style won him a top producer, Ollie E. Brown, and a recording contract. (Teri Lynn, Brown's wife, manages the artist.) Steele had been doing some demo work for SBK Publishing, and was recommended to do a demo for Brown. One track, "Prisoner Of Love," convinced Brown to immediately sign Steele to his Brown Sugar Productions. (The song, originally for another Brown project, wound up on Steele's album.) Brown was able to secure a record deal for Steele with SBK; Steele is also signed to EMI Music Publishing as a songwriter.

Steele's album features an array of talent behind the scenes: Patrice Rushen, Gerald Albright, James Ingram, George Duke, Howard Hewett, guitarist Paul Jackson Jr., Philip Bailey, and others. It also showcases his way with a contemporary love song.

"I think love is wonderful, and I do love songs," Steele says emphatically. "It's beautiful between a man and a woman when you can make that commitment... I try to keep all the songs in a real comfortable romantic environment."

Steele is now doing track dates and promotional appearances to support the album.

J.M.

FOR WEEK ENDING JULY 21, 1990

**Billboard HOT RAP SINGLES™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	4	7	5	<b>WE'RE ALL IN THE...</b> WARNER BROS. 0-21549 (C) (M)	THE WEST COAST RAP ALL-STARS 1 week at No. 1
2	1	1	12	<b>THE POWER</b> ARISTA 2014 (C)	◆ SNAP
3	5	6	7	<b>LET THE RHYTHM HIT 'EM</b> MCA 24026 (C)	◆ ERIC B. & RAKIM
4	3	2	10	<b>U CAN'T TOUCH THIS</b> CAPITOL 15571	◆ M.C. HAMMER
5	8	8	7	<b>ONE TIME GAFFLED EM UP</b> ORPHEUS 72292/EMI (C)	COMPTON'S MOST WANTED
6	9	11	7	<b>OWNLEE EUE</b> ATLANTIC 82100 (C)	◆ KWAME & A NEW BEGINNING
7	2	3	9	<b>TURTLE POWER</b> SBK 19710 (C)	◆ PARTNERS IN KRYME
8	11	13	5	<b>UNTOUCHABLE</b> RUTHLESS 2053/EPIC (C)	◆ ABOVE THE LAW
9	6	4	14	<b>THE POWER</b> WILD PITCH 1018 (M)	◆ POWER JAM FEATURING CHILL ROB G
10	7	5	11	<b>AMERIKKA'S MOST WANTED</b> PRIORITY 7220 (C)	◆ ICE CUBE
11	14	27	4	<b>CALL ME D-NICE</b> JIVE 1351/RCA (C)	◆ D-NICE
12	10	10	11	<b>IT'S JUST A GIRL THING</b> ARISTA 2001 (C)	◆ ICEY JAYE
13	17	21	4	<b>GOD MADE ME FUNKE</b> JIVE 1352/RCA (C)	◆ KOOL MOE DEE
14	19	29	4	<b>ROCK DIS FUNKY JOINT</b> PROFILE 7302	◆ POOR RIGHTEOUS TEACHERS
15	13	22	6	<b>U TREAT ME RIGHT</b> EMI 56164 (C)	◆ THE UBC
16	18	25	5	<b>SPELLBOUND</b> ATLANTIC 86198 (C)	◆ K-SOLO
17	15	15	11	<b>MENTIROSA</b> CAPITOL 15509 (C)	◆ MELLOW MAN ACE
18	21	24	4	<b>THE GIRL THAT I HATE</b> SKYYWALKER 146 (C) (M)	POISON CLAN
19	23	—	2	<b>SMOOTH &amp; LEGIT</b> CRUSH 409 K-TEL (C)	◆ M.C. SMOOTH
20	16	17	9	<b>THE WOMAN IN ME</b> Geffen 0-21506 (C)	◆ SILK TYMES LEATHER
21	22	26	6	<b>SET IT OFF</b> SEDONA 7614 JCI (C)	◆ DEF DAMES
22	20	14	14	<b>911 IS A JOKE</b> DEF JAM 44-73179 COLUMBIA (C)	◆ PUBLIC ENEMY
23	12	9	13	<b>MY HOOPTIE</b> NASTYMIX 76988 (M)	◆ SIR MIX-A-LOT
24	NEW	1	1	<b>LA RAZA</b> VIRGIN 98947 1 (C) (M)	◆ KID FROST
25	28	23	26	<b>THE HUMPTY DANCE</b> TOMMY BOY 944 (C) (M)	◆ DIGITAL UNDERGROUND
26	NEW	1	1	<b>TO DA BREAK OF DAWN</b> MOTOWN 4729 (C)	L.L. COOL J
27	NEW	1	1	<b>(I WANNA) MAKE YOU MINE</b> MOTOWN 4722 (C)	◆ M.C. TROUBLE
28	NEW	1	1	<b>HAVE YOU SEEN HER</b> CAPITOL 15586 (C)	◆ M.C. HAMMER
29	NEW	1	1	<b>BLACK AND PROUD</b> A&M 12329 (C)	◆ INTELLIGENT HOODLUM
30	29	—	2	<b>BROTHER'S GONNA WORK IT OUT</b> DEF JAM 44-73391 COLUMBIA (C) (CD) (M)	◆ PUBLIC ENEMY

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

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# Latin Notas



by Carlos Agudelo

**R**OUNDER RECORDS FROM CAMBRIDGE, Mass., has put out one of the best compilations of Afro-Cuban music ever released in the U.S. The two-volume set, titled "Routes Of Rhythm," has been designed to accompany the documentary of the same name, broadcast on PBS in June. The first volume includes the music performed in the documentary, while the second chronicles the evolution of the genre. Most of the cuts are original songs, some of which were recorded on location in Cuba. Others include such standards as **Xavier Cougat's** "Si-boney" and **Dizzy Gillespie's** "Manteca," as well as music by contemporary Cuban groups such as **Irakere** and **Los Van Van**. The informative liner notes give a good idea of the place each track occupies in the evolution of one of the richest, most fascinating musical forms... Luna Records of Los Angeles is beginning to promote salsa music from Central America in New York and Miami. The label's new releases include **Oswaldo Ayala** and **Bush Y Su Orquesta** from Panamá, **Jhosse Y Su Grupo Lora** from Costa Rica, and **Dulce Rosario** from México... This year's New York Salsa Festival will be anchored by two concerts—one at New Jersey's Meadowlands Arena and the other at New York's Madison Square Garden. The former will include the renowned **Fania All Stars**, the orchestras **Niche** from Colombia and **Sonora Ponceña** from Puerto Rico, **Los Hermanos Moreno** from New Jersey, and **La Luz** from Japan. The Garden event will again be a night of **Soneros**, with **Celia Cruz** heading the pack. As a special attraction, the promoter has also announced the comeback appearance of none other than **Hector Lavoe**, as well as a show by **Willie Colon**. The events will take place Sept. 2 and 22, respectively... My personal opinion is that Tejano artists sound better in person than on record, and that their straight country songs in English are just as good as any hit of that genre. Now we are going to have an opportunity to hear an established country artist do it the other way around. Despite his last name, well-known country singer **Johnny Rodriguez** had never recorded in Spanish until "Coming Home," his brand-new album, due in August on Capitol/EMI Latin. Guests on the project include **Joel Guzman** of the group **Latin Breed**, **David Lee Garza**, and **Los Musicales & Bob Gallarza**

... Border cumbia, a genre imported from Colombia more than three decades ago, has in **Fito Olivares** one of its more prolific performers. Now Olivares, along with his band, **La Pura Sabrosura**, has just released "Se Nos Pasó La Mano En Sabor," on Houston-based Gil Records.

**A** LETTER: "I wish to comment on the picture you recently presented for Latin Music in the '90s. Perennially Latins are hopeful that someday mainstream will either embrace Latin music, give it some sort of elevated recognition, or possibly make it commercially acceptable and successful. I have a great deal of trouble with all this, because I think it is not only unrealistic but perhaps not even desirable.

"I became hooked on Latin music when I was 20, 44 years ago. In that time I have (1) been emotionally, sentimentally, sometimes irrationally in love with the music; (2) probably listened to more bands, more singers, sat in more clubs, danced with more *Latinas maravillosas*, bought and taped more records, and eaten more Latin

## Rounder's 'Routes Of Rhythm' spotlights Afro-Cuban sounds

food than most folks; and (3) promoted Afro-Cuban music to the press and public in the U.S. for five years.

"And here is what I think. Proud Latin music lovers want the U.S. to give full recognition to their music idiom. Latins try to fuse the music into jazz, blues, even English lyrics. They also try to play it where English-speaking rock, soul, and pop fans will hear it. The fact is, however, none of this works, because once you begin to introduce elements that are completely foreign into the heart of Latin culture, the magic is gone.

"There is simply no substitute for a *conjunto, tumbao, charanga, orquesta*, or a *Celia* or a *Vicentico* playing or singing undiluted, in Spanish, in a Latin club or room, to people (almost all Latinos who love every moment of it). Unfortunately, there is not great money in doing this. But the ecstasy of it! My point is, a choice has to be made. If you want the big money, the chart success, the New York Times write-ups, and the awards, forget about *salsa con alma*. It is impossible. That purity dies when all of us reach too far to have the general public embrace it. And if it isn't pure, then what is it? Certainly not Latin, but merely a hybrid."

The letter is signed, with best regards, by **John Silverman** of Elberon, N.J.

## Texas' Mazz To Wind Its Way Thru Mexico Capitol/EMI Latin Sets Tour For Top Tejano Troupe

BY RAMIRO BURR

MONTERREY, Mexico—Top Tejano music act Mazz is to begin a series of concerts throughout Northern Mexico this summer to augment initially promising record sales in this country of its latest album, "No Te Olvidare (I Won't Forget You)."

Band members and Capitol/EMI Latin label officials outlined plans for the group's first major venture into Mexico during a press conference at the Holiday Inn Norte here.

"The music that Mazz plays is very similar to the music that fans of *norteño*, polkas, ballads, and *cumbias* in Northern Mexico like," said Manolo Gonzalez, manager of Capitol/EMI's Southwest regional office in San Antonio, Texas.

Gonzalez noted that Mazz, based in Brownsville, Texas, routinely performs across the Southwest U.S., where there is a high concentration of recent Mexican immigrants.

The most popular Mexican groups for this audience typically include artists like Ramon Ayala, Los Bukis, Bronco, and international Latin pop artists like Jose Jose, Daniela Romo, and Luis Miguel.

Strong interest from Mexican border radio stations coupled with enthusiastic crowds at the band's two recent Mexican stops in Guadalajara and Monterrey, the second- and third-most-populous cities in Mexico, have

*'Mexico is the most natural market for them'*

convinced Capitol officials of the band's potential south of the border.

"Taking this group to Mexico has always been one of my dreams," said Jose Bejar, VP/GM of Capitol/EMI Latin. "Mexico is the most natural market for them."

While other Tejano bands from the Southwest U.S., like La Mafia and Roberto Pulido, have performed in Mexican cities along the border, this appears to be the first time Mexican and U.S. record officials from the same multinational label are coordinating promotional and touring support for a band.

The move comes on the heels of Mazz's recent thrust into the No. 1 position on Billboard's Top Latin Albums chart.

"A lot of people have been working hard to get us where we are," Mazz vocalist/songwriter Joe Lopez said after a recent performance. He noted the band's heavy touring schedule and Capitol/EMI Latin's promotional and sales support as critical factors in helping the band reach the top spot in Billboard.

The album is the hottest seller in recent Tejano music history, reportedly surpassing the 75,000-unit sales mark, in an industry where 50,000 is considered the top edge.

Mazz won top honors at the 1990 Tejano Music Awards for best vocal duo and song of the year. In an upset, Lopez was named songwriter of the year, unseating longtime winner Luis Silva.

The group is credited with utilizing the synthesizer and blending rock'n'roll influences into traditional Tejano music with unparalleled success in the mid-'80s.

Ramiro Burr is a San Antonio-based free-lance writer.

FOR WEEK ENDING JULY 21, 1990

Billboard

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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
1	2	3	8	LUIS MIGUEL WEA	★★ NO. 1 ★★	TENGO TODO EXCEPTO A TI 1 weeks at No. One.
2	1	1	15	RUDY LASCALA SONOTONE	◆	EL CARINO ES COMO UNA FLOR
3	3	4	7	LOURDES ROBLES/LUIS ENRIQUE CBS		GRACIAS A TU AMOR
4	4	5	12	DANIELA ROMO CAPITOL-EMI LATIN	◆	EXPLORAME
5	9	7	7	ROBERTO CARLOS CBS		SE DIVIERTE Y YA NO PIENSA EN MI
6	5	2	16	ANA GABRIEL CBS		QUIEN COMO TU
7	6	6	10	YURI CBS		ME TIENES QUE QUERER
8	18	25	3	JUAN LUIS GUERRA Y LA 440 KAREN		BURBUJAS DE AMOR
9	7	9	6	LUIS ANGEL CBS		MANOS DE SEDA
10	8	11	10	MIJARES CAPITOL-EMI LATIN		ME ACORDARE DE TI
11	13	17	3	JOSE JOSE ARIOLA		AMNESIA
12	11	10	16	GUILLERMO DAVILA/KIARA TH-ROOVEN	◆	TESORO MIO
13	10	12	6	PIMPINELA CBS		ES MENTIRA
14	12	8	18	RICARDO MONTANER TH-ROOVEN	◆	ME VA A EXTRANAR
15	24	—	2	ROCIO DURCAL ARIOLA		TE AMO
16	15	31	3	ISABEL PANTOJA ARIOLA		BUENOS DIAS TRIZTEZA
17	19	21	6	FRANCO CAPITOL-EMI LATIN		BONITO Y SABROSO
18	27	—	2	DANNY RIVERA CBS	◆	COMO HE DE VIVIR SIN TU CARINO
19	20	18	10	LOS CAMINANTES LUNA		SOLO LOS TONTOS
20	16	13	16	JUAN LUIS GUERRA Y LA 440 KAREN		LA BILIRRUBINA
21	25	26	3	CARLOS MATA SONOTONE		DEJAME INTENTAR
22	14	14	12	PANDORA CAPITOL-EMI LATIN		TODAVIA
23	NEW ▶		1	JOSE FELICIANO CAPITOL-EMI LATIN	★★★ HOT SHOT DEBUT ★★★	PORQUE TE TENGO QUE OLVIDAR?
24	32	—	2	CHAYANNE CBS	★★★ POWER PICK ★★★	◆ SIMON SEZ
25	23	19	6	LOS BUKIS FONOVISA		ME DIO CORAJE
26	NEW ▶		1	ANA GABRIEL CBS		NI UN ROCE
27	26	—	2	ALEX MANCILLA Y EL GRUPO CANAVERAL WEA LATINA		APECHAO
28	30	34	3	BONNY CEPEDA COMBO		YO SOY EL JEFE
29	29	22	9	ANGELA CARRASCO CAPITOL-EMI LATIN		ENCADENADOS
30	21	20	7	ALEJANDRA GUZMAN MELODY		ETERNAMENTE BELLA
31	NEW ▶		1	ALVARO TORRES CAPITOL-EMI LATIN		SI ESTUVIERAS CONMIGO
32	NEW ▶		1	ANGELES OCHOA CBS		AUNQUE TENGA QUE LLORAR
33	37	27	11	FRANCO DE VITA CBS		PROMESAS
34	31	29	7	LOS TEMERARIOS TH-ROOVEN		TU INFAME ENGANO
35	17	16	10	ANGELES OCHOA CBS		DEJAME EN PAZ
36	35	33	20	ALVARO TORRES CAPITOL-EMI LATIN		NI TU NI ELLA
37	33	36	4	NINO SEGARRA M.P.I.		PORQUE TE AMO
38	40	37	4	EMMANUEL CBS		LAS BARAJAS DE ANA
39	28	15	12	SUZY GONZALES WEA LATINA		TU
40	22	23	9	TONY VEGA RMM-CBS		ELLA

○ Products 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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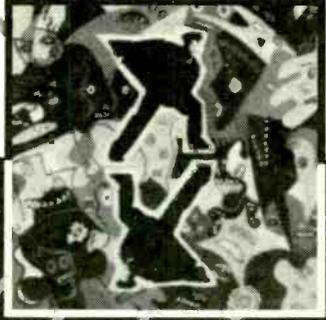
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# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
①	4	14	4	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	1 week at No. 1 BLACK BOX
②	2	5	6	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
③	3	4	7	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
④	7	13	5	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
5	1	1	10	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
⑥	9	12	5	STAR SIRE 0-21558/WARNER BROS.	ERASURE
⑦	14	26	4	DIRTY CASH MERCURY 875 803-1	THE ADVENTURES OF STEVIE V
8	5	7	7	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
9	6	6	9	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
⑩	13	18	6	FX COLUMBIA 44 73186	◆ A GUY CALLED GERALD
11	8	8	8	TALKING WITH MYSELF (REMIX) MERCURY 875 215-1	◆ ELECTRIE 101
⑫	22	33	4	MAKE YOU SWEAT ELEKTRA 0-66683	◆ KEITH SWEAT
13	17	21	6	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
14	18	25	5	BLACK BETTY EPIC 49H 73195	RAM JAM
15	19	24	5	PINEAPPLE FACE CAPITOL V-15559	REVENGE
⑬	24	41	3	WORLD POWER (LP CUTS) ARISTA AL-8536	SNAP
17	15	17	7	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
⑮	31	—	2	GETTING CLOSER GEFEN 0-21606	NITZER EBB
⑯	23	32	5	I CAN HANDLE IT SBK V-19705	MR. MIXI & SKINNY SCOTTY
20	12	11	8	AMADO MIO/CRACK ATTACK CAPITOL V-15551	GRACE JONES
21	10	3	9	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
22	11	2	13	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
<b>★★★ POWER PICK ★★★</b>					
⑳	42	—	2	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEE-LITE
24	21	16	9	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
25	29	36	5	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
26	30	37	4	GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA	WHITE KNIGHT
27	20	23	6	BROOKLYN-QUEENS DEF JAM 44 73187/COLUMBIA	◆ 3RD BASS
⑳	41	—	2	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
⑳	36	46	3	I'LL ADMIT IT EPIC 49-73198	LAURIE SAUNDERS
30	16	10	9	BOUNCE BACK MCA 24018	◆ ALISHA
⑳	39	45	3	GOD TONIGHT CURB V-77053	REAL LIFE
⑳	40	—	2	GANGSTER BOOGIE NEXT PLATEAU NP-50120	TONY SCOTT
33	34	40	4	CRAZY EARTH MUTE, BRAZIL IMPORT	FORTRAN 5
34	37	42	3	I DON'T LOVE YOU (BUT I LIKE YOU) ACTIVE ACT-3065/SELECT	ANNETTE TAYLOR
35	33	38	5	THE WARNING/THE FINAL FRONTIER STRICTLY RHYTHM SR-1207	LOGIC
<b>★★★ HOT SHOT DEBUT ★★★</b>					
⑳	NEW ▶	1	1	WARNING! CAPITOL V-15544	ADEVA
⑳	NEW ▶	1	1	STEP ON ELEKTRA 0-66624	HAPPY MONDAYS
⑳	47	—	2	CAN'T STOP VIRGIN 0-96470	AFTER 7
39	44	47	3	TELL ME SOMETHING MCA 24032	INDECENT OBSESSION
⑳	46	—	2	LET THE RHYTHM HIT EM MCA 24026	◆ ERIC B. & RAKIM
⑳	NEW ▶	1	1	JUBILATION EPIC 49 73357	ANYTHING BOX
42	28	29	6	MOMENTS IN SOUL ZYX 6278-12	J.T. AND THE BIG FAMILY
43	27	19	8	SUNSHINE/I FEEL LOVE SANDSTONE SSL 12-1	FAX YOURSELF
⑳	NEW ▶	1	1	RAINDROPS POPULAR 2585-1-RD/RCA	RHYTHM CLUB
45	35	35	7	STRIKE TO THE BODY/JACKHAMMER FICTION 873 849-1/MERCURY	DIE WARZAU
46	45	49	3	MANGOUS YE M BEAT Beat 002	BOOM TRIBE
47	25	9	12	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
⑳	NEW ▶	1	1	I'M NEVER GONNA GIVE YOU UP VENETTA 75021 7039-1/A&M	THE BRAT PACK
⑳	NEW ▶	1	1	I MELT WITH YOU TVT 2812	MODERN ENGLISH
50	48	—	2	TURN AND RUN AWAY WARNER BROS. 0-21533	JOVANN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	1	1	12	THE POWER ARISTA AD1-2014	3 weeks at No. 1 ◆ SNAP
②	3	5	6	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
3	2	2	10	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
④	7	12	5	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
⑤	8	10	8	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
⑥	11	16	6	MAKE YOU SWEAT ELEKTRA 0-66683	◆ KEITH SWEAT
7	4	3	15	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
8	5	4	12	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
9	9	11	7	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
⑩	18	34	3	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	BLACK BOX
⑪	15	20	7	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
⑫	13	17	8	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
13	14	15	9	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
14	6	6	12	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
⑮	19	27	4	STAR SIRE 0-21558/WARNER BROS.	ERASURE
16	12	8	12	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
17	10	9	7	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
⑮	21	29	5	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	◆ THE WEST COAST RAP ALL-STARS
19	17	18	7	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
⑳	28	36	4	PINEAPPLE FACE CAPITOL V-15559	REVENGE
21	16	7	12	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
⑳	33	40	5	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
⑳	30	33	4	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
<b>★★★ POWER PICK ★★★</b>					
⑳	36	47	3	CAN'T STOP VIRGIN 0-96470	AFTER 7
⑳	34	42	5	FIRST TRUE LOVE MICMAC 537	TIANA
26	29	32	6	YOU SHOULD KNOW BY NOW ATLANTIC 0-86186	CHRISSEY I-EECE
27	20	14	12	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
28	23	24	9	GOOD LOVE MCA 24000	◆ KLYMAXX
29	26	25	13	THE POWER WILD PITCH WP-1018	◆ POWER JAM FEATURING CHILL ROB G
<b>★★★ HOT SHOT DEBUT ★★★</b>					
⑳	NEW ▶	1	1	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	NEW ORDER
31	32	31	8	LOVING YOU LIKE CRAZY CUTTING 235	CORINA
32	24	22	9	GET DUMB! (FREE YOUR BODY) VENETTA 75021-7037-1/A&M	THE CREW
33	27	23	12	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
⑳	39	—	2	JUBILATION EPIC 49 73357	ANYTHING BOX
⑳	43	—	2	LA RAZA VIRGIN 0-96498	KID FROST
⑳	NEW ▶	1	1	SHE AIN'T WORTH IT MCA 24030	◆ GLENN MEDEIROS FEATURING BOBBY BROWN
⑳	42	50	4	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
38	38	35	5	STEP BY STEP COLUMBIA 44 73376	◆ NEW KIDS ON THE BLOCK
⑳	41	49	3	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
40	31	21	15	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
41	22	19	10	WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") MOTOWN MOT-4711	◆ TODAY
⑳	NEW ▶	1	1	LOVE AND EMOTION LMR 2645-1-RD/RCA	◆ STEVIE B
⑳	NEW ▶	1	1	CAN'T LET YOU GO CUTTING 236	CORO
⑳	NEW ▶	1	1	TIC-TAC-TOE ATLANTIC 0-86183	KYPER
⑳	NEW ▶	1	1	BROTHERS GONNA WORK IT OUT DEF JAM 44 73991/COLUMBIA	PUBLIC ENEMY
46	35	26	8	BOUNCE BACK MCA 24018	◆ ALISHA
⑳	48	—	2	THE GIRL I USED TO KNOW EMI V-56160	BROTHER BEYOND
48	25	13	13	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
49	50	—	2	FRIENDS' ADVICE (DON'T TAKE IT) MOTOWN 4661	THE POINTER SISTERS
⑳	NEW ▶	1	1	I MELT WITH YOU TVT 2812	MODERN ENGLISH

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.



Columbia  
Produced by A Guy Called Gerald.  
Management: Hempstead Associates

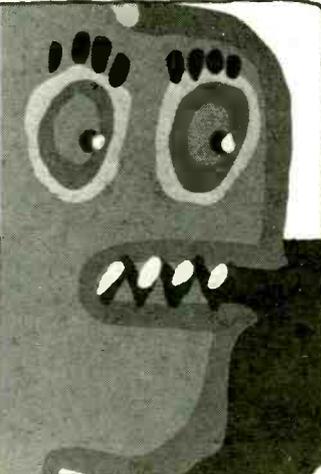
## a guy called GERALD

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# The New Music Seminar's Dance Card Is Filled With Panels Of Industry Interest

IN NEW YORK FROM SUNDAY (15) until Wednesday (18), at the Marriott Marquis Hotel, it's that seminar time of year once again. The 11th annual New Music Seminar, that is. There have been a number of panels devoted to dance music this year that should prove of great interest to the large number of attendees scheduled to attend from around the world. Although there are a vast number of sessions to choose from, here's a highlight of panels that should interest the dance community.

## Sunday, July 15

Noon. Independent Labels & Distribution; North Ballroom  
 4 p.m. International Dance; North Ballroom  
 4 p.m. U.K. Majors: Is Bigger Better?; Majestic  
 4 p.m. World Music: From The Margins To The Mainstream; Astor  
 6 p.m. Nightclubbing Around The World; South Ballroom  
 6 p.m. International Artist Development: Playing The Global Game; Astor

## Monday, July 16

Noon. Wake Up America, You're Dead; Astor  
 2 p.m. The Source Presents Rap Summit IV: A Hip Hop Nation Mobilization; North Ballroom  
 2 p.m. Hi-NRG: The Marketing Of Traditional Disco Power Pop In The '90s; Majestic  
 4 p.m. How To Work A Video In A Nightclub Environment; Majestic  
 4 p.m. Rockpool Presents: Dancing On The Cutting Edge; Astor  
 6 p.m. U.K. Independents: Music Vs. Money; Shubert

## Tuesday, July 17

11 a.m. Reggae 1990: Does Dancehall Rule?; Astor  
 1 p.m. Co-Producers: Partners In The Creative Process; North Ballroom  
 1 p.m. Pressing & Distribution; Shubert  
 3 p.m. Dance Music Report Presents: A DJ/Remixer Spotlight (three hours); Majestic  
 5 p.m. The Source Presents: Rap Focus—Music Business, Cultural Phenomenon; Astor

## Wednesday, July 18

11 a.m. College Radio: Let's Talk; South Ballroom  
 1 p.m. Dance Music Report Presents: The Positioning Of Dance Music In The '90s; South Ballroom  
 3 p.m. A&R, North Ballroom  
 Crossover Radio: The Music Doctor Is In The House; Majestic



by Bill Coleman

Check your NMS directory for the wealth of performances and parties about town featuring a number of faves, including **Queen Latifah**, **Jungle Brothers**, **Peter Murphy**, **808 State**, **Happy Mondays**, **Meat Beat Manifesto**, **Nine Inch Nails**, **Black Box**, **Deskee**, **Digital Underground**, **Snap**, **Cathy Dennis**, and many, many more.

Note **Club Zanzibar's** 2nd Annual Jersey Jam with mixmaster DJ **Tony Humphries** in Newark on Sunday (15). Sponsored by **Movin' Records**, **Crazy Rhythms**, and **Club Zanzibar**, this house/R&B event is a must with a stellar lineup. For more info, call 201-674-7573.

So get your business cards ready and your credit cards set and ... schmooze.

**BEATS & PIECES:** Rumors abound that the folks at Warner Bros. are

making great attempts to get **Chaka Khan** to record her next project with **Rufus** ... **Aretha Franklin** has returned to the studio with **Luther Vandross** to record some new material ... **Gail Bruesewitz** has left **Crossover Marketing** to create **Brueser Productions**, which will handle power station promotion. The corporation will continue to distribute **Brueser's Boogie Backpage** and **Mastermix** chart. You can call Gail at 212-966-2892 or fax her at 212-889-4026 ... **Front 242** has been signed to **Epic** and is working on a forthcoming project ... **Mark Kamins** has just remixed **Laid Back's** "Bakerman" for **RCA/BMG** ... **Ritchie Jones** was in at **Prime Cuts**, New York, completing his remixes for **Linear's** "Nothing Is Going On" and "I Love Girls" by **Kid Creole** ... **Yvonne Turner** just completed remixes on **Gwen Guthrie's** forthcoming **Warner Bros.** single, "Miss My Love."

A **Janet Jackson** remix album was in the preparation stages and was reportedly slated to include tracks that didn't make "Rhythm Nation 1814." But since "1814" has so much life left in it, the project has been postponed indefinitely. In the meantime, Jackson's "Black Cat" is set as the next single; it features remixes by **Guy Vaughn** and **CJ MacKintosh & Dave Dorrell** and special appearances by **Vernon Reid** and **Nuno** from heavy metal act **Extreme** ... **Keith Nunnally** will reteam once again with his former **J.M. Silk** partner **Steve "Silk" Hurley** on a solo project for **Giant Records**.

## NEW ON THE CHARTS

From free-lance electronics engineer to technopop star in just a few lessons. This is the story of **Stevie Vincent**, which culminates with the release of the hit "Dirty Cash" by Vincent's assemblage, aptly titled **The Adventures Of Stevie V**.

After selling half a million copies of the **Mercury/PolyGram** single throughout Europe, becoming a No. 1 U.K. club record, peaking at No. 2 on the U.K. pop charts, and

reaching the top five in Holland, **Stevie V's** song is finally enjoying stateside success as well. This week "Dirty Cash" leaps to No. 7 on **Billboard's Club Play** chart with radio action hot on the trail.

The 26-year-old, London-born and -bred **V** has been destined for stardom since he took to the keyboards at the age of five. Later graduating to lead, rhythm, and bass guitars, **V's** teen years were graced with a number of band stints that included one with two teachers twice his age called **The Generation Gap!**

Following a college apprenticeship, a taste of club success as a member of **Touchdown** (1983's "Ease Your Mind"), and scattered production work, it wasn't until "Dirty Cash" that **V's** career skyrocketed.

**V** likens his brainchild **The Adventures Of Stevie V** to the multi-member outfit **Beats International** or **Soul II Soul**, which enlists a variety of singers, dancers, rappers, and musicians. An album is currently being completed with **V's** partner, **Mick Walsh**, vocalist **Melodie Washington**, a rapper with a hidden identity, and others.



STEVIE V

BILL COLEMAN

## HOT DANCE BREAKOUTS

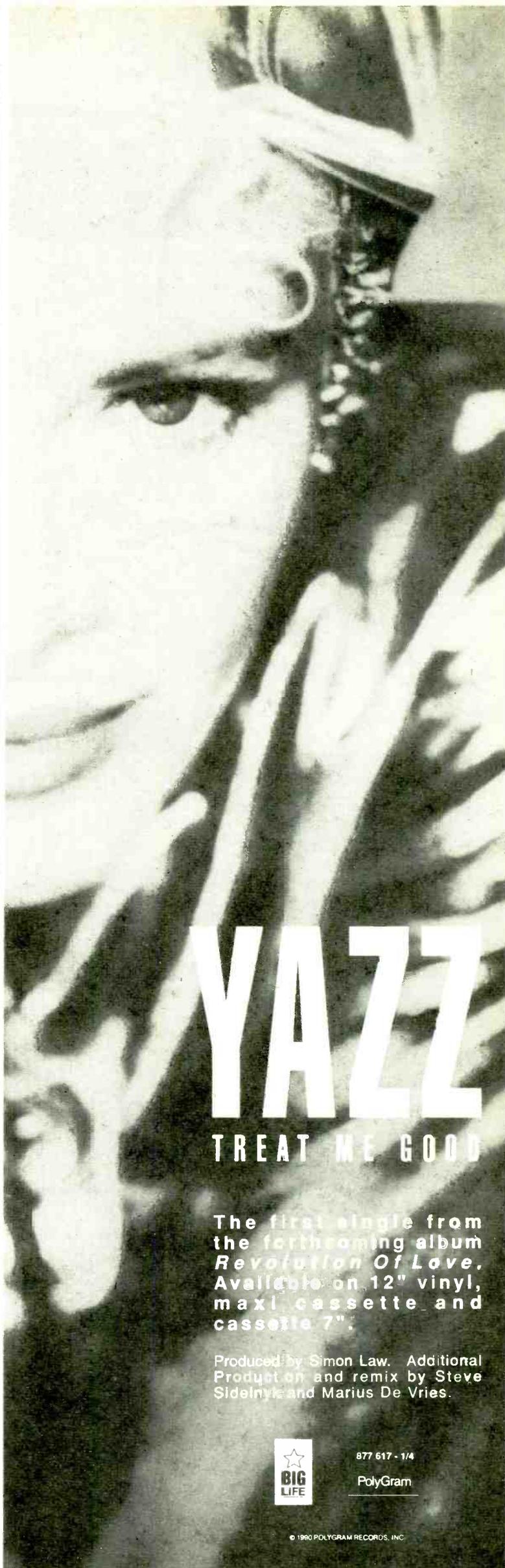
### CLUB PLAY

1. PAPA WAS A ROLLIN' STONE WAS (NOT WAS) CHRYSALIS
2. WORLD IN MOTION NEW ORDER QUEST
3. IN THE REALM OF THE SENSES BASS-O-MATIC VIRGIN
4. ROUGH STUFF ADAM ANT MCA
5. SIMPLE RHYTHM SOUL REBELLION CARDIAC

### 12" SINGLES SALES

1. DOOWUTCHYLIKE DIGITAL UNDERGROUND TOMMY BOY
2. MY KINDA GIRL BABYFACE SOLAR
3. FEELS GOOD TONY! TONI! TONE! WING
4. WELCOME TO THE REAL WORLD JANE CHILD WARNER BROS.
5. TRUTH IS OUT OF STYLE MC 900 FT. JESUS WITH DJ ZERO NETTWERK

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



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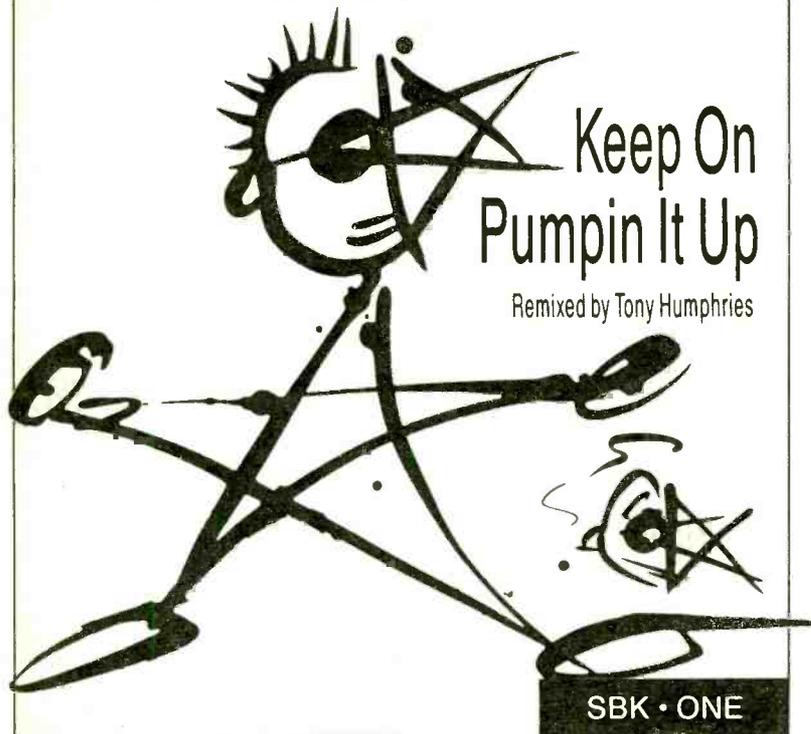
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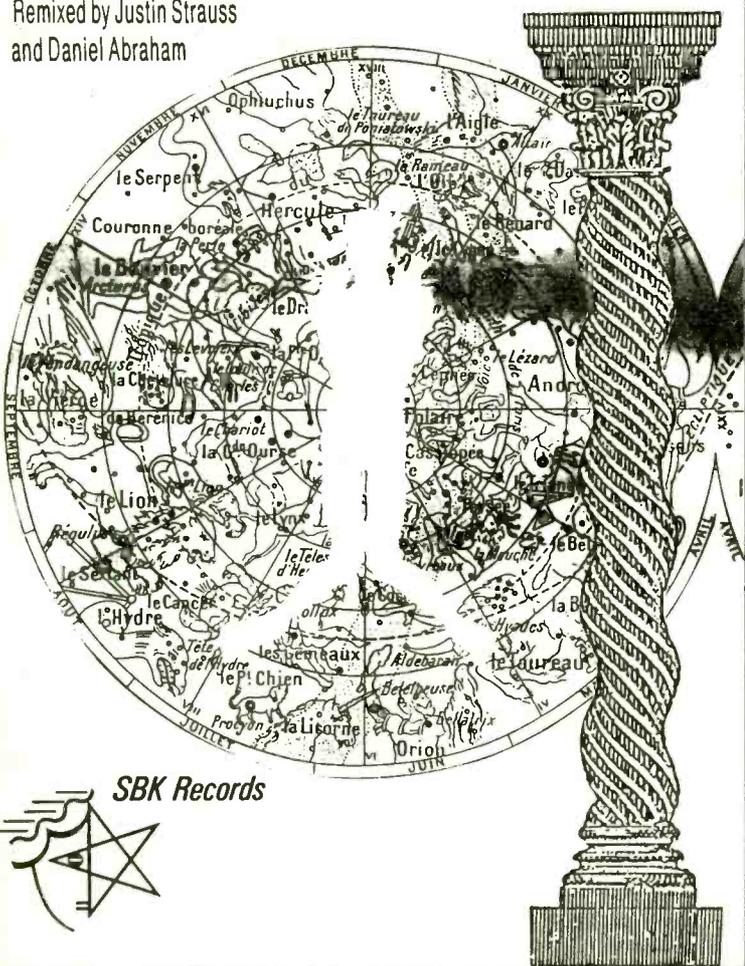


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## DANCE

### ARTIST DEVELOPMENTS

#### ANYTHING BUT A BEATBOX

When Anything Box front man Claude S. hankers for "the good old days" of pop music, he is not referring to the '50s or '60s, as most people do. He is longing for the mid-'80s age of angst-ridden techno-pop.

According to the New Jersey-born singer/songwriter, bands like Joy Division and Kraftwerk represent an ideal period of time, during which "music was not either rock or dance, but a combination of both, filled with intelligent and thoughtful lyrics." Claude says the trio, which includes Dania Morales and Paul Rijnders, has made an effort to revive a little bit of that era with its Epic debut, "Peace."

"These days it seems so much easier to put out a record and just fill it with boring dance music that doesn't mean much of anything to anyone," he says. "We wanted to be like the bands that inspired us, and make music that you can dance to, but also has substance."

Claude says that occasionally lyrical messages can get lost in the process of creating programmable remixes for clubs and radio. He agrees that the group's first single, the penicillin "Living In Oblivion," with its anthemic Euro-disco-beat base, may have been misinterpreted by the general public.

"Although I enjoy the dichotomy of bright music with dark lyrics, the idea of remixing a song beyond recognition is quite frustrating," he says. "I think that both 'Oblivion' and 'Jubilation' [the current single] had too many remixes."

In the case of "Jubilation," a compromise was made between the band and its label. Among the numerous remixes was a fresh recording of the song, produced by the band itself, which Claude feels closely reflects Anything Box's original concept for the song—even more so than the album version.

"Working with [producer] Jon St.

James was hard at times," he says. "We learned a lot from each other, but there were occasional conflicts in that we didn't want this album to be as bright as his other work. We love Jon, and it ultimately worked for this album, but we are definitely planning on producing the next one ourselves."

Regardless, the chemistry between the band and St. James is beginning to pay off. "Jubilation" was recently the Hot Shot Debut at No. 39 on Billboard's 12 Inch Singles Sales Chart, and was a No. 2 Club Play breakout. Claude and company will continue a road jaunt that began late last month in Japan, with stateside gigs imminent. Among the titles being considered for a third single are the introspective "Soul On Fire" and the NRGetic/techno twirler "When We Lie." LARRY FLICK

#### SALT-N-PEPA'S 'MAGIC'

The recent release of Salt-N-Pepa's new Next Plateau album, "Blacks' Magic," was a milestone in the duo's career. It marked the end of the two women's artistic evolution from novelty-oriented rappers to seasoned performers and lyricists.

"We have always been serious about the music we make," says Salt, aka Cheryl James. "But with this record, I think people will see that we've grown a lot as artists."

One change is James' decision to handle production chores on several of the album's tracks, including "Expression," the set's first single, which was recently certified platinum. "Expression" spent an unprecedented eight weeks on top of the Billboard rap chart and went gold before cracking the Hot 100.

"We were sitting around waiting for Hurby Luv Bug [producer of the duo's first two albums] to finish a couple of other projects he was working on, and we got a little impatient," she says. "It's something I've been wanting to try

for a long time, and this was the right time to take the risk."

Although James admits to being insecure about playing a dual role in the studio, she says the experience has sparked an imminent career transition.

"Salt-N-Pepa, the way it is now, will not last forever. In fact, it'll probably be over within the next three or four years," she says. "When it ends, I intend to work full time as a producer." Salt is currently writing and producing material for a project by newly signed label mates 4-Play.

She is also engaged in a world tour to support the new Salt-N-Pepa album, which brightens its potent blend of thought-provoking rhymes and feverish hip-house and soul rhythms with guest appearances by label mate Sybil (on "Independent") and Kid 'N Play (on "I Don't Know"). To date, "Blacks' Magic" has achieved certified gold status, racking up sales in excess of 700,000 units.

Next Plateau has just issued "Independent" as the project's second single. L.F.

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Maranda Alisa. NFS Records artist Andree Maranda, left, takes time out for a pose with MCA artist Alisha. Both artists are out making the promotional rounds in support of current releases. Maranda's latest is a disco classic remake of "Doctor's Orders," while Alisha is hitting high stride with both the single and album "Bounce Back."

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## IN THIS SECTION

Words & Music: Publisher Bows 'Rap Trax'

Modern English Returns on TVT Label

Public Enemy, Kid 'N Play Share Live Bill

Tampa Bay Music Awards Presented

# Allman Bros. Return To Warm Reception

BY ERIC SNIDER

ST. PETERSBURG, Fla.—With a 21-year history fraught with breakups and internal strife, the Allman Brothers Band releases its first album in nearly a decade with a big question hanging over its head.

Is the new Epic disk "Seven Turns" a one-off project or does it represent the signed-and-sealed return of the Allman Brothers?

"Yes, we have a band again," drawls singer/keyboardist Gregg Allman, fresh from Florida rehearsals for the band's summer tour, which kicked off June 29 in Columbia,

S.C.

"We're gonna keep it together as long as we have support from the fans and the momentum keeps up," echoes guitarist Dickie Betts. "Things look very promising."

Indeed, morale is high and the prospects are strong for the resuscitated band. There is good reason. The album's first single, "Good Clean Fun," made a "flashmaker" debut in the top 10 on the Album Rock Tracks chart. While the Allman Brothers Band recorded as late as the 1981 Arista release "Brothers Of The Road," the artists, management, their label, and now radio appear to

agree that this is the first honest, genuine Allmans album to hit racks since the mid-'70s.

The group's new manager, Danny Goldberg—who notes that he only guides the band as a whole and has no management involvement with individual members—admits he was surprised by the strong early reaction. "Epic did a great job of advance promotion, but at the end of the day it's about how people react," he says.

**Good Golly.** Pioneer rocker Little Richard receives a star on Hollywood's Walk of Fame on June 21, declared "Little Richard Day" in Los Angeles.



"I was curious to see if it would just reach out to that certain cult or really resonate with people. It looks like it's really resonating."

"It didn't surprise me," counters Harvey Leeds, VP of album promotion at Epic. "I always felt that if the Allman Brothers made a great album, they would be embraced by radio programmers big time."

Goldberg and Leeds agree on the  
(Continued on page 34)

## Major Label Offers Attractive Alternative To Sonic Youth

BY CHRIS MORRIS

LOS ANGELES—Sonic Youth, the much-lauded New York quartet that established itself with its alternative-label releases, is determined to play by its own rules at the major-label level.

"If they do start telling us what to do," jokes guitarist Thurston Moore,

*'They've maintained 100% of their integrity; we're just getting them out there more'*

"we'll throw a bomb into the offices one night—launch a rocket into the offices and get kicked off the label."

In fact, from its sound to its packaging, Sonic Youth's DGC Records debut, "Goo," is little different from such indie predecessors as 1988's "Daydream Nation," the double-album Blast First release that placed No. 2 in the Village Voice's prestigious critics poll.

The album's songs are loud, often abrasive, even dissonant—a product of Moore's and Lee Ranaldo's unconventional guitar tunings.

The "Goo" package features a cov-

er drawing by Raymond Pettibon of two sullen-looking youths in sunglasses. Pettibon is the Southern California artist whose work graced Black Flag's album jackets. The text reads, "I stole my sister's boyfriend. It was all whirlwind, heat, and flash. Within a week we killed my parents and hit the road."

While Moore says that DGC, one of several major labels that bid on Sonic Youth, has given the band "complete artistic control," the cover artwork did meet with some resistance at the company.

But the group prevailed: "It was like, no way [would we change it]. It really was something we didn't think about—I guess that was naive on our part," says Moore.

In spite of the band's uncompromising, often daring approach, execs at DGC and Geffen Records, which handles marketing for its sister label, are confident they can build on Sonic Youth's existing sales base.

Geffen alternative marketing staffer Ray Farrell, who worked on the band's two SST albums when he was with the Lawndale, Calif.-based indie, says the SST release "Sister" sold 90,000 units while "Daydream Nation" sold about 70,000. "Goo" shipped 50,000 units. "We've already hit the sales base of the last record on

(Continued on page 34)

## Making The Cut For New Music Nights; NMS Preview: 'Unsigned'; AC/DC On Edge

THEY SAY THERE are 8 million stories in the naked city. This week, it may seem that as many acts are vying for attention in New York's nightclubs.

New Music Nights—the nocturnal arm of the 11th annual New Music Seminar—has booked, in fact, some 375 rockers, rappers, and singers for the six-night festival July 13-Wednesday (18). If that sounds like a lot, you ought to see the box in the NMS offices, overflowing with demos from acts that didn't make the cut.

How are the New Music Nights shows booked? NMS director of A&R Jody Kurilla says the process begins in the cold, gray days of February, when solicitations are sent to labels, managers, and booking agencies, while ads run in the trades. Some 1,500 tapes were received this year. Which explains that overflowing box.

"I try to keep myself away from doing favors," says Kurilla. "I try to put together good shows; that's my bottom line." Among others associated with the process are New York promoters Ron Delsener and John Scher, Vito Bruno and AM/PM Productions, Larry Gold and S.O.B.'s, Amanda Sheer and Carwash Productions, and the proprietors of the more than 30 venues involved.

NMS co-founders Mark Josephson and Tommy Silverman work directly on booking the bigger-name gala events. (Although, at press time, one act expected at the NMS opening-night party is Mano Negra, managed in the U.S. by Josephson, and another is Digital Underground, on Silverman's Tommy Boy Records, the Beat is certain both bookings are pure coincidence. And, to be sure, both acts do deserve their place on the bill.)

**HIGH ENERGY, LOW HYPE:** With several majors opting for few seminar showcases, the most promising aspect of this year's New Music Nights festival is the number of lesser-hyped unsigned acts getting their shot. And as in years past, the NMS Tape, distributed to delegates, samples the best of the lot.

This year's "Unsigned 90" tape includes Too Free Stooges, whose "Acid For The Children" twists from a raga-esque intro to a weirdly imaginative and melodic romp, spiced with cello, violin, and doo-wop; Clovis Noches, whose "Nine Mile Hill" is a Pretenders-meet-Lone Justice, cow-punk gem; The Best Way To Walk with "Big Drug," a lush, radio-ready production, accented with echoing electric guitars and fine fade-out of guitar and Celtic pipes; Boss Pocket, led by Steve Pagnotta on "vox and shocks," which brings a burst of guitar-and-trumpet funk with "Sixty"; the sprightly and sexy word play of "Picnic Love Affair" by the

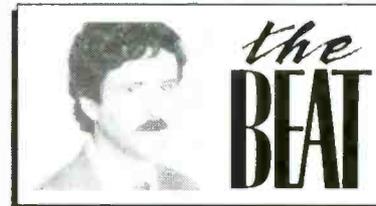
group Betty; and Rights Of The Accused, whose guitar-squealing, gear-grinding "Mudflap Mama" brings side A to a wailing close.

Side B offers Pebbles & the Beach, whose "Inches" conjures up dreamy and disturbing images amid vamping guitars and theatrical vocals; Canada's Sing Along With Tonto, which brings a speed-rock sensibility and mean bass break to "Shamus Calhune"; rappers 1213, whose track "Fonkidope Isotope" is replete with a solid groove and rhymes, scratches, and samples cut fast and smart; singer/songwriter Liz Irons, whose sweetly sung meditation on manic days and friendship, "It's All Right," closes with hopeful and sharp guitar solo from Kenny Breasia; Austin's "funk and punk" Bouffant Jellyfish, which builds on the buzz it earned at this year's South By Southwest conference with the chant-and-dance "Shrimp And Chicken Jambo"; and Biggest Heaven, which closes the tape with the anthemic rocker "Something Between Us."

A postscript: It happens that two of the tracks on this year's "Unsigned 90" tape include seminar staff. Liz Irons is a consultant to New Music Nights and Melanie Rock of Pebbles & the Beach is associate director of New Music Nights. Some just might call this favoritism. But Kurilla says, rightly so, that the tracks hold their own on talent. And after all, isn't making and using connections what the New Music Seminar is all about?

**SO YOU SAY** you want smart connections of your own? Check out this year's Billboard NMS booth for info on Billboard's 1991 International Talent & Touring Directory. Published in October, the ITTD (as we affectionately call it around here) is a comprehensive guide to management and booking agencies for thousands of touring acts as well as venues and promoters. For orders or ad placement in the book, contact directory publisher Ron Willman at 212-536-5025.

**ON THE BEAT:** After seeing Chris Thomas give a burning rock'n'soul showcase of his Sire/Hightone/Reprise debut, "Cry Of The Prophets," at Tramps in New York recently, the Beat hopes that Thomas' label will keep the push on for this promising artist. As Thomas begins getting airplay in Holland, it appears this "Prophet" must first find honor far from his homeland... AC/DC has recorded its new disk, "The Razors Edge," with producer Bruce Fairbairn (Aerosmith, Bon Jovi) at the boards. The album is due from Atco Records Sept. 25, with a tour to follow in the fall.



by Thom Duffy



Stephanie Mills

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## Telescope Sees Stars At Tampa Awards

BY ERIC SNIDER

TAMPA, Fla.—The rowdy rock trio Deloris Telescope grabbed four trophies, including one for band of the year, at the second annual Tampa Bay Music Awards, held here June 25. The group also won for most outstanding rock band, while front man Kacy Ross took the best-guitarist and best-male-vocalist awards.

The five-hour program, held at the Special Events Center on the Univ. of South Florida campus, was well-produced, briskly paced, and had the classy feel of a Grammy-style ceremony. Two tuxedo-clad DJs from local rock outlet WYNF-FM—Charlie Logan and Russ Albums—hosted the show. An eclectic group of 11 acts

performed short sets, from Virgin's glam-rockers Roxx Gang to longtime Florida favorite Stranger to reggae group Johukames Posse to the rap act Kenny K (a member of Digital Underground) & the Nation.

Only the attendance was a disappointment—about 550 paid out of a 2,000 capacity—leaving producer Max Borges to question whether he would stage a third ceremony next year.

Two other acts scored multiple wins. Pop rocker Robert Wegmann snagged the songwriter award and the prize for best locally released album for his catchy "Down To The Sea In Ships." Catherine Wheel won for best progressive band, and member Geoffrey Stuart took best-key-

boardist honors.

Other winners included Ruben Drake of the band Citiheat, best bassist; Leroy Meyers of the Bobby Friss Band, best drummer; Natty Moss Bond of Multi-Color House, best female vocalist; the Backtrack Blues Band, best blues band; Belinda Womack & Kool Reflektions, best jazz band; Jam-Iya, best reggae band; On Que, best top 40 band; In Full Effect, best rap/funk act; Bleeding Hearts, best new band; Psycho Tribe, best hardcore band; Blackout, best metal band; Mad For Electra, critic's choice; Todd Grubbs, best video for "The Todd Show"; Savatage, best nationally released album, for "Gutter Ballet" on Atlantic Records.

## TALENT IN ACTION

**PUBLIC ENEMY**  
**KID 'N PLAY**  
**HEAVY D. & THE BOYZ**  
**DIGITAL UNDERGROUND**  
**CHILL ROB G**

Baltimore Arena, Baltimore

GOOD-NATURED VERBAL jabbing and impeccably executed dance steps met passionately delivered rhymes of rage, "power and peace," as two of rap's premier acts, Kid 'N Play and Public Enemy, shared a bill at the Baltimore Arena June 30.

Despite vastly different approaches, both acts delighted the crowd of about 10,000. The four-hour show also included newcomers Chill Rob G and Digital Underground and veterans Heavy D. & the Boyz.

Kid 'N Play, rappers who turned screen stars in the movie "House Party," kick-stepped and ribbed each other through their energetic and comedic 45-minute set. The Select Records duo performed such old favorites as "2 Hype," "Gettin' Funky," and "Rollin' With Kid 'N Play" and new tracks like "Anything You Can Do, I Can Do Better," "Back To Basics," and the hit "Funhouse."

The members of Public Enemy,

who have garnered platinum status with their new Columbia disk, "Fear Of A Black Planet," closed this show with an hourlong set that was as inspired as it was intense. After opening with "Welcome To The Terrordome," Chuck D and Flavor Flav had crowd members pumping their fists and belting out the choruses of "Don't Believe The Hype," "Night Of The Living Baseheads," and "Fight The Power." During "911 Is A Joke," Flav donned a nightcap and pajamas and danced with his preschool-age daughter. Kid 'N Play joined Flav onstage during "I Can't Do Nuttin' For Ya, Man."

Tommy Boy's new-schoolers Digital Underground turned in a zany and original performance, using such props as balloons, buckets of confetti, and female mannequins. Before performing "The Humpty Dance," "Doowutchyalike," and "Freaks Of The Industry," group leaders Shock-G and Money-B engaged in a game of "Who's That Rapper?" as they donned cardboard caricature masks of M.C. Hammer, Ice Cube, 3rd Bass, and others.

Not to be outdone, Heavy D. & the Boyz entered the stage under a shroud of smoke, following with a smooth delivery of some bouncy, hip-house offerings from their platinum MCA album, "Big Tyme." Their 45-minute set included "Mood For Love," "Somebody For Me," and "We Got Our Own Thang."

The show was not without its serious moments. The rappers used their stage time to speak to the crowd about several issues. Shock-G urged the audience to support the right of rap artists to free speech, while Flavor Flav denounced black-on-black violence and blasted radio programmers for "not playing enough rap."

GIL GRIFFIN

### THE OAK RIDGE BOYS

Harrah's, Lake Tahoe, Nev.

THE OAK RIDGE BOYS remain one of the most popular acts gracing the prestigious South Shore Room of Harrah's Lake Tahoe, consistently drawing sold-out audiences at the resort casino for the past 14 years.

Performing here before launching a summerlong U.S. tour, the group opened with "True Heart," with Duane Allen taking lead vocals and quickly drawing the five-piece

(Continued on page 84)

## ALB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL McCARTNEY	Robert F. Kennedy Memorial Stadium Starplex Washington, D.C.	July 4, 6	\$2,756,760 \$30	91,892 sellout	Cellar Door Prods.
PHIL COLLINS	Great Western Forum Inglewood, Calif.	June 20-21, 23-25	\$2,037,075 \$25	84,378 sellout	Avalon Attractions
NEW KIDS ON THE BLOCK RICK WES TOMMY PAGE PERFECT GENTLEMEN	Alpine Valley Music Theatre East Troy, Wis.	June 30- July 1	\$1,395,607 \$25.50/\$16.50	70,029 80,000 sellout	Joseph Entertainment Group
MOTLEY CRUE TESLA JOE SATRIANI BOHNAM JOHNNY CRASH	Alpine Valley Music Theatre East Troy, Wis.	July 7-8	\$1,217,627 \$37.50/\$32.50/ \$26.50	52,823 70,000	Joseph Entertainment Group
DEPECHE MODE JESUS & MARY CHAIN NITZER EBB	Giants Stadium East Rutherford, N.J.	June 16	\$1,166,265 \$22.50	52,506 sellout	Metropolitan Entertainment
JANET JACKSON CHUCKII BOOKER	Great Western Forum Inglewood, Calif.	June 26-27, 29	\$892,188 \$22	42,848 sellout	Avalon Attractions
NEW KIDS ON THE BLOCK RICK WES TOMMY PAGE PERFECT GENTLEMEN	Palace of Auburn Hills Auburn Hills, Mich.	June 26-27	\$771,284 \$18.50	41,691 sellout	Ogden Allied Presents
AEROSMITH METALLICA WARRANT BLACK CROWES	Stadium, Exhibition Place Toronto	June 29	\$763,987 (\$880,877 Canadian) \$32.50	27,314 30,000	Concert Prods. International
ICE-T TONE-LOC DEF JEFF	Los Angeles Memorial Coliseum Los Angeles	June 29	\$739,240 \$10	73,924 sellout	Mandela Welcoming Committee African National Congress
BILLY JOEL	The Omni Atlanta	July 3, 5	\$716,670 \$22.50	31,852 sellout	Concert Promotions/Southern Promotions
DEPECHE MODE NITZER EBB	World Music Theatre Tinley Park, Ill.	July 2-3	\$715,240 \$22.50/\$17.50	35,072 40,000	Tinley Park Jam Corp.
TRIBUTE TO NELSON MANDELA: TRACY CHAPMAN, JUDY COLLINS JOHNNY CLEGG & SAVUKA, SWEET HONEY & THE ROCK MIGHTY SPARROW, OLATUNJI RICHE HAVENS, BOGGIE DOWN PRODS. SOUTH AFRICA EXILE AMACO RENAGADES, MELBA MOORE	Yankee Stadium New York	June 21	\$712,880 \$25/\$15/ \$10/\$5	53,000 sellout	Ron Delsener Enterprises
BILLY JOEL	Arena, Orlando Centroplex Orlando, Fla.	July 7-8	\$676,612 \$23.50	28,792 sellout	Cellar Door Prods.
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Harriet Island St. Paul, Minn.	July 4	\$593,930 \$20	29,611 sellout	Jam Prods. Company 7
CROSBY, STILLS & NASH	Mann Music Center Philadelphia	July 5-7	\$528,137 \$22.50/\$12.50	29,670 39,729 sellout	Electric Factory Concerts
JANET JACKSON CHUCKII BOOKER	Frank Erwin Center Univ. of Texas Austin	July 5-6	\$484,477 \$20.25/\$17.75	24,974 26,508 sellout	PACE Concerts
HEART GIANT	Jones Beach Theatre Wantagh, N.Y.	July 6-7	\$427,500 \$22.50	19,000 20,200	Ron Delsener Enterprises
MOTLEY CRUE TESLA JOHNNY CRASH	Lake Compounce Amphitheatre Bristol, Conn.	June 30	\$406,421 \$32.50/\$25.50	14,482 20,000	Joseph Entertainment Group
STEVE MILLER LOU GRAMM	Lake Compounce Amphitheatre, Bristol, Conn.	June 28	\$391,021 \$25.50/\$17.50	20,770 sellout	Joseph Entertainment Group
DAVID BOWIE	Stadium, Exhibition Place Toronto	July 4	\$384,459 (\$443,666 Canadian) \$29.50/\$24.50	15,172 sellout	Concert Prods. International
LOS BUKIS	Los Angeles Sports Arena Los Angeles	June 30	\$376,518 \$32/\$30/\$25	15,036 16,000	Jalisco Promotions
LUTHER VANDROSS KIM COLES	Valley Forge Music Fair Devon, Pa.	July 5-7	\$364,605 \$29	14,660 sellout	Music Fair Prods.
GRATEFUL DEAD	Sandstone Amphitheatre Bonner Springs, Kan.	July 4	\$358,702 \$21.50/\$19.50	18,000 sellout	Sandstone Entertainment Group
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN TOMMY PAGE	Sandstone Amphitheatre Bonner Springs, Kan.	July 5	\$355,282 \$23.50	18,000 sellout	Sandstone Entertainment Group
BILL COSBY	Westbury Music Fair Westbury, N.Y.	June 20-21 & 25-26	\$351,857 \$35	11,011 11,480 sellout	Music Fair Prods.

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## ARTIST DEVELOPMENTS

### MODERN ENGLISH'S LIPS

Don't call Modern English a one-hit wonder. The fact is the British band never really had a hit in America. Even though "I Melt With You" went on to become a modern rock radio staple, it peaked at No. 78 on Billboard's Hot 100 in 1983. Singer/guitarist Robbie Grey is optimistic that will change with the group's new TVT disk, "Pillow Lips." The band's first new album in four years features a rerecorded version of "the hit that never was" as the first single.

"The main reason we rerecorded it was because I felt the song was brilliant," says Grey. "People love it on the radio and in concert everybody goes crazy. It's incredible, everybody thinks it was a top 40 hit."

Grey says "I Melt With You" has the appeal of a Beatles tune or Procol Harum's "A Whiter Shade Of Pale." At KROQ Los Angeles, one of the modern rock stations where it is considered a classic, MD Lewis Largent says "it's so horribly hokey and syrupy, it's perfect. It's everybody's little [love] song, kind of like Whitney Houston's 'Saving All My Love For You.'"

Whatever the case, "I Melt With You" is the song that put Modern English on the map, and Grey hopes

it will re-establish the band.

According to Grey, Modern English lost its direction on 1986's "Stop Start" album, and shortly thereafter decided to packed it in. After the split, Grey worked with underground act Engine and did a stint as a VJ for MTV in Europe, while keyboardist/guitarist Aaron Davidson played with the March Violets and bassist Mick Conroy relocated to New York.

A few years later, when the trio was living together in London, Grey received a phone call from an old friend in New York. He told Grey that, if the band re-formed, TVT Records had a contract waiting.

Grey put his hand over the mouthpiece, took a quick poll, and the rest is history.

Now with "Pillow Lips" signaling its return, Modern English is on the road for the first time in four years on a 52-city tour. Says Grey, "It's great to be working again and getting that response from the audience."

CRAIG ROSEN

### DOE'S POSTPUNK BOW

"It's the alternative all-stars," John Doe says with a laugh, describing the band heard on his DGC solo debut, "Meet John Doe," and at his live dates. "It's punk that survived into postpunk."

Indeed, the former bassist and vocalist for Los Angeles' seminal punk band X has assembled a band

that features some players with formidable credentials.

Guitarist Richard Lloyd is a veteran of the late-'70s CBGB's scene in New York; he was partners with Tom Verlaine in the pace-setting quartet Television. Bassist Tony Marsico held down the bottom in the Cruzados, a realigned '80s version of the East L.A. punk group the Plugz. And guitarist Jon Dee Graham was a member of Austin, Texas' postpunk roots unit the True Believers.

## ALLMAN BROTHERS RETURN TO WARM RECEPTION

(Continued from page 31)

commercial potential of "Seven Turns." The manager predicts a gold certification within weeks. Leeds says, "We're looking at platinum-plus. The way this record's been embraced, there's no question in my mind."

It took some doing to transform the Allman Brothers Band from wandering musical fragments into platinum contenders in less than two years. The catalyst was last year's well-received, retrospective boxed set, "Dreams," released by PolyGram (which this month also reissued the 1970 set "Live At Ludlow Garage" on compact disk).

Goldberg says that three of the four original members—Betts and

The Doe band's sole nonpunk ringer is drummer Jeff Donovan, who was recruited from country singer Dwight Yoakam's group.

"The best thing about having all these guys is that the dynamics are there—you don't have to add them," Doe says.

Doe and the band will be hitting the road in August and tour through mid-September in support of the new album, which has spawned the track "Let's Be Mad," a top 20 hit on the Modern Rock

Tracks chart.

Doe, who played a number of solo acoustic gigs in L.A. following the breakup of X, says he has been "barnstorming" some 20 radio stations in California and around the country, playing live solo sets of the album material.

The promotional tour, keyed primarily to alternative stations, has been a success so far, he says. "Every radio station we've gone to, the phones have lit up."

CHRIS MORRIS

drummers Butch Trucks and Jai Jaimoe—approached him about handling a group reunion.

Allman, however, had other management. "It took quite a few phone calls to get Dickie and Gregg together; sort of shuttle diplomacy," Goldberg says. "But the minute they did, I was irrelevant. The positive elements took over."

Allman had his reservations, though. "With the Who, Little Feat, Skynyrd getting back together, it looked like we were just keeping up with the Joneses," he says. "It seemed kind of jive to me, some kind of money move. I agreed to get back together and see if it was still there. We did and it was."

Instead of immediately piling into the studio, the group decided to mount a 20th anniversary tour last summer. The original members

fleshed out the ensemble with personnel from their own bands: guitarist Warren Haynes, who contributed extensively to the writing on "Seven Turns," keyboardist Johnny Neel, and bassist Allen Woody.

The tour was a success. The group decided to take the next obvious plunge—recording. From the outset, Epic A&R VP Michael Caplan was adamant that the sessions would produce a bona fide Allman Brothers album, and would in no way resemble some of the wayward projects that marked the band's output in the late '70s

and early '80s. So Caplan gave the group free rein. "I'm very proud that as a record guy I allowed them the liberty to do what they do."

Tom Dowd, who produced the early Allmans classics, took the helm. Rhythm tracks were cut live. Betts says that, although the players held out the option to overdub solos later, most of the guitar breaks come from the original live tracks. Allman's yowling, soulful voice is in top form through nine strong new originals.

With their tour under way, featuring the band's fabled three-hour shows, corporate brass expect the action at album rock radio to continue. Epic's Caplan is not discounting some pop radio crossover, but adds that VH-1 should be a strong arena for the band, much as it was for Bonnie Raitt.

"For the summer, MTV is probably looking for some more rock'n'roll, so we could see some action there," he says. The band's first-ever videoclip, for "Good Clean Fun," is nearly completed.

Regardless of marketing strategies, most everyone involved feels that "Seven Turns" will have real legs mostly because it is first-rate music. Renewed interest in roots- and blues-based sounds won't hurt, either. "Honesty in music seems to have come back," Caplan says. "Traditional performing values also play in the band's favor. The fact that they'll play three hours outweighs them not being in tights."

## SONIC YOUTH MAKES ITSELF HEARD

(Continued from page 31)

the release of this record," he says.

Spotty distribution of albums on Blast First (which terminated its distribution arrangement with Enigma shortly after the release of "Daydream Nation") and SST hampered Sonic Youth's sales, according to Farrell.

Mark Kates, head of DGC alternative promotion, concurs: "This band has not had the full thrust of a major distributor behind them. They've maintained 100% of their integrity. We're just getting them out there more."

Kates is sensitive to the fact that many in the alternative music community may view Sonic Youth's move to a major as a "sellout."

"Everyone's paranoid about the major-label thing with this record," he says. "It's important that every-

body out there that supported them in the past knows they're important to the band's future."

To that end, the band members embarked on promotional swings to college and alternative-oriented commercial stations in New York and elsewhere on the East Coast. But the band has also broken into new territory by appearing on the metal show at WMMR Philadelphia.

DGC also issued a pro CD of "Kool Thing," which has hit top 20 on the Modern Rock Tracks chart, and sent college radio a 12-inch single of the song, with an unreleased demo of the track.

Concludes Farrell, "This is a very important signing for us. Sonic Youth represent something very unique... It's a very hip thing to do Sonic Youth."



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# Hal Leonard Bows Rap Pack Of Hammer, Run-D.M.C., Et Al.

BY IRV LIGHTMAN

**RAP, THE PRINTABLE:** Rap is hot, no doubt, but its musical nature (not to mention its controversy) has not made it the stuff of which music folios are made. Hal Leonard Publishing, however, is taking a stab at the sound with a "Rap Trax" package that will contain 10 rap songs' lyrics by at least five top rap groups, along with a sound-alike cassette with "rap-along" backing tracks. The lyrics will be culled from the recorded works of M.C. Hammer, Kool Moe Dee, Run-D.M.C., Heavy D & the Boyz, and Eric B. & Rakim. Hal Leonard president Keith Mardak says that release of the package was held up by "licensing problems surrounding samplings that contain pieces of different songs."

## Words & Music



Although some of the lyrics may strike some as bordering on the controversial, Mardak declares, "We're not censors, we're publishers." Yet material by the likes of 2 Live Crew will be avoided. The package is due in about two months at \$12.95 list, with a music store version and one for the mass market that will include, Mardak promises, an interesting premium.

**DEALS:** All-Nations Music has acquired the music publishing catalog of Michael Omartian, who has written such hits as "She Works Hard For The Money" and "Unconditional Love" for Donna Summer, "Tell Me I'm Not Dreaming" for Jermaine Jackson, "Boogie Down" for Al Jarreau, "Charm The Snake" for Christopher Cross, and "Fool For Your Love" for Dolly Parton... Local rockers the Ministers have signed on with Warner/Chappell Nashville, reports Tim Wiperman, executive VP/GM. A recording deal awaits the band, recently showcased in Nashville.

**ONE GROUP, one president:** Canadian composer/conductor Louis Applebaum has been elected president of SOCAN, the performing rights group resulting from the historic merger of CAPAC and PROCAN. Applebaum was formerly executive director of the Ontario Arts Council and consultant to the CBS Canada Council and the National Arts Centre. In addition, nine writers and nine music publishers were elected in May to form the SOCAN board for the next two years: The writers, in addition to Applebaum, are Barney Bentall, Neil Chotem, François Cousineau, Bill Henderson, Alexina Louie, Jane McGarri-

gle, Eddie Schwartz, and John Weinzweig. The publishers are Mark Altman, Rosaire Archambault Jr., Frank Davies, Alexander Mair, Holger Petersen, Diane Pinet, Christopher Reed, Jerry Renewych, and George Ullmann. Jan V. Matejcek is CEO, Michael Rock is chief operating officer, and Paul Spurgeon is legal counsel.

**CLASS ACTION:** In a class action involving more than 50 publishers and more than 700 of their copyrights, Peer International Corp. brought a copyright infringement suit against Sonido Inc. and its chief, Jerry Masucci, in U.S. federal court in New York June 26. The action follows notice of revocation of mechanical licenses granted to the defendants through the Harry Fox Agency. Sonido is the parent company of the Fania and Musica Latina labels.

**ON TRACK:** Geffen Music is hot with top 10 album cuts, sporting titles in releases from Heart, Madonna (with three Stephen Sondheim songs from "I'm Breathless"), Wilson Phillips, and the "Pretty Woman" soundtrack. And to add icing on the cake, Geffen enjoys four sides on the "Days Of Thunder" soundtrack... PolyGram Publishing/Island Music has two hits done by new artists in major upcoming soundtracks. "Gimme Some Lovin'" by Terry Reid appears in the Tom Cruise-starring "Days Of Thunder" (DGC), while Charlie Sexton performs the Hollies' "Long Cool (Woman In A Black Dress)" for "Air America," starring Mel Gibson (MCA).

**THE FRONT PAGE:** BMG Music VP/GM Danny Strick couldn't help but notice that the June 30 Billboard salute—to honor its 95th birthday—to developing talent included five BMG artists who have cut BMG songs: Michael Penn, Mission U.K., Mariah Carey, Boo-Yaa T.R.I.B.E., and Lisa Stansfield. Strick can also report a cut on the "Days Of Thunder" soundtrack, along with theme of "Robocop 2." Strick album releases are due soon from newer BMG writer/artist pacts Atooz (EMI), the Blessing (MCA), and Young Turk (Geffen).

**PRINT ON PRINT:** The following are the five best-selling folios from CPP/Belwin:  
 1. Rolling Stones, Singles Box Set  
 2. Molly Hatchet, Lightning Strikes Twice  
 3. Joe Cocker, One Night Of Sin  
 4. Ricky Nelson, Legendary Performers Series  
 5. Roy Orbison For Guitar

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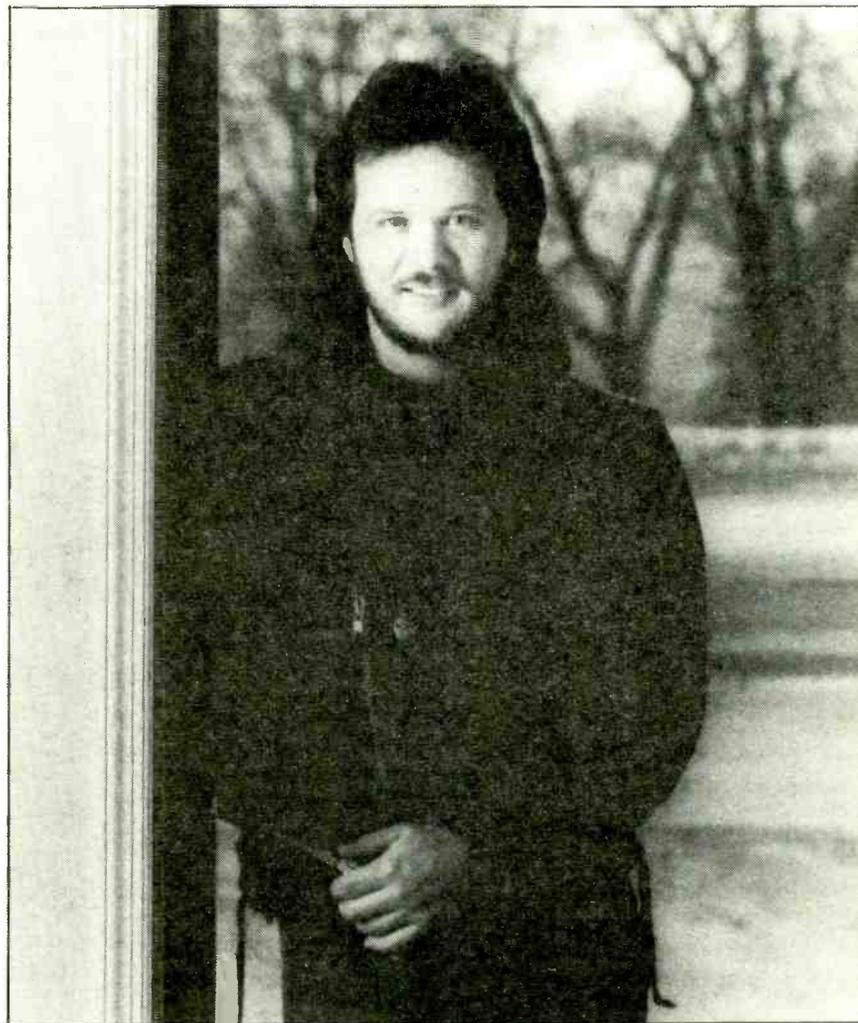


photo: Dean Dixon

## Billboard HOT COUNTRY SINGLES & TRACKS

JULY 14	19	23	33	5	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT WARNER BROS. 7 19797
JULY 7	23	33	46	4	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT WARNER BROS. 7 19797
JUNE 30	33	46	60	3	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT WARNER BROS. 7 19797
JUNE 23	46	60	-	2	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT WARNER BROS. 7 19797
JUNE 16	60	NEW	1	1	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT WARNER BROS. 7 19797

Very special thanks to The Beau James Group, Buddy Killen, Donna Hilley, Paul Worley and Tammy Brown at Tree Publishing Co., Inc., Jim Ed Norman, Bob Saporiti, Nick Hunter, Janice Azrak, Vic Faraci, Bob Merlis, Doug Grau and producer Gregg Brown at Warner Bros. Records, Ken Kragen, Laurel Altman and Darcy at Kragen & Co., Gene Smith, Jim Beloff, Christine Matuchek, Evelyn Shriver and Jill Abramson.

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**Recycle City.** BMI and RCA act Alabama are into recycling with the announcement of the establishment of the Music Row Paper Recycling Center. The collection containers are located in a corner of the BMI parking lot. Attending the dedication ceremonies, from left, are Randy Owen of Alabama, BMI VP Roger Sovine, and Rosanne Cash, CBS artist and executive director of the Nashville chapter of ECO, an entertainment industry environmental group.

# Veteran Oaks Still Grow On The Road

## Band Hones Its Sound For RCA Debut

■ BY GERRY WOOD

NASHVILLE—It's a long hot summer, and a season of change for the Oak Ridge Boys. The veteran group has a new record label, a new producer, new musical directions, a newly refined stage show, a renewed burst of energy and enthusiasm, and, at long last, a new single and album on the horizon.

The label is RCA Records. The producer is Ron Chancey, the hit maker responsible for the Oaks' biggest past classics, including "Elvira" and "Bobbie Sue," which scorched the country and pop charts alike. The musical direction is a back-to-the-future move in terms of production, presentation, and song

selection.

Because of the label switch, this will be the first summer in 15 years that the Oak Ridge Boys have not released a single. Instead, as Duane Allen, lead singer and the longest-lived member of the Oaks, advises,

*'We're spending the summer working our hind ends off'*

the emphasis will be on recording and touring. "We're spending the summer working our hind ends off, doing what we've been doing the last few years anyhow—working real hard on the road. Because unless you've got huge record sales, [the road is] where the money is."

The Oaks need that money not only for themselves, but for the 55 full-time employees who work for them. At one time, the Oaks organization totaled 93, but three years ago a major cutback saw that number reduced to only four employees. That was between the bitter departure of William Lee Golden and the hiring of band member Steve Sanders as Golden's replacement. The group took four months off to regroup. The last three years have seen Sanders evolving into a sexy, searing, and soulful singer—and those years also have started the healing process between Golden and his former fellow Oaks. "I just feel so much more a part of the organization now," says Sanders, reflecting on the changes since he was officially introduced as an Oak.

The label switch was easier than the change in group personnel, but it also carried a price, Allen says. "When you leave a record label, normally your last record does not get pushed very well—and that's exactly what happened to our last single." Members of the Oaks, who always take a vote on career decisions, asked to be released from MCA. "They had a 30- or 60-day option to beat any offer that we had,"

reveals Allen, "and we asked them to relinquish that, and they did. From that day on, we talked with no one except RCA." One rueful aspect of the MCA break is that the Oaks had always wanted to work with Tony Brown, MCA's A&R whiz. They might also work with Richard Landis on some of the album cuts.

Chancey had voiced concerns about sharing any production duties and losing creative control of the entire project. "[Chancey and the Oaks] have been involved in two political changes that have drastically affected our group, and both of those changes cut our record sales in half each time they took place," says Allen. "We, as well as Ron, have kind of been burned by the politics of the business. We want to be with the company that will push us for what we're giving to them and what we're putting together for the commercial worth of the music."

The Oak Ridge Boys will use their professional savvy in helping to solve marketing and radio airplay problems. Citing five "problem radio markets," Allen advises, "One in particular, we're going to do a benefit for and give it all to that station and erect a Ronald McDonald House." Referring to WIVK in Knoxville, Tenn., Allen adds, "We know those guys like a book, but they march in their own direction, and our last five records... always faded there. So we called Bobby [Denton, station manager] and said we wanted to turn this around, we don't want any problems there. Maybe if we go over there and do a whole show, the people will listen to the whole record."

Acknowledging that many concertgoers have told the Oaks that they are much more exciting in person than on record, the group plans to change that perception with the release of the first RCA single, set for Oct. 23, and the album, scheduled to be released by Jan. 1. Studio work on the album will be completed by November.

# New Talent Shelby Lynne Rises Above It All

## Young Star Proves That She's 'Tough All Over'

**TALENT WATCH: SHELBY LYNNE.** When industry veterans George Jones, Randy Travis, Reba McEntire and songwriter Bob Tubert tout a new talent to the hilt, it's time to listen. And that time has come for Shelby Lynne, the tiny (5-foot-1, 100 pounds) Epic Records singer. Her debut album "Sunrise" gained rave reviews, and the follow-up, "Tough All Over," is even stronger, yielding "I'll Lie Myself To Sleep," which climbs to No. 56 with a bullet on the latest Billboard Hot Country Singles & Tracks chart.

Despite her size and her youth (21), Lynne's voice carries a wistfulness that often turns to hurt and pain—and that sometimes gives way to anger. She has packed a lot of living, loving, crying, and dying into those years—and she has paid more dues than a union hall full of musicians.

With good reason she won't talk about it anymore, but four years ago her life was in shambles. As she told USA Today, her violent and drunken father had her wrongfully jailed in Texas and later came to haunt Lynne, her mother, and her younger sister when they returned to their home in Alabama. One night he pulled into the driveway, and when Lynne's mother went out to intercept him and protect her daughters, shots rang out. Lynne's mother was murdered; her father became a suicide victim.

Reflecting the title of her "Tough All Over" album, Lynne also survived an ill-fated, two-year marriage. A big career break came when she appeared as an unsigned artist on "Nashville Now," the Ralph Emery-hosted TNN hit show. The offers began to flow immediately. Her first radio penetration was with George Jones on a duet version of "If I Could Bottle This Up." She told Robert K. Oermann of the Nashville Tennessean, "I was just so happy to be in the Billboard charts I coulda lost my mind. If it all ended tomorrow, I've had a duet with George Jones."

Fortunately, it didn't all end tomorrow and she's climbing the charts today with her solo efforts, produced by Bob Montgomery. Scarred but not scared, she sings from the depth of her soul where both pleasure and pain reside. A recent performance at the Stampede in Dallas revealed that soulful wellspring being tapped song after song, starting, appropriately, with "Nightlife," followed by "Till A Better Memory Comes Along," and a rough, tough version of Don Gibson's 1958 smash "I Can't Stop Loving You" that sounds just as fresh and devastating as it did 32 years ago. "I Lie Myself To Sleep" received a strong reac-

tion, as did her spicy, personalized version of the Johnny Cash classic "I Walk The Line."

Whether backed by a band or alone with her guitar performing "The Hurtin' Side," she drove her message home. Lynne gave a jazzy thrust to "Heartbreak Hotel," a song she clearly loves to sing, and segued to another Elvis Presley evergreen, "Love Me." She closed with "What About The Love We Made," a clever breakup song from the new album that is powerful enough to be a single-in-waiting. This lady is a winner.



by Gerry Wood

**HEE-HAW, THE SONS:** Phil and Steve Campbell, sons of the late comedian Archie Campbell, will both be working on "Hee-Haw" next season. Roy Clark hosts the 23rd season of the TV show this fall. Phil Campbell, following his father's "Hee-Haw" footsteps, will appear in comedy bits, while Steve, a comedy writer, has joined the show's writing staff... Chris Wyatt has joined the Charlie Daniels Band as road manager. The University of Missouri graduate has worked with such acts as Loretta Lynn, Les Taylor, and Girls Next Door... Aaron Brown has licensed his Grammy-nominated project "A Child's Gift Of Lullabies" to the Enesco Corp. for a line of baby giftware and musicals to premiere next year. The "Rock-A-Bye Collection," also from Brown's company, won a Grammy this year for best recording for children.

**MAILBAG: THE RETURN OF THE JOHNSON SISTERS.** From Loudilla, Loretta, and Kay Johnson: "Gerry, you're a good guy! Refusing to use the word 'Spandex' in relation to the Fan Fair crowd! And, even better, using the 'lovable' word in referring to us! Fan Fair Week was really tremendous for us this year and the IFCO Show was a real joy. Such super artists to work with—we're even greater fans of Roy Clark than before! Of course, our IFCO crowd always loves Loretta [Lynn], and teamed with Crystal Gayle and Peggy Sue? Well, they were ecstatic! And so are we. Three of the biggest Gerry Wood fans going!"—Loudilla, Loretta, and Kay Johnson, International Fan Club Organization, Wild Horse, Colo.

**SIGNINGS:** McBride & the Ride to MCA Records, the Ken Stilts Co. for management, and Triad Artists for bookings... Hank Thompson to WorldClass Talent for career representation... Becky Hobbs to Curb Records... George Fox to Buddy Lee Attractions... Jim Lauderdale to Warner Bros. Records.



**Four!** Well, with Freddy Fender in the middle, make that Five! Those infamous Del Beano Sisters appear ready to join Fender in his bus for a three-year road tour from Juarez to Tijuana. Actually, those golf clubs lead to the truth: The Del Beanos are taking a break during the recent Music Row Ladies Golf Invitational Extravaganza & Tupperware Party. Pictured, from left, are Robeano Del Beano (Robin Palmer, EMI Music), Patino Del Beano (Pat Halper, Hayes St. Music), Phillipo Del Beano (Fender), Yolanda Del Beano (Paige Levy, Warner Bros.), and Kimalita Del Beano (Kim Jones).

# CMA Talent Buyers Gathering Gets New Name, Awards, Sponsor

NASHVILLE—The Country Music Assn.'s annual talent buyers gathering has undergone changes since last October's event. Previously named the Talent Buyers Entertainment Marketplace, this year's annual flock to Nashville by an international mix of talent buyers has been renamed SRO '90 "Where The Buying Begins" and will be held Oct. 5-7 at the Stouffer Hotel here.

According to Joe Sullivan, co-chairman of the SRO '90 committee, the name was derived from the "standing room only" expression and is more in line with the focus of the touring industry. "We felt SRO best fit the style of the event, which is going to be based around

filling seats in venues around the world," adds Sullivan.

SRO '90 will offer an entire floor of exhibit areas at the Nashville Convention Center, adjacent to the hotel. This year, however, the exhibit areas will not be devoted exclusively to agents, but will include record companies, light/sound suppliers, catering services, musical equipment suppliers, venues/clubs, ticketing companies, and hotel chains.

In addition, there will be an opening cocktail reception, expanded showcases, a black-tie awards dinner and show, hospitality suites, and round-table discussions and seminars. Educational sessions have been planned by the

International Country Music Buyers Assn.

The showcases, expected to emphasize quality staging, sound, and lighting, are also expected to spotlight 21 major country acts, none of which were confirmed at press time.

Recognizing excellence in areas significant to the development and promotion of country music, 10 awards will be presented at the first annual SRO Awards Banquet and Show. In past years, only one award was presented to the talent buyer or promoter who contributed the most to the advancement of country music. The award categories are talent buyer/promoter; touring artist; venue; club/th-

eater; festival/special event; support services company; new touring artist; talent agent; artist manager; and road manager.

Also a first, the event will have a title sponsor. Amusement Business has signed an agreement with the CMA as the official presenter of SRO '90.

Registration information is scheduled for mailing late this month to CMA members in artist/musician, talent buyer/promoter, and agent/manager categories. Others may obtain information through the CMA's special projects department, P.O. Box 22299, Nashville, Tenn. 37202; 615-244-2840.

Registration for CMA members

is \$200 for all events. Nonmembers eligible for CMA membership may register for \$250—this includes all events and a CMA individual membership.

Booth fees are \$400 for a 10-by-10-foot area and include complete SRO '90 registration and 10 exhibitor passes. For exhibit booth information, contact Dave DeBolt at 615-329-4487. **DEBBIE HOLLEY**

**Oak Ridge Boys  
deal winning hand  
in Lake Tahoe show  
... see page 32**

FOR WEEK ENDING JULY 21, 1990

Billboard®

## TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	2	7	<b>GEORGE STRAIT</b> MCA 6415 (9.98)	LIVIN' IT UP
2	2	1	62	<b>CLINT BLACK</b> ▲ RCA 9668-1 (8.98)	KILLIN' TIME
3	3	3	6	<b>ALABAMA</b> RCA 52108* (9.98)	PASS IT ON DOWN
4	4	4	36	<b>THE KENTUCKY HEADHUNTERS</b> ● MERCURY 838 744-1 (8.98)	PICKIN' ON NASHVILLE
5	5	6	62	<b>GARTH BROOKS</b> CAPITOL 90897* (9.98)	GARTH BROOKS
6	6	5	17	<b>TRAVIS TRITT</b> WARNER BROS. 26094-4* (8.98)	COUNTRY CLUB
7	7	7	40	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (8.98)	NO HOLDIN' BACK
8	8	8	25	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45250/CBS	RVS III
9	9	9	18	<b>ALAN JACKSON</b> ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	11	12	57	<b>LORRIE MORGAN</b> ● RCA 9594-1 (8.98)	LEAVE THE LIGHT ON
11	10	11	22	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 26090/WARNER BROS. (8.98)	LONE WOLF
12	12	10	65	<b>KATHY MATTEA</b> MERCURY 836 950 1* (8.98)	WILLOW IN THE WIND
13	13	15	7	<b>PATTY LOVELESS</b> MCA 6401 (9.98)	ON DOWN THE LINE
14	14	13	22	<b>RESTLESS HEART</b> RCA 9961-2 (8.98)	FAST MOVIN' TRAIN
(15)	17	19	6	<b>SHENANDOAH</b> COLUMBIA 45490/CBS	EXTRA MILE
16	15	16	14	<b>DOUG STONE</b> EPIC 45303*/CBS	DOUG STONE
17	16	14	19	<b>WILLIE, WAYLON, JOHNNY &amp; KRIS</b> COLUMBIA 45240/CBS	HIGHWAYMAN 2
18	19	18	165	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98)	ALWAYS & FOREVER
19	20	20	37	<b>THE CHARLIE DANIELS BAND</b> ● EPIC 45316/CBS	SIMPLE MAN
(20)	25	35	28	<b>VINCE GILL</b> MCA 42321 (8.98)	WHEN I CALL YOUR NAME
21	18	17	39	<b>PAUL OVERSTREET</b> RCA 9717-1 (8.98)	SOWIN' LOVE
22	21	26	7	<b>LIONEL CARTWRIGHT</b> MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
23	24	21	11	<b>TANYA TUCKER</b> CAPITOL 91821* (9.98)	TENNESSEE WOMAN
24	22	25	58	<b>K.D. LANG &amp; THE RECLINES</b> ● SIRE 25877/WARNER BROS. (8.98)	ABSOLUTE TORCH AND TWANG
25	27	23	48	<b>KEITH WHITLEY</b> RCA 9809 (8.98)	I WONDER DO YOU THINK OF ME
26	23	22	41	<b>SAWYER BROWN</b> CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
27	28	27	73	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25834/WARNER BROS. (8.98)	GREATEST HITS III
28	26	24	16	<b>DAN SEALS</b> CAPITOL 91782* (9.98)	ON ARRIVAL
29	31	32	9	<b>LACY J. DALTON</b> CAPITOL 93912* (9.98)	LACY J.
(30)	32	30	153	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98)	GREATEST HITS
31	30	29	43	<b>REBA MCENTIRE</b> MCA 8034* (8.98)	REBA LIVE
32	29	28	100	<b>THE JUDDS</b> ▲ RCA/CURB 8318-1/RCA (8.98)	GREATEST HITS
(33)	37	38	38	<b>MARTY STUART</b> MCA 42312 (8.98)	HILLBILLY ROCK
34	33	34	15	<b>STEVE WARINER</b> MCA 42335* (8.98)	LAREDO
35	36	36	15	<b>ROBIN LEE</b> ATLANTIC 7 82085* (9.98)	BLACK VELVET
36	39	37	230	<b>ALABAMA</b> ▲ <sup>3</sup> RCA AHL-1-7170 (8.98)	GREATEST HITS
37	35	42	147	<b>GEORGE STRAIT</b> ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
(38)	54	—	2	<b>T. GRAHAM BROWN</b> CAPITOL 91780* (9.98)	BUMPER TO BUMPER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE
39	34	33	57	<b>DOLLY PARTON</b> COLUMBIA 44384/CBS	WHITE LIMOZEEN
40	42	45	74	<b>SHENANDOAH</b> COLUMBIA 44468*/CBS	THE ROAD NOT TAKEN
41	38	39	52	<b>VERN GOSDIN</b> COLUMBIA 45104/CBS	ALONE
42	43	51	60	<b>LYLE LOVETT</b> MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
43	46	44	244	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
44	41	49	213	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
(45)	50	48	7	<b>FOSTER &amp; LLOYD</b> RCA 52113* (8.98)	VERSION OF THE TRUTH
46	47	31	36	<b>RODNEY CROWELL</b> COLUMBIA 45242/CBS	KEYS TO THE HIGHWAY
47	48	50	49	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 44228/CBS	STATE OF THE HEART
48	44	41	109	<b>KEITH WHITLEY</b> ● RCA 6494-1 (8.98)	DON'T CLOSE YOUR EYES
49	53	55	92	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 44221/CBS	LOVING PROOF
50	51	53	62	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/CBS	A DECADE OF HITS
51	52	46	24	<b>THE DESERT ROSE BAND</b> MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
52	45	43	11	<b>EDDIE RABBITT</b> CAPITOL 93882* (9.98)	JERSEY BOY
53	55	52	93	<b>PATTY LOVELESS</b> MCA 42223 (8.98)	HONKY TONK ANGEL
54	49	40	103	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98)	OLD 8 X 10
55	57	58	5	<b>HOLLY DUNN</b> WARNER BROS. 26173 (8.98)	HEART FULL OF LOVE
56	40	54	5	<b>BAILLIE AND THE BOYS</b> RCA 2114* (8.98)	THE LIGHTS OF HOME
57	56	59	176	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602*/CBS	WILD EYED DREAM
(58)	61	56	10	<b>WILD ROSE</b> CAPITOL 93885* (9.98)	BREAKING NEW GROUND
(59)	65	63	321	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98)	GREATEST HITS, VOLUME I
60	60	61	16	<b>JANN BROWNE</b> CURB 10630* (8.98)	TELL ME WHY
61	64	62	108	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98)	SHADOWLAND
62	63	65	61	<b>REBA MCENTIRE</b> ● MCA 6294 (9.98)	SWEET SIXTEEN
63	59	47	65	<b>THE JUDDS</b> ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
(64)	68	75	3	<b>CONWAY TWITTY</b> MCA 6391* (9.98)	GREATEST HITS, VOL. III
(65)	NEW ▶	—	1	<b>WAYLON JENNINGS</b> EPIC 46104*/CBS	THE EAGLE
66	67	73	4	<b>MARK COLLIE</b> MCA 42333* (8.98)	HARDIN COUNTY LINE
67	62	60	73	<b>GEORGE STRAIT</b> ● MCA 42266 (8.98)	BEYOND THE BLUE NEON
68	66	67	74	<b>ALABAMA</b> ● RCA 8587-1 (8.98)	SOUTHERN STAR
(69)	72	64	23	<b>SOUTHERN PACIFIC</b> WARNER BROS. 25895 (8.98)	COUNTY LINE
(70)	70	66	61	<b>KENNY ROGERS</b> ● REPRIS 1-25792/WARNER BROS. (8.98)	SOMETHING INSIDE SO STRONG
71	58	57	40	<b>DWIGHT YOAKAM</b> REPRIS 25989/WARNER BROS. (8.98)	JUST LOOKIN' FOR A HIT
(72)	NEW ▶	—	1	<b>KELLY WILLIS</b> MCA 6390* (9.98)	WELL TRAVELLED LOVE
(73)	NEW ▶	—	1	<b>KEVIN WELCH</b> REPRIS 26171*/WARNER BROS. (8.98)	KEVIN WELCH
74	73	—	38	<b>EDDY RAVEN</b> CAPITOL 90289* (8.98)	TEMPORARY SANITY
(75)	RE-ENTRY	—	16	<b>THE O'KANES</b> COLUMBIA 45131*/CBS	IMAGINE THAT

○ 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. Suggested list price is for cassette and vinyl LP.

## TIM RYAN'S DEBUT ALBUM PUTS HIM IN THE BEST OF CIRCLES!

- He wrote or co-wrote most of the songs.
- His first single, "DANCE IN CIRCLES," is a smash at radio and getting heavy video play.
- He'll be featured everywhere on TNN during July and August, including THIS WEEK IN COUNTRY MUSIC, ON STAGE, NASHVILLE NOW and CROOK AND CHASE.
- He's produced by the legendary Buddy Killen.

## SPINNING IS BELIEVING! TIM RYAN ON EPIC



## COUNTRY \*\*\*\*\* CORNER



by Marie Ratliff

**ROOKIES RUN AWAY WITH TOP 10:** A very positive commentary on the country record industry's ability to sell product on new artists is the fact that six albums in the top 10 on the Top Country Albums chart are first releases by the artists. **Clint Black's** "Killin' Time" (RCA) was No. 1 for 21 weeks and is currently at No. 2. Other debut compilations in the top 10 are the **Kentucky Headhunters'** "Pickin' On Nashville" (Mercury) at No. 4, **Garth Brooks'** "Garth Brooks" (Capitol) at No. 5, **Travis Tritt's** "Country Club" (Warner Bros.) at No. 6, **Alan Jackson's** "Here In The Real World" (Arista) at No. 9, and **Lorrie Morgan's** "Leave The Light On" (RCA) at No. 10. Another first-album release, **Doug Stone's** "Doug Stone" (Epic), is at No. 16.

**SPEAKING OF ALBUMS,** SHENANDOAH'S "Extra Mile" (Columbia) is bulleted at No. 15 and is drawing raves from MD **Kerry Wolfe,** WMIL Milwaukee, Wis.

"This album is just incredible," says Wolfe. "I haven't heard a better album in the last 10 years. I hear at least eight singles in this package. My favorite is 'Daddy's Little Man.' That one could be song of the year."

**GOOD TIMES FOR JONES:** David Lynn Jones' "When Times Were Good" (Mercury) is making quite an impact at KEEN San Jose, Calif., according to MD **Melissa McConnell.** "It's the surprise record of the week," McConnell says. "On our daily Rate A Record test, it got a 4.11 out of a possible 5 score, which is second only to Alabama's 'Jukebox In My Mind' [RCA] and **Ricky Van Shelton's** 'I Meant Every Word He Said' [Columbia]."

Other stations showing action on the Jones single include WPOC Baltimore, both WSOC and WTDR Charlotte, N.C., WFLS Fredericksburg, Va., KVOO Tulsa, Okla., WBEE Rochester, N.Y., and WDSY Pittsburgh.

**WRONG IS RIGHT:** It's one of our hottest requested songs," says PD **Tim Closson,** KHAK Cedar Rapids, Iowa, of **Waylon Jennings'** "Wrong" (Epic), charted this week at No. 20. "I think a lot of programmers would be wrong not to play it, because this is a country record."

Adds PD **Jim Patrick,** KZKX Lincoln, Neb., "We sent it down to a nightclub here in town to see what kind of response it would get on the dance floor. The response was great, so we took a chance and added it—and it's working real well here."

Among those showing good gains are **KMP5 Seattle,** **KZLA Los Angeles,** **KYGO Denver,** **WDSY Pittsburgh,** **WCMS Norfolk, Va.,** **KSAN San Francisco,** **WQDR Raleigh, N.C.,** **WQIK Jacksonville, Fla.,** **WGNA Albany, N.Y.,** **WYAY Atlanta,** and **KAJA San Antonio, Texas.**

**"IT'S OUR NO. 1 FEMALE RECORD,"** says MD **Chris Michaels,** WDSY Pittsburgh, of **Shelby Lynne's** "I'll Lie Myself To Sleep." "The reaction is just amazing—requests have shot right through the ceiling. It's selling here, too. [The people at Epic] have a bona fide hit on their hands."

Lynne's record, charted at No. 56, sports adds this week at **WWKA Orlando, Fla.,** **WCOS Columbia, S.C.,** **WYNK Baton Rouge, La.,** **WKIS Miami,** and **WKXX St. Louis;** it shows strong moves at **KHEY El Paso, Texas,** **WBEE Rochester, N.Y.,** **KKAT Salt Lake City,** **WWYZ Hartford, Conn.,** **KSAN San Francisco,** **WZZK Birmingham, Ala.,** and **WCTK Providence, R.I.**

## Billboard HOT COUNTRY RADIO BREAKOUTS

1. BORN AND RAISED . . . WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA
2. BOOGIE AND BEETHOVEN THE GATLIN BROTHERS CAPITOL
3. SMALL SMALL WORLD THE STATLER BROTHERS MERCURY
4. HONKY TONK BLUES PIRATES OF THE MISSISSIPPI CAPITOL
5. EVERY STEP OF THE WAY McBRIDE & THE RIDE MCA
6. I'M YOUR MAN SKIP EWING MCA
7. DANCE IN CIRCLES TIM RYAN EPIC
8. A FEW MORE REDNECKS THE CHARLIE DANIELS BAND EPIC
9. MY HEART IS SET ON YOU LIONEL CARTWRIGHT MCA
10. IS THE BETTER PART OVER WILLIE NELSON COLUMBIA

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

# HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	12	<b>THE DANCE</b> A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL 79024
2	2	4	11	<b>HE WALKED ON WATER</b> K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS. 7-29878
3	4	9	15	<b>NOBODY'S TALKING</b> R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	◆ EXILE ARISTA 2009
4	3	1	13	<b>LOVE WITHOUT END, AMEN</b> J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 79015
5	7	8	10	<b>ON DOWN THE LINE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 79004
6	11	12	7	<b>GOOD TIMES</b> K.LEHNING (S.COOKE)	DAN SEALS CAPITOL 79120
7	13	13	10	<b>RICHEST MAN ON EARTH</b> J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA 2505-7
8	12	14	13	<b>HILLBILLY ROCK</b> R.BENNETT,T.BROWN (P.KENNERLEY)	◆ MARTY STUART MCA 79001
9	6	7	16	<b>IF YOU COULD ONLY SEE ME NOW</b> B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL 44534
10	15	15	10	<b>GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN'</b> J.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-19872/WARNER BROS.
11	14	16	9	<b>THIS SIDE OF GOODBYE</b> P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 WARNER BROS. 7-19829
12	18	18	9	<b>HE TALKS TO ME</b> B.BECKETT (M.REID,R.M.BOURKE)	◆ LORRIE MORGAN RCA 2508-7
13	16	27	7	<b>NEXT TO YOU, NEXT TO ME</b> R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA 38 73373/CBS
14	5	3	15	<b>WALK ON</b> J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA 79009
15	19	23	6	<b>I'M GONNA BE SOMEBODY</b> G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS. 7-19797
16	20	21	8	<b>OH LONESOME ME</b> THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY 422 875 450-7
17	17	17	11	<b>SEARCHIN' FOR SOME KIND OF CLUE</b> N.LARKIN (P.RAKES,D.KEES,N.LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
18	23	30	9	<b>WHEN I CALL YOUR NAME</b> T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA 79011
19	8	5	14	<b>DANCY'S DREAM</b> S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART RCA 2503-7
20	21	22	9	<b>WRONG</b> R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS EPIC 34-73352/CBS
<b>★★★ POWER PICK/AIRPLAY ★★★</b>					
21	27	39	3	<b>NOTHING'S NEWS</b> J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 2596-7
22	9	6	13	<b>PASS IT ON DOWN</b> J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA RCA 2519-7
23	28	34	5	<b>WANTED</b> S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON ARISTA 2032
24	10	10	14	<b>ISLAND</b> B.BECKETT (T.SEALS,E.RAVEN)	◆ EDDY RAVEN CAPITOL 79997
25	22	11	16	<b>SHE CAME FROM FORT WORTH</b> A.REYNOLDS (PALGER,F.KOLLER)	KATHY MATTEA MERCURY 876746-4
26	34	46	5	<b>DON'T GO OUT</b> J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	◆ TANYA TUCKER WITH T. GRAHAM BROWN CAPITOL 79149
27	24	19	20	<b>I'VE CRIED MY LAST TEAR FOR YOU</b> S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
28	25	20	21	<b>I'M OVER YOU</b> G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA 9122-7
29	32	32	22	<b>HELP ME HOLD ON</b> G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-19918
30	50	60	4	<b>I MEANT EVERY WORD HE SAID</b> S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA 38 73413/CBS
31	26	26	20	<b>I'D BE BETTER OFF (IN A PINE BOX)</b> D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
32	31	24	20	<b>WALKIN' AWAY</b> J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	◆ CLINT BLACK RCA 2520-7
33	36	37	9	<b>PUTTIN' THE DARK BACK INTO THE NIGHT</b> R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB/CAPITOL 79040/CAPITOL
34	39	48	8	<b>NEW KIND OF LOVE</b> S.BOGARD,R.GILES (R.GILES,S.BOGARD)	◆ MICHELLE WRIGHT ARISTA 2002
35	35	33	18	<b>I WATCHED IT ALL (ON MY RADIO)</b> S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	◆ LIONEL CARTWRIGHT MCA 53779
36	47	55	6	<b>SOMETHING OF A DREAMER</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER COLUMBIA 38 73361/CBS
37	33	31	18	<b>WALKING SHOES</b> J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER CAPITOL 44520
38	45	51	6	<b>MAYBE THAT'S ALL IT TAKES</b> D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS RCA 2507-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	43	47	9	<b>TILL I SEE YOU AGAIN</b> P.WORLEY,E.SEAY (K.WELCH)	◆ KEVIN WELCH REPRISE 7-19873/WARNER BROS.
40	40	54	7	<b>BABY, WALK ON</b> W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)	◆ MATRACA BERG RCA 2504-7
41	46	53	7	<b>LOOKS AREN'T EVERYTHING</b> D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE MCA 79023
42	29	25	14	<b>HUMMINGBIRD</b> R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
43	41	40	26	<b>HARD ROCK BOTTOM OF YOUR HEART</b> K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
44	54	—	2	<b>FOURTEEN MINUTES OLD</b> D.JOHNSON (D.KNUTSON,A.L.OWENS)	DOUG STONE EPIC 34-73425
45	42	41	25	<b>FIVE MINUTES</b> B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
46	57	63	4	<b>I COULD BE PERSUADED</b> E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 79019/MCA
47	44	43	23	<b>LOVE ON ARRIVAL</b> K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
48	38	35	17	<b>BLACK COFFEE</b> J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	◆ LACY J. DALTON CAPITOL 79962
49	48	42	24	<b>STRANGER THINGS HAVE HAPPENED</b> R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP RCA 9120-7
50	62	73	3	<b>HOLDIN' A GOOD HAND</b> J.CRUTCHFIELD (R.CROSSBY,J.FEW)	LEE GREENWOOD CAPITOL 79106
51	49	44	26	<b>JUST AS LONG AS I HAVE YOU</b> D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN)	DON WILLIAMS RCA 9119-7
52	30	29	11	<b>WHITE LIMOZEEN</b> R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS
53	37	28	16	<b>RUNNIN' WITH THE WIND</b> R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
54	53	52	22	<b>DUMAS WALKER</b> THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
55	52	49	19	<b>THE DOMINO THEORY</b> R.SCRUGGS (B.LABOUNTY,B.FOSTER)	◆ STEVE WARINER MCA 53733
56	60	64	4	<b>I'LL LIE MYSELF TO SLEEP</b> B.MONTGOMERY (T.MENSY,T.HASELDEN)	◆ SHELBY LYNNE EPIC 34 73319/CBS
57	NEW ▶	1		<b>PRECIOUS THING</b> T.BROWN (S.WARINER,M.MCANALLY)	◆ STEVE WARINER MCA 79051
58	56	58	21	<b>IF LOOKS COULD KILL</b> T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73254/CBS
59	65	—	2	<b>I FELL IN LOVE</b> H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	◆ CARLENE CARTER REPRISE 7-19915/WARNER BROS.
60	55	45	18	<b>IN ANOTHER LIFETIME</b> P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53804/MCA
61	59	57	24	<b>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</b> P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	◆ HIGHWAY 101 WARNER BROS. 7-19968
62	69	—	2	<b>MY PAST IS PRESENT</b> T.BROWN (R.CROWELL,S.SMITH)	RODNEY CROWELL COLUMBIA 38-73423/CBS
63	51	38	17	<b>GUARDIAN ANGELS</b> B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
64	58	62	20	<b>BLACK VELVET</b> N.LARKIN (C.WARD,D.TYSON)	◆ ROBIN LEE ATLANTIC 4-87979
65	NEW ▶	1		<b>THE BATTLE HYMN OF LOVE</b> A.REYNOLDS (D.SCHLITZ,P.OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN MERCURY 875 692-7
66	64	69	4	<b>OUGHTA BE A LAW</b> B.BECKETT (G.NICHOLSON,D.PENN)	◆ LEE ROY PARNELL ARISTA 2028
67	71	—	2	<b>WHO'S GONNA TELL HER GOODBYE</b> R.SCRUGGS,E.T.CONLEY (B.RICE,M.S.RICE)	EARL THOMAS CONLEY RCA 25111-7
68	61	61	23	<b>SEE IF I CARE</b> R.HALL,R.BYRNE (W.ALDRIDGE,R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
69	67	68	22	<b>BRING BACK YOUR LOVE TO ME</b> R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
70	75	72	3	<b>DOWN THE ROAD</b> J.E.NORMAN (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-19800
71	72	71	7	<b>I DON'T HURT ANYMORE</b> S.BERLIN (J.ROLLINS,D.ROBERTSON)	◆ PRAIRIE OYSTER RCA 2510-7
72	70	66	25	<b>RIGHT IN THE WRONG DIRECTION</b> B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.VICKERY)	VERNON GODDIN COLUMBIA 38 73221/CBS
73	NEW ▶	1		<b>STORY OF LOVE</b> P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND MCA/CURB 79052/MCA
74	66	65	9	<b>FROM SMALL THINGS (BIG THINGS ONE DAY COME)</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (B.SPRINGSTEEN)	THE NITTY GRITTY DIRT BAND MCA 79013
75	73	74	3	<b>TWO HEARTS</b> J.LEO,L.M.LEO (K.T.OSLIN,R.M.BOURKE)	K.T.OSLIN RCA 2567-7

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## 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

# Opryland Music Group Mines A Treasure Of Old & New Songs

BY DEBBIE HOLLEY

NASHVILLE—You can teach an old song new tricks. Just ask the staff at the Opryland Music Group (Acuff-Rose and Milene Music), where they continuously mine the catalogs for exploitation outside, as well as inside, the airplay arena.

OMG has placed numerous catalog titles (new and old) in major motion pictures, TV series, and commercials—some 30 song titles in 28 movies during the past three years.

According to Jerry Flowers, director of publishing at OMG, many of these placements have come through the visibility and contacts of publishing veteran and OMG licensing director Gerry Teifer, who maintains personal contact with numerous studios and production houses regarding movies, TV se-

ries, and other upcoming projects. "When you have a great catalog to work with and a knowledgeable, experienced staff," says Flowers, "that day-to-day groundwork and covering of the bases has to pay off."

In addition to film, TV, and commercial exploitation, OMG has had a number of titles used in "in-house" presentations by corporations. "We've provided existing catalog titles and we've even had writers work up material from scratch for use in industrial films and various other corporate usages," notes Flowers.

Often, OMG will put together video or audio clips as a tailored sampling of the publishing catalog for presentation to potential music soliciting clientele, but Flowers adds, "Many of these people who do music for the movie studios or

ad agencies are already quite knowledgeable about what music is out there and accessible to them."

Although OMG has a policy of not disclosing financial information, Flowers notes that income from these extracurricular catalog activities is significant and rising due to accelerated efforts by the licensing department.

Most recently, OMG has explored the idea of developing theme music for TV.

The past three years have yielded Acuff-Rose song placements in the following movies:

"The Last Picture Show," "Sweet Dreams," "Pretty Woman," "Big Bad John," "Blaze," "Elvis & Me," "Fletch Lives," "Last Exit To Brooklyn," "Let It Ride," "My American Cousin," "Pink Cadillac," "Road House," "True Love," "Stealing Home," "Heartbreak Hotel," "Short Circuit II," "Mystic Pizza,"

"Tougher Than Leather," "Mississippi Burning," "Running On Empty," "Cocktail," "Bull Durham," "Living Proof (The Hank Williams Jr. Story)," "The Telephone," "Hiding Out," "Back To The Beach," "Made In Heaven," and "Satisfied."

OMG songs have been featured in the following television programs:

"Alf," "Quantum Leap," "Wise Guy," "Tracey Ullman Show," "China Beach," "Full House," "Miami Vice," "Perfect Strangers," "Call To Glory," "Tour Of Duty," "Mr. Belvedere," "Elvis," "A Current Affair," "21 Jump Street," "Days Of Our Lives," "Who's The Boss," "Late Nite With David Letterman," "Tonight Show," "Saturday Night Live," "Hee Haw," "Nashville Now," and "Austin City Limits."

Acuff-Rose songs have been featured in commercials for the following clients:

Goodyear, Quaker Rice Cakes, Wolf Camera, Air Canada, Diet Center, Ponderosa Steakhouse, Genesee Brewing Co., Hershey Granola Bars, and Grand Gourmet Dog Food.

Inside the airplay arena, Acuff-Rose, Nashville's oldest music publishing company and the Opryland Music Group's BMI affiliate, plays home base to some 41 Million-Air songs, according to BMI airplay.

Acuff-Rose tops the list of Nashville publishers in the number of Million-Airs cataloged, with 28 songs in the 1 Million-Air group, 9 songs in the 2 Million-Air group, three songs in the 3 Million-Air group, and one song in the 4 Million-Air group—the only Nashville-published song in that category, in which there are only 12 total.

Quick mathematics of the Million-Air songs, using an average length of three minutes per song, yields that for every 1 million airplays, each song has been broadcast at least 50,000 hours, which equals more than 5.7 years of continuous broadcasting. Continually played 4 million times, "I Can't Stop Loving You" would air for 22.8 years. Play-

ing all 41 Million-Air songs (a total of 59 million plays) back to back would take nearly 336 years in total broadcast time.

Hank Williams wrote five of the 41 songs. Don Gibson wrote three. Roy Orbison co-wrote three with Joe Melson and one with Bill Dees. And John D. Loudermilk, Don Everly, Dallas Frazier & the Redd Stewart, and Pee Wee King team each penned two.

Acuff-Rose Million-Airs are as follows:

4 Million-Airs—"I Can't Stop Loving You."

3 Million-Airs—"Release Me," "Tennessee Waltz," and "Blue Bayou."

2 Million-Airs—"Cold Cold Heart," "Crying," "I'm So Lonesome I Could Cry," "Jambalaya (On The Bayou)," "Last Date," "Oh, Lonesome Me," "Singing The Blues," "When Will I Be Loved," and "Your Cheatin' Heart."

1 Million-Airs—"Am I That Easy To Forget," "Big Bad John," "Bonaparte's Retreat," "Cathy's Clown," "Chattanooga Shoe Shine Boy," "Don't Let The Stars Get In Your Eyes," "Elvira," "Half As Much," "Hey, Joe," "I Can't Help It (If I'm Still In Love With You)," "(Til) I Kissed You," "I Love You Because," "Indian Reservation," "Jealous Heart," "Lonely Street," "(Lost Her Love) On Our Last Date," "Oh, Pretty Woman," "Our Winter Love," "Only The Lonely," "Send Me The Pillow You Dream On," "Snap Your Fingers," "Sweet Dreams," "That's The Way Love Goes," "Then You Can Tell Me Goodbye," "There Goes My Everything," "I Fought The Law," "Travelin' Man," and "Sweet Memories."

It should be noted that the Acuff-Rose catalog is much larger than OMG's ASCAP affiliate, Milene Music. Although ASCAP has no award comparable to BMI's Million-Air award, notable numbers from the Milene catalog include "Blue Eyes Crying In The Rain," "Crazy Heart," "Deep Water," "Thank God For Kids," "I Should Have Called," and "Pins And Needles (In My Heart)."

## MAJOR LABELS ARE BEEFING UP THEIR DANCE MUSIC DEPARTMENTS

(Continued from page 1)

At Capitol, the club music department has been reorganized and renamed the crossover music promotion department. Department director Frank Murray's responsibilities have been expanded to include A&R and pop radio promotion, in addition to clubs and record pool tracking.

Perhaps the label with the most success recently in crossing over dance artists is Arista, where director of dance promotion George Hess is credited with helping on the strategy for taking German group Snap into the top 10 of the Hot 100. "People are paying more attention to what is coming out of our departments because, more frequently, we are working records that have a strong shot at crossing over onto pop radio," says Hess.

In addition to Snap, such major Arista artists as Exposé, Taylor Dayne, and U.K. soul siren Lisa Stansfield have broken pop from a dance base.

Several other dance departments have aided in the pop crossover of recent hits, including PolyGram act D-Mob's "C'Mon And Get My Love," "Bad Of The Heart" by George Lamond on Columbia, and Capitol rapper Mellow Man Ace's "Mentiroso," which was a double-A-side 12-inch single backed with "Welcome To My Groove." In each of these cases, the dance departments laid an initial club play foundation, helped coordinate A&R for the 12-inch remixes and cassette single edits, and aided in radio and retail tracking.

### RADIO CALLS

Getting such singles on the radio has become more of a team effort, and a number of dance executives now supplement pop promotion with weekly tracking calls. Joey Carvello, director of dance promotion at Atlantic Records, currently divides his time equally between A&R and radio calls. Before Carvello joined Atlantic last year, its dance department was geared mainly toward club promotion.

"Major labels are staffed mainly by rock-oriented people who often do not pay the same regard to dance music as they do to rock and pop," he says. "Dance people are like secret

weapons at labels when they are trying to break a dance record. We can create a different kind of enthusiasm about a record because it's *our* music." He adds that, compared with regular pop promotion staffs, "we're often more into the groove of the song than the numbers it can generate."

Of course, a hot club single does not always translate into a top 40 smash. "Sometimes you can go to radio too soon with a track," says Leslie Doyle, national director of dance music at Elektra Entertainment. "Timing the transition is crucial." Doyle cites the disappointing pop finish of Beats International's club hit "Dub Be Good To Me" as an example.

Still, the out-of-the-box pop priority for dance-oriented product confirms the genre's long-term impact on the mainstream. "The consistency of dance music's success in the mainstream is undeniable," says Cary Vance at Virgin Records, who notes that his department has always played a key role in the overall retail and marketing plans for any dance-oriented project. "Because of our success with artists like Neneh Cherry, our input has become vital in coordination with other departments."

Adds Carvello, "There has been enough success with this type of music to warrant being taken seriously. They're starting to see that there's more involved than fluff and beats per minute." He says he is occasionally asked to consult on projects that do not necessarily have a dance music slant.

### GROWING SALES

Geffen recently acknowledged the importance of the genre by starting a dance department. Michael Hacker, who has been tapped to serve as the department's director of national promotion and A&R, says growing album sales for dance-based artists is among the factors that sparked Geffen's interest.

"You won't see too many labels sign singles deals anymore, which I think shows a stronger commitment to developing a dance artist as having career longevity," he says. Doyle agrees, saying, "When I was

hired, I was told, 'This is not a dance music label, and we don't do 12-inch artists.' But there has been enough sales success with albums to add credibility and pull. We now have the time and budgets to develop our artists that other departments have."

Several dance executives concede that the newfound respect labels have for dance departments could be misleading in terms of the future.

"We still have a long way to go before dance music is regarded with the same reverence as rock music," says Carvello. "The labels are into what we're doing at the moment, but we need to work toward developing longevity—which we do not have yet."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.		
40 BABY, WALK ON (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP) WBM		42 HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP) WBM	3 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI) WBM
41 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)		46 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	21 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP
48 BLACK COFFEE (ESP, BMI/Great Cumberland, BMI) CPP		31 I'D BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL	16 OH LONESOME ME (Acuff-Rose, BMI)
64 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL		71 I DON'T HURT ANYMORE (Chappell & Co., ASCAP) HL	5 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL
69 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL		59 I FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI)	66 OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn, BMI) HL
1 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)		58 IF LOOKS COULD KILL (Coolwell, ASCAP)	22 PASS IT ON DOWN (Maypop, BMI) WBM
19 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM		9 IF YOU COULD ONLY SEE ME NOW (W.B.M., SESAC/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM	57 PRECIOUS THING (Steve Wariner, BMI/Beginner, ASCAP)
55 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM		56 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL	33 PUTTIN' THE DARK BACK INTO THE NIGHT (Zoo Crew, ASCAP)
76 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL		30 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joel Chambers, ASCAP) HL	7 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM
20 DOWN THE ROAD (Beginner, ASCAP)		15 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP) HL	72 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/PPP
54 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM		28 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)	53 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtown, BMI) HL
45 FIVE MINUTES (BMG, ASCAP) CPP		60 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) HL	17 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP)
44 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)		24 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM	68 SEE IF I CARE (Colgems-EMI, ASCAP) WBM
74 FROM SMALL THINGS (BIG THINGS ONE DAY COME) (Bruce Springsteen, ASCAP)		27 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL	25 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI) HL/CLM
10 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)		35 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM	36 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL
6 GOOD TIMES (Abkco, BMI)		51 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL	73 STORY OF LOVE (Bar None, BMI)
63 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP) HL		41 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP)	49 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
43 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP		47 LOVE ON ARRIVAL (Pink Pig, BMI)	11 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM
29 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL		4 LOVE WITHOUT END, AMEN (O-TeX, BMI/Bill Butler, BMI)	39 TILL I SEE YOU AGAIN (Cross Keys, ASCAP) HL
12 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL		38 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	37 WALKIN' AWAY (Howlin'Hits, ASCAP) CPP
2 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)		62 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP)	32 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
8 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)		34 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)	61 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
50 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)		13 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL	14 WALK ON (Tom Collins, BMI)
			23 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL
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## COMMENTARY

(Continued from page 9)

gether with those of the West and their financing institutions, to isolate the problems that have to be solved and to identify the fundamental elements of industry that must be laid as the foundation for the pyramid that will rise above it.

When McDonald's opened in Moscow recently, its most extraordinary accomplishment was to establish a network of Soviet suppliers of everything from potatoes to paper napkins. Merely locating these suppliers was a feat; even more impressive was the fact that McDonald's organized them and educated them in the steps required to maintain a continuity of product and services that the store on Pushkin Square and Gorky Street required. Such a continuity is practically unknown among Soviet restaurateurs.

While Eastern Europeans admire Western capitalist methods and business facility, they are suspicious of our smooth techniques and styles—to say nothing of our motivations. Even Eastern securities markets, once up and running, will bear the sophisticated imprint of the West. Neophytes will suffer many a turnaround and disappointment before getting the knack of the system.

It is obvious that the high expectations of some of our entertainment executives and attorneys are premature at best. As it will take some time to identify and solve the problems and accomplish the goals alluded to in this article, as well as those others that necessarily will arise in due course, a certain number of piecemeal transactions can provide at least some symbolic gratification for those who want to engage in trade with the East. And surely it is historically significant if we can participate at all in the creation of an Eastern, market-oriented entertainment industry.

## PROMOTIONS

(Continued from page 18)

She was formerly AM/FM assistant promotion manager. Elizabeth Wold is upped from promotion assistant to assistant promotion manager for both stations. Joan Hiser is upped from advertising and promotion manager to advertising/creative services manager for both stations.

Jim Bickel has been named promotion director at album WONE-FM Akron, Ohio, where he was overnight jock. He will continue to do a weekend air shift. Bickel replaces Holly Brown-Fowler, who exits... Leigh Leventhal is now promotions coordinator at KQLZ (Pirate Radio) Los Angeles. She was office manager for Strike Force Artist Management in Los Angeles... Kelli Pilch has been named promotion coordinator at AC WLTF Cleveland. She replaces Debbie Fragapan, who becomes promotion manager at co-owned N/T WWWE... Sid Farbstein joins KTFM San Antonio, Texas, as promotion director from KNRJ Houston; Mark Allen remains on as morning sidekick.

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# AWGO Producer Starts Own Firm, Takes Staffers

■ BY DEBORAH RUSSELL

LOS ANGELES—Chris Wagoner, executive producer of AWGO, has departed the music video production company and taken four directors with him—leaving the L.A. office of the London-based AWGO shut down, at least temporarily.

Wagoner left AWGO to form Spellbound Pictures after his contract expired. The new company debuts this month with a dance/pop clip from Warner Bros.' Jasmine Guy, best known for her role as Whitley on the NBC-TV series "A Different World." It is directed by Greg Masuak.

Wagoner says he left AWGO to fulfill himself artistically and personally. The directors who followed, Wagoner says, shared his vision.

"I had a team of people who all were behind me," says Wagoner. "I didn't solicit [the directors to leave] so much as I had the opportunity to start my own company and everyone said, 'Do it, and we'll come with you.'"

But the move to Spellbound comes

on the heels of the bankruptcy declaration of another U.K.-based production company, MGMM, spurring rumors of a similar situation at AWGO (see story, below).

"I think after what happened with MGMM, that the timing with my leaving AWGO in Los Angeles and these other directors leaving may be what started these rumors [about AWGO going bankrupt]," Wagoner says. "However, I don't know whether these rumors are true or not."

AWGO's U.S. office closed July 6, only temporarily, according to a message machine. Calls regarding work are referred to Phil Barnes, GM of AWGO in London. Calls regarding payment are referred to an accountant.

Although Barnes is involved only in the company's English activities, he says he believes company co-founder Martin Wyn Griffith intends to keep the U.S. operation going. "The whole office situation out there is on hold, but I believe he has plans for the future for an office out there and has people lined up to run it." He

adds that Wyn Griffith will address the situation when he returns from his honeymoon at the end of the month. However, directors who did not go with Wagoner are rumored to be looking for other representation.

Barnes categorically denies any financial problems at all with AWGO in England, similarly attributing any rumors to MGMM's problems. "We're in fine fiddle. We've had the best nine months we've had in a long time."

In addition to Wagoner, others leaving AWGO for Spellbound Pictures' roster of directors are Masuak, who recently wrapped Vonda Shep-

herd's "I Shy Away" and Guy's major-label debut, "Try Me"; Eden Diebel, who directed Richard Elliot's "Movers & Shakers"; Bill Stobaugh, the eye behind the Red Hot Chili Peppers' "Show Me Your Soul"; and Bill Kopp, a former Disney animator who recently joined the directors' ranks. In addition, producer Charles T. Duncan also makes the move to Spellbound.

Wagoner, 26, had been executive producer at AWGO for the past year. Prior to joining the company, he had been on staff at Propaganda Films for two years. Although rumors have circulated that Propaganda is one of

the silent partners behind Spellbound, Wagoner would not confirm the rumor and a spokesperson for Propaganda says that such a notion is "absolutely not true."

In fact, Wagoner says one of the things that made forming Spellbound so alluring was getting to be his own boss.

"When you work for another company, the owners force you to spend money on certain things and they make certain decisions that you have to follow," he says. "Now I can do what I want; I can develop projects on my own and do things that are artsy, but commercial."

## U.S.' MGMM Plans Biz As Usual Despite U.K. Parent's Problems

■ BY MELINDA NEWMAN

NEW YORK—Although the future of British music video pioneer MGMM Communications remains in question following its June 25 bankruptcy filing, its U.S. subsidiary, MGMM Inc., continues to do business as usual.

"What happens with the British company will in some case affect us; there will be a few things that need to be settled between London and America," says Gale Sparrow, president of MGMM Inc. "But for a year, we've been handling our own accounts and banking and haven't needed any money from them. We have advanced bookings; it's business as usual." She did not expect any action to occur within the British company for at least two weeks.

Recent videos by the U.S. company include Peter Wolf's "99 Worlds," "Until You Come Back To Me" by Miki Howard, Shawn Colvin's "Diamond In The Rough," and "Toy Soldier" by the Riverdogs.

MGMM Communications was formed in 1984 when directors Scott Millaney and Brian Grant joined forces with David Mallet and Russell Mulcahy, who has since left. The company quickly set the standard for music video with its imaginative clips. According to Grant, it has produced more than 600 clips and commercials through its music video company, MGMM Ltd.

Several factors contributed to the company's collapse, including the recent pullout by merchant bank 3i, a 20% shareholder in MGMM. "Also, the company grew really quickly in a short space of time and there was a fair amount of mismanagement," says Grant. "Scott didn't run the business well."

On June 22, Millaney, the company's chairman and CEO, faxed in his announcement that he would not be

attending an emergency board meeting that day. He has not been heard from since.

Three days later, the company went into receivership. Unlike in the U.S., the British system does not have an equivalent to Chapter 11, under which companies can attempt a reorganization.

Instead, an administrative receiver was immediately brought in to take over the company.

"The projects that we were working on we're continuing. Since we were worried about this, we'd set up trust accounts for those projects," Grant says. "But we're accepting no new business."

As far as the future of the British parent is concerned, Grant says "a lot of companies seem interested in MGMM and its directors, so there will probably be many who will be working in another group or individually with other companies. As far as MGMM as a music video entity, I don't know what will happen. I'm very sad that a company that was in the video vanguard has to end with a slight amount of indignity. The old lady of video has fallen flat on her face."

The fate of at least one of MGMM's subsidiaries, London-based Initial Film And Television, has been secured. The company was bought out of receivership by its three directors—Mike Bolland, Eric Fellner, and Malcolm Gerrie. The new company will pay its creditors and continue accepting new business. It also has told current clients that there will be no cessation during the transition.

Initial produces the youth-oriented "Buzz" show for MTV.

"We've been assured that nothing will change," says MTV VP Carole Robinson. She adds that the final two episodes of a 13-program commitment to "Buzz" are expected to be delivered according to schedule.

# THE EYE



by Melinda Newman

**A** FOND FAREWELL and hearty congratulations to Michael Reinert, who is leaving Rowe International after 5½ years to join the entertainment law firm of Mayer, Katz, Baker & Liebowitz as an associate attorney. "It was an incredible opportunity that came up through mutual friends," says Reinert. "I'd been looking to leave Rowe for a while and had thought about a label or a publishing company, but this is a once-in-a-lifetime shot for me."

Reinert's position was multifaceted at the jukebox company, so the division of his duties is going to several people. Though it's not official yet, he believes his programming and production responsibilities will go to his assistant, Kadima Levadi. His marketing and promotion activities will revert to Rowe VP Joel Friedman, and he's taking Rowe as a client with him to the law firm, so the company will not hire a new in-house counsel.

The change also precipitates Reinert's resignation as president of the Music Video Assn. The organization's board of directors will decide what action to take and report to the general group during the MVA meeting Tuesday (17) at 5 p.m., at New York's Marriott Marquis during the New Music Seminar.

Reinert remains at Rowe until Aug. 3 and starts at his new firm Aug. 13. "Between then, I can be reached at the beach," says Reinert.

**ROLL OF THE DICE:** Casting Andrew Dice Clay as host of "Friday Night Videos" June 29 was not the ratings bonanza it proved to be for fellow NBC program "Saturday Night Live." Instead, Clay's appearance generated enough controversy to keep more than a half-dozen affiliates from airing the show.

For the first time in the history of the Friday night video program, eight affiliates decided not to carry the June 29 show because of Clay, even though they had carried the program when the comedian hosted it May 4. The first show aired a few weeks before cast member Nora Dunn and musical guest Sinead O'Connor pulled out of a Clay-hosted "SNL." Their boycott resulted in nationwide publicity—and gave the show one of its best ratings of the season.

"Friday Night Videos" did not enjoy the same fallout. "The ratings weren't the season's best," says show producer David Benjamin. "But they were 20% higher across the board than the first time we had him on in May. We did a 22 share in New York; we normally do an 18 or 19 share."

After several affiliates expressed concern over the program, the show was screened in advance by more than 200 stations via closed circuit.

Even though the show had already been cleared by NBC's Standards and Practices department, affiliates in Tampa, Fla.; Seattle; Portland, Maine; Columbia, S.C.;

Huntsville, Ala.; Elmira, N.Y.; and Jackson and Hattiesburg, Miss., decided not to go with the program.

"I was surprised by the whole thing because we'd had him on weeks before and no one said boo," says Benjamin, adding that the program had a two-show deal with Clay.

"We didn't even think about not airing the show. Is this Russia or America? In the end, the decision was up to the network, and Brandon [Tartikoff, head of programming] was real clear that we're not in the business of blacklisting."

**YOU WON'T CATCH THIS ON** "America's Funniest Home Videos," but it will be on a video outlet near you. As director Joseph Sassone was shooting the video for Compton's Most Wanted's "One Time Gaffled 'Em Up," a real robbery of a 7-Eleven and subsequent arrest occurred right in front of the camera. The director caught the whole thing on film, and it appears in the clip for the Orpheus/EMI act. For those who have seen the clip, that's why there are black bars in front of some policemen's faces.

**BMI BROADCAST:** While attending the New Music Seminar, be sure to stop by the stage of "BMI Live" at the Marriott Marquis. The performing rights organization is shooting several hours of brief acoustic sets by artists. The footage will then be condensed into 13 half-hour episodes, which will be broadcast on U-NET, a national network of more than 100 college stations, this fall. Among the acts appearing are the Gear Daddies, Cindy Lee Berryhill, Mojo Nixon, Janata, the Cavedogs, L.A. Starr, M.C. Lyte, Manitoba's Wild Kingdom, Boo Radley, Second Skin, Beanland, Thick As Thieves, Gigolo Aunts, Daryl Scott, Strawberry Zots, and Heaven's Edge.

**ARMCHAIR PROGRAMMER:** With the sound of Fourth of July firecrackers still in our heads, we stepped into the screening room to check out some clips. Videos with humor will get us every time, which is why we liked John Hiatt's "Child Of The Wild Blue Yonder" (A&M) so much. For the same reason, we really liked the Boys' "Crazy" (Motown). The clip parodies everyone from George Michael to Michael Jackson. While it isn't the first time that idea has been used, it is really done well here. If time allows, go for the 6½-minute version.

Turning to video hunks, there may be artists who make better clips, but there's no one who knows how to look into a camera like Kip Winger during Winger's "Can't Get Enough" (Atlantic) performance/concept piece. On the same theme, Jon Bon Jovi does a pretty good turn himself on "Blaze Of Glory," from the "Young Guns 2" soundtrack (Mercury/PolyGram). He has to compete with the incredibly beautiful scenery. I didn't know they still had drive-ins on buttes in Utah. New ager Gianni combines a beautiful performance with gorgeous scenery and a nice love storyline for "Reflections Of Passion" (Private Music). Does anyone else think he looks like Jeff Hanna from NGDB but with longer hair?

We also like the stylish and sleek "If I Could Have That Day Back" from Howard Hewett (Elektra). Great costuming and colors.

# MUSIC VIDEO

## VIDEO TRACK

### LOS ANGELES

**PAULA ABDUL** and the **O Pictures** crew teamed up to shoot a new video for "Knock Out 1990," an updated version of the previously released "Knock Out" single. **Michael Patterson** and **Candace Reckinger** co-directed the clip, which features a montage of images culled from the singer's most popular videos. The revised track comes from Abdul's **Virgin** album "Shut Up And Dance," a current remix project featuring several proven dance/pop hits. **Carl Wyant** produced.

**Nitrate Films** director **Julien Temple** is the eye behind the **Time's** new video, "Jerk Out," the first single from the "Pandemonium" album on **Reprise/Paisley Park**. **Ken Fox** produced the conceptual spoof, which tracks **Morris Day & Co.**'s club-crawling antics in Los Angeles. Meanwhile, Temple also directed a new **Toni! Toni! Toné!** video, "Feels Good," for the **Wing** album "The Revival." **Catherine Smith** produced the upbeat and colorful dance clip.

Postmodern men **Devo** recently reeled "Post Post-Modern Man," a comedic "road video" directed by **Midnight Films' Gerald Casale**. **Sancha Mandy** produced the clip for the band's new **Enigma** album, "Smooth Noodle Maps." In addition, **Midnight** director **Carlos Grasso** shot "No Time" for **J.J. Cale**. **Mark Leemkuil** produced the concept shoot for the **Silver-tone-RCA** artist.

The crew at **Cream Cheese** is shooting a new **Aerosmith** clip to promote the film "Air America." **Marty Callner** is directing the band in "Love Me Two Times," a new take on the classic **Doors** song. **Bill Brigode** and **Callner** produced.

**Compton's Most Wanted** recently wrapped a **Mark Freedman Productions** video for their latest rap, "One Time Gaffled 'Em Up." **Joseph Sassone** directed and produced the clip, shot on location on the streets of L.A. **Steve Pears** directed photography for the **Orpheus-EMI** shoot.

### NEW YORK

**BRANFORD MARSALIS** is joined by **Harry Connick Jr.** in his new **Red Car** video, "The Ballad Of Chet Kincaid," for **Columbia**. **Sebastian Copeland** directed the moody performance clip, reeled at the **Blue Willow** in New York. **Tima Surmelioglu** produced.

**Classic Concept's Pam Jenkins** directed **Cold Chillin'** rappers **2 Deep** in "I Didn't Do My Homework," a loose takeoff on the film "Ferris Bueller's Day Off." **Cheryl McCloud** and **Lionel C. Martin** produced the humorous clip.

Country crooners **Tanya Tucker** and **T. Graham Brown** go to the city in their "Don't Go Out" duet, a clip from Tucker's "Tennessee Woman" album on **Capitol**. **Jack Cole** directed the conceptual performance video and **Richard Rosser** produced for **Flashframe**.

### OTHER CITIES

**ACTOR BURT REYNOLDS** assumed the role of director recently when he shot a new video for country chanteuse **Tammy Wynette**. Reynolds reeled "Let's Call It A Day," a concept clip that tells the story of a mother who leaves her husband and children after realizing she is trapped in a loveless marriage. (So much for that "Stand By Your Man" action.) **Lamar Jackson** produced the **Epic** video, shot on location in Jupiter, Fla., for the **Fast Film Co.**

**Scene Three Productions' Marc Ball** directed country rebel **Charlie Daniels** in "(What This World Needs Is) A Few More Rednecks," a new country rocker from the **Epic** album "Simple Man." **Kitty Moon** produced the **Phoenix** clip, which features performance footage interspersed with conceptual vignettes.

**Reprise Records' Texas Tornadoes** reeled a straightforward club performance to set the tone for "Who Were You Thinkin' Of," a clip from the band's major-label debut. **D. Gorton** directed and produced the shoot for **Diogenes Productions**. **C. Randle** and **S. Dill** co-produced.

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AS OF JULY 21, 1990

# Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.  
Lists do not include videos in recurrent or oldies rotation.



Continuous programming  
1775 Broadway, New York, NY 10019

### ADDS

**Allman Brothers Band**, Good Clean Fun  
**The Black Crowes**, Twice As Hard  
**Phil Collins**, Something Happened On The Way...  
**Happy Mondays**, Step On  
**Heart**, I Didn't Want To Need You  
**Hurricane**, Next To You  
**Colin James**, Just Came Back  
**London Quireboys**, I Don't Love You Anymore  
**M.C. Hammer**, Have You Seen Her  
**Railway Children**, Every Beat Of The Heart  
**Slaughter**, Fly To The Angels  
**St. Paul**, Stranger To Love  
**Johnny Van Zandt**, Brickyard Road  
**Vixen**, How Much Love  
**Steve Wynn**, Carolyn

### BUZZ BIN

**Concrete Blonde**, Joey  
**The Sundays**, Here's Where The Story Ends

### STRESS

**Boom Crash Opera**, Onion Skin  
**Gene Loves Jezebel**, Jealous  
**Jane Wiedlin**, World On Fire

### EXCLUSIVE

**Winger**, Can't Get Enuff  
**World Party**, Put The Message In The Box

### HEAVY

**Paula Abdul**, Knocked Out (1990 Re-Mix)  
**Aerosmith**, The Other Side  
**Jon Bon Jovi**, Blaze Of Glory  
**Johnny Gill**, Rub You The Right Way  
**Bruce Hornsby & The Range**, Across The River  
**Billy Idol**, Cradle Of Love  
**Janet Jackson**, Come Back To Me  
**Glenn Medeiros/Bobby Brown**, She Ain't Worth It  
**Motley Crue**, Don't Go Away Mad (Just Go Away)  
**Poison**, Unskippy Bop

### ACTIVE

**Mariah Carey**, Vision Of Love  
**Cheap Trick**, Can't Stop Falling In Love  
**Electric Boys**, All Lips N' Hips  
**En Vogue**, Hold On  
**Go West**, King Of Wishful Thinking  
**Lightning Seeds**, Pure  
**Mellow Man Ace**, Mentiroso  
**Modern English**, I Melt With You  
**Nelson**, Love And Affection  
**Sinead O'Connor**, The Emperor's New Clothes  
**Snap**, The Power  
**The Time**, Jerk Out  
**Steve Vai**, The Audience Is Listening  
**Wilson Phillips**, Release Me

### MEDIUM

**Alias**, Haunted Heart  
**Bad Company**, Holy Water  
**Damn Yankees**, Come Again  
**Danger Danger**, Bang Bang  
**Faith No More**, Epic  
**John Hiatt**, Child Of The Wild Blue Yonder  
**Hothouse Flowers**, Give It Up  
**Human Radio**, Me & Elvis  
**Gary Morris**, Oh Pretty Woman  
**Social Distortion**, Ball And Chain

### BREAKOUTS

**David Baerwald**, All For You  
**Bruce Dickinson**, Tattooed Millionaire  
**Red House**, I Said A Prayer



The Nashville Network

13 Hours Weekly  
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### ADDS

**Zaca Creek**, Warpaint  
**McBride And The Ride**, Every Step Of The Way  
**Pirates Of The Mississippi**, Honky Tonk Blues  
**Cheryl Wheeler**, Aces  
**Buckwheat Zydeco**, Hey Good Lookin'  
**Ronnie McDowell**, Paralyzed  
**Dawnett Fawcett**, Slow Dancin'  
**Charlie Daniels**, A Few More Rednecks  
**Susi Beatty**, Be Still My Breaking Heart  
**Kennedy Rose**, Love Like This  
**Kelly Willis**, River Of Love  
**Asleep At The Wheel**, Keepin' Me Up Nights  
**Mark Chesnut**, Too Cold At Home  
**Texas Tornadoes**, Who Were You Thinkin' Of  
**Tammy Wynette**, Let's Call It A Day Today

### HEAVY

**Randy Travis**, He Walked On Water  
**Garth Brooks**, The Dance  
**Marty Stuart**, Hillbilly Rock  
**Exile**, Nobody's Talking  
**Vince Gill**, When I Call Your Name  
**Waylon Jennings**, Wrong  
**Kentucky Headhunters**, Oh Lonesome Me

**Lorrie Morgan**, He Talks To Me  
**Mark Collie**, Looks Aren't Everything  
**Shenandoah**, Next To You, Next To Me  
**Alan Jackson**, Wanted  
**Tanya Tucker/T. Graham Brown**, Don't Go Out



Continuous programming  
1775 Broadway, New York, NY 10019

### ADDS

**Was (Not Was)**, Papa Was A Rolling Stone  
**Allman Brothers Band**, Good Clean Fun  
**Everything But The Girl**, Take Me  
**Suzanne Vega**, Tired Of Sleeping

### FIVE STAR VIDEO

**Harry Connick Jr.**, Recipe For Love  
**Crosby, Stills & Nash**, Live It Up  
**Dirty Dozen Brass Band**, That's How I Got Killed  
**The Jeff Healey Band**, I Think I Love You Too Much  
**John Hiatt**, Child Of The Blue Yonder  
**Jeff Lynne**, Every Little Thing  
**Bob Marley**, Could You Be Love  
**Maxi Priest**, Close To You

### HITMAKERS

**Anita Baker**, Talk To Me  
**Michael Bolton**, When I'm Back On My Feet  
**Mariah Carey**, Vision Of Love  
**Phil Collins**, Do You Remember  
**Taylor Dayne**, I'll Be Your Shelter  
**Gloria Estefan**, Cuts Both Ways  
**Michael McDonald**, Take It To Heart  
**Roxette**, It Must Have Been Love  
**Lisa Stansfield**, You Can't Deny It



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### CURRENT

**Kool Moe D**, God Made Me Funky  
**The West Coast Rap All-Stars**, We're All In The...  
**M.C. Hammer**, Have You Seen Her  
**Shinehead**, Family Affair  
**Kid Frost**, La Raza  
**Kool Skool**, My Girl  
**Hunters And Collectors**, When The River Runs Dry  
**Boom Crash Opera**, Onion Skin  
**Gregory Gray**, Don't Walk Away From Love  
**Lightning Seeds**, Pure  
**Hot House Flowers**, Give It Up  
**Human Radio**, Me & Elvis  
**The Smithereens**, Yesterday Girl  
**Jeff Lynne**, Every Little Thing  
**The Pretenders**, Never Do That  
**The River Dogs**, Toy Soldier  
**Dave Edmunds**, King Of Love  
**Joe Cocker**, What Are You Doing With A Fool Like Me  
**Glen Jones**, Stay  
**Mariah Carey**, Vision Of Love  
**Gloria Estefan**, Cuts Both Ways  
**Scatterbrain**, Don't Call Me Dude



9 hours weekly  
1722 Gower Street, Los Angeles, CA 90028

### ADDS

**M.C. Hammer**, Have You Seen Her  
**Maxi Priest**, Close To You  
**The Black Crowes**, Twice As Hard  
**Bell Biv Devo**, Do Me  
**Jon Bon Jovi**, Blaze Of Glory  
**Kid Frost**, La Raza  
**Soul II Soul**, A Dreams A Dream

### HEAVY

**Taylor Dayne**, I'll Be Your Shelter  
**Snap**, The Power  
**En Vogue**, Hold On  
**New Kids On The Block**, Step By Step  
**Johnny Gill**, Rub You The Right Way  
**Tyler Collins**, Girls Nite Out  
**Depeche Mode**, Enjoy The Silence

### MEDIUM

**Janet Jackson**, Come Back To Me  
**Electric Boys**, All Lips N' Hips  
**Lita Ford**, Hungry

**Modern English**, I Melt With You  
**The Time**, Jerk Out  
**Keith Sweat**, Make You Sweat  
**Wilson Phillips**, Release Me  
**Faith No More**, Epic  
**Danger Danger**, Bang Bang  
**Go West**, King Of Wishful Thinking  
**Lisa Stansfield**, You Can't Deny It



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### ADDS

**Bell Biv Devo**, Do Me  
**Public Enemy**, 911 (Is A Joke)  
**Anita Baker**, Talk To Me  
**Kool Moe D**, God Made Me Funky  
**The Time**, Jerk Out  
**The Boys**, Crazy

### CURRENT

**Bootsy's Rubberband**, Jungle Bass  
**Cameo**, I Want It Now  
**Stacye And Kimiko**, Wait For Me  
**MC Shan**, It Don't Mean A Thing  
**Angela Winbush**, Lay Your Troubles Down  
**Barry White**, When Will I See You Again  
**Glen Jones**, Stay  
**Today**, Why You Get Funky On Me  
**Donald Newkirk**, Sweat You  
**After 7**, Can't Stop  
**Father MC**, Treat Them Like They Want To Be Treated  
**Babyface**, My Kinda Girl  
**Chill Rob G**, The Power  
**Mantronix**, Take Your Time  
**Najee**, Tokyo Blue



10 hours daily  
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### ADDS

**Seduction**, Could This Be Love  
**Jon Bon Jovi**, Blaze Of Glory  
**Bruce Hornsby**, Across The River  
**Cheap Trick**, Can't Stop Falling In Love  
**Times Two**, Set Me Free  
**The Rave Ups**, She Say (Come Around)  
**Stevie B.**, Love And Emotion

### POWER

**Glenn Medeiros/Bobby Brown**, She Ain't Worth It  
**New Kids On The Block**, Step By Step  
**Taylor Dayne**, I'll Be Your Shelter  
**Tyler Collins**, Girls Nite Out  
**Johnny Gill**, Rub You The Right Way  
**Depeche Mode**, Enjoy The Silence  
**Michael Bolton**, When I'm Back On My Feet  
**Billy Idol**, Cradle Of Love  
**Mariah Carey**, Vision Of Love  
**Roxette**, It Must Have Been Love  
**En Vogue**, Hold On  
**Go West**, King Of Wishful Thinking



Continuous programming  
704 18th Ave South, Nashville, TN 37203

### HEAVY

**Randy Travis**, He Walked On Water  
**Garth Brooks**, The Dance  
**Alabama**, Pass It On Down  
**Jann Browne**, Mexican Wind  
**Mark Collie**, Looks Aren't Everything  
**Kevin Welch**, 'Til I See You Again  
**Exile**, Nobody's Talking  
**Canyon**, Carryin' On  
**Marty Stuart**, Hillbilly Rock  
**Tanya Tucker**, Walking Shoes  
**Kentucky Headhunters**, Oh Lonesome Me  
**Clint Black**, Walkin' Away  
**Shenandoah**, Next To You, Next To Me  
**Lee Roy Parnell**, Oughta Be A Law  
**Eddy Raven**, Island  
**Carlene Carter**, I Fell In Love  
**Shelby Lynne**, I'll Lie Myself To Sleep  
**Prairie Oyster**, I Don't Hurt Anymore  
**Doug Stone**, I'd Be Better Off (In A Pine Box)  
**Helen Cornelius**, Ask Any Woman

# Now Playing At Theaters: 'Cinema Digital Sound'

■ BY PAULA PARISI

LOS ANGELES—Two of the summer's hottest soundtracks, "Dick Tracy" and "Days Of Thunder," will be experienced by some movie-going audiences in a new way—digitally—as the result of a revolutionary new audio postproduction process called Cinema Digital Sound.

Prince's new film, "Graffiti Bridge," due for August release, and Oliver Stone's "The Doors," set for December, are two other high-profile music movies contemplating use of the new process.

With six discrete channels of audio, and a 96-dB dynamic range equivalent to compact disks, CDS is being hailed as revolutionary by composers, producers, and engineers. All unanimously agree that while music has become an increasingly important component in any film's success, theatrical transfer and exhibition technologies have lagged painfully behind other sound advances.

"I have a system in my home that sounds better than 99% of the theaters my movies are seen in, and it isn't expensive," says Oingo Boingo lead singer Danny Elfman, who does double duty as a film score composer, numbering among his credits last year's blockbuster, "Batman," and the current contender, "Dick Tracy."

"That's a distressing thought, because you put so much work into your music to make it sound good, and then it winds up in these multiplexes and sounds tinny and way too soft and has no impact. You lose your high ends, your low ends, everything, to the point where sometimes it doesn't even sound like the music you recorded," says Elfman, who records and mixes his scores digitally.

With a frequency range of 20-20,000 hertz, CDS pushes the edge of the envelope in both the high and low ends of the sound spectrum. Even the best theater sound to date—four-channel Dolby 70mm—offers only 30-14,500 hertz, and normal 35mm optical analog soundtracks offer 40-12,500 hertz, with a dynamic range of 59 dB.

"What [CDS] means is we have a little more space to be quiet and to be loud," says "Days Of Thunder" composer Hans Zimmer, who also scored "Rain Man," "Driving Miss Daisy," and "Black Rain." Artists on the "Thunder" soundtrack and score include Jeff Beck, Maria McKee, David Coverdale, Tina Turner, Elton John, and Guns N' Roses.

Because it is applied in the post-production process, CDS does not interfere with the actual recording process for film music. After being mixed down to six-track analog or digital, a film's soundtrack is handed over to CDS, where it is run through an encoder, or "writer," which optically "rewrites" the sound negative in an optical digital format, producing a master sound negative used to make release prints.

Since the information is digital, there is no generational loss in

copying off the prints, and because the sound is digital optical—as opposed to the analog optical process currently used to record sound on 35mm film, and the magnetic recording process used on 70mm film—it will not deteriorate under repeat playings.

Any kind of magnetic encoding involves real-time striping with several passes over the film, a time-consuming process that causes generational loss. The CDS process runs the film through an optical printer at high speeds, resulting in an immediate cost reduction for 70mm film users.

CDS marketing director David Koyle promises it will sound as

*'People are realizing that music can make or break a picture'*

good after the thousandth playing as it did on the first.

"The separation will be better because it won't degenerate like the magnetic tracks did," says Zimmer, who only records digitally. "Tape does that. Even without wear, the molecules in normal analog just degenerate all the time. In the studio, when you record a drum kit in analog, literally by the next day it doesn't sound quite as bright. The high ends just go . . . My stuff is so extreme that analog machines are usually giving up on me. From very quiet violins to the orchestra and everybody else playing as loud as they can, those meters are moving."

The technology is initially being rolled out for use with 70mm releases only, with entry into the 35mm market scheduled for January 1991.

Another interesting aspect of CDS is that it may ultimately enable users to bypass noise reduction. "With our system, there is zero background noise, so you don't need it," Koyle says.

The need for other surround sound processes could also be eliminated, since CDS offers six discrete channels. "There's 100% channel separation," Koyle says. "You can play sounds discretely on one of six tracks throughout the theater. Suddenly, there are no limitations. You're in the digital domain."

CDS' six discrete channels—five full-bandwidth and one subwoofer—allow sound to be mixed for very specific placement around the theater, offering additional creative possibilities. But, according to Koyle, the biggest benefit to the music community is the ability to offer an exact reproduction of the soundstage mix. "We give them back exactly what they give us, whether the source material is digital or analog," he says.

CDS is a joint venture between the Rochester, N.Y.-based Eastman Kodak film manufacturer and the Optical Radiation Co., an Azusa, Calif., supplier of movie projection and medical equipment.

Apogee Electronics Corp. in Santa Monica, Calif., was one of three

key subcontractors working on the system. A team of Apogee engineers designed one of the five major components of the systems and helped in a number of fundamental design issues.

The company specified servos and jitter in related subsystems, and designed a full 9U-size board featuring hundreds of components.

"The board we designed—one of five in the complete system—consists of over 50% digital circuitry that communicates with a dedicated digital audio bus created specifically to talk to our board," says Bruce Jackson, Apogee president and a member of the design team. The converters are the latest 18-bit units available, operating at 8X oversampling, according to Jackson.

Each of the six channels in the CDS system features a custom Apogee digitally controlled analog attenuator—without VCAs—to allow level information encoded on the film's MIDI data stream to be used to adjust the channel output levels as required.

MIDI data can also be used by theater staff to optimize the listening level, select language tracks, dim house lights, roll back curtains, or fire off effects. SMPTE timecode, which performs functions similar to that of the MIDI feature, can be used to identify damaged areas within a print.

The signal path is entirely DC-coupled with no capacitors.

The Apogee design team included Jackson, the company's chief engineer, Dan Lavry, and associate Vince Capizzo of Producers' Color in Detroit.

CDS project manager Howard Flemming hand-picked a group of companies to carry out development work; that group included Apogee, Silver Lake Technologies, a consulting firm, and Cyclotomics, a subsidiary of Kodak that participated independently.

So far, 13 U.S. theaters are outfitted to exhibit in CDS, 10 in Los Angeles and three in New York.

Koyle says exhibitor demand for CDS gear—a \$20,000 projector adapter that works in conjunction with any good-quality stereo sound system—is outstripping supply, and that the company is letting the movie studios dictate who gets hooked up based on where the CDS films are scheduled to play.

He expects the base to grow at a rate of 25 new houses per month, with a minimum of 100 70mm cinemas outfitted by the end of the year.

"I think it's great that people are realizing that [music] is important, it can make or break your picture, and that they're actually taking steps to make movie theater sound as good as home hi-fi's, which is absurd, when you think about it," says Zimmer.

"I've done quite a few soundtracks, and the technical problems are a nightmare," says producer Jimmy Iovine, who lists "Scrooged," the U2 concert film "Rattle And Hum," and "Roadhouse" among his film projects.

"It's practically impossible to get music to sound good in a movie theater. [CDS] is a real step in the right direction."

Iovine sits on the board of another new audio technology, Q Sound, which is designed to allow for discrete placement of sound in multiple locations through any two-channel system.

The CDS system fits into a whole new way for film sound to be recorded and dubbed, says Alan Ramer, president of Soundworks West in Los Angeles. "We're rec-

ommending that instead of taking a Nagra [tape recorder] out into the field that [film producers] take a DAT machine with SMPTE timecode, use that for their dialog, and do all of their music and effects in digital, so they're always in the digital domain. Then you won't have sound for a major motion picture that's down 14 generations on magnetic tracks."

*Assistance in preparing this story was provided by Susan Nunziata in New York.*

## NEW PRODUCTS AND SERVICES

THE NATIONAL ASSN. OF MUSIC MERCHANTS Summer Expo, June 16-18, in Chicago, was the site of some interesting product announcements, ranging from the practical to the imaginative.

TEAC BROUGHT OUT ITS DA-30 DAT deck, introduced in January, which recently began shipping for approximately \$1,900. The deck includes AE-S/EBU digital I/O, full-function programmable remote control, start ID positioning, headroom margin display, and +4dBm balanced inputs and outputs and -10 dBv unbalanced ins and outs. The unit uses Delta-Sigma modulation and 64 times oversampling in its A/D converters, and 18-bit technology with 8-times oversampling for the D/A converters. Tascam, the pro audio division of Teac, introduced two new stereo stage mixers, the M-1016 and the M-1024, which feature four stereo channels. Scheduled to ship in August, the units are priced at \$1,299 and \$1,899, respectively. Contact: 213-726-0303.

DIGITECH SHOWED A WORKING VERSION of its much-anticipated GSP-21 multi-effects box and pedal board. The \$800 unit simultaneously chains up to 10 digital programs together, including its own proprietary distortion system. The GSP-21 also comes with a 12-button pedalboard that allows the user to take individual effects in and out of the chain without changing MIDI programs. The unit features a big LED display, real-time control of effect parameters via MIDI, and up to 21 available effects. Digitech also brought out an "intelligent" pitch-shifter for bassists, the \$600 Bass Harmony machine. Contact: 801-268-8400.

AN UNUSUAL NAMM rookie was the New Sensor Corp.'s Soul Kiss, an envelope filter (like a wah or Mutron) controlled by how much you open and close your mouth. Designed by effects pioneer Mike (Electro-Harmonix) Matthews, the \$100 Soul Kiss is a small rod held between the teeth that senses how wide apart your jaw is, and then runs to a plug-in box that alters your instrument's tone. Just in time for the '70s revival. Contact: 212-980-6748.

LESS VISIONARY SORTS WERE excited about Tech Tape, a new gaffing tape from Anchor of Columbia, S.C. We've all been using duct tape for 20 years and, like the weather, everyone hates it and nobody does anything about it. Unlike the ubiquitous silver stuff, Tech Tape doesn't leave unremovable gook, doesn't grind into carpets—in fact it's reusable on carpets—and has an open space in the middle with no stickum to provide a gunk-free channel for the wires. Expect Tech Tape this fall, in a number of widths, costing 20%-50% more than regular duct tape. Contact: 800-845-2331.

SAMICK, THE JAPANESE PIANO manufacturer, is debuting a line of mixing consoles including the 16x4x4 System 168 with a suggested list price of \$1,800, and the more basic 16x2, which will cost \$700, as well as combo amps, powered mixers, and P.A. speakers. In addition, the company—which has been making electric guitars and parts for better-known names like Epiphone, Washburn, Ibanez, and Charvel—is coming out with a nice-looking line of mid priced guitars and basses with its own nameplate. Contact: 818-964-4700.

ADD KAWAI TO THAT LIST OF hitherto-unknown guitar manufacturers that now want to sell their own. Kawai's new guitar and bass offerings hover in the \$800 range and seem to be quality pieces. Contact: 213-631-1771.

SWR ENGINEERING HAD A NUMBER of bass-playing clients ask it to design an amp that would serve as a studio reference monitor, especially for acoustic bassists. The company came up with the Baby Blue, which uses its two 8-inch speakers and 5-inch tweeter to render extremely accurate bass reproduction in a small combo package. The Baby Blue goes for \$1,000 and an amp-only version is also available. Contact: 818-898-3355.

ZOOM, A JAPANESE R&D FIRM, released its 9010 processor, which puts four independent effects in the same single-rack-space box. The 9010 has 16-bit, 44.1-kHz sound quality and, by patching and stacking the four chains together, users can get up to seven effects simultaneously. When run in four channels, the 9010 runs each mono in and out. Memory includes 60 factory and 30 user presets, and ROM card program storage is also available. Contact: 415-873-5885.

JOCK BAIRD and SUSAN NUNZIATA

## AUDIO TRACK

**WHEN CHICK COREA** built *Mad Hatter* in 1981, he intended it to be used strictly as a personal 24-track studio. Within three years, however, it was clear that Corea had underestimated himself. By the mid-'80s, the *Mad Hatter* had blossomed into a full-fledged professional recording facility, serving the needs of not just Corea and his *Elektric Band*, but a host of other artists as well, including such stars as **Paul McCartney**, **Prince**, **Robert Palmer**, **Jean-Luc Ponty**, **Warren Zevon**, **Los Lobos**, and **Andy Summers**.

In the process, Corea's studio has evolved into a haven for soundtrack, TV, and jingle projects, among them the "Teenage Mutant Ninja Turtles" and "A Nightmare On Elm Street 2" albums, music for TV shows "Roe Vs. Wade" and "Quantum Leap," and spots for Bud Dry and Reebok.

Naturally, *Mad Hatter's* expansion from a home-type studio to a state-of-the-art commercial facility has necessitated the acquisition of new equipment. To keep up with the advances in recording technology, Corea has just installed a Neve 80678 console with 40 mike inputs, 72 line-ins, and GML automation. The studio has also incorporated two Studer 24-track machines, a Vincent Van Haaff monitor system, and an armada of new outboard gear.

Recent activity at *Mad Hatter* includes **Donny Osmond** tracking for his new album with producer **David Gamson**. **Steven Shelton** engineered on the project, assisted by **Darren Mora** and **Robert Read**. **Sheila E** cut vocal overdubs for her new song "Droppin' Like Flies." **Gamson** produced, with **Shelton** at the board. **Mora** assisted.

**Palmer** was in working out orchestration for three songs on his upcoming album. **Claire Fisher** arranged, with **Arne Frasier** engineering. **Larry Mah** and **Bobby Jones** assisted. **Starr Parodi**, keyboardist on "The Arsenio Hall Show," completed piano overdubs on her album, scheduled for release on the **Gift Horse** label. **David Holman** was at the board, with **Read** and **Mora** assisting.

Studio manager **Dee Dye** offers a glance at the schedule for the next few weeks. Aside from **Osmond** finishing work on his album, clients include **Taj Mahal**, **Prince**, **Miller Light**, and **Delicious Vinyl**.

### NEW YORK

**PRODUCER/ARTIST Jellybean** was in **Hit Factory** to remix "Under The Sea" from "The Little Mermaid" soundtrack on **Disney Records**. Additional overdubs were done with **Ed Terry** on keyboards. **Bashiri Johnson** handled percussion and **Hugo Dwyer** engineered.

**Elliot Sharp** and **Carbon** (**Zeena Perkins** on harp, slab, and keyboards; **Sam Bennett** on percussion; **David Linton** on drums; and **Sharp** on guitar, bass, reeds, and sampler) recorded live tracks in the **Magic Shop**. **Steve Rosenthal** engineered, with **Sue Dyer** assisting. **Regina Richards'** tracks were mixed by **Broadbeard Productions**. **Tony Coluccio** produced and **Marcello Gandola** engineered, assisted by **Diego Garrido**.

At **Baby Monster**, the **False**

**Prophets** recorded an EP for **Dekonstrukt Records** in Amsterdam. **Steve McAllister** engineered and mixed the sessions. **Josh Simon** and **Shot Black And White** put down tracks in Studio A. **Bryce Goggin** engineered, with **Miles Roston** producing.

At **39th Street Recording**, jazz guitarist **Wayne Krantz** recorded his first solo project for **Enja Records**. **Malcolm Pollack** engineered, with **Mike Groarke** assisting. **Krantz** was backed by **Anthony Jackson**, **Dennis Chambers**, **Jim Beard**, and **Don Alias**. **Mathias Winkelmann** produced. **David Shaw** was in producing/remixing the upcoming release "Don't Give It Up" on **Profile** artist **Chanelle**. **David Darlington** engineered, with **Edward Douglas** and **Matt Sietz** assisting. **Steve Rosen** was executive producer.

Guitarist/vocalist/composer **Richard Boukas** completed his latest project at **Crystal Sound**: three Brazilian jazz compositions that were mixed to the studio's newly acquired **Otari MTR-12** machine. **Steve Vavagiakis** was at the controls, with **Beatrice Winkler**, **Todd Childress**, and **Freedom Baird** assisting. Producer **Robby Merkin** worked with engineer **Larry Buksbaum** on mixes of material by the **Terry Mike Jeffrey Band**. Producer **Raul Rodriguez** worked on a new dance tune with engineer/MIDI programmer **Vavagiakis**.

### LOS ANGELES

**PEBBLES** COMPLETED HER upcoming album for **MCA** utilizing both of **Summa's** studios. She cut vocals in Studio B (**Custom/deMedio**) and mixed in Studio A (64-input **Solid State Logic G-Series**). **L.A. & Babyface** produced, with **Ryan Dorn** at the board. **Kyle Bess** assisted. **Jon Gass** mixed, assisted by **Donnell Sullivan**. Capitol artist **Donny Osmond** was in Studio B tracking with producer **David Gamson**. **Dorn** engineered, assisted by **Bess**.

**Corbett Wall** completed the duet "Hush" with vocalist **Vikki Tan** at **Recordarama**. The number, produced by **Billy Angel**, will be included on **Wall's** album, slated for summer release in Taiwan. Mixing was

done at **Juniper Studio**.

**Rodney 'O** and **Joe Cooley** were in **Skip Saylor** remixing "Hocus Pocus" for **Atlantic**. **Joe Shay** was at the board. Engineer/producer **Max Norman** and engineer **Neil Kernon** had **Elektra** act **Lynch Mob** in to put down vocal tracks. **Shay**, **Chris Puram**, and **Mike Stanger** assisted on the project.

At **Aire L.A.**, **Eric "ET" Thorngren** mixed and produced tracks on **David Cassidy** for his upcoming **Enigma** album. **Robert Seifert** assisted. **Russ Freeman** and the **Rippingtons** were in Studio B, with **Bob Margouleff** and **Brant Biles** at the board. **Anthony "AJ" Jefferies** and **Mike Scotella** assisted. **Craig Burbidge** and **Derek Nakamoto** were in producing **Teddy Pendergrass** for his new **Elektra** release. **Burbidge** and **David Koenig** engineered, assisted by **Gregg Barrett** and **Scotella**. **Gerald Albright** completed his upcoming **Atlantic** album. **Burbidge**, **Barrett**, and **Seifert** engineered, assisted by **Scotella** and **Jefferies**.

Engineer **Greg Fulginiti** recently mastered albums at **Artisan Sound Recorders** for **Magnum** with **Keith Olsen**, **Johnny Van Zant** with **Brian Foraker** and **Robert White Johnson**, **Iggy Pop** with **Ed Cherney**, **Mondo Rock** for **Waddy Wachtel**, and **Shep Lonsdale**.

At **Oceanway**, writer/producer **Martin Page** was in cutting a **John Waite** track for the "Days Of Thunder" film and soundtrack on **Geffen**. **Jeremy Smith** engineered.

**Narada** produced a pop version of "The Nutcracker Suite" at **Southern Recording and Peace-In-The-Valley Studio**. A dozen musicians participated on the project, slated for mid-August release. **Eric Lindert** was executive producer.

### NASHVILLE

**ANGEL TRAIN**, **Marlboro Music's** 1989 National Talent Roundup winner, recorded tracks at **Digital Recorders** with producer **Barry Beckett**. The 40-hour session was part of the group's grand prize, which also included \$30,000. **Chris Hammond** engineered, assisted by **John Hurley**. Songs included "Make Up Your

**Mind**" and "Treating You Right." **Angela Bofield** stopped in with producer **Tina Clark** to work on background vocals and mixes for **Capitol** on the **SSL** in Studio D. **Barry Dixon** assisted engineer **Ryan Green**. **Doug Stone** cut vocals for a **CBS** Christmas album. **Steve Taylor** produced, with **Brent King** at the board. **John Kunz** assisted. **New Grass Revival** remixed tracks with **Garth Fundis** producing and engineering. **Jim De-main** assisted.

Producer **Frank Hernandez** was in **Westpark Sound** overdubbing vocals on the "Bible Memory Melodies" project for **Sparrow Records**. "Condition Blue," by **Eric Saxton**, was tracked and completed with **Dan Rudin** at the console.

**K.T. Oslin** tracked for her new **RCA** album in **Music Mill**. **Jim Cotton** and **Joe Scaife** produced, with **Cotton**, **Scaife**, and **Pete Greene** at the board. **Aaron Barker** tracked, overdubbed, and mixed cuts for **MCA** with producer **Tony Brown**. **Cotton** and **Paul Goldberg** engineered.

Producer/artist **Keith Thomas** was in the **Bennett House** working on an album for **Amy Grant**. **Bill Whittington** engineered the **Word** project, assisted by **Todd Moore**.

### OTHER CITIES

**THE ALLMAN BROTHERS** began work on a reunion record in **Criteria Recording**, Miami. **Tom Dowd** produced, with **Jay Marks** at the board. **Andrew Roshberg** assisted on the project, titled "Seven Turns." **Jose Feliciano** digitally mixed two tracks from his upcoming release in Studio B. **Rudy Perez** produced with **Mike Couzzi** at the controls. **Keith Rose** assisted.

**Crosby, Stills & Nash** mixed tracks in **Encore**, Cranston, R.I., with engineer **Tom Lord-Alge**. **Stanley Johnson** produced, with **Steve Gallagher** assisting.

**Southlake Recording** in New Orleans had **Yo Records** artist **Krazee White Boy** in recording his new album with producer **Gregory D**. The **Subdudes** recorded tracks for an upcoming album with producer **Rob Fraboni**. The band **Ragdoll** recorded five songs for **Feldsott Productions**. **Kirk Yano** produced. **Steve Himelfarb** engineered all three projects.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



**Living It Up.** Pictured in **Record Plant's Studio 1** from left, are **Joe Vitale**, **Stanley Johnston**, and **Graham Nash**, completing the latest **Crosby, Stills & Nash** album, "Live It Up," released on **Atlantic** earlier this month. **Vitale** and **Johnston** co-produced with the group at the **Los Angeles** facility. The **Neve V-60** console with **GML** automation, left, was used with **Sony PCM-3348** digital multitrack recorder. (Photo: **David Goggin**)

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# PANELS

**F**ollowing is a list of New Music Seminar panels, moderators and panelists at the Marriott Marquis. Information is correct through press-time; CHECK WITH NMS FOR UP-TO-THE-MINUTE CHANGES!

**SUNDAY, JULY 15**

**INDEPENDENT LABELS AND DISTRIBUTION** (North Ballroom, Noon)  
**CATHY JACOBSON**, (Cardiac Records), moderator.

**PANELISTS:** Craig Kallman (Big Beat Records); Aldo Marin (Cutting Records); Monica Lynch (Tommy Boy Records); Ted Higashioka (CRD); Harvey Rosen (Landmark); Ed Locke (Nastymix Records).

**HITMAKERS POP RADIO PANEL: ARTIST DEVELOPMENT AND AUDIENCE PERCEPTION** (South Ballroom, Noon)

**RICHARD PASTORE**, (Hitmakers), co-moderator.

**PAMELA JOUAN**, (Hitmakers), co-moderator.

**PANELISTS:** Michelle Santuosso (Q106 San Diego); Sunny Joe White (WXKS Boston); Dave Shakes (B96 Chicago); Elroy Smith (KJMZ Dallas); Brian White (FM102 Sacramento); Mark Driscoll (W10Q Philadelphia); Joel Salkowitz (WQHT New York); Bill Tanner, (Power 96).

**FESTIVALS: BREAKING NEW ARTISTS** (Majestic, Noon)

**DICK VOS**, (Metropolis Festival—Holland), moderator.

**PANELISTS:** Leif Skov (Roskilde Festival—Denmark); Herve Bordier (Transmusicales Festival—France); Bernard Batzen (Printemps de Bourges Festival—France); Yuri Makarov (Taallin Festival—U.S.S.R.); Ashley Hillman (Toronto Festival Of Independent Music—Canada); John Kertzer (Bumpershoot/Goodwill Arts Festival—Seattle); Mark Josephson (New Music Nights—New York).

**HOW TO FIND A JOB IN THE MUSIC INDUSTRY: CAREERS FOR GOOD EARS** (Astor, Noon)

**DEBRA LEVEY**, (Stratford Search Group), co-moderator.

**MARTIN THAU**, (Stratford Search Group), co-moderator.

**PANELISTS:** Howie Klein (Sire Records); Nancy Jeffries (Elektra Records); Danny Buch (Atlantic Records); Holly Ferguson (Island Records); Neil Cooper (R.O.I.R.); Jane Berk (CBS Records); Jack Sheehy (Rough Trade Records); Traci Jordan (Motown Records); Sanda Trim-Da-Costa (Columbia Records).

**ROCKPOOL PRESENTS: INDEPENDENT ROCK—THE DISTRIBUTION DYNAMIC** (North Ballroom, 2)

**BRIAN LONG**, (Rockpool), moderator.

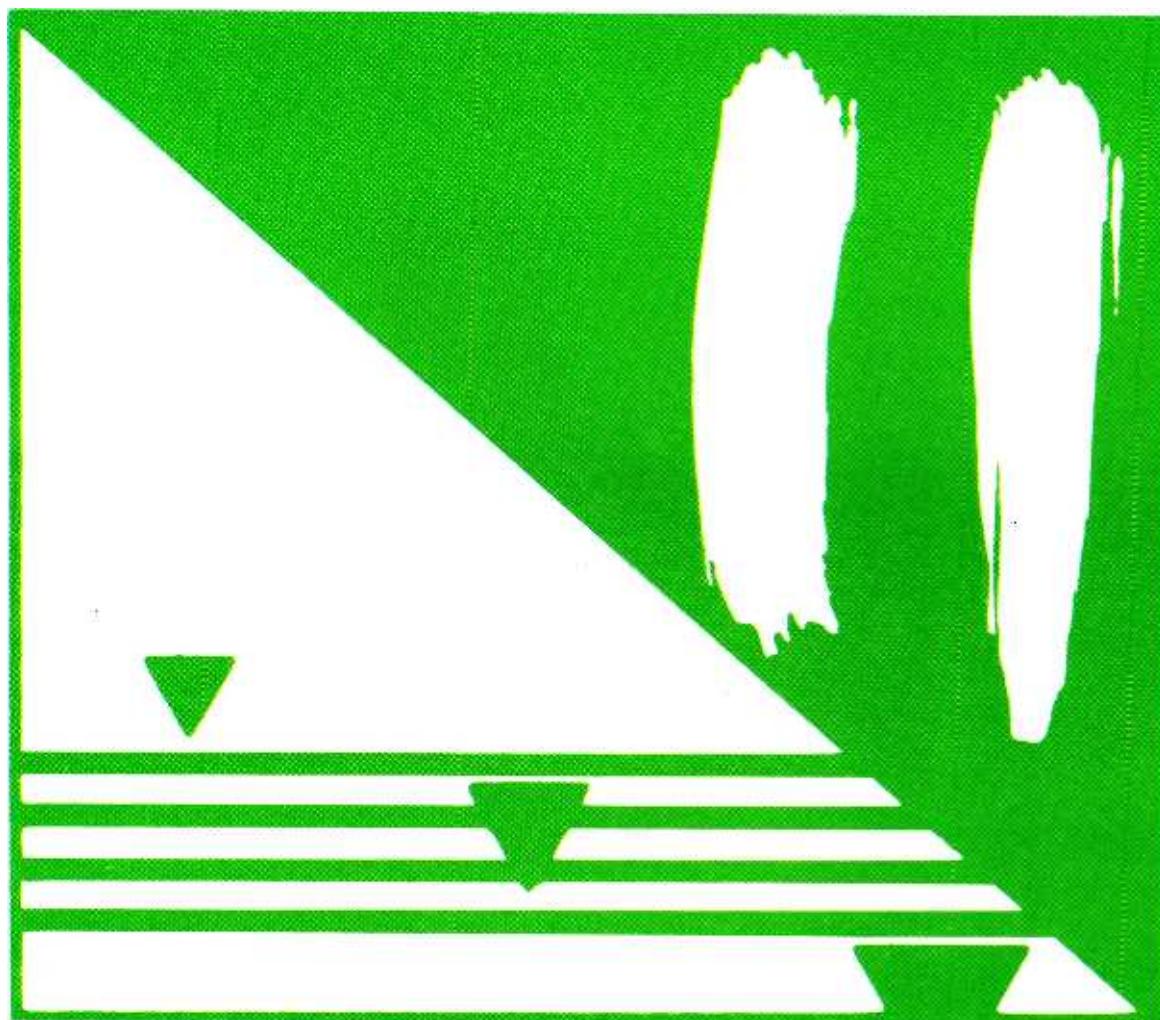
**PANELISTS:** Yvonne Garrett (Caroline Records); Uli Elsee (Rough Trade Records); Mark Lipsitz (Important Records); Susan Farrell (Texas Hotel); Dan Dow, (Okra Records); Steve Balcom (Mammoth Records); Don Brody (TVT Records).

**AIDS: SEX, DRUGS, ROCK'N'ROLL: FACING THE CONSEQUENCES** (South Ballroom, 2)

**IAN CRANNA**, (Smash Hits), moderator.

**PANELISTS:** Leigh Blake (Initial TV); Jim Fouratt (DARE); Dionne Warwick (Artist); Melle Mel (Artist); Michael

# NEW MUSIC



# SEMINAR

Callen.

**LATIN MARKET: IT'S BIGGER THAN YOU THOUGHT** (Schubert, 2)  
**EMILIO GARCIA**, (ASCAP), moderator.

**PANELISTS:** Jesse Moskowitz (Record Mart); Humberto Sanchez (Mar International/Jarabe Music); Teddy Bautista (SGAE); Mike Missile (BMG Records); Linda Todd (Discos CBS); George Nenadich (RMM Records); Carlos Agudelo (Billboard).

**MUSIC PUBLISHING BASICS:** (Astor, 2)

**RICK SANJEK**, (BMI), moderator.

**PANELISTS:** Randy Poe (Leiber & Stoller); Joseph Serling, Esq.; George Wurzbach (Songwriters' Guild Of America); Marisa Sabounghi (CBS Music); Charles Sanders (NMPA).

**AUSTRALIA: GETTING OVER DOWN UNDER** (Soho, 2)

**PHIL TRIPP**, (Immedia), moderator.

**PANELISTS:** Penny Amberg (Export Music Australia); Steven Walker (3RRR Broadcasters); Kim Frankiewicz (MMA Music); Morgan Williams (Central Station Records); Jeremy Fabinyi (Mental Management); John Foy (Red Eye Records).

**INTERNATIONAL DANCE** (North

Ballroom, 4)

**BILL COLEMAN**, (Billboard), moderator.

**PANELISTS:** Konrad von Lohneysen (BMG Ariola); Dave Seaman (Mix Mag/DMC); Frankie Knuckles (Def Mix Productions); Peter Edge (Eternal Records); Adeva (Artist); Mike Pickering (The Hacienda); Daniele Davoli (Black Box).

**HEAVY METAL** (South Ballroom, 4)

**ANDY SOMERS**, (Triad Artists), moderator.

**PANELISTS:** Richard Sanders (Loud And Proud Management); Michael Schnapp (Epic Records); "Metal" Maria Ferrero (Megaforce Records); Nick Miller (Jam Productions); Don Kay (MJI "Metal Shop"); Chris Poland (Artist/Enigma Records).

**COMMERCIAL ALTERNATIVE RADIO: NEW MUSIC COMPETING IN THE BIG BAD WORLD** (Schubert, 4)

**STEVE TIPP**, (CBS Records), moderator.

**PANELISTS:** Tom Calderone (WHFS Baltimore); Larry Nielson (KDGE Dallas); Max Tolkoff (WFNX Boston); Kevin Stapleford (91X San Diego); Louis Largent (KROQ Los Angeles); Malibu Sue (WDRE N.Y.).

**U.K. MAJORS: IS BIGGER BETTER?**

(Majestic, 4)

**PAUL CONROY**, (Chrysalis), moderator.

**PANELISTS:** Pete Tong, (ffRR Records); Mark Richardson (SBK Records); Jeff Young (A&M Records); Rob Sawyer (EMI Records); Ray Still (WEA).

**WORLD MUSIC FROM THE MARGINS TO THE MAINSTREAM** (Astor, 4)

**JERRY RAPPAPORT**, (Mango), moderator.

**PANELISTS:** Don Palmer (freelance writer); Verna Gillis (Soundscape); Sean Barlow (NPR); Larry Gold (SOB's); David Rudder (Artist); Brian Cullman.

**SPARS PRESENTS: THE STATE OF THE RECORDING STUDIO** (Soho, 4)

**SHIRLEY KAYE**, (Society Of Professional Audio Recording Services), moderator.

**PANELISTS:** Gary Platt (Platinum Post); Richard Kessler (Platinum Island); Maxine Chrein (Master Sound); Bob Walters (Power Station); Floyd Donnoly, Skyline; John Dressel (Paisley Park); Jody Stephens (Ardent).

**EUROPEAN MARKET PRESENTATIONS** (Duffy/Columbia, 4)

**UNA JOHNSTON**, (NMS Internation-

al Director), moderator.

**PANELISTS:** Austria—Gregor Jasch (Art Institute Of Vienna); E. Germany—Walter Puetz (Chlodwig Music); Hungary—Dietmar Lupfer (Sonic Boom); Italy—Luca DeGennaro (Rai Stereo Uno); Poland—Tomasz Tluczkiewicz; Switzerland—Jim Duncombe (IDG Music); U.S.S.R.—Yuri Makarov (Rock Summer Night).

**NIGHTCLUBBING AROUND THE WORLD** (South Ballroom, 6)

**LISA E. EDELSTEIN**, (Spellman/Reynolds, Inc.), moderator.

**PANELISTS:** Miwa Mayumi (Kyoto Project); Afrika Islam (United Nations-L.A.); Belissa Cohen (LA Weekly); Carlos Almada (Power House); Larry Tee (Love Machine, La Palace de Beaute—N.Y.); Nicky Holloway (The Milk Bar—London); Scott Brown (Avalon—Chicago); Catherine Tobias (Reggae Rockers Cafe—Miami); Eddy de Clercq (Roxy—Amsterdam); Stephan Saban (Details—N.Y.). Featuring live DJ Anita Sarko.

**KILL ALL LAWYERS: FINDING AND WORKING WITH AN ENTERTAINMENT ATTORNEY** (Schubert, 6)

**ROBERTA KORUS, ESQ.**, moderator.

**PANELISTS:** Gail Perry, Esq.; George Fearon, (Phillips, Nizer, Benjamin, Krim, & Ballon); Jay Fialkov, Esq.; Richard Grabel (Grubman, Indursky, Shindler, Goldstein, & Flax); Gary Habib (High Noon Entertainment); David Harleston (Def Jam Records).

**REP PRESENTS ENGINEERING WORKSHOP: MAKE YOUR OWN RULES** (Majestic, 6)

**DAN TORCHIA**, (Recording, Engineer & Producer), moderator.

**PANELISTS:** Steve Ett; Rick Will; Sue Fischer; Laura Janisse; Larry DeCarmine.

**INTERNATIONAL ARTIST DEVELOPMENT: PLAYING THE GLOBAL GAME** (Astor, 6)

**TILLY RUTHERFORD**, (PWL), moderator.

**PANELISTS:** Ellis Rich (Supreme Records); Markus Linde (CBS Germany); Brian Carter (BCM Records); Kenny Gates (Play It Again Sam Records); Jon Baker (Gee Street Records); Guiseppe Saggiocco (Creative Entertainment Group); Klaus Lunding (Telegram Records).

**NWU MEETING** (Soho, 6)

**NEW MUSIC PROGRAMMING NETWORKS & SYNDICATORS MEETING** (Duffy/Columbia, 6)

**MONDAY, JULY 16**

**PRESENTATION OF THE JOEL WEBBER PRIZES FOR EXCELLENCE IN MUSIC AND BUSINESS—1990** recipients—Daniel Miller (Founder—Mute Records); Rick Rubin (President of Def American)

**KEYNOTE ADDRESS:** Irving Azoff; Laurie Anderson (North/South Ballroom, 10:30)

**AVANT-GARDE'S ADVENTURE INTO THE MAINSTREAM** (Schubert, Noon)

**MICHAEL DORF**, (The Knitting Factory), moderator.

**PANELISTS:** Kramer (Shimmy-Disc Records); Martin Johnson (Newsday); Syd Straw (Singer/Songwriter); Jerry Leibowitz (Bar None Records); Tuli Kupferberg (Artist); Randi Blattberg (Venture Booking).

**THE NEW LOOK OF THE INDUSTRY: WHOSE ART IS IT ANYWAY?** (Majestic, Noon)

(Continued on page N-10)

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## ACTS

By THOM DUFFY  
AND DON FLUCKINGER

**T**hey are booked on the strength of demo tapes or label deals. They include rappers, rockers, singer/songwriters, dance pop artists and more. They follow in the footsteps of artists like Madonna, Midnight Oil, Suzanne Vega and the Beastie Boys.

They are the artists of New Music Nights, the live performance side of New Music Seminar '90 that keeps delegates rocking (almost) 'til the break of dawn. Involving more than 250 bands, from throughout the U.S. and around the world, New Music Nights will present an exhausting array of talent at some two dozen Manhattan venues over the course of six nights July 13-18.

As in past years, admission to most New Music Nights performances is included in NMS registration fee with an additional \$60 ticket required for the "gala series" of shows by the more established new music acts.

Here's the rundown of New Music Nights bookings beginning with Gala Ticket Shows, according to the most recent listings available at press time from the New Music Seminar. Please check Club Story, page N-4, for further information.

### GALA TICKET SHOWS

**SUNDAY, JULY 15, 7:30**, (Rock Academy)

**Modern English**  
**Jack Rubies**

**MONDAY, JULY 16, 8:00** (Rock Academy)

**Nine Inch Nails**—This rough-edged group from Cleveland has gained critical acclaim from the mainstream music press for their latest album, "Pretty Hate Machine."

**Die Warzaw**—Combining hardcore, computerized, industrial and the street sounds, this Chicago-based duo is known for their stage mayhem. "The night we got signed [to Fiction], the drummer smashed the turntables and cut himself—there was smoke, ale, and blood all over the stage."

**NEW URBAN SOUNDS, 10:00** (Palladium)

**A Tribe Called Quest**—"We're devoted strictly to the art of moving butts," says Q-Tip, one-fourth of this band of funky visionaries, who incorporate hip-hop and primal funk into their sound along with jazz, soul, and reggae influences.

**Queen Latifah**—"My only wish, my only command is that people should dance." She said it, and it's hard not to obey when exposed to the colorful combination of hip-hop, reggae, and R&B found on her debut album, "All Hail The Queen."

**Chill Rob G**

**TUESDAY, JULY 17, 10:00** (Palladium)

**Peter Murphy**—The ex-lead vocalist of the British gothic-rock pioneers Bauhaus has been busy this year, with the release of his third solo album "Deep" and subsequent tour. He derives his melodies for the grating sounds of Bauhaus and his less sparse solo work from morose lullabies his mother sang to him



THE DEAD MILKMEN



BUFFALO TOM



THE JACK RUBIES



CHILL ROB G

when he was a young boy.

**The House Of Love**—Named after an erotic novel by French Author Anaïs Nin, this boisterous British quartet won accolades from the British press after the release of both of their first two albums. Sometimes compared to the Velvet Underground and Echo and the Bunnymen, lead vocalist Guy Chadwick claims that the band is "genuinely capable of being the biggest band in the '90s."

**8:00** (Lyric)

**The Pee Wee Ellis Assembly** (a.k.a. the Original JB's) and the **New JB's** (a.k.a. the Jungle Brothers)—Political-minded rappers whose simple music, coupled with profound lyrics is their "tool to bring about peace and unity."

**WEDNESDAY, July 18, 8:00** (Lyric)

**RAP GALA** featuring:

**Chubb Rock**

**Above the Law**—South-central L.A. rappers who are often compared to N.W.A.—though they come from the same streets, they have a different focus. "We're not about gangs; we're about hustlers," says Cold 187um of the Ruthless/Epic rap group.

**Monie Love**

**Poor Righteous Teachers**—Lead rapper Wise Intelligent explains the Teachers' "Stumma comin' slippin', steppin' technique" as a form of rhyme that utilizes stuttering on certain words. This style is used to make their raw, underground music "Butt naked booty bless." In other words, the Teachers do not soften their lyrics for the sake of monetary gain.

**D-Nice**

**Geto Boys**

**Intelligent Hoodlum**

Following is a list of acts appearing, by date, venue and time, during New Music Nights. Bio information is also listed as available at press time. Listings are by date and venue. Please note information, including times, were accurate at press time, but CHECK WITH VENUE AND NEW MUSIC SEMINAR FOR UP-TO-THE-MINUTE INFO.

**FRIDAY, JULY 13**

**BITTER END**

**Ellie Sarty, 7:30**

**Richard Brownstone & the Storm, 9:30**

**From Good Homes, 10:30**  
**Still Trust, Midnight**

**CHASE CLUB**

**Marcel Monroe, 9:00**

**Woodpecker, 10:00**

**Bobbo, 11:00**

**Senator Flux, Midnight**

**False Virgins, 1:00**

**CHINA CLUB**

**Shoot The Doctor, 10:15**

**CONTINENTAL DIVIDE**

**Waldos, 11:00**

**Sylvain Sylvain, 12:30**

**GONZALEZ Y GONZALEZ**

**Skip & Exciting Illusions, 10:00**

**Foreign Legion, Midnight**

**KENNY'S CASTAWAYS** (New York & New Jersey Nights)

**Grip Weeds, 9:00**

**The Astorians, 10:00**

**Dan Kidney & The Pulsations, 11:00**

**Out-Back, Midnight**

**The Marys, 1:00**

**MARQUEE, 8:00**

**Blake Babies**—Performing propulsive pop, the Bloomington, Ind.,-based trio has traded members with the Lemonheads after their temporary break-up in early 1988.

**Big Dipper**

**Das Damen**—Formed in late 1984, their '60s/punk style has gotten much press, thanks to their cover of "Magical Mystery Tour," entitled "Song For Michael Jackson To Sell," and copyright owner Jackson's ensuing legal action against the band, which eventually was forced to remove the song from its EP "The Marshmallow Conspiracy."

**Yo La Tengo**

**MAXWELLS** (Toxic Shock Presents)

**Daiura Seeds, 9:00**

**Stippy Seconds, 9:45**

**Hullabaloo, 10:30**

**House Of Large Sizes, 11:30**

**Green Magnet School, 12:30**

**PYRAMID** (Rip Your Head Off)

**Yuppicide, 10:00**

**Stone (Finland), 11:00**

**Deadspot, Midnight**

**Warzone, 1:00**

**RODEO BAR**

**High Pockets, 10:00**

**Cloviss Noches, Midnight**

**S.O.B.'S** (Zaire's Afro-Pop Sensation)

**Papa Wemba, 10:30 & 1:00**

**SPO-DEE-O-DEE**

**Dance, Prance & Romance**

**THE SPIRAL**

**Hello Strangers, 10:00**

**The Shams, 11:00**

**The Shramma, Midnight**

**The Humphries, 1:00**

**WETLANDS** (Paisley Park Presents)

**Fabulous Five, 11:00**

**Hot Sauce** (George Clinton's band in "Graffiti Bridge" movie), 1:00

**WOODY'S IN THE VILLAGE**

**Think Tree, 11:00**

**The Tragically Hip, 11:00**

**SATURDAY, JULY 14**

**BITTER END**

**Brian Kennedy, 8:30**

**Dr. Carrot, 9:30**

**Don Henry, 10:30**

**Open Book, Midnight**

**CAT CLUB**

**Valor, 6:45**

**And Now, 7:30**

**Gunbunnies**—Homegrown rock from Arkansas. The foursome won CMJ's "Undiscovered Artist of the Year" and recorded the lead track for an accompanying compilation of best unsigned bands, released through RCA. 8:15

**CBGB's**

**Lava Love, 9:30**

**The Sneetches, 10:30**

**Pussywillows, 12:30**

**Follow For Now, 1:30**

**CHASE CLUB**

**Gibson Girls, 9:00**

**Chagall Guevara, 10:00**

**Morganatics, 11:00**

**Funseekers, Midnight**

**Pedal Jets, 1:00**

**CHINA CLUB**

**Innocence Abroad, 10:30**

**CONTINENTAL DIVIDE**

**Burma Jam, 11:00**

**Kelvynator, Midnight**

**Big Hunk O' Cheese, 1:00**

**GONZALEZ Y GONZALEZ**

**Thick As Thieves, 10:00**

**Second Step, Midnight**

**IRVING PLAZA** (Standing On The Verge)

**Jes Lyfe, MC Rowe, 1213, DJ All-Star Fresh, DJ Joe Cooley, Beat Boys, Omnicious, Bizzie Boys, N.Y. Born, Outlaw Posse, Blvd Mosse, Mob Style, Coolio, AKA Brothers, Chappie, SDP, Solid Posse, Greg G., YZ, Ultramagnetic, Tairrie B, Lord Finesse, Mice and Smooth, Poor Righteous Teachers. Hosts: Dres & Mista Lawng of Black Sheep. 10:00 (Door Opens), 11:00 (Show Starts).**

**KENNY'S CASTAWAYS** (Philly & D.C. Night)

**Robert Hazard, 9:00**

**Rest Area, 10:00**

**Public Service, 11:00**

**Carnival Of Souls, Midnight**

**Jr. League Of America, 1:00**

**KNITTING FACTORY**

**Bianca "Flystrip" Miller, 9:00**

**Microscopic Septet, 10:00**

**Gary Lucas Gods & Monsters, Midnight**

**MARQUEE**

**Bullet LaVolta**—Citing the Stooges, New Order and the Rolling Stones as influences, this hardcore/hard rock quintet established a following in Boston in 1987, and currently records on Taang! Records. 10:00)

**Love/Hate, 11:15**

**Warrior Soul, 12:45**

**MAXWELLS**

**Earth Pig, 10:00**

**Christmas, 11:30**

**Das Damen, 12:30**

**PALLADIUM** (Spain—Where New Music Lives)

**Krtama, 8:00**

**Radio Futura, 9:15**

**Camaron de la Isla, 10:30**

**Ultimo de la Fila, 11:45**

**PYRAMID**

**Bomb Circle (Austria), 10:00**

**Viv Akauldren, 11:00**

**Hearthill (Finland), Midnight**

**Alice Donut**—Hardcore, white suburban blues that follows in the footsteps of the Dead Kennedys. 1:00

**RODEO BAR**

**Lonesome Val, 10:00**

**Slash Cowboy, Midnight**

**S.O.B.'S** (Live and direct from Martini-que)

**Zouk Machine, 11:00 & 1:00**

**SPO-DEE-O-DEE**

**Dance, Prance & Romance**

**THE SPIRAL**

**Annie Golden & Frank Carillo, 11:00**

**Just Wio (France), Midnight**

**Maria X-Communikata, 1:00**

**TRAMPS**

**Smokin' Joe Bonamassa, 9:00**

**Vic Chestnutt & The Open Fires, 10:15**

**The Jody Grind**—With an eclectic repertoire including swing, country, and cabaret, this Atlanta-based quartet combines be-bop cool with rock'n'roll intensity. 11:30

(Continued on page N-4)

## CLUBS

By THOM DUFFY

All the city's a stage during New Music Nights, the live showcase side of the New Music Seminar. Or at least it seems that way, with more than two dozen New York venues opening their doors to delegates for six nights of performances by seminar acts.

To ease the challenge of club-hopping this year, the organizers of New Music Nights have divided Manhattan's venues into three "time zones." Theaters in Zone One, in the immediate vicinity of the Marriott Marquis Hotel, will feature triple bills beginning at 8 p.m. and ending by 11 p.m. Shows in Zone Two, the downtown and East Village area, will start at 10 p.m. Nightcrawlers will find shows kicking off around midnight in Zone Three, on the west side of Manhattan.

Here's an alphabetical guide to the sites for sounds at NMS '90.



HUMPTY-HUMP



PETER MURPHY



NINE INCH NAILS



ALICE DONUT

### BITTER END

147 Bleeker St.  
(212) 673-7030  
Paul Colby and Pat Kenny's club has been a renowned spot for upcoming folk and rock talent since the early '60s. That brick wall behind the stage was the backdrop for Peter, Paul & Mary's first album cover.

### CAT CLUB

76 E. 13th St.  
(212) 505-0090  
The wailing within the walls of the Cat Club usually comes, not from any namesake of the room, but from the host of hot metal and hard-rock bands that often dominate the bill here. It's a popular showcase site for hard-rock acts making their major label debut.

### CBGB's, OMFUG & CB's Canteen

313 Bowery  
(212) 982-4052  
The lines stretching down the Bowery outside CBGB's last summer testified to the legendary status this club holds in launching alternative acts, from the Talking Heads and the Ramones to Living Colour. Owner Hilly Kristal still offers Monday night auditions for local and out-of-town acts seeking their first New York showcase date. The recent addition of an adjacent pizza parlor allows fans to nosh between sets.

### THE SPACE AT CHASE

98 3rd Ave., between 12th and 13th.  
(212) 475-1407  
The backroom of the Chase Manhattan Bar & Grill (no relation to the bank) is bedecked with '20s movie posters and furnished with '50s-style formica tables, providing a suitably un-glitzy environment for burgeoning downtown talent.

### CHINA CLUB

2130 Broadway  
(212) 877-1166  
The subterranean connection between the China Club and the nearby Beacon Theater, allowing inconspicuous access, may account for the number of celebrities who have frequented and jammed at the China

Club, including Jon Bon Jovi, Little Steve Van Zandt, Billy Idol and others. The most popular uptown showcase club for major label acts.

### CONTINENTAL DIVIDE

25 Third Ave.  
(212) 529-5924  
This East Village club, located just north of St. Mark's Place, has the feel of a neighborhood bar—except for the extensive dinosaur-themed decor. Local and indie label acts crowd onto the miniscule corner stage.

### GONZALEZ Y GONZALEZ

625 Broadway, at Houston St.  
(212) 473-8787  
Hot sauce goes with hot music. As bands play on the rear stage, Gonzalez Y Gonzalez serves up homestyle Mexican food.

### KENNY'S CASTAWAYS

157 Bleeker St.  
(212) 473-9870  
Along with the Bitter End, Kenny's is a mainstay of the Village showcase circuit, where the likes of Steve Forbert first gained acclaim. The club upgraded its PA system in time for last year's New Music Nights dates.

### KNITTING FACTORY

47 E. Houston St.  
(212) 219-3006  
As documented on A&M Records' "Live At The Knitting Factory" series, this small venue is the center of New York's avant-garde jazz scene and also has hosted such major label alternative acts in the past year as Poi Dog Pondering and Peter Himmelman.

### LYRIC THEATER

213 W. 42nd St.  
(212) 249-8870  
This once-glamorous Broadway theater has seen better days since it opened in 1903. Due for renovation as part of the Times Square renewal plan, the Lyric is one of three midtown theaters tapped recently for concerts by promoter Ron Delsener.

### MARQUEE

547 W. 21st St.  
(212) 249-8870

On the far west edge of the up-and-coming Chelsea neighborhood, the Marquee is a second theater venue recently opened to alternative rock bookings by Ron Delsener.

### MAXWELLS

1039 Washington St.  
Hoboken, N.J.  
(201) 798-4064  
Across the river to the Jersey side, Maxwells in Hoboken, accessible by PATH train, is the western outpost of Manhattan's alternative scene. Bruce Springsteen filmed his "Glory Days" video at the club.

### PALLADIUM

126 E. 14th St.  
(212) 473-7171  
A dramatic interior renovation in the early '80s transformed this theater into a hi-tech, multi-level, dance club. It is still used for major label rock concerts.

### PYRAMID

101 Avenue A  
(212) 420-1590  
A key East Village dance club and performance space where on-the-edge bookings prevail throughout the year, ranging from gay cabaret to readings by aspiring authors.

### RED ZONE

440 W. 54th St.  
(212) 582-5921  
This cavernous West Side dance club, operated by impresario Maurice Brahms, has cultivated its reputation as a celebrity party spot with bashes in the past year for the likes of Sting, Liza Minnelli and Rolling Stone bassist Bill Wyman.

### ROCK ACADEMY

212 W. 43rd St.  
(212) 473-6125  
Another under-used Broadway area theater opened recently to concerts by Ron Delsener, the Rock Academy will be the site of several of the gala ticket shows, including performances by Modern English, Nine Inch Nails and Hothouse Flowers.

### THE SPIRAL

244 E. Houston St.

(212) 353-1740

Recent bookings at this eclectic East Village venue have included the rockabilly of the Spanic Boys, a jazz guitar showcase, and "Fausto Bozza's Country Blue Happy Trails Jamboree."

### SPO-DEE-O-DEE

565 W. 23rd St.  
(212) 206-1990  
Pizza, pool tables, and R&B performances befitting Spo-Dee-O-Dee's name are the attractions at this Chelsea nightspot.

### S.O.B.'s

204 Varick St.  
(212) 243-4940  
The premier World Music club in New York, if not the nation, S.O.B.'s offers sounds from around the globe in a room of fittingly tropical decor.

### TRAMPS

45 W. 21st St.  
(212) 727-7788  
Owner Terry Dunne marked the 15th anniversary of Tramps this spring in the club's new larger quarters. Guests included David Johansen whose Buster Poindexter persona evolved out of weekly Tramps shows. One of the city's best showcase clubs for blues, zydeco, reggae and more.

### WETLANDS

161 Hudson St.  
(212) 966-4225  
The musical fare at this Tribeca club runs the gamut from alternative rock, blues and folk to calypso, world music and funk. Owner Larry Bloch also has established Wetlands as a clearinghouse for information on environmental activism and other issues.

### WOODY'S IN THE VILLAGE

82 E. 4th St.  
(212) 982-3686  
Bearing the name of Rolling Stone guitarist Ron Wood, Woody's has become a prominent major-label showcase club in the past year. And if the acts don't hold your attention, check out the celebrity photo gallery on the club's walls.

## ACTS

(Continued from page N-3)

Flight Of Mavis, 12:45

### UNDER ACME

Angel Dean & The Zepthers, 10:00  
Mamou, 11:00  
John Sherman & The Atmosphere Crew, Midnight

### WETLANDS

Beanland, 10:00  
Wide Spread Panic, Midnight  
Crystal Zoo, 2:00

### WOODY'S IN THE VILLAGE (Four Ultra Hip, Ultra Cool New Groups)

Boss Pocket, 10:00  
Sing Along With Tonto, 11:00  
Pebbles & The Beach, Midnight  
Too Free Stooges, 1:00

### SUNDAY, JULY 15

BITTER END (Atlanta's Db Records & Rochester's Circularphile Presents)  
Clang, 7:30  
Nerve Circus, 8:30  
Cowpokes, 9:30  
The Chant, 10:30  
Multi Color House, Midnight  
CAT CLUB  
ASCAP Showcase (Invitation Only), 6-9  
Raja Rock, 10:30  
Chain Of Command, 11:00

### CBGB's (Matador Records Presents)

Super Chunk, 8:30  
Railroad Jerk, 9:30  
Dust Devils, 10:30  
Urge Overkill, 11:30  
Teenage Fanclub, 12:30  
Chaingang, 1:30

### CHAMELEON (The New Music Video Show)

Big Video Dynamite, 10:00

### CHINA CLUB (Boston Night)

Gigolo Aunts, 9:00  
The Bristols, 10:15  
The Apparitions, 11:15  
Cavedogs—Shying away from "image and gimmicks," this trio, founded in Oxford, Ohio in the early '80s, puts an emphasis on solid songwriting. Creative comparisons include "Paul McCartney meets Husker Du" and "What might've happened had John Lennon rather than Pete Townshend fronted the Who." 12:15

### CONTINENTAL DIVIDE

Niagras, 10:00  
The Regulars, 11:00  
ERock, Midnight

### GONZALEZ Y GONZALEZ

Dolores, 10:00  
Dogzilla, Midnight

### KENNY'S CASTAWAYS (Brazil Night)

Sexo Explicito, 9:00  
Akira S & As Garotas, 10:00  
Vzyadoq Moe, 11:00  
Fellini, Midnight

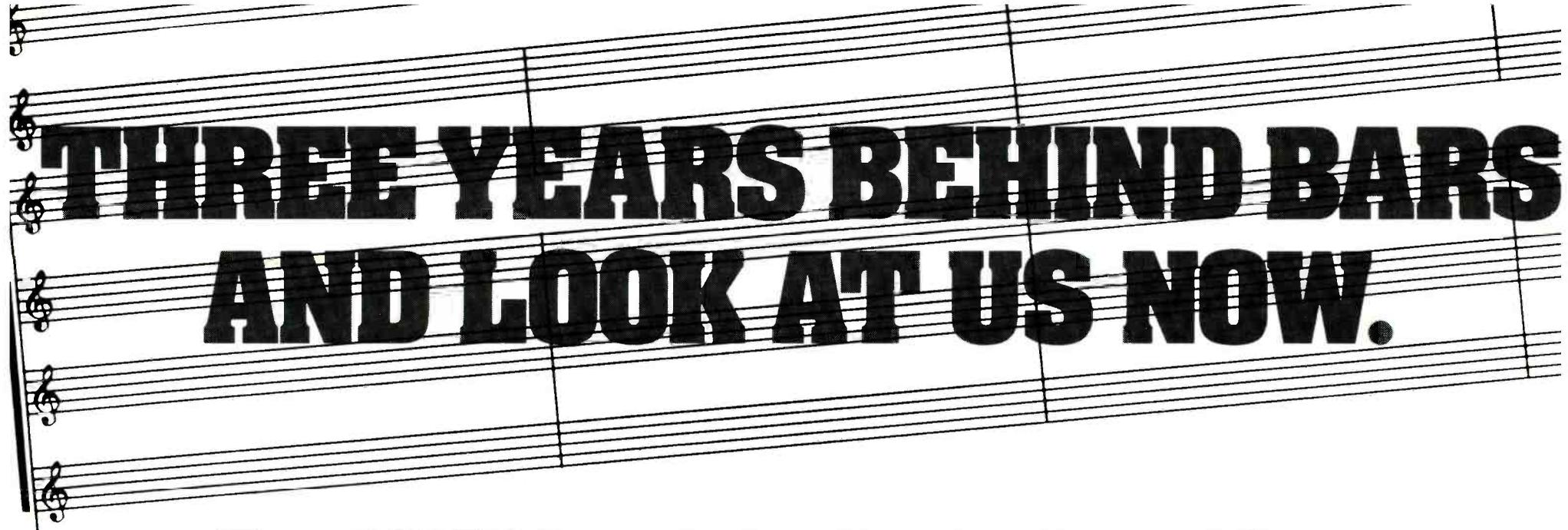
### KNITTING FACTORY (Shimmy Disc Extrava-Fuckin'-Ganza)

When People Were Shorter & Lived Near Water, The Tinklers, Tul: Kupferberg, Dogbow, King Missile, Bongwater, 8:00

### LIMELIGHT (Rock And Roll Church)

Collision, 10:00  
Sunday The Dream Believer, 11:00  
Lucy Brown, Midnight

(Continued on page N-6)



# **THREE YEARS BEHIND BARS AND LOOK AT US NOW.**

## **Two ASCAP Awards for Most Performed Song:**

Edie Brickell & New Bohemians  
"What I Am"

Jesse Harms  
"Walk On Water" recorded by Eddie Money

## **Music In Some Of The Year's Biggest Films:**

"Dick Tracy"  
Songs by Stephen Sondheim

"Pretty Woman"  
Songs by Matthew Wilder

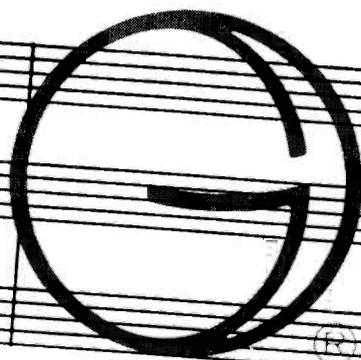
"Days Of Thunder"  
Songs by Randy Cantor, Michael Caruso,  
Dennis Matkosky, Maria McKee,  
Apollo Smile & The Groove Commander

## **Songs On Albums By Outstanding New And Established Artists:**

Chicago • Heart • Howard Hewett  
Marc Jordan • Madonna • Michael McDonald  
REO Speedwagon • Brenda Russell  
The Sundays • Wilson Phillips • Y&T  
And Others

## **Geffen Music**

9130 Sunset Boulevard, Los Angeles, California 90069/Telephone 213-285-2713/FAX 213-271-4563  
75 Rockefeller Plaza, New York, New York 10019/Telephone 212-484-7170



**GEFFEN**

## ACTS

(Continued from page N-4)

Last Crack, 1:00

LYRIC  
DJ & MC Battle For World Supremacy Preliminaries, Midnight

MARQUEE (Taangl Records Presents)  
The Mighty Bosstones, 9:00  
Maelstrom, 10:00  
Slapshot, 11:00  
Titanics, Midnight

PALLADIUM (Opening Night Party)  
Mano Negra (France)—Ready for this? This Spanish-born, French raised, multi-cultural octet combines punk, ska, rockabilly, metal, and polka among many styles. Jon Pareles wrote in the New York Times of this unique hybrid: "The music seems raucous, sweaty and informal, but it's not haphazard; this full band can switch genres at the drop of a chapeau." 10:00

Urban Dance Squad—At the hardcore of the dance underground, this Amsterdam-based five-member squad fuses hip-hop, heavy funk, Hendrix and noise. They have opened for the Red Hot Chili Peppers and David Bowie's Tin Machine. 11:00

Digital Underground—In the wake of the platinum-selling "Humpty Dance," the innovative West-coast hip-hoppers bring their original funky sound to the Seminar. In telling the story behind the title of their debut album, "Sex Packets," Shock-G confides that the band stumbled upon a secret government study. "Scientists say that men are more productive when they are sexually satisfied. So for space travel they developed these 'sex packets' like food packets, which kind of leaked out and became a street epidemic in some places." Midnight

PYRAMID  
Loren Lombard, 10:00  
Tara Kemp, Midnight

RODEO BAR  
Cliff Barnes & The Fear Of Winning, 10:00  
Snake Farm (Austin), Midnight

S.O.B.'S (Harem Nights—Belly Dancers All Evening)  
Cheb Tati, 9:30  
Chaba Fadela, 11:00  
Cheb Sahraoui, 12:30

SOUND FACTORY (The Hacienda Presents From Manchester With Love—Opening Night Party)  
Northside (American debut), 11:00  
Hacienda DJs Mike Pickering, Graeme Park, and Paul Oakenfold plus special guests, Midnight-4:00

TRAMPS  
Don't Panic (Australia), 9:00

WETLANDS  
Morton (England), 11:30  
God's Little Monkeys, Midnight  
Roger Manning, 1:00

WOODY'S IN THE VILLAGE  
22-Pistepirkko, 9:00  
Aquanettas, 10:00  
Biggest Heaven, 11:00

MONDAY, JULY 16  
BITTER END  
Sara Laughs, 7:30  
Hudson & Frank, 8:30



POOR RIGHTEOUS TEACHERS



SCRAWL

Paula Jean Brown, 9:30  
Nathan Crow, 10:30  
Holly Cole Trio, Midnight

CAT CLUB  
Wanted, 10:00  
The Lost, 11:00  
Raging Slab, Midnight

CBGB's (Amphetamine/Reptile & Circuit Records Present)  
STP, 8:00  
Helmet, 9:00  
Surgery, 10:00  
Unsane, 11:00  
Vertigo, Midnight  
Cop Shoot Cop, 1:00

CHASE CLUB (Some New Yorkers, Russian, Jersey Guys, & Some Kentuckians)  
Drunken Boat, 10:00  
Roovel Oobik, 11:00  
Big Wheel—Coming from the same school of rock from which the Replacements and Husker Du come from, this Louisville, Ky.-based quartet includes Peter Searcy (formerly of Squirrelbait) and three former members of a Violent Femmes cover band. Midnight  
Neighborhood Texture Jam, 1:00

CONTINENTAL DIVIDE  
Bloodsister, 10:00  
Da Willys, 11:30

GONZALEZ Y GONZALEZ  
Big Brick Building, 10:00  
Shut Up And Kiss Me, Midnight

KENNY'S CASTAWAYS (Austin Night)  
Jean Caffeine, 9:00  
Big Car, 10:00  
Bouffant Jellyfish, 11:00  
State Of Mind, Midnight  
The Neptunes, 1:00

KNITTING FACTORY (RCA/Novus Night)  
Hilton Ruiz, 9:00  
Vincent Henry, 10:30

LIMELIGHT (German Hard And Heavy Night)  
Pink Cream 69, 10:30  
Rausch, 11:30  
Die Toten Hosen, 12:30

LONE STAR ROADHOUSE (Country



SOUL ASYLUM



UNCLE TUPELO

Music For The '90s  
Clovis Noches, 8:30  
World Famous Bluejays, 9:15  
Kevin Welch, 10:15  
Mary Chapin Carpenter, 11:15

LYRIC (Metal Showcase)  
Harter Attack, 7:30  
CIA, 8:00  
Mind Over Four, 8:30  
Morbid Angel, 9:15  
Corrosion Of Conformity, 10:00  
Nuclear Assault, 10:45

MARQUEE  
Liz Irons, 10:00  
Trip Shakespeaere, 11:00  
Les Negresses Veries, Midnight  
Blues Traveler, 1:00

MAXWELLS  
Anticlam, 9:30  
Laughing Hyenas, 10:30  
Thee Hypnotics, 11:30

PYRAMID  
Krave, 9:00  
Negazione (Italy), 10:00  
Rights Of The Accused, 11:00  
Big Chief, Midnight  
Lunachicks, 1:00

RODEO BAR  
The Mavericks, 10:00  
Neal Black & The Preachers, Midnight

S.O.B.'S  
Anna Bouboula, 9:30  
Boukman Eksperyanx, 11:00  
Uakti, 12:30

SPO-DEE-O-DEE  
Poppies, 10:00  
Lost Tribe, 11:00  
Dragsters, Midnight  
Gutter Boy, 1:00

SOUND FACTORY (The Hacienda Presents From Manchester With Love)  
Northside, 11:00  
Hacienda DJs Mike Pickering, Graeme Park, and Paul Oakenfold, Midnight-4:00  
A Guy Called Gerald, 1:00

THE SPIRAL  
Phil Gammage, 10:00  
Posies (Seattle), 11:00  
Gamma Rays, Midnight

Roger Mannings, 1:00

TRAMPS (Irish Night—MC Simon Carmody)  
Sunrise Hammers, 9:30  
Best Way To Walk, 10:30  
The Subterraneans, 11:30  
The Coletraines, 12:30

UNDER ACME  
Carry Nation, 10:00  
Vestreyemen, 11:00  
Tiny Lights, Midnight

WETLANDS (Mojo Nixon Presents: The Weird, The Wild, The Too-Good-To-Get Signed)  
Fish Karma, 9:30  
Shoulders—Their circus-like live performance includes unique instrumentation such as tubas, trombones, and a huge drum. Voted into the top 10 of five categories in the Austin Chronicle's Music Poll, Shoulders won Best Texas Tape for their 1990 release, "Hungry Man's Dance." 10:15  
The Dick Nixons, 11:30  
The Killbilly, 12:30  
Buck Naked & The Barebottom Boys, 1:30

WOODY'S IN THE VILLAGE (Rough Trade Presents)  
Galaxie 500—Slow, lush melodies feature a hybrid of half-speed raveup sensibilities and a fusion of '60s influences including the Beatles and the Velvet Underground. 10:00  
Scrawl—This female midwestern trio boasts "smart, asymmetrical rock songs with new insights about friendship and private life," according to the New York Times. Claiming Ted Nugent, Neil Young, and Patsy Cline as influences, the band combines simple music with honesty and conviction. 11:00  
Buffalo Tom—Melancholy emotion and concrete-solid rhythms characterize this Amherst, Mass., trio. Lead singer Bill Janovitz's father was the screen voice of Christopher Robin for Disney's 1952 film production of "Winnie The Pooh," and also claims Mickey Rooney as a childhood idol. Midnight

TUESDAY, July 17  
BITTER END  
Darius, 7:30  
Andy Prieboy, 8:30

De Dijk, 9:30  
Judy Saiya, 10:30  
Lyrics For Lunch, Midnight

CAT CLUB (The Night Of Contemporary Guitar Presented By I.R.D./Relativity, Ibenez, DiMarsio Pick-ups & Guitar World Magazine)  
Richie Kotzen, Adrian Legg, Larry Mitchell, Blues Saraceno, 8:00  
The Beautiful, Midnight

CBGB's  
Uncle Tupelo—Edgy pop and a country/blues/punk sound. 8:30  
God's Eye, 9:30  
Giant Sand, 10:30  
I Love You, 12:30

CHASE CLUB (2 From Italy's Vox-Pop Records & 3 Of N.Y. Finest)  
Barmarket, 9:00  
Ritmo Tribale, 10:00  
Afterhours, 11:00  
Hypnolove Wheel, Midnight  
The Thing, 1:00

CHINA CLUB (Cypress Records Presents)  
Fortune Tellers, 9:15  
The Sighs, 10:15  
The Breakdown, 11:15  
Richard X. Heyman, 12:15

CONTINENTAL DIVIDE  
The A-Kings, 10:00  
Spin Doctors, 11:30

GONZALEZ Y GONZALEZ  
Rev. Tribble & The Angels, 10:00  
Los Fabulosos Cadillacs, 11:30

KENNY'S CASTAWAYS (Toronto Night)  
David Ramaden & The Consequences, 9:00  
Surrender Dorothy, 10:00  
Rheostatics, 11:00  
Leslie Spit Treeo, Midnight  
Jellyfish Babies, 1:00

KNITTING FACTORY (A&M Records Presents)  
Dr. Never, 9:00  
Bosho, 10:00  
No Safety, 11:00

LONE STAR ROADHOUSE (William Morris Presents)  
Hearts And Minds, 8:30  
O Positive, 9:30  
Greg Trooper, 10:30

MARQUEE  
Low Meato, 8:00  
Egypt, 8:45  
Limbomaniacs, 9:30  
Primus, 10:30  
24-7 Spyz, 11:30

MAXWELLS  
Our American Cousins, 9:30  
Die Kruzen, 11:00

PYRAMID  
Thinking Fellers Union, 10:00  
Boss Hog, 11:00  
Of Cabbages & Kings, Midnight  
Head Of David, 1:00

RED ZONE (German Dance Party)  
Bruce & Bongo, Moses P, Westham, Mc B. Featuring Daisy B., Snap!

ROCK ACADEMY  
Lava Hay, 8:00  
Chicksaw Mudd Puppies, 9:00  
Hot House Flowers, 10:15

RODEO BAR (Independent Label Alli-  
(Continued on page N-17)



**PLAY**



ART OF NOISE  
 BLACKSMITH  
 CARLTON  
 CATHY DENNIS  
 CHICKASAW MUDD PUPPIES  
 COOKIE CREW  
 B-MOB  
 DARLING CRUEL  
 DIANA BROWN AND BARRIE K. SHARPE  
 DOGS D'AMOUR  
 GEARDADDIES  
 GREEN ON RED  
 HIS LATEST FLAME  
 HOTHOUSE FLOWERS  
 THE JEREMY DAYS  
 JIMMY SCMERVILLE  
 JOHN MOORE AND THE EXPRESSWAY  
 LAVA HAY  
 MATERIAL ISSUE  
 MORY KANTÉ  
 MOTHER LOVE BONE  
 ONE WORLD  
 SATOSHIE TOMIE  
 SHAKESPEAR'S SISTER  
 SMITH AND MIGHTY  
 THIS IS THE NEW BEAT  
 TONY! TONI! TONE!  
 VOICE OF THE BEEHIVE  
 THE WONDER STUFF  
 XYTOX



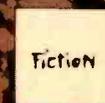
ADJLT NET  
 THE ADVENTURES OF STEVIE V  
 ALL ABOUT EVE  
 BLUE PEARL  
 CAMEO  
 DIE WARZAU  
 DOUBLE THE TROUBLE  
 EAT  
 ECCO HOMO  
 ELECTRIBE 101  
 THE FALL  
 THE HOUSE OF LOVE  
 THE HUMMINGBIRDS  
 JAMES  
 JUNIOR REID  
 THE LILAC TIME  
 LOVE AND MONEY  
 MARTHA'S VINEYARD  
 MICHELLE SHUCKED  
 THE MISSION U.K.  
 PERE UBU  
 RAINBIRDS  
 REBEL MC  
 THE ROBERT CRAY BAND  
 SAFIRE  
 THE SOUP DRAGONS  
 TALL TALES & TRUE  
 TEARS FOR FEARS  
 TEXAS  
 THIRD WORLD  
 THE TRILOBITES  
 JAYNE TOUPS AND ZYDECAJUN  
 WON TON TON  
 YAZZ  
 YELLO



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	LABEL	ARTIST
1	2	4	6	ALIAS	THE SNEETCHES
2	1	1	10	ALTERNATIVE TENTACLES	DEAD KENNEDYS
3	4	5	8	ANTONES	JIMMIE ROGERS
4	6	12	10	BAR - NONE	YO LA TENGO
5	7	14	14	BUY OUR RECORDS	ELECTRIC LOVE MUFFIN
6	8	10	7	COMBAT	FORBIDDEN
7	3	2	15	DB	THE JODY GRIND
8	10	18	7	DISCHORD	FUGAZI
9	16	22	7	DOG GONE	FLAT DUO JETS
10	9	9	10	DR. DREAM	SWAMP ZOMBIES
11	13	16	9	GRAND SLAMM	ALKATRAZZ
12	5	3	12	GUITAR RECORDINGS	BLUES SARACENO
13	15	15	10	HIGHTONE	ROBERT CRAY
14	18	26	10	IN-EFFECT	24-7 SPYZ
15	19	23	4	LEGATO	FRANK GAMBALE
16	23	30	6	LEVIATHAN	DAVID CHASTAIN
17	17	17	11	LINK	O POSITIVE
18	21	25	8	MAMMOTH	DASH RIP ROCK
19	12	6	15	METAL BLADE	ANACRUSIS
20	24	32	8	NETTWERK	HILLTOPS
21	11	7	13	ON U SOUND	DUB SYNDICATE
22	30	44	5	POWERHOUSE	DUELING TELEVISION
23	14	8	16	RELATIVITY	
24	32	61	3	RESTLESS	
25	36	39	4	REVELATION	
26	27	34	11	ROADRACER	
27	33	36	6	ROIR	
28	28	13	13	ROCK HARD	
29	38	43	4	ROUGH TRADE	
30	37	37	9	SHIMMY DISC	
31	25	24	14	SHRAPNEL	
32	20	11	13	SKY	
33	35	35	7	SKYCLAD	
34	43	56	3	SST	
35	40	41	7		
36	26	20	22		
37	22	13	13		
38	41	45			
39	46	47			
40	48				
41					
42					

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	LABEL
50	NEW		1	TAANG
51	58	60	4	TEXAS HOTEL
52	59	62	4	TOUCH AND GO
53	52	40	11	TRIPLE X
54	44	34	17	TWIN TONE
55	45	38	17	WAX TRAX
56	39	19	18	WORLD OF HURT
57	50	49	7	
58	68	81	4	
59	65	69	4	
60	61	64	5	
61	69	88	3	
62	70	83	3	
63	72	85		
64	55	54		
65	74			
66				
67				

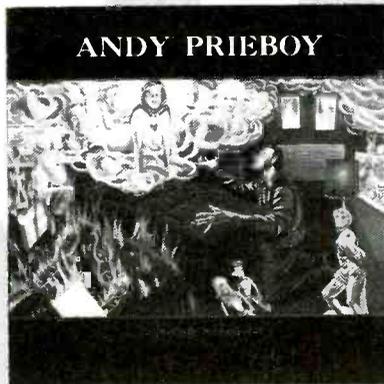
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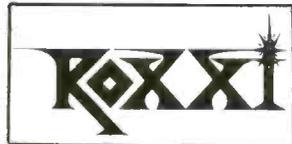
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—Bill Milkowski, *Guitar World* 5/90

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## PANELS

(Continued from page N-1)

**HOLLY FRIEDMAN**, (PolyGram Records), moderator.

**PANELISTS:** John Doelp (Epic Records); Aileen Randolph Williams (A&M Records); Cey Adams (The Drawing Board); Jim Ladwig (AGI); Stuart Sharpe (Macromind); Cledra White (Virgin Records).

**WAKE UP AMERICA: YOU'RE DEAD** (Astor, Noon)

**TONY WILSON**, (The Factory), moderator.

**PANELISTS:** Marshall Jefferson (Artist/Big Beat Records); Keith Allen; Nathan McGough (The Ray Vaughn Co.); Paul Oakenfold (Perfecto); Derrick May (Transmit Records); Plus top U.K. & Ibiza DJs.

**VIDEO SELL-THROUGH: THE NEW 3RD MUSIC CONFIGURATION** (Soho, Noon)

**DEBBIE NEWMAN**, (CBS Music Video), co-moderator; **BARRY GUTTMAN**, (Video Insider), co-moderator.

**PANELISTS:** Michael Lemmo (Elroy Enterprises/Record World); Trevor Eyles (HAL); Steve Macon (A&M Records); John Diaz (Calhoun Productions).

**THE SOURCE PRESENTS RAP SUMMIT IV: A HIP-HOP NATION MOBILIZATION** (North Ballroom, 2)

**DR. DRE** (Artist/Yo! MTV Raps), moderator.

**PANELISTS:** Luther Campbell (Luke's Records); Bill Stephney (S.O.U.L.); Jack Patterson (KDAY L.A.); Bryan Turner (Priority Records); Lisa Cortes (PolyGram Records); Craig Davis (Xpertz Promotions); Prince Paul (Prince Paul Productions).

**PUBLICITY: THE TAIL WAGS THE DOG** (South Ballroom, 2)

**BOBBY RIVERS**, (AGF Ent.), moderator.

**PANELISTS:** Janine McAdams (Billboard); Dawn Bridges (PolyGram Records); Cary Baker (Capitol Records); Michael Pagnotta (Straight Arrow Publishing); Danny Fields (MJJ); Pam Turbov (Delicious Vinyl Records); Clay Smith (Entertainment Tonight); Ramon Hervey (Hervey & Co.).

**DO'S AND DON'TS OF DEAL SHOPPING** (Schubert, 2):

**JEFFREY LIGHT**, (Cooper Epstein & Hurewitz), moderator.

**PANELISTS:** Charley Brown (Triple X Management); Andy Tavel (Loeb & Loeb); Linda Edell (Carro, Spanbock, Kaster & Cuiffo); Richard Griffiths (CBS Records); Jeff Fenster (Charisma Records); Will Botwin (Side One Management).

**HI-NRG & THE MARKETING OF TRADITIONAL DISCO POWER POP IN THE 1990s** (Majestic, 2)

**DEAN FERGUSON**, (DJ Records), moderator.

**PANELISTS:** Chuck Davis (Ice Palace); Stephen Freeman (Hot Tracks);

David Diebold (Megatone); Wresh Dawidjan (12" Dance Records); Ernest Kohl (Nocturnal Artists); Ray Cooper (Oak Lawn Records); Steve Schani (Thrust Productions); Lee Waters (Bassin Distributors).

**EARTH COMMUNICATION OFFICE PRESENTS: SAVE THE WORLD** (Astor, 2)

**DOUG MARK**, (ECO), moderator.

**PANELISTS:** Don Rose (Rykodisc Records/Ban The Box); Walter Durkacz (Wetlands Preserve); Bobby Kennedy Jr. (NRDC); Jane Wiedlin (Artist); Ron Stone (Gold Mountain Entertainment); Howard Sapper (Global Pacific Records).

**NEW DEVELOPMENTS IN THE 1990s/MUSIC PUBLISHING (TECHNOLOGY & MEDIA)** (Soho, 2)

**JOANNE BORIS**, (EMI Music), moderator.

**PANELISTS:** Michael Reinert (Rowe International); Michael Millius (Daiichi Kosho USA); Peter Bloch (Interactives); Yolanda Blum (Music Sales); Bruce Gold (EMI Music); Gregory J. Ricca, Esq. (Viacom Networks Group).

**BILLBOARD PRESENTS: RADIO & SALES TRACKING—THE NEW TECHNOLOGIES** (Duffy/Columbia, 2)

Michael Ellis, (Billboard); Geoff Mayfield (Billboard); John Babcock Jr. (Billboard); Martin Feely (BDS).

**MANAGERS:** (North Ballroom, 4)

**MIKE BONE**, (Island Records), moderator.

**PANELISTS:** Jerry Jaffe (CMO Management); Jazz Summers (Big Life Records); Jorge Hinojosa; Linda Goldstein (Original Artists); Dick Scott (Dick Scott Entertainment); Rick Sales (P. Grant Inc.).

**MUSIC PRESS: ITS POWER AND ITS INFLUENCE** (South Ballroom, 4)

**CAROL COOPER**, (Freelance Writer), moderator.

**PANELISTS:** Steffan Chirazi (Kerrang!/RIP Magazines); Janine McAdams (Billboard); Simon Frith (London Observer); Ben Mapp (The Village Voice); Izzy Sanabria (Latin New York); Vivienne Goldman; David Hershkovits (Paper Magazine); Malu Halassa (Soul Underground); Deborah Kirk (Egg Magazine); Edna Gunderson (USA Today).

**MUSIC BUSINESS EDUCATION** (Schubert, 4)

**P. FINE**, (Island Records/NYU), moderator.

**PANELISTS:** Judy Silk (UCLA EXT); Janet Knepie (SUNY Oneonta/MEIA); Jaleesa Hazzard (A&M/Yes To Jobs); Bill Krasilovsky (Fineman & Krasilovsky/NYU); Ron Bergan (NARAS); William Velez (BMI/NYU); Linda Beasley (NYU).

**ROCKPOOL PRESENTS: DANCING ON THE CUTTING EDGE** (Majestic, 4)

**KEVIN DORAN**, (Rockpool), moderator.

**PANELISTS:** DJ Moneypenny (Brand X); Carlos Menendez (Progressive Promotions); Dave Chang (Advanced Alternative Media); Graeme Park (Hacienda); Martin Heath (Rhythm King Records); Mark Jowett (Netzwerk Productions); Frank Mendez (Nu Groove Records); Jared Hoffman (Instinct Records).

**HOW TO WORK A VIDEO IN A NIGHTCLUB ENVIRONMENT** (Astor, 4)

**ED STEINBERG**, (RockAmerica), moderator.

**PANELISTS:** Craig Mancuso (Bourbon Street Cafe); Bob Cozier (ECI); Steve Jarvis (Clubland); Lamont Prince (9:30 Club); Sean Fernald (Capitol Records); Mitsou (RCA Records/Artist); James Lebon & Matthew Glamorre (Popata/London); Tony McShear (National Video Subscription).

**GERMANY GOES EAST** (Soho, 4)

**WALTER PUETZ**, (Chodwig Music), co-moderator; **MANFRED SCHWEIKER**, (Arts & Promotion), co-moderator

**PANELISTS:** Burkhard Seiler (Zensor); Vera Brandes (VerBra); George Glueck (Edition Intro); Peter Ruchel (WDR Public TV); Mirko Whitfield (Concert Manager); Brian Carter (BCM Records).

**NEW OPTIONS FOR MUSIC CONSUMERS** (Duffy/Columbia, 4)

**ROGER TRILLING**, moderator.

(Continued on page N-14)



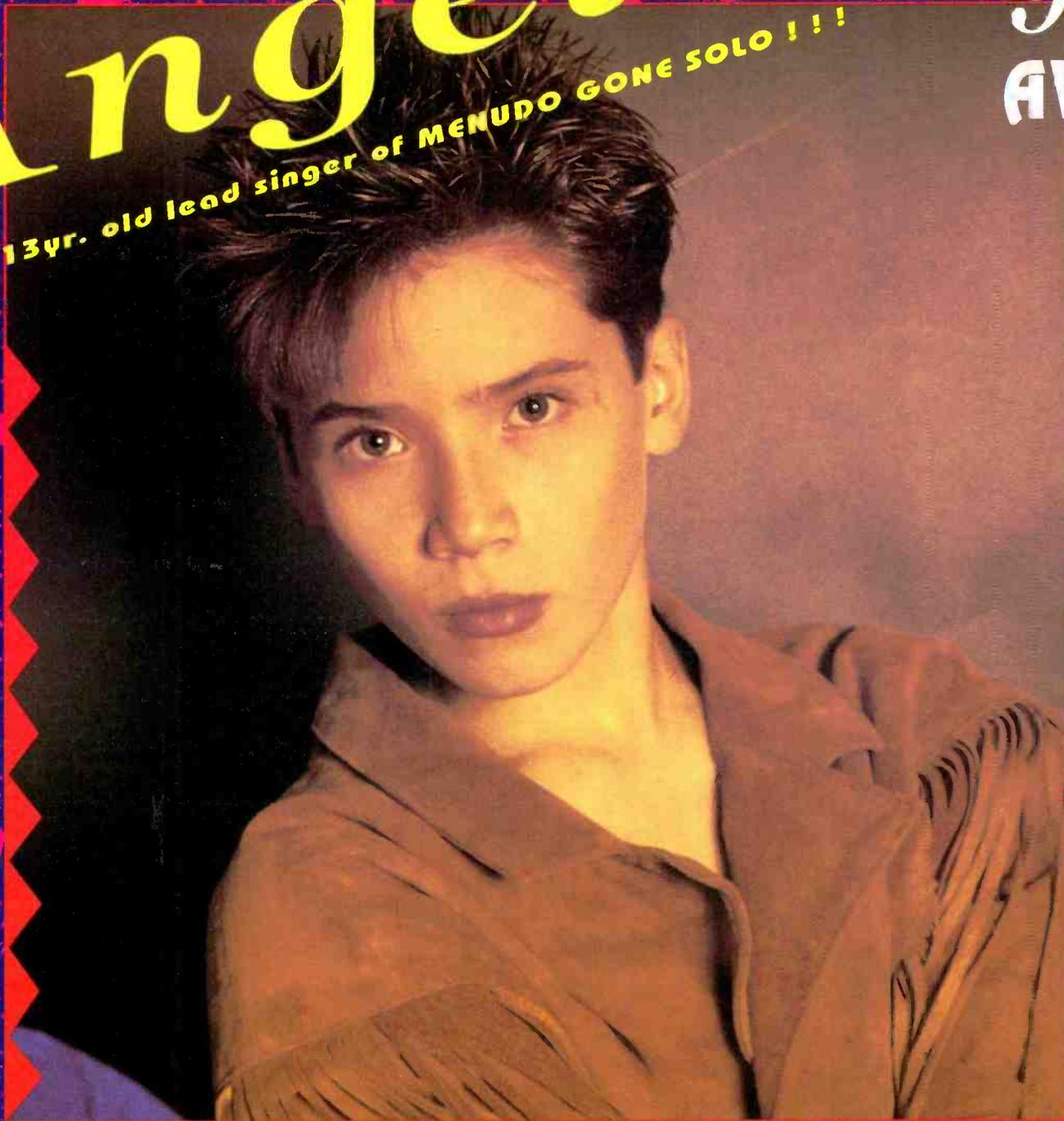
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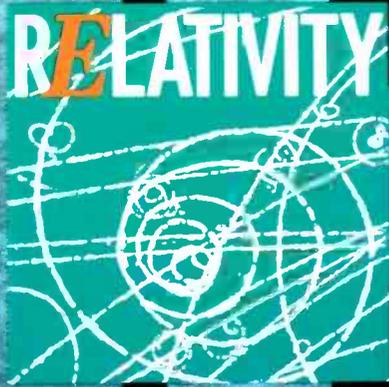
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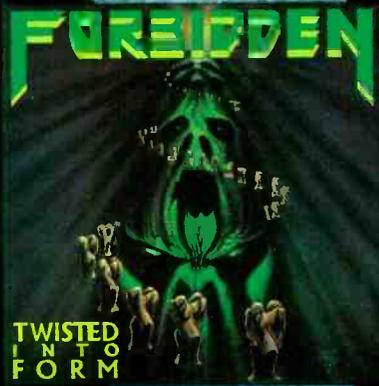
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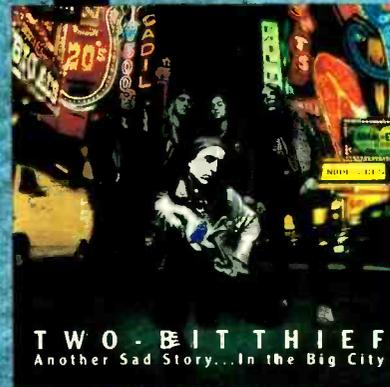
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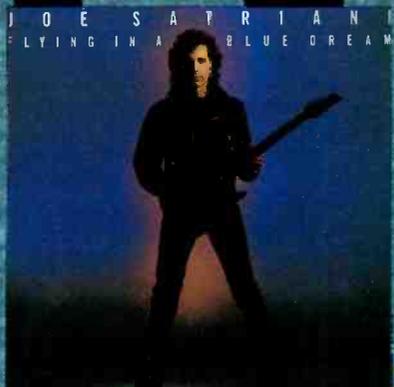


24-7 SPYZ • GUMBO MILLENNIUM

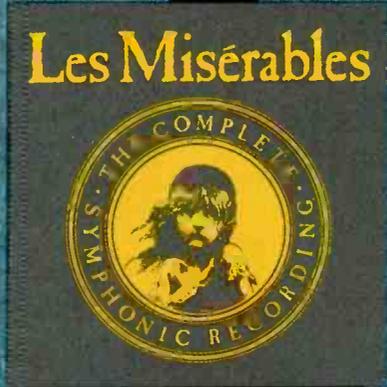
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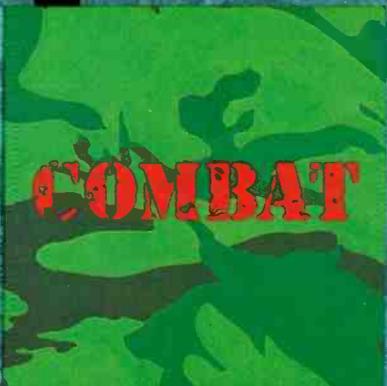
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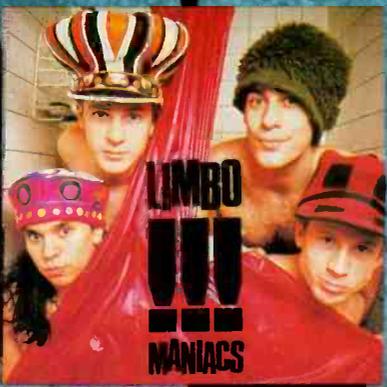


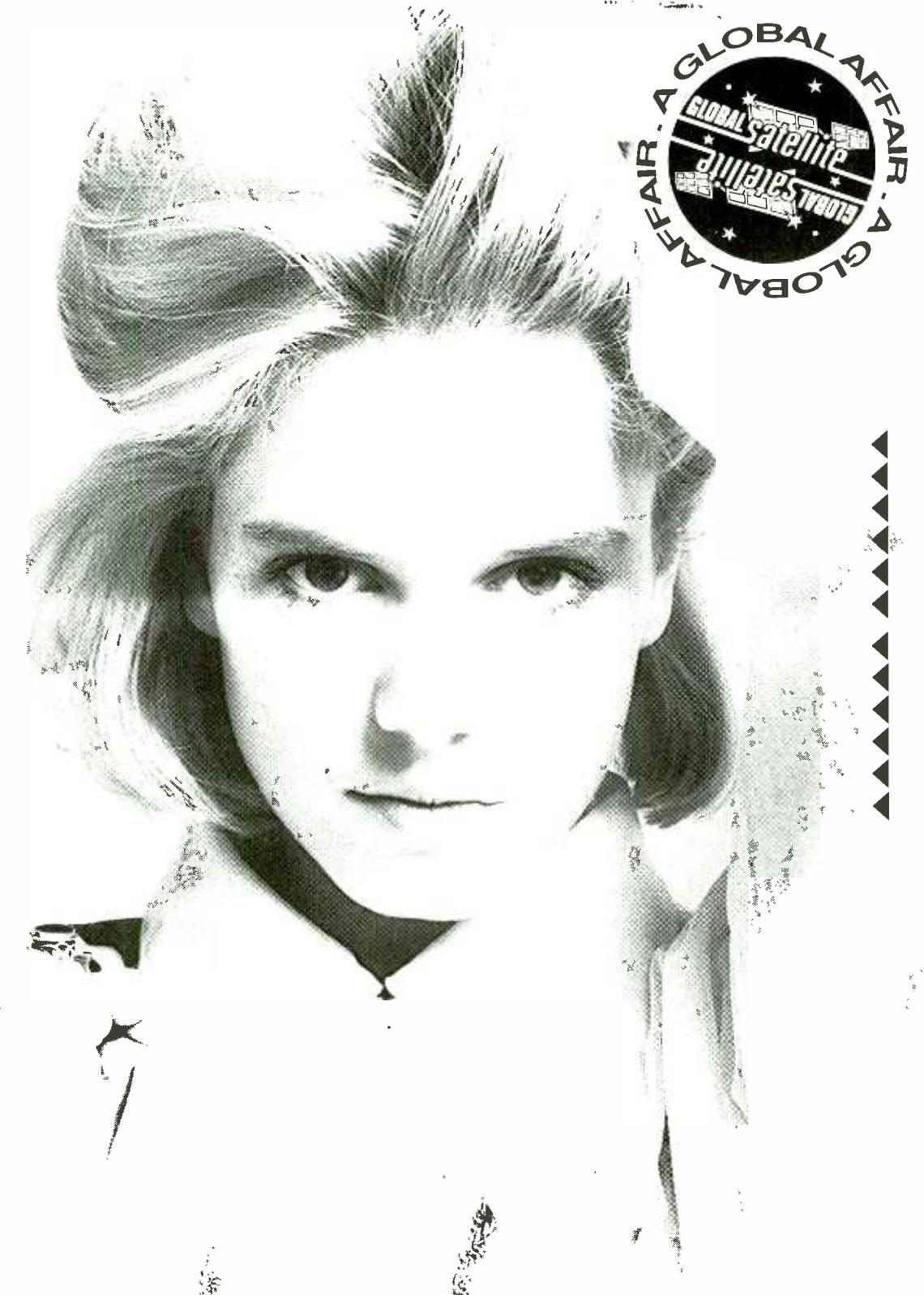
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## PANELS

(Continued from page N-10)

**PANELISTS:** Brian Bell (Synth. Net); Mark Fisher (Wolf Greenfield Sachs); David E. Leibowitz (RIAA).

**STARS OF TOMORROW** (North Ballroom, 6)

**DENNIS McNAMARA**, (WDRE New York), moderator.

**PANELISTS:** Julee Cruise (Warner Bros. Records); Jay Williams (Big Beat Records); Rude Boy (Urban Dance Squad); Norman Cook (Beats International); Lady Keir (Deee-Lite); Sherry Williams (Jomanda); MC Lyte; Shaun William Ryder (Happy Mondays); Ian Broudie (The Lightning Seeds); Jimi Hazel (24-7 Spyz).

### CONTROLLING 1990's IMAGES ...

**UNDERSTANDING FEAR OF A BLAND PLANET** (South Ballroom, 6)

**BILL STEPHNEY**, (Sound Of Urban Listeners), moderator.

**PANELISTS:** Reggie Hudlin (Hudlin Brothers Productions); Ted Demme (Yo! MTV Raps); JC Floyd (Don Kelly Communications); John "The Sultan" Shecter (The Source); Salt (Salt N Pepa); Lydia Cole (BET); Mpho Tutu (The Bishop Desmond Tutu Southern African Scholarship Fund).

**U.K. INDEPENDENTS: MUSIC VS. MONEY** (Schubert, 6)

**MARTIN GOLDSCHMIDT**, (Cooking Vinyl), moderator.

**PANELISTS:** John Pickles (Music Factory); Chris France (Music Of Life); Phil Rambow (Scarlett Recordings); Jona Cox (Go Discs/Go Beat Records); Derek Birkett (One Little Indian); Alan McGee (Creation); George Kimpton-Howe (Rough Trade Distributors); Robert Lemon (Sharp End); Juliet Howles (Fire Records).

**INTERNATIONAL MEDIA** (Majestic, 6)

**ADAM WHITE**, (Billboard-U.K.), moderator.

**PANELISTS:** Juergen Koenig (DT 64 Radio—E.Germany); Wolfgang Fischer (Tele 5—W.Germany); Rebecca Batties (MTV International U.S.); Phil Tripp (Immedia—Australia); John Beerlings (BBC Radio One—U.K.); Jaqui Carter (Q Magazine—U.K.); Rafael Revert (Ser Networks, Los 40 Principales—Spain); Pierre Raiman (OUI FM—France); Luca De Gennaro (Rai Stereo—Italy).

**BILLBOARD PRESENTS RETAILING: THE LONGBOX, CD PRICING AND OTHER DIRTY WORDS** (Astor, 6)

**ED CHRISTMAN**, (Billboard), co-moderator; **GEOFF MAYFIELD**, (Billboard), co-moderator.

**PANELISTS:** Barry Levine (BMG Distribution); Cindy Barr (Spec's Music); Rick Bleiweiss (Arista Records); David Bolotsky (Goldman Sachs); Bob Stanford (Soundtrax); Tony Hirsch (HMV); John Hammond (Rykodisc); Dave Roy (Transworld Music Corp.).

**FOLK'N'ROLL: IS THE FLAT TOP AS MIGHTY AS THE MIDI?** (Soho, 6)

**ROGER MANNING**, (Anti-Folk Hero), moderator.

**PANELISTS:** Sue Drew (Elektra Records); Tom Goodkind (Washington Squares); Cindy Lee Berryhill (Artist/Rhino Records); Ed Ward (Austin Chronicle); Lynell Engel (WJUL).

**CONTROLLED COMPOSITIONS: ARE THEY CONTROLLING OUR LIVES** (Duffy/Columbia 6)

**HELENE BLUE**, (The Goodman Group), moderator.

**PANELISTS:** Jeff Rosen (Special Rider Music); Andrew Gerber, Esq. (CBS Records); David Baskin (CMRRA); Larry Katz, Esq., (SBK Records); Dennis Callopy, (EG Music Group).

### TUESDAY, JULY 17

**PUBLISHING: FRONT DOOR TO RECORD DEAL** (North Ballroom, 11)

**JERRY LOVE**, (Famous Music), moderator.

**PANELISTS:** Mark Dean (MCA Records); Carboy; Patti De Vries (CBS Records); John Guaneri (Enigma Records); The Cavedogs; Jocelyn Cooper (Warner/Chappell Music); Ed Eckstine (PolyGram Records); Kazzing.

**SAMPLING SOLUTIONS** (South Ballroom, 11)

**LARRY STANLEY**, (Tommy Boy Records), moderator.

**PANELISTS:** Ken Anderson (Berger & Steingut); Eric Greenspan (Myman, Abel, Fineman & Greenspan); Alisdair George (Compton Carr Solicitors); Jay Morgenstern (Warner/Chappell); Richard Blackstone (Zomba Enterprises).

**VIDEO BREEDING GROUND PROGRAMMING MARKETING & FORMATS:** (Majestic, 11)

**JEFF WALKER**, (Aristo Music Associates Inc.), moderator.

**PANELISTS:** Jeff Anderson (National Video Subscription); Simon Evans (MuchMusic); Bob Chiappardi (Retail Vision/Concrete Management); Dante Moratto (Rock Raps); Brian Blottner (Reel Rock n Metal); Tina Wichter (NCTV).

**REGGAE 1990: DOES DANCEHALL RULE** (Astor, 11)

**MURRAY ELIAS**, (Profile Records), moderator.

**PANELISTS:** Cleveland Browne (Steely & Cleve Productions); Gary Himmelfarb (RAS Records); Clinton Lindsay (WNWK); Red Alert (RAP Productions); Sean "DJ Sting" Pizozina (Sting International); Bobby Konders (WBLS); Amy Wachtel (Night Nurse/Mango Records); Shinehead (Artist/Elektra Records).

**ALTERNATIVE PRESS CONCLAVE** (Duffy/Columbia, 11)

**CO-PRODUCERS: PARTNERS IN THE CREATIVE PROCESS** (North Ballroom, 1)

**BENNY MEDINA**, (Warner Bros.), co-moderator; **MICHAEL OSTIN**, (Warner Bros.), co-moderator.

**PANELISTS:** Teddy Riley & members of Guy; Nile Rodgers & Bernard Edwards; Marshall Jefferson & Byron Stingley; Steve Thompson & Michael Barbiero; Hank Shocklee & Keith Shocklee.

**PUBLISHERS AND SONGWRITERS: IT'S A JUNGLE OUT THERE** (South Ballroom, 1)

**HOLLY GREENE**, (consultant) co-moderator.

**DAVID STEEL**, (Virgin Music), co-moderator.

**PANELISTS:** Nicky Holland (Writer, Artist/Virgin Music); Sami McKinney (Avid One Music); Alan Fried (EMI Music); Carl Sturken (Writer/Producer); Evan Rodgers (Writer/Producer/

Artist); Barry Bergman (Wooden Monkey Music/Ellymax Music Co.); Arnie Roman (Writer); Paul Anthony (Full Force); Jellybean (Jellybean Productions).

**PRESSING AND DISTRIBUTION** (Schubert, 1)

**DON FRIEDMAN**, (Grubman, Indursky, Shindler, Goldstein & Flax), moderator.

**PANELISTS:** Nick Gordon (Franklin, Weinrib, Rubell, Vassalo); Peter Paterno (Hollywood Records).

**URBAN RADIO: WE'RE ALL IN THIS TOGETHER** (Majestic, 1)

**LYNN TOLIVER JR.**, (WZAK Cleveland), moderator.

**PANELISTS:** Mad Hatter (WGOK Mobile); Butterball (WDAS Philadelphia); Max Kid (Independent Promoter); Gerald Levert (Trevel Productions); Eric Faison (WAMO).

**RAP VIDEO: WHO'S AFRAID OF MASS APPEAL?** (Astor, 1)

**MOSES EDINBOROUGH**, (Yo! MTV Raps), moderator.

**PANELISTS:** Ice T (Artist); Gary Pini (Profile Records); Ralph McDaniels (Classic Concept Production); Sophie Bramley (MTV Europe); Bonz Malone.

**FRANCE: IS THE TIME RIGHT FOR THE FRENCH INVASION OF AMERICA** (Soho, 1)

**CHRISTIAN DALBALVIE**, (French Music Office), moderator.

**PANELISTS:** Frances Kertekian (Just In Distribution); Bruno Lion (C.I.R.); Rebecca Batties (MTV Int'l); Halit Uman (Rondor Music); Pascal Imbert (Pascal Imbert Enterprises); Paule Micalieff-Ross (Virgin Records); Brian Cullman.

**SMALL CLUB CONCLAVE** (Duffy/Columbia, 1)

**BEYOND CENSORSHIP: ARTIST SOCIAL RESPONSIBILITY** (North Ballroom, 3)

**REEBEE GAROFALO**, (International Assn. for Study of Pop Music), moderator.

**PANELISTS:** Ice T (Artist); Vernon Reid (Artist); Victoria Starr (Outweek); Jon Parales (N.Y.Times); Nanci Griffith (Artist); Nona Hendryx (Artist).

**YOUNG GUNS: THE NEW PRESIDENTS** (South Ballroom, 3)

**ANDY FRANCES**, (Isolar (David Bowie) Inc./Chameleon Records), moderator.

**PANELISTS:** John Sykes (Chrysalis Records); Monica Lynch (Tommy Boy Records); Cathy Jacobson (Cardiac Records); Don Jenner (Columbia Records); Danny Goldberg (Gold Mountain Records); Marco Babineau (DGC Records); Phil Quartararo (Charisma Records); Peter Paterno (Hollywood Records); Cory Robbins (Profile Records).

**SECONDS MAGAZINE PRESENTS: SAVING THE UNDERGROUND FACING THE FUTURE** (Schubert, 3)

**STEVE BLUSH**, (Seconds magazine), moderator.

**PANELISTS:** Stephen Roche (Big Chief Records); Daina Darzin (Freelance Journalist); Curtis (Taang! Records); Michael Gitter (Metal Mania/Rock Scene); Sleazy P. Martini (GWAR); Oderus Urungus (GWAR).

**DANCE MUSIC REPORT PRESENTS: A DJ/REMIXER SPOTLIGHT** (Majestic, 3, 3 hours)

**STEPHANIE SHEPHERD** (DMR), Coordinator.

**PART I—THE FUTURE OF DJ TECHNOLOGY:**

**JARED HOFFMAN**, (Instinct Records), moderator.

**PANELISTS:** Westbam; Guru Josh; Martin Price (808 State); Darrin Partington (808 State); Wendell Edmunds; Moby Hall.

**PART II—REMIXERS: THE PRODUCERS OF TOMORROW:**

**JOE HECHT**, (RCA Records), moderator.

**PANELISTS:** David Morales (Def Mix Productions); Justin Strauss; Dave Dorell (Formerly of MARRS); C.J. Mackintosh (Formerly of MARRS); Larry Robinson; Louie Vega; Frank Callari; Tony Humphries (Tony Humphries Productions); Daniele Davoli (Black Box); Shep Pettibone.

**EVERYTHING YOU EVER WANTED TO KNOW ABOUT HOW TO MAKE A VIDEO AND GETTING IT PLAYED** (Astor, 3)

**STEVE LEEDS**, (MTV), moderator.

**PANELISTS:** Sharon Steinbach (CVC Report); Norman Schoenfeld (VH-1); Mark Weinstein; Michelle Peacock (Capitol Records); Scott Kalvert (Calhoun Productions).

**IRELAND: TALENT SOURCE FOR THE '90S** (Soho, 3)

**KEITH DONALD**, (The Arts Council), moderator.

**PANELISTS:** Philip King (Hummingbird Productions); Mary Coughlan (Artist); Dave Pennefather (Mother Records); Fiona Whelan (Windmill Lane Studios); Kieran Owens (Hinterland); Niall Stokes (Hot Press); Kieran Corrigan.

**POLLSTAR PRESENTS: TALENT AND BOOKING** (North Ballroom, 5)

**GARY SMITH**, (Pollstar), moderator.

**PANELISTS:** Missy Worth (MCA Concerts); Darryl Brooks (G Street Express); Bill Graham (Bill Graham Presents); Martyn Diamond (Arista Records); Jane Geraghty (Premier Talent); Adam Cornfeld (QBQ Entertainment).

**RECORD DEAL SYMPOSIUM: MOCK NEGOTIATION** (South Ballroom, 5)

**RICK DUTKA**, (Island Records), moderator.

**PANELISTS:** Bob Flax (Grubman, Indursky, Shindler, Goldstein & Flax); Rand Hoffman (PolyGram); Stephen Barnes (Bloom, Dekom, & Hergott); Michael Sukin (Carro, Spanbock, Kaster & Cuiffo); Carol Fenelon (Warner Bros. Records).

**COUNTRY MUSIC ASSN. PRESENTS: NASHVILLE ... WORDS & MUSIC** (Schubert, 5)

**THOM SCHUYLER**, (Songwriter), moderator.

**PANELISTS:** Richard Leigh (Songwriter); Hugh Prestwood (Songwriter); Janis Ian (Artist/Songwriter); Michael Johnson (Songwriter).

**THE SOURCE PRESENTS: RAP FOCUS—MUSIC, BUSINESS, CULTURAL PHENOMENON** (Astor, 5)

**Jon "The Sultan" Shecter**, (The Source), moderator.

**PANELISTS:** Jo Jo Davis (WUSL Philadelphia); Cat Jackson (BMI); Prof. (Continued on page N-22)



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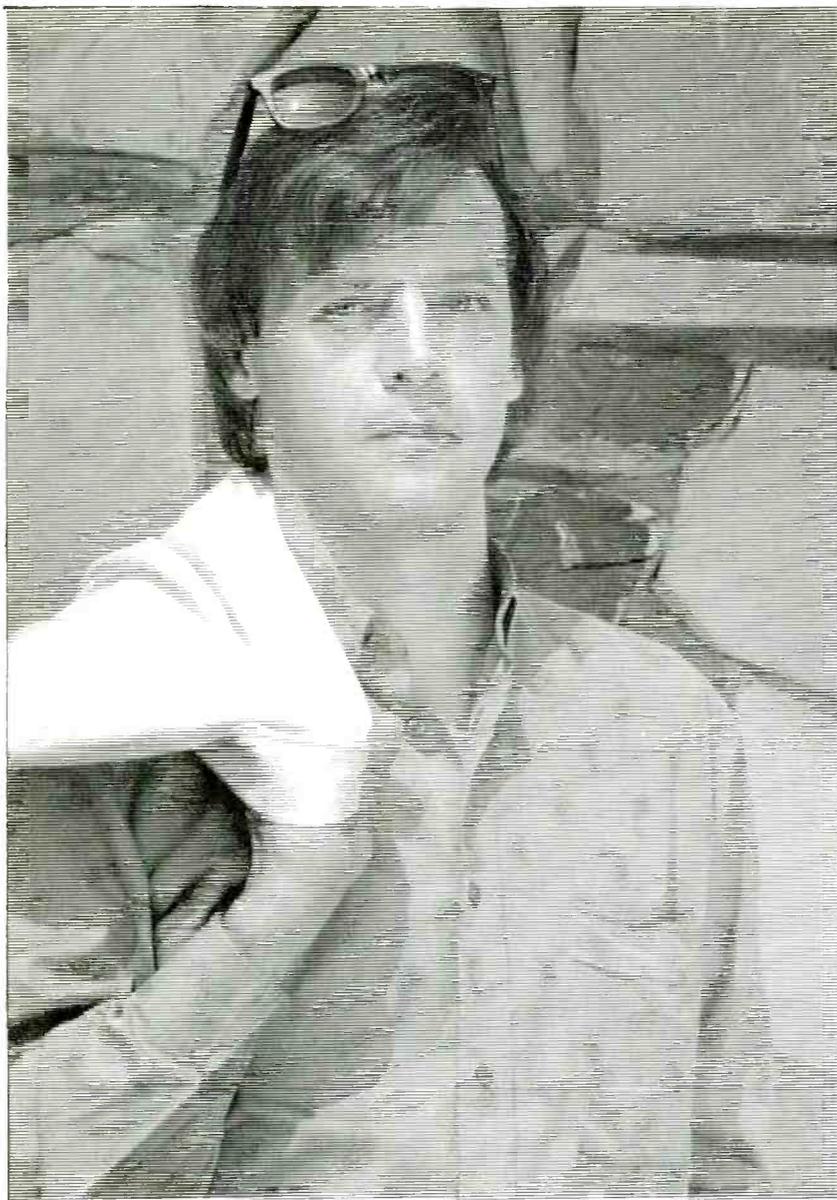
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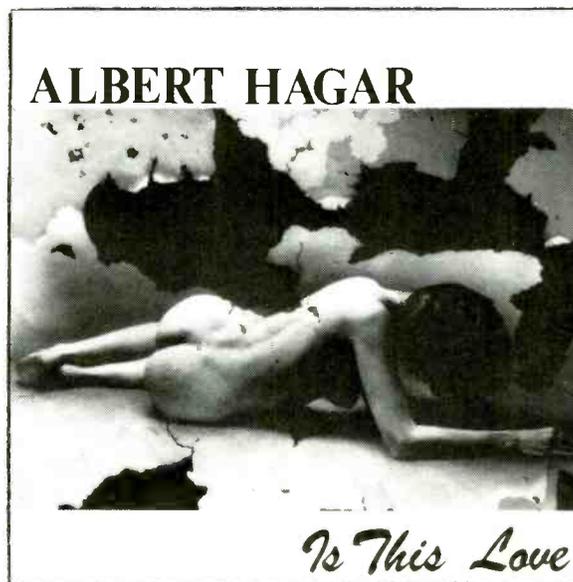


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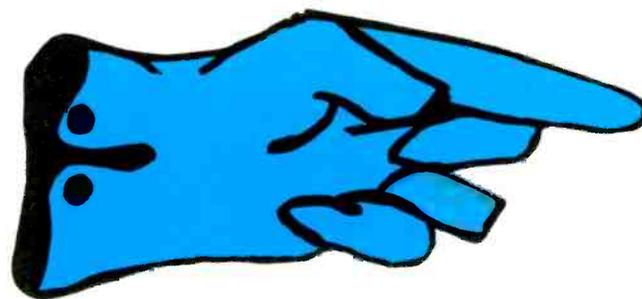
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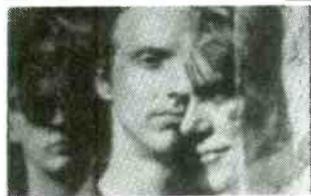
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# SEMINAR

## ACTS

(Continued from page N-6)

ance Presents)

*The Jelly Brains*, 10:00

*Mike Hall*, 11:00

*The Vulgar Boatsman*, Midnight

S.O.B.'S (Reggae/Dancehall Night)

*Frighty & Col. Mite*, 9:00

*Smiley Culture*, 11:00

*Dominick & Special Guests*, 12:30

SPO-DEE-O-DEE

*Tonia Shubert*, 10:00

*Vivienne Williams*, 11:00

*Chop Shop*, Midnight

SOUND FACTORY (The Hacienda Presents From Manchester With Love)

*Northside*, 11:00

*Hacienda DJs Mike Pickering, Graeme Park, and Paul Oakenfold plus special*

*guest Norman Cook of Beats International*, Midnight—4:00

THE SPIRAL (Tomatoe Records Presents)

*Jimmy La Fave*, 10:00

*Chris Smither*, 11:00

*Townes Van Zandt*, Midnight

TRAMPS (Bar None Records Presents Acoustic/Electric)

*Freddy Johnson*, 8:00

*Lonesome Val*, 8:30

*Yo La Tengo*, 9:00

*The Ordinaires*, 10:00

*Sweet Lizard Illet*, 11:00

*Miracle Room*, Midnight

*Otis Ball & The Chains*, 1:00

UNDER ACME

*Chainsaw Kittens*, 10:00

*Incredible Casuals*, 11:00

*Johnny Continental*, Midnight

WETLANDS (The Black Rock Coalition's 5th Anniversary Celebration)

*PBR Streetgang*, 10:00

*Eye & I*, 11:00

*Good Guys with special guest Kevin O'Neal*, Midnight

*Faith*, 1:00

WOODY'S IN THE VILLAGE (Chameleon Records Presents)

*Ecotour*, 9:00

*Lowen & Navarro*, 10:00

*The Way Moves*, 11:00

*Dramarama*, Midnight

WEDNESDAY, JULY 18

BITTER END

*Floating Boat*, 7:30

*Rev. Tribble & The Angels*, 8:30

*Sjakol*, 9:30

*Those Melvins*, 10:30

CAT CLUB

*Beg Borrow & Steal*, 10:00

*Sons Of Angels*, 11:00

*Masters Of Reality*, Midnight

CBGB

*Cosmic Oven*, 8:00

*9 Ways To Sunday*, 9:00

*Cavedogs*, 10:00

*Sidewinders—Dusky*, "southwestern"

rock featuring buzz-saw guitar hooks.

Their current album, "Auntie Ramos'

Pool Hall," was named after an abandoned pool hall near their rehearsal site in Winchester, Ariz.

11:00

*Gutterboys*, 1:00

CHASE CLUB (Kirk's World)

(Continued on page N-21)

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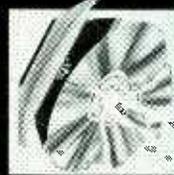
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(Continued on page N-24)

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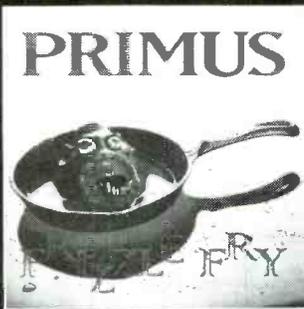
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# NEW MUSIC

## INTERNATIONAL

By ROBIN WOOD

The New Music Seminar, its organizers claim, ranks alongside the longer-established European MIDEM as an "indispensable forum for the international music industry."

In fact, they say, more than the Cannes-based conference, the NMS "addresses the macro issues that are affecting the business as we look ahead to the 21st. century."

Whatever these "macro" issues may be, greater emphasis is certainly being placed on the international aspect, if only to compete with the seminar's French rival. MIDEM has a higher percentage of non-Americans.

Figures released from last year's NMS show international attendance at 22% of total. Of these, the U.K. made up nearly 27%, the rest of Europe represented 25%, Japan 5.6% and Australia 4.5%.

It costs a foreign company about \$6,000 to send a representative to New York for four days. Initial indications are that a year-on-year international growth rate of 20% will continue. Organizers say they are confident, this year at least, that 26% of the 8,500 enrolled will be non-American. But some foreign companies have taken a long, hard look at the cost and decided not to go again—although they are a minority.

Pending final confirmation to Billboard, the 1990 seminar is set to attract a good cross-section of the global industry. Participants include Warner/Chappell Publishing (U.K.), CBS/Sony Group (Japan), Mushroom Records (Australia), Shinko Music Publishing (Japan), Principle Management (Ireland), Rock Summer Management (Soviet Union) and Nippon Columbia (Japan).

This steadily upward growth rate of non-Americans is explained by Una Johnston, former NMS managing director and now Ireland-based international director. "We have 13 representatives covering 25 countries," she says. "Their accumulated experiences in promoting the seminar are paying off in greater industry awareness and higher attendance figures."

The representatives she talks of are people like Frenchman Bernard Batzen at Paris-based management company Program. Mano Negra, the hugely successful Virgin Records jazz-punk-salsa outfit, is one of his bands.

Despite problems which Batzen argues a new American ruling on visas will create for him and all foreigners (curiously, France is the only EC country where Americans need a visa), he remains enthusiastic in his support for the NMS and its location. He was plying his pro-French stance long before he was approached to be a representative.

Penelope Amberg is general manager at Export Music Australia in Sydney. She says she is going because the seminar is one of the few key trade fairs which allows exposure to new music. Further, Amberg asserts EMA has to be there. "It is the only music industry association in the world which exists solely to promote local music in international markets," she claims.

"We coordinate an Australian stand at NMS—a corporate, national stand that allows more independents the opportunity to promote themselves." This will be the association's third year there. Financial backing comes from Austrade, the Australian trade commission.

Amberg's goal is simple: to give as much exposure to new product as possible. It is also a chance, she says, for people unfamiliar with the American market to see how it operates. "It is equally important as a training ground as a selling place."

Spanish concert promoter Pino Cagliocco, who runs the Concert Entertainment Group in Barcelona, has been invited as a panelist for the third year running. He will proffer opinions on agents, management and producers, as well as oversee a Spanish night to showcase new artists. "The relationship between the new and the old [established] is not always very fair," he says.

To be in contact with independent labels in San Francisco is why Frank Andrada from publishers Hans Kuster Music in Belgium is going. And a chance to learn how to work the U.S. market. "I don't think Americans can learn anything from Europe," he says. "For Andrada, whose interest centers around percussion-based music, the NMS is like "A MIDEM-and-a-half."

British panelist Anthony Wilson from independent label Factory Records has, for the past few years, hosted a joke panel. "They always took themselves too seriously," says Wilson.

"Three years ago they let me do a bullshit panel on art. That was successful. Then two years ago we did sex and rock'n'roll and last year we did drugs."

Current working title for his 1990 session is "Wake Up America: You're Dead."

But Wilson recognizes the seminar's worth to those starting labels and getting into the industry. "It's probably the best, most intensive training course you can get." Four years ago, Wilson immersed himself in a panel on new age. "It taught me

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what I wanted to know," he admits.

He also gets to meet, and expects colleagues to turn up from Factory Records' international licensees: Neuvos Medios, Spain; Virgin France; Rough Trade Deutschland; Dischi Ricordi, Italy; NLW, Scandinavia; Play It Again Sam, the Benelux; Virgin Greece; and Festival Records, Australia.

However, Wilson is content with foreigners making up only 26% of the NMS audience. "That figure's about right," he says. "You cannot go on expanding. I think 10,000 is about it for our community. Over four days, it means I can get to see everybody."

It is the possibilities open to independents that attracts Joachim Neubauer from Siegel Music in West Germany. He is particularly keen to sell and acquire heavy rock and dance. Siegel currently publishes Deskee and Hubert Kah.

Fellow West German Abi Lin at Globe Records will be pushing his acts Anneka Larson and a group about to be released in America, UK1. Lin's main targets will be techno, house, hip-hop and rap.

Simply meeting people is the attraction for two Danes: A&R man Martin Dodd, from Copenhagen-based Mega Records and Leif Skov, organizer of the summer Roskilde Festival. Dodd has material available for licensing, while Skov has his festival to promote.

Geoff Travis, from Rough Trade Records in London, is hoping not only

to press the flesh, but to repeat the success he had last year, when he signed Galaxie 500. Travis, who seems keen to encourage more international companies, jokes that fear of the Titanic sinking a second time is diminishing. So show up, he urges.

## ACTS

(Continued from page N-17)

*Killdevil Blues*, 9:00  
*Instant Folk Death*, 9:45  
*Tom Clark*, 10:45  
*Kirk Kelly*, 11:15  
*Brian Kennedy*, Midnight  
*Alter-Natives*, 1:00

CHINA CLUB  
*The Skin Slappers*, 10:15  
*China Club Pro Jam*, 11:15

CONTINENTAL DIVIDE  
*Funk Face*, 10:00  
*Shock Council*, 11:30

GONZALEZ Y GONZALEZ  
*Atomics*, 10:00  
*JJ Jumpers*, 11:30

KENNY'S CASTAWAYS (U.S.S.R. Night)  
*Gunar Gaps & The Magnetic Band*, 9:00  
*Bix*, 10:00  
*Scandel*, 11:00  
*Nautilus Pompillus*, Midnight  
*Gainia*, 1:00

KNITTING FACTORY (Bad Taste Presents Music & Poetry)

*Einar Orn (of the Sugarcubes)*, 9:00  
*Reptile*, 9:30  
*Johammar*, 10:30  
*The Jody Grind*, Midnight

LIMELIGHT (Communion)  
*V.H.K. (a.k.a. Galloping Coroners, from Hungary)*, 10:30  
*Three Merry Widows*, 11:30  
*Perry Humble*, Midnight  
*Gimmie The Gun*, 12:30

MARQUEE (Twin/Tone Presents)  
*Gin Blossoms*, 9:00  
*Agitpop*, 10:15  
*The Jayhawks*, 11:30  
*Soul Asylum*—After realizing that there was little to be gained by being christened loud and fast, the Minnesota-based quartet concentrated on the finer points of songwriting and refining the sound for their two latest albums, which were produced by Bob Mould and Steve Jordan, respectively. 12:45

MAXWELLS  
*Fractured Cylinder (plus special guests)*, 9:30

PALLADIUM  
*The Dead Milkmen*—The jokesters of punk (and the only non-Top 40/heavy metal band to make "Dial MTV's" most-requested song) take into the '90s what they started in the mid-'80s—their sarcastically playful mockery of things American, classic rock, and a host of other topics with their latest album, "Metaphysical Graffiti." 9:00  
*2 Live Crew*—The most talked about (Continued on page N-23)

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## PANELS

(Continued from page N-15)

Carolivia Herron (Harvard Univ.); Dave Mays (The Source); Doug Young (Manager/Indie Promoter); Clark Kent (Super DJ).

**SPAIN: WHERE NEW MUSIC LIVES** (Soho, 5)

**EDUARDO BAUTISTA GARCIA**, (Sociedad General de Autores de España), moderator.

**PANELISTS:** Ruddi Basso de Cestisa (Manager); Maribel Schumacher (GASA); Manolo Diaz (CBS Spain); Jose Maria Camara (BMG Ariola); Pino Saggiocco (Manager); Guiseppe Saggiocco (Creative Entertainment Group); Pedro Almodovar.

**MVA MEETING** (Duffy/Columbia, 5)

**WEDNESDAY, JULY 18**

**WHAT'S ON THE WRAPPER: THE LYRICS LABELING DEBATE** (North Ballroom, 11)

**CARL WAGNER**, (Wagner Communications), moderator.

**PANELISTS:** Stan Soocher (Entertainment Law & Finance); Jon Pareles (N.Y. Times); Carlton Long (Columbia Univ.); Daddy-O (Artist); Robert Perry.

**COLLEGE RADIO: LET'S TALK** (South Ballroom, 11)

**JERRY RUBINO**, (Rough Trade Records), co-moderator; **LORI TEITLER**, (Virgin Records), co-moderator.

**PANELISTS:** Dave Lombardi (Warner Bros. Records); Andy Wombell (Wax Trax Records); Jeff Suhy (A&M Records); David Newgarden (WFMU N.J.); Gary Downs (KUCI Irvine, Calif.); Karen Boothe (Twin Tone Records); Wyn Morris (WRFL Ky.).

**THE CORPORATE HYPE OF HIP: MARKETING NEW MUSIC** (Schubert, 11)

**DEBBIE MILLMAN**, (Sloan Millman), co-moderator; **CLIFF SLOAN**, (Sloan Millman), co-moderator.

**PANELISTS:** Steve Dessau (Track Marketing); Murdoch McBride (ASCAP); Frank Van Hoorn (Van Hoorn Co.); Jim Vail (William Morris Agency); Curt Smith (Tears For Fears).

**HOW DO I GET MY SONG IN THE MOVIES OR TV?** (Majestic, 11)

**TODD BRABEC**, (ASCAP), moderator.

**PANELISTS:** Gaylon Horton (Music Solutions); Jeff Brabec (PolyGram Records); Roma Baron (Producer); John DiNicola (Writer); Frank Previte (Writer); Mark Leviton (Warner Special Products); Sam Schwartz (Schwartz & Gorfaine); Mike Gorfaine (Schwartz & Gorfaine).

**INDEPENDENT TALENT & BOOKING: BAND ON THE RUN** (Astor, 11)

**FRANK RILEY**, (Triad Artists), moderator.  
**PANELISTS:** Jackson Haring (Home Office Management); Nick Miller (Jam Productions); Jim Guerinet (A&M Records); Scott Weiss (Electric Artists); Susan Miller (Lounge Ax); Karen Glauber (HITS); Nick Cucci (Rough Trade); Seth Hurwitz (IMP Inc./9:30 Club).

**MONEY AND MUSIC: THE BUSINESS OF BEING AN ARTIST** (Soho,

11)

**ERIC GREENSPAN**, (Myman, Abell, Fineman, & Greenspan), moderator.

**PANELISTS:** Lyor Cohen (Rush Management); Marc Jacobson (Carro, Spanbock, Kaster & Cuiffo); Jamie Roberts (Mayer, Katz, Baker, & Leibowitz); Richard Feldstein (Seigal & Feldstein).

**DANCE MUSIC REPORT PRESENTS: THE POSITIONING OF DANCE MUSIC IN THE '90s** (South Ballroom, 1)

**STEPHANIE SHEPHERD**, (Dance Music Report), moderator.

**PANELISTS:** Carol Cooper (Freelance Writer); Brian Chin (PWL America); Dennis Wheeler (Big Life Records); Ramon Wells (Nastymix Records); Michael Omansky (World Wide Entertainment); Mike Shalett (The Street Pulse Group).

**REGIONAL MUSIC MOVEMENTS** (Schubert, 1)

**ED WARD**, (Austin Chronicle), moderator.

**PANELISTS:** Roland Swenson (Texas Music Assn.); Jody Kurilla (Off World Ltd.); Tristan Lozaw (Boston Rock); Jonathon Poneman (Sub Pop Ltd).

**ALTERNATIVE MARKETING: RETAIL UNCHAINED** (Majestic, 1)

**LARRY BRAVERMAN**, (Elektra Records), moderator.

**PANELISTS:** Graham Hatch (Atlantic); Yuri Arais (Cheap Thrills); Bruce Godwin (Record Rack/Numbers Club); Carl Singmaster (Manifest Discs & Tapes); Charlie Charas (Record Runner); Ian Morris (Venus Records).

**VISUAL REVOLUTION AND THE IMPORTANCE OF MOVEMENT AND STAGE PRESENCE** (Astor, 1)

**RICHARD SARBIN**, (Chrysalis Records), moderator.

**PANELISTS:** Robin Dunn (Duntori & Co.); Michael Schmidt; Lora Willis (Screamin' Mimi's); Julie McDonald; Liz Heller (Giant Records).

**SCANDINAVIA: FIVE UNIQUE MUSIC SCENES** (Soho, 1)

**KEN NEPTUNE**, (Future Wave), mod-

erator.

**PANELISTS:** Torsten Hvass (Inferno); Karsten Sommer (Ulo Records); Tapio Korjuius (Rockadillo); Frank Marstokk (Copenhagen Music Seminar).

**HARMONIZATION IN EUROPE: DISSONANCE AMONG PUBLISHERS** (Duffy/Columbia 1)

**JULIE LIPSIOUS**, (Hit & Run), moderator.

**PANELISTS:** Emmanuel De Buretel (Editions Virgin Musique); Michael Kramer (PolyGram Germany); Peter Schoonhoven (Company Of The Two P(i)eters); Eric Longley (Peat Marwick McLintock).

**A&R** (North Ballroom, 3)

**ED ECKSTINE**, (PolyGram Records), moderator.

**PANELISTS:** Kitty Overton (TVT Records); Mike Ross (Delicious Vinyl Records); Gemma Corfield (Virgin Records); Harold Shedd (PolyGram Records); Joe McEwen (Sire Records); Dave Jurman (CBS Records).

**CANADA: LOOKING OUT—LOOKING IN** (Soho, 3)

**DENISE DONLON**, ("The New Music" City TV), moderator.

**PANELISTS:** Paul Levesque (L'Adisq); Keith Sharpe (Music Express); Reiner Schwarz (CFNY); Gerry Young (Current Records); J. Stephen Stohn (McCarthy & Tetrault); Andre Menard (ADISQ).

**WOMEN IN MUSIC:** (Schubert, 3)

**MAXINE CHREIN**, (Master Sound Studio), moderator.

**PANELISTS:** Margo Lewis (Talent Consultants International); Genya Ravin (Polish Records); Sarah Dash (Artist); Alison Steel (KROQ New York/Nitebyrd Productions); Toni Isabella (Bill Graham Management).

**CROSSOVER RADIO: THE MUSIC DOCTOR IS IN THE HOUSE** (Majes-

tic, 3)

**JOEY CARVELLO**, (Atlantic Records), moderator.

**PANELISTS:** Dina Yasner (KOY Phoenix); Carolyn Robbins (JAMZ Dallas); Jerry McKenna (KISS 108/Boston); Jeff Kapugi (POWER PIG/Tampa); Albie D (WPGC Washington); Stephanie Gramm (KITTY San Antonio); Hosh Gurelli (KMEL San Francisco); John Christian (97.7 San Jose).

**FOUNDATIONS FORUM 90 PRESENTS: METAL SPOTLIGHT** (Astor, 3)

**PART I: MAKING METAL IN THE '90s**—Walter O'Brien (Concrete Management); Johnny Ze (Crazed Management); Brian Slagel (Metal Blade Records); Keith Woods (Caroline Records).

**PART II: PROGRAMMING METAL**—Lee Abrams (Z Rock); Derek Alan (WHVY 97); David Fleischman (Atlantic Records); John Canelli (MTV); Mark DiDia (Geffen Records).

**TOURING THE WORLD** (Duffy/Columbia, 3)

Larry Smith (Performance Magazine); George Leitner (GLP—Austria); Danielle Locchi (Delta Music—Italy); Rob Beerens (Paperclip Agency—Holland); Tony Denton (Tony Denton Promotions—U.K.); Steve Herman (SL Feldman & Assoc. Canada); Michael Fischer (Joint Ventures); Anthony Morris (Cameron, Markby & Hewitt).

**ARTISTS** (North Ballroom, 5)

**ANITA SARKO**, moderator.  
**PANELISTS:** David Cassidy; Gregory Davis (Dirty Dozen Brass Band); Queen Latifah (Artist); Flea (Red Hot Chili Peppers); Peter Hook (New Order); Howard Devoto; Vanessa Williams; Barry White; Dick Manitoba; Fish (Fishbone); Shelly Thunders.

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## ACTS

(Continued from page N-21)

group in America, 10:00  
*Fishbone*, 11:15PYRAMID  
*Baby Tapeworms*, 11:00  
*Enrique*, MidnightRODEO BAR  
*Beat Rodeo*, 10:00  
*Bobby Radcliff*, MidnightS.O.B.'S  
*Bhundu Boys*, 9:30  
*Unity 2*, 11:00  
*Jimmy Oihid*, 12:30SPO-DEE-O-DEE  
*Children*, 10:00  
*Hi Fi Tie*, 11:00SOUND FACTORY (The Hacienda Presents From Manchester With Love)  
*Adamski*  
*808 State*—Interesting instrumental-dance music that derives its roots from Chicago and Detroit house music, hip-hop, jazz, and soul. The Manchester, England-based foursome named themselves after the Rolan 808 drum machine, calling their world "an 808 state of mind."  
*Happy Mondays*  
*Hacienda DJ Mike Pickering, Graeme Park, And Paul Oakenfold*, MidnightTHE SPIRAL (Fire Records)  
*Manifesto*, 10:00  
*Chuck Prophet*, 11:00  
*Anastasia Screamed*, MidnightTRAMPS  
*Michelle Malone & Drag The River*, 8:30  
*Amanda Kramer*, 9:45  
*13 Engines* (Canada)—With hooks akin to the Hoodoo Gurus, this Canadian rock/pop band utilizes fuzz guitar and crunchy rhythms to make their loud music catchy. 11:15  
*The Carneys*, 12:30UNDER ACME  
*Propeller*, 10:00  
*Adversary Bubba*, 11:00  
*The Sirens*, MidnightWETLANDS  
*Fatala*, 10:30  
*Baby Flamehead*, Midnight  
*Aquarium Rescue Unit*, 1:00WOODY'S IN THE VILLAGE  
*The Hypnotics*, 10:00  
*Strawberry Zots*—Combine the Troggs, Warhol, B-52's and the Monkees and you get the Zots, whose first album, "Cars, Flowers And Telephones" was recorded in one week. "Everything we use in our stage set was found in the garbage or at the Goodwill," says the foursome's lead guitarist, Brian Frosting. 11:00  
*Lime Spiders*, Midnight**CREDITS:** Editorial compiled by Billboard editors and writers in cooperation with the New Music Seminar. except "International" by U.K. writer Robin Wood; Assistance, Cathy Bennett, Haoui Montaug, Lynn Fisher, Joe Plotkin, Jody Kurilla, Sam Heienman, and Lora Ballato; Copy desk, Deborah Russell, Barry Holdship, Don Fluckinger; Photography courtesy of Cathy Bennett & the New Music Seminar; Executive Editor, Tom Silverman.

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# Billboard® Home Video

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## Paramount Program Boosts B Titles Shelf Help Provides Incentives For Dealers

■ BY JIM McCULLAUGH

LOS ANGELES—Paramount Home Video is launching an extended-dating, pilot Shelf Help program designed to assist retailers in buying and stocking B titles. PHV, which claims it is the first major supplier to offer such a program, announced the move at its recent annual sales meeting, which began July 9 in Whistler, British Columbia.

In recent months, B titles have shot to every supplier's A-priority list because of sagging retailer interest (Billboard, June 23).

A number of suppliers, such as MGM/UA Home Video and some smaller independents, for example, are experimenting with price reductions on B movies in order to address the softness in the market. Typically, B titles from most suppliers list in the \$79.95 range, on a par with A titles. Those companies that are experimenting with price reductions, such as MGM/UA, are trying the \$45-list price point on a few selected titles.

According to Eric Doctorow, senior VP/GM of PHV, the studio opted not to reduce prices. Under the Shelf Help installment purchase plan, retailers make no payment for 60 days and then make four equal monthly payments on the designated titles. Paramount's normal payment terms are net 60 days.

"I don't think the B business is as bad as is being suggested," Doctorow says. "When you actually look at individual titles and what their sales volumes are, the market is still pretty healthy. But

we're still sensitive to the needs of retailers. We're trying to make it easier for them to financially handle a greater selection of titles. Certainly the video business has been and remains profitable. This program is not meant to make retailers profitable. They already are. What this program is meant to do is try to make a retailer more inclined to buy the product, because the way in which he earns revenue against the title is over a much longer period of time."

The real issue, says Doctorow, is that retailers usually realize profits on the A-title blockbusters in several months. Profitability on B titles, however, is usually achieved in twice that time.

The four titles in the program include group 1's "Crash And Burn" and "Satan's Princess." Order cut-off date for those titles is Sept. 5, with street date Sept. 27. Group 2 titles are "Vice Academy 2" and "Snow Kill." Order cutoff date for those titles is Oct. 2, while street date is Oct. 25.

The program will be available only through Paramount Home Video distributors. Terms and conditions may vary, says Doctorow, from distributor to distributor. Qualified retailers are expected to commit to buy at least three units per store location for each group, and at least one of each title. Orders have to be placed by the cut-off date for each title.

Doctorow adds that any softness in the market for B titles stems more from "dealers questioning which titles they want to buy and how deep they want to go, since the payout time is much longer

er than with major blockbuster titles. We hope the program addresses the fundamental arithmetics of how the business is done."

Doctorow says the studio had considered price reductions, but decided that "simply reducing the price would have ultimately led to a round of price reductions and maybe not achieved the increases

(Continued on page 54)



**A Chorus Of Approval.** South Gate Entertainment's chief financial officer Michael Hamill, South Gate president Yoram Pelman, Kazuyuki Yabe, GM of JICC, Los Angeles, and Yoshihiro Sano, president of the Pacific Alliance Group, answer media questions in Los Angeles about South Gate's joining forces with Japanese publishing company JICC. See story, page 48.

## MCA/Universal Favors 'Making-Of' Videos Over TV Ads To Promote Lesser A Titles

■ BY PAUL SWEETING

NEW YORK—MCA/Universal Home Video is stepping up its use of promotional featurettes in support of titles whose limited theatrical exposure and modest box-office grosses cannot justify the costs of extensive television advertising campaigns.

Later this year MCA/Universal will release "Coupe De Ville" on cassette, but the company has already sent out 35,000 copies of a six-minute "making-of" trailer to distributors and retailers.

According to Robert Blattner, president of MCA Home Video, the company hopes the trailer will, by making retailers and consumers more familiar with the title, help sell an additional 20,000 copies into the rental market. "Coupe De Ville" received a limited theatrical run when it was released earlier this year.

"At the levels at which these

sorts of movies perform, that's a lot of money to the studio," Blattner said at a wide-ranging discussion of industry issues during a "press round-table" here July 2. He would not disclose MCA/Universal's overall sales target for the movie.

Two other upcoming MCA/Universal titles, "Opportunity Knocks" and "Cry Baby," will be the subject of a combined featurette. Blattner describes the two films as "the same sort of titles as 'Coupe De Ville.' They received some critical attention but had limited theatrical exposure and limited box office."

The push toward producing more promotional featurettes is designed to address one of the enduring ironies of the prevailing industry marketing strategies, perhaps best exemplified by MCA/Universal itself.

MCA has been running television ads for both its rental and sell-

through titles every month since May 1989 and will stay on TV every month through the end of the year, according to Blattner. "That's 19 consecutive months," he said.

For the most part, however, those ads have been created to support blockbuster movies and other legitimate A titles. That is, TV spots have been created primarily for those titles with which the public is already most familiar, while lesser-known films, which could most benefit from the additional promotion, cannot be expected to sell enough copies even with aggressive marketing support to justify the cost of TV advertising.

"It's difficult to justify a large TV budget for these films," Blattner said. "But we can do other things to promote them."

Other studios have also begun to look more seriously at the use of

(Continued on page 56)

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## B-Title Supplier In Venture With Nippon Publisher

LOS ANGELES—JICC, a 19-year-old Japanese magazine and book publishing company, is embarking on a joint venture with South Gate Entertainment, a B-title supplier here.

The deal, according to Yoram Pelman, president and founder of South Gate, who formerly headed TWE's video operation, calls for JICC to invest \$12 million over the next two years.

Those funds, says Pelman, will go to feature film production, acquisitions, and setting up a foreign sales

*'We want to elevate our visibility in the film community'*

division.

South Gate, a 1½-year-old theatrical distribution company, has released such titles as "A Chorus Of Disapproval," starring Anthony Hopkins and Jeremy Irons, and "The Outside Chance Of Maximilian Glick." Upcoming are such titles as "A Man Of Passion," starring Anthony Quinn and Elizabeth Ashley, "The Feebles," "Julia Has Two Lovers," "Church," and "Opera."

Upcoming projects still in the works include "After Midnight," "Dead End Hunt," and "The Fox."

Pelman says part of South Gate's new strategy will be to focus on \$3 million films, which it will produce itself with existing funds as well as funds from foreign investors and foreign sales. For those projects, South Gate will handle its own theatrical and home video distribution.

In addition, he says, the company will seek to develop higher-budget \$15 million motion pictures that it intends to offer to the major studios for distribution, a strategy that may include giving up home video rights on those pictures. "We want to improve the quality of our productions and elevate our visibility in the film community," says Pelman.

Despite a softness in the B-movie market, Pelman says South Gate has been profitable so far.

"The next six months will be crucial to the video business," he says. "It remains to be seen how the industry is going. There's no question that there has been a slump across the board during the second quarter. The second quarter was soft for us. It's been slow for everyone, even the majors."

"The move we're making is significant not only for us but for the industry as well," Pelman says. "We are getting the kind of financial assistance an independent distributor/producer needs to achieve success in the film business. It is also significant from a global standpoint. Japan is not all Sonys. There's a lot of interest in the film and entertainment business from many Japanese companies. The entire global film and entertainment pie is growing . . . A number of companies want to participate."

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- All-new Silver Anniversary Edition of "The Sound of Music" newly-mastered under the supervision of the director, Robert Wise.

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- No effort required by the retailer to administer. Instructions telling the consumer how to obtain the rebate will be packed inside the videocassette to eliminate tear pads.



**\$5.00**  
REBATE

on "The Sound of Music" when your customers purchase these Procter & Gamble products

**\$2.50**  
REBATE

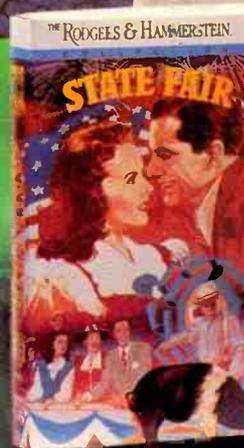
on all other R&H musicals when your customers purchase these Procter & Gamble products



Cat. #1829 \$24.98\*



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Cat. #1348 \$19.98\*



Cat. #7020 \$19.98\*

VIDEO  
REVIEWS

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	1990				1991			
	SEPT.	OCT.	NOV.	DEC.	JAN.	FEB.	MAR.	APR.
Street Date	9/13							
Free Standing Inserts		■		■		■	■	
National TV	■		■		■	■		
Cable TV				■				■
Spot TV				■				■

Flexible Merchandising Tailor-Made For Your Needs!

- 37 unit pre-pack display shipper includes 18 cassettes of "The Sound of Music", 7 cassettes of "The King and I", and 3 cassettes each of "South Pacific", "Oklahoma!", "Carousel" and "State Fair". This unit can be set up as a floor or counter display.
- Also available is a six unit counter display pre-pack shipper for "The Sound of Music", a 12 unit shipper for "The King & I" and a 12 cassette "Rodgers & Hammerstein Mix".
- Point-of-sale materials include a collectable poster supplied by CBS/FOX plus back-card displays and shelf-talkers provided by P&G to outlets that carry bar soap.

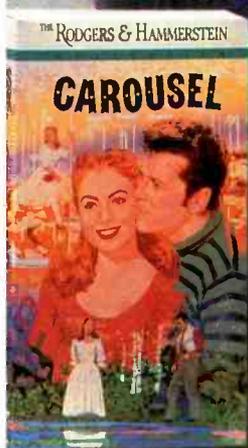
## Order Information

37 Unit Pre-Pack Cat. #0606  
6 Unit "The Sound of Music" Pre-Pack Cat. #1836  
12 Unit "The King & I" Pre-Pack Cat. #1837  
"Rodgers & Hammerstein Mix" Pre-Pack Cat. #0608

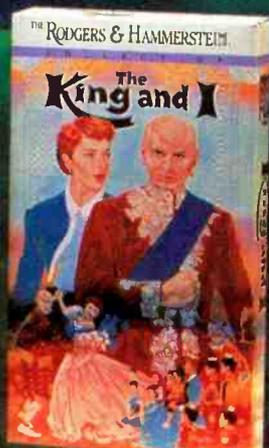
Pre-Pack order date to guarantee street date: 8/14/90.  
Single-Unit order date to guarantee street date: 8/21/90.  
Street Date: 9/13/90.

\*Suggested retail price before consumer rebate.

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Cat. #1713 \$19.98\*



Cat. #1004 \$19.98\*



Dimensions:  
17" deep  
22" wide  
69" high

'Nolan Ryan: Feel The Heat,'  
HPG Home Video, 60 minutes,  
\$19.95.

Fortysomething Nolan Ryan hurled the sixth no-hitter of his career this year, and still shows no signs that he won't be pitching in the year 2000. This video celebrates the long and glorious career of Texas Rangers ace Ryan, who has struck out more than 5,000 batters with his 95-mph fastball. We "feel the heat" in a montage of Ryan KOs, edited to a version of the "Rawhide" theme that sings "Nolan, Nolan, Nolan... Coopers-town is waiting at the end of the line." As we watch clips of Ryan's most famous feats, assorted baseball superstars, including Reggie Jackson and Hank Aaron, attest to the blinding speed of No. 34. We also visit Ryan at his ranch in Alvin, Texas, and check out his cattle-breeding operation. On the whole, this tape is an excellent collector's item for baseball fans of all ages.

CHRIS MCGOWAN

"Sculpt And Stretch/Joanie Greggains,"  
Parade, 61 minutes,  
\$24.95.

Fitness instructor Greggains has starred in numerous exercise videos and hosted "Morning Stretch," her own early-morning syndicated TV program for 10 years. Her experience as an instructor puts this one to the top of the growing heap of exercise videos.

Geared to fitness buffs young and old—as evidenced by the appearance of a 67-year-old participant—this package concentrates on easy-to-learn body toning exercise techniques.

The upbeat background music is an effective timing aid. However, "Visual Alignment Tips" (instructional reminders given visually) allow viewers to turn off the volume and listen to their own music selections after learning the routine.

Though creativity is kept basic—outfits change often, but the scenery and backdrop do not—this video accomplishes what it sets out to do: tone the bodies of its viewers.

DEBBIE HOLLEY

"The Spirit Of Samba: Black Music Of Brazil,"  
Shanachie Video, 60 minutes, \$19.95.

Each of the eight tapes in Shanachie's "Beats Of The Heart" series, which looks at music from around the world, is at its best when it provides close-up looks at folk and pop musicians from foreign countries. However, the series falters when it tries too hard to mix music with politics. In "The Spirit Of Samba," the analysis of music's place in the greater scheme of things is hit and miss, and one of this video's most egregious errors is trying to use black pop singer Luis Melodia as a symbol of the commercialization of "authentic" local music, saying that his songs are "heavily diluted by international pop and his lyrics

(Continued on next page)

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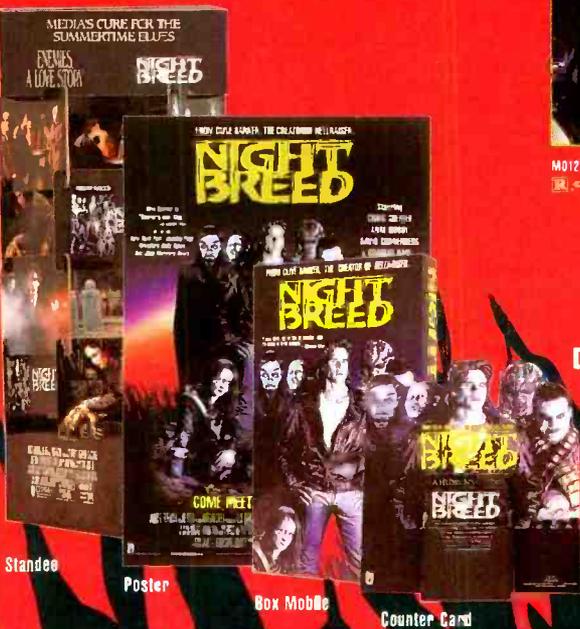
- National Print Campaign.
- Nationwide Radio Promotion.
- A 1990 20th Century Fox theatrical release – over 1500 screens nationally.
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- Over-Sized Box/Mobile!
- High-Impact Counter Card that comes with 50 *Nightbreed* consumer brochures!

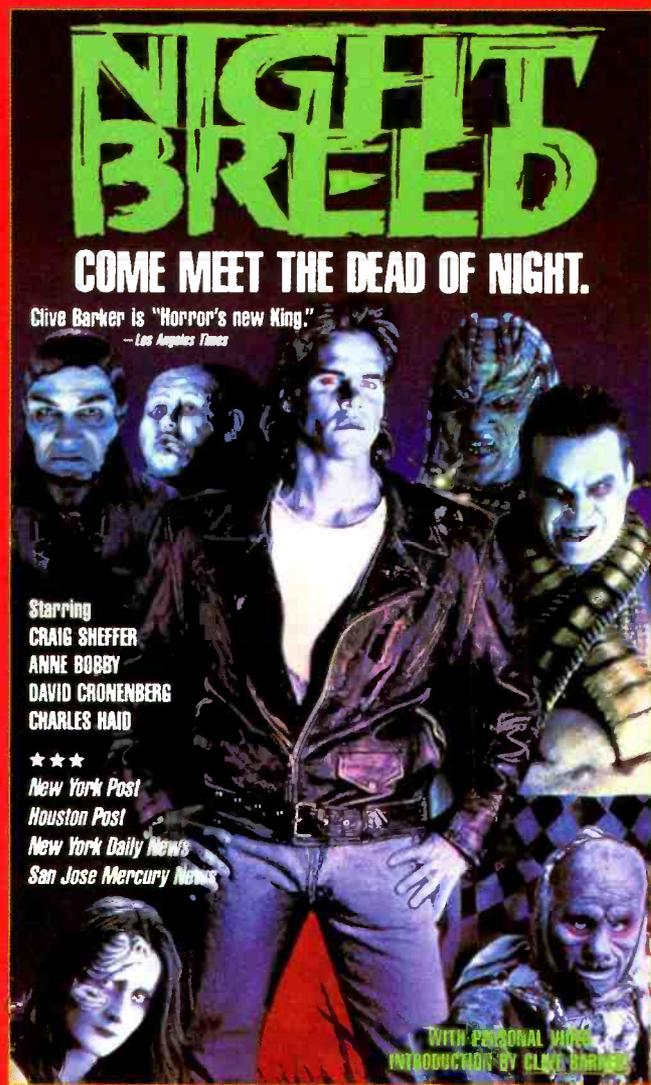
Bulk P-O-P materials available through your distributor. Display *Nightbreed* P-O-P now for red-hot rental profits!

- Pay-Per-View Window: 30 days.
- Cable Window: 6 months.
- Price Guarantee: No price reduction for 9 months.



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Free *Nightbreed* jacket with purchase of 6-Pack! Buy the *Nightbreed* 6-Pack and receive a stunning, black satin *Nightbreed* jacket, absolutely free!



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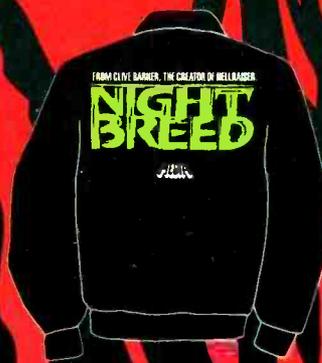
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MO12826/Color/Approx. 102 Minutes/1990/Horror Suggested Retail Price: \$89.98 Price may be slightly higher in Canada

STARRING

Craig Sheffer (*Some Kind of Wonderful*)  
Anne Bobby (*Born on the Fourth of July*)  
David Cronenberg (*Director: The Fly & Dead Ringers*)  
Charles Haid (*Hill Street Blues, Altered States*)

\*Also available from Media Home Entertainment.



Order Date: July 24, 1990 Street Date: August 8, 1990

DISTRIBUTED BY MEDIA HOME ENTERTAINMENT, INC. A Home Communications, Inc. Company Los Angeles, California



VIDEO REVIEWS

(Continued from preceding page)

mean nothing at all." In fact, Melodia is one of the great innovators of contemporary Brazilian music, a cosmopolitan songwriter who deftly mixes foreign styles with a variety of native forms and writes insightful lyrics. He is one of the artists who is most highly respected by his fellow Brazilian musicians. By oversimplifying and taking things out of context, film maker Jeremy Marre often puts his foot in his mouth. But this video still rates a look for its marvelous folk music footage (witness the clips of samba de roda in Bahia) and intimate talks with musicians like Leci Brandao, Gilberto Gil, and Djalma Correa. C.M.

"Step By Step PC Computer Assembly," JVF Distributors, 60 minutes, \$39.95.

This instructional video is valuable for electronics tinkerers and for those who are intimidated by computers. Royal Maul, a systems analyst and computer programmer, leads the viewer through the building of an IBM-compatible AT/286/386 personal computer. We see him taking the basic components—such as chassis, motherboard, power supply, PCB cards, etc.—and easily fitting them all together. He is a good, methodical teacher, and this low-budget, no-frills tape is interesting to those who are curious about the inner workings of computers. C.M.

"Reach For The Skies With Spud Webb," SVS, 60 minutes, \$14.95.

Most of us walk on solid ground, but Atlanta Hawks guard Spud Webb seems to live life atop a trampoline. The 5-foot, 7-inch basketball player with the incredible vertical leap astonished fans in 1986 by winning the NBA Slam Dunk contest, a feat usually accomplished by players a foot taller than Spud. This tape mixes highlights from Webb's career with excerpts from basketball clinics where he teaches the basics of the game. The emphasis is on motivation, and helping teens gain self-esteem. Portions of the video's profits will be donated to the Boys Club of America. Definitely a must for youngsters who love basketball. C.M.

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## TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	7	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
2	4	3	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
3	9	3	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
4	2	6	THE FABULOUS BAKER BOYS	IVE 68910	Jeff Bridges Beau Bridges	1989	R
5	3	12	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
6	10	4	ALWAYS	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
7	<b>NEW ▶</b>		THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
8	6	11	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
9	7	11	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
10	12	4	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
11	5	8	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
12	11	8	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
13	15	5	THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
14	8	8	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
15	13	10	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
16	14	15	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
17	20	2	MUSIC BOX	IVE 68903	Jessica Lange	1989	PG-13
18	16	6	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
19	<b>NEW ▶</b>		SHE-DEVIL	Orion Pictures Orion Home Video 8752	Meryl Streep Roseanne Barr	1989	PG-13
20	21	3	ROGER & ME	Dog Eat Dog Film Prod. Warner Home Video 11978	Michael Moore	1989	R
21	23	3	HEART CONDITION	New Line Cinema RCA/Columbia Home Video 75023-5	Bob Hoskins Denzel Washington	1990	R
22	17	8	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
23	<b>NEW ▶</b>		WE'RE NO ANGELS	Paramount Pictures Paramount Home Video 32154	Robert De Niro Sean Penn	1989	PG-13
24	<b>NEW ▶</b>		GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13
25	19	8	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
26	18	14	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
27	22	10	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
28	25	3	THE WIZARD	Universal City Studios MCA/Universal Home Video 80934	Fred Savage	1990	PG
29	24	17	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
30	26	21	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
31	28	12	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
32	30	8	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
33	33	15	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
34	35	6	WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
35	32	8	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
36	31	4	BASKET CASE 2	SGE Home Video 2011	Kevin Van Hentenryck Annie Ross	1989	R
37	38	9	LET IT RIDE	Paramount Pictures Paramount Home Video 3220	Richard Dreyfuss	1989	PG-13
38	27	17	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
39	29	5	OLD GRINGO	RCA/Columbia Pictures Home Video 50203-5	Jane Fonda Gregory Peck	1989	R
40	34	6	TRIUMPH OF THE SPIRIT	Epic Home Video RCA/Columbia Home Video 59063-5	Willem DaFoe Wendy Gazelle	1989	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units 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.

## HOME VIDEO

## 'Flies' Buzz Into Vid Stores; All 'Hellgate' Breaks Loose

BY MICHAEL DARE

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

● "Lord Of The Flies," Nelson Entertainment, prebooks 8/14.

An excellent adaptation of one of the most pessimistic views of humankind ever conceived. Twenty-five adolescent boys from a military school crash land on a tropical island, where they resort to sadism and savagery. Director Harry Hook ("The Kitchen Toto") keeps things moving with expert camera work, fabulous

scenery, and intense action sequences. The kids are all excellent, especially Chris Furrh as the macho Jack and Balthazar Getty (J. Paul's great-grandson) as the intellectual Ralph. An \$8 million theatrical advertising campaign made everyone aware of this, but few viewers made it to the theaters. Interest in renting should be high. The Pulitzer-Prize-winning novel by Sir William Golding is required reading in schools throughout the country, so kids who are too jaded for Cliff Notes are sure to want to rent this before their exams. A perfect double bill with last year's "Crusoe."

● "Hellgate," Vidmark, prebooks 7/24.

Josie. A beautiful woman (Abigail Wolcott) wanders the roads surrounding the old ghost town of Hellgate, seducing young men to pick her up so she can torment them. And it's all the fault of an old miner who finds a crystal that can bring rubber bats to life. This is a zombie western, a teenage love story, a supernatural

thriller, and a satire of all three—from the creators of the special effects for "Hellraiser" and "Hellbound," who all have their tongues in their cheeks, thank God. It's absurd, surreal, and occasionally very funny. It's hard to stop watching as one preposterous thing after another happens on the screen. Rent it with anything else with the word "Hell" in the title. In a merchandising maneuver that's reminiscent of mass-market paperback books sold with different colored

covers, Vidmark is introducing interchangeable front cover box art. Retailers have the choice of a hideously lurid and bloody cover or a mysteriously intriguing and sexy cover. I'd go for the sexy one, since Wolcott is the film's primary attraction.

● "By Dawn's Early Light," HBO Video, prebooks 7/23.

A step-by-step chronicle of World War III, featuring maniacal generals (Rip Torn), a sincere president (Martin Landau), dedicated soldiers (Rebecca DeMornay and Powers Boothe), and a slew of patriots whose only goal seems to be the destruction of the planet Earth. Like "Fail Safe," this is a painfully realistic study in paranoia that's a powerful argument against the very existence of a military industrial complex. Direction by Jack Sholder ("The Hidden") is suitably intense. A good double bill with any post-Apocalypse nightmare.

● "Homer And Eddie," HBO Video, prebooks 7/16.

A feeble-minded innocent (Jim Belushi) teams up with a dangerous psychopath (Whoopi Goldberg). (Continued on page 57)



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# HOME VIDEO

## Disney's 'Little Mermaid' To Surface In September

BY CHRIS MCGOWAN

**LASERDISK UNDER THE sea:** Walt Disney Home Video will launch "The Little Mermaid" on laserdisk in September at \$29.99, a price point that is sure to put the disk in competition to be the No. 1 title of 1990. A CAV edition of the animated hit will also be available for \$39.99.

For the collector with kids who wants to build a Disney collection, there are many more of the studio's titles currently available on disk, including "Alice In Wonderland" (\$34.95), "Bedknobs And Broomsticks" (\$34.95), "Benji The Hunted" (\$34.95), various selections in the "Cartoon Classics," "Mini Classics," and "Disney's Sing Along Song" series (\$24.95 each), "Dumbo" (\$34.95), "Escape To Witch Mountain" (\$34.95), "Mary Poppins" (\$44.95), "Pinocchio" (\$29.98), "The Three Caballeros" (CLV, \$36.95; CAV, \$46.95), and many more.

Laserdisk is an ideal medium for children's videos, as repeat viewers can play a disk over and over without wearing it down. They can also enjoy quick access to any point in the narrative without having to fast-forward or rewind.

**PIONEER'S TOP SELLERS:** In its July "LaserDisc" newsletter, Pioneer LDCA published a list of its top 100 titles by dollar sales for the period of May 31, 1989, to May 31, 1990. Here is Pioneer's top 20, with retail price and other specifics included: 1. "Indiana Jones And The Last Crusade" (widescreen, \$29.95); 2. "Top Gun" (\$29.95); 3. "Indiana Jones And The Last Crusade" (pan-

scan, \$29.95); 4. "Ghostbusters II" (widescreen, \$24.95); 5. "Gone With The Wind, 50th Anniversary Edition" (\$49.95); 6. "Lawrence Of Arabia" (widescreen, \$49.95); 7. "Batman" (widescreen, \$39.98); 8. "Rain Man" (\$29.95); 9. "When Harry Met Sally..." (\$24.98); 10. "Star Trek V: The Final Frontier" (\$24.95); 11. "Black Rain" (widescreen, \$29.95); 12. "Look Who's Talking" (\$24.95); 13. "The Wizard Of Oz, 50th Anniversary Edition" (\$24.95); 14. "Black Rain" (pan-

scan, \$29.95); 15. "Who Framed Roger Rabbit" (\$29.99); 16. "Lethal Weapon 2" (widescreen, \$24.98); 17. "Raiders Of The Lost Ark" (\$24.95); 18. "Die Hard" (widescreen, \$49.98); 19. "Field Of Dreams" (\$34.95); and 20. "Naked Gun" (\$24.95).

Looking at the above rankings, we can see that 15 of the 20 titles had price points under \$30. Also, many of the top sellers were in letterbox editions, a format that largely or wholly preserves the original aspect ratio of wide-screen movies. Until Woody Allen's directorial pressure caused MGM/UA to release "Manhattan" in 1985 in letterboxed form in video, almost everyone took panning and scanning for granted when it came to showing wide-screen movies on TV or releasing them on video. Then in 1986, Criterion Collection started its policy of releasing widescreen films only in their original aspect ratio and set a standard for the rest of the laserdisk industry to follow.

Widescreen laserdiscs have been highly successful over the past two years, and we are seeing letterboxing used with increasing frequency in both commercials and music videos. Many like it wide, indeed.

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FOR WEEK ENDING JULY 21, 1990

Billboard

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>★ ★ NO. 1 ★ ★</b>								
1	1	8	<b>THE LITTLE MERMAID</b>	Walt Disney Home Video	Animated	1989	G	26.99
2	2	5	<b>STEP BY STEP</b>	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
3	3	15	<b>TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD</b>	Family Home Entertainment 27319	Animated	1990	NR	14.95
4	4	17	<b>HONEY, I SHRUNK THE KIDS</b>	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
5	13	3	<b>TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY...</b>	Family Home Entertainment 27336	Animated	1989	NR	14.95
6	6	10	<b>SEXY LINGERIE II</b>	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
7	10	130	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
8	12	34	<b>NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲<sup>24</sup></b>	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
9	8	8	<b>HARVEY</b>	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
10	7	38	<b>TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS</b>	Family Home Entertainment 27314	Animated	1989	NR	14.95
11	27	3	<b>AEROSMITH: THINGS THAT GO PUMP</b>	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
12	5	21	<b>LETHAL WEAPON 2</b>	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
13	11	40	<b>BAMBI</b>	Walt Disney Home Video 942	Animated	1942	G	26.99
14	23	25	<b>DIE HARD</b>	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
15	16	49	<b>NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲<sup>21</sup></b>	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
16	9	23	<b>INDIANA JONES AND THE LAST CRUSADE</b>	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
17	15	14	<b>TEENAGE MUTANT NINJA TURTLES: HEROES...</b>	Family Home Entertainment 23978	Animated	1988	NR	14.95
18	22	10	<b>BARRY MANILOW: LIVE ON BROADWAY ●</b>	Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	1990	NR	19.98
19	14	13	<b>TEENAGE MUTANT NINJA TURTLES: HOT RODDING...</b>	Family Home Entertainment 23980	Animated	1989	NR	14.95
20	20	165	<b>THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆</b>	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
21	17	4	<b>SINEAD O'CONNOR: THE VALUE OF IGNORANCE</b>	PolyGram Music Video 440 081 32193	Sinead O'Connor	1990	NR	14.95
22	35	89	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
23	28	21	<b>25X5: CONTINUING ADVENTURES OF ROLLING STONES</b>	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
24	19	12	<b>TEENAGE MUTANT NINJA TURTLES: THE SHREDDER...</b>	Family Home Entertainment 23981	Animated	1987	NR	14.95
25	26	66	<b>BACK TO THE FUTURE ◇</b>	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
26	<b>NEW ►</b>		<b>THE WAR OF THE ROSES</b>	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R	89.98
27	21	9	<b>TEENAGE MUTANT NINJA TURTLES: INCREDIBLE...</b>	Family Home Entertainment 27317	Animated	1988	NR	39.95
28	31	167	<b>CALLANETICS ◇</b>	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
29	33	3	<b>THE SEA HAWK</b>	Turner Entertainment Co. MGM/UA Home Video M201855	Errol Flynn Olivia de Havilland	1940	NR	19.95
30	38	3	<b>MOBY DICK</b>	Turner Entertainment Co. MGM/UA Home Video M201643	Gregory Peck	1956	NR	19.95
31	24	10	<b>PLAYMATE CENTERFOLD OF THE YEAR 1990</b>	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
32	32	34	<b>BATMAN</b>	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
33	36	7	<b>RED RIVER</b>	MGM/UA Home Video M201724	John Wayne Montgomery Clift	1948	NR	19.95
34	25	42	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
35	37	38	<b>WHO FRAMED ROGER RABBIT</b>	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
36	<b>NEW ►</b>		<b>WRESTLEFEST '90</b>	Titan Sports Inc. Coliseum Video WF080	Hulk Hogan	1990	NR	59.95
37	29	30	<b>1990 PLAYMATE VIDEO CALENDAR</b>	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
38	18	104	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
39	30	24	<b>JANE FONDA'S LIGHT AEROBIC WORKOUT</b>	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
40	34	24	<b>KATHY SMITH'S STOMACH &amp; THIGHS WORKOUT ◇</b>	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95

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

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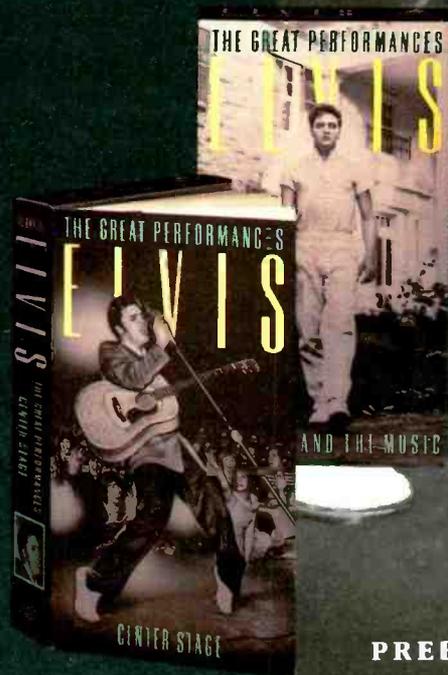
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## HOME VIDEO

# Paramount Home Vid Pacts To Distribute Skouras Pictures Films Domestically

LOS ANGELES—Paramount Home Video will begin to distribute Skouras Pictures films domestically, the result of an exclusive, multiyear distribution agreement the two companies have reached. PHV made the announcement at its annual sales convention, which began July 9 in Whistler, British Columbia (see story, page 47).

The agreement also calls for Paramount Home Video to advance \$4 million on a revolving basis to "supplement Skouras' prints and advertising costs for mutually agreed theatrical releases."

Several years ago, Paramount Home Video licensed the internationally acclaimed "My Life As A Dog" from Skouras. According to Eric Doctorow, senior VP/GM of Paramount Home Video, distribution of Skouras films will start in the first quarter of 1991, with the release schedule to be announced shortly.

"Skouras is a company we feel very strongly about," says Doctorow. "They have built themselves into one of the leading independent theatrical distributors. We have an interest in developing a source for theatrically released product for video. We think it's a good arrangement."

The deal, says Doctorow, also reflects Paramount's continuing moves in securing distribution arrangements with third-party companies, as evidenced by its recent involvement with Prism and Full Moon Entertainment.

### PHV B-TITLE PROGRAM

(Continued from page 47)

which would have justified the price reductions. I never heard a retailer say, 'I am not going to buy this title because it's too expensive.' What I have heard him say is, 'I am not going to buy this title because it's expensive and I can't justify the expense.' We're trying to address a fundamental dynamic of the business . . . The reducing the prices concept only addresses the payout question upfront. This program creates a more compelling arithmetic. This pay-as-you-go concept will make sense over time."

Doctorow says he feels the program has the potential of boosting sales of B titles by as much as 20%.

"That would be a sign that the retailer is accepting the program," he says. "We've discussed the program confidentially with distributors and some retailers, and they appear very much intrigued by the concept. We're creating the program for distributors but it's up to the distributor to take this concept to the retailer. There may be slight variations in the program from distributor to distributor."

Assuming the pilot program is successful, says Doctorow, "we will want to explore it further. We are looking for unit increases to justify the cost of money, the cost of administering the program, and the time it will take to implement the program through distributors. We're confident we can get the increases."

"Frankly, we are trying to identify companies which are complementary, not competitive," he says. "Thus, we can devote full time, attention, and effort against each one of them without cannibalizing another company's work."

Doctorow also likens PHV's moves to similar moves made in recent

years by major record distribution conglomerates that now regularly distribute multiple labels.

"By now," he says, "having three major labels, Prism, Skouras, and Full Moon, we have the beginnings of an associated label structure. In that regard, it does look similar to the record industry."

FOR WEEK ENDING JULY 21, 1990

## Billboard TOP MUSIC VIDEOS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	5	STEP BY STEP CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	19.98
2	4	49	HANGIN' TOUGH ▲ <sup>21</sup> CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
3	10	3	THINGS THAT GO PUMP Geffen Home Video 38172	Aerosmith	LF	16.98
4	3	33	HANGIN' TOUGH LIVE ▲ <sup>24</sup> CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
5	2	11	BARRY MANILOW: LIVE ON BROADWAY ● Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	C	19.98
6	5	5	THE VALUE OF IGNORANCE PolyGram Music Video 440 081 321-3	Sinead O'Connor	LF	14.95
7	6	35	STRAIGHT UP ▲ <sup>3</sup> Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	SF	19.98
8	7	37	JANET JACKSON'S RHYTHM NATION 1814 ▲ <sup>4</sup> A&M Records Inc. A&M Video 61900	Janet Jackson	SF	24.98
9	11	27	KENNY G LIVE ● Arista Records Inc. 6 West Home Video SW-5705	Kenny G	C	19.98
10	8	21	25X5: CONTINUING ADVENTURES OF ROLLING STONES CBS Music Video Ent. 19V-49027	Rolling Stones	D	19.98
11	21	5	GOLDFISH (JOKES, MAGIC & SOUVENIRS) Arista Records Inc. 6 West Home Video SW-5707	The Church	LF	16.98
12	NEW ▶		THE BOB MARLEY STORY Island Visual Arts/Island Video 440 082 373-3	Bob Marley And The Wailers	D	19.95
13	17	5	WE TWO ARE ONE TOO: THE HOME VIDEO Arista Records Inc. 6 West Home Video SW-5710	Eurythmics	LF	16.98
14	16	11	POSITIVE MENTAL OCTOPUS EMI Home Video 1614	Red Hot Chili Peppers	SF	14.98
15	12	5	VAN MORRISON: THE CONCERT PolyGram Music Video 081 975-3	Van Morrison	C	24.95
16	14	37	MILLI VANILLI IN MOTION ▲ <sup>2</sup> Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	SF	14.98
17	13	7	ALICE COOPER TRASHES THE WORLD CBS Music Video Enterprises	Alice Cooper	C	19.98
18	19	19	EVOLUTION CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	LF	19.98
19	15	13	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627	Red Hot Chili Peppers	C	14.98
20	23	7	ERASURE-LIVE WILD! Warner Reprise Video 38170	Erasure	C	19.98
21	18	5	LOUDER THAN LIVE A&M Records Inc. A&M Video VC 61106	Soundgarden	C	14.98
22	26	15	THE B-52'S: 1979-89 ▲ Warner Reprise Video 3-38160	The B-52's	D	19.95
23	9	7	BANGLES GREATEST HITS CBS Music Video Enterprises 16V-49053	Bangles	LF	16.98
24	27	13	THE CREAM OF ERIC CLAPTON PolyGram Music Video 081-189	Eric Clapton	LF	24.95
25	20	5	STORM FRONT CBS Music Video Enterprises 16V-49039	Billy Joel	SF	16.98
26	30	10	DANZIG Def American Home Video 38159	Danzig	LF	19.98
27	RE-ENTRY		MOTLEY CRUE UNCENSORED ▲ <sup>2</sup> Elektra/Asylum Records/Elektra Entertainment 40104-3	Motley Crue	LF	19.98
28	22	31	HIS PREROGATIVE ▲ <sup>2</sup> MCA Music Video 88001	Bobby Brown	LF	19.95
29	RE-ENTRY		MOONWALKER ▲ <sup>8</sup> Ultimate Production/CBS Music Video Enterprises 49009	Michael Jackson	LF	24.98
30	RE-ENTRY		THE SENSUAL WORLD, THE VIDEOS CBS Music Video Enterprises 2VS-49034	Kate Bush	SF	12.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. ©Copyright 1990, Billboard Publications, Inc.

## Benson Label Is Finding Success In Longform Arena

BY TRUDI MILLER

NEW YORK—Christian/gospel record label the Benson Company is moving into video, releasing several longform music videos of its artists into the sell-through market.

The company's most recent and most successful effort is "Revival In The Land" by Carman. The longform video shipped gold (25,000 units)—a leap over the artist's last video, "Carman Live . . . Radically Saved!," which went gold only recently, after being on the market for two years. Sales of the new title were no doubt propelled by the popularity of the "Revival In The Land" album, which has sold more than 250,000 units to date, and has been No. 1 on Billboard's Top Contemporary Christian Albums chart for 29 weeks.

The new video is also unusual in its MTV-style approach. Though four of the eight songs are shown in live performance, the rest are slick, professional music videos, including two epic minimovies: "A Witch's Invitation," which has Carman fighting a battle of good vs. evil in a warlock's lair, and "Revival In The Land," in which Satan and a sidekick demon are depicted amid the fires of hell, lamenting the decline of evil.

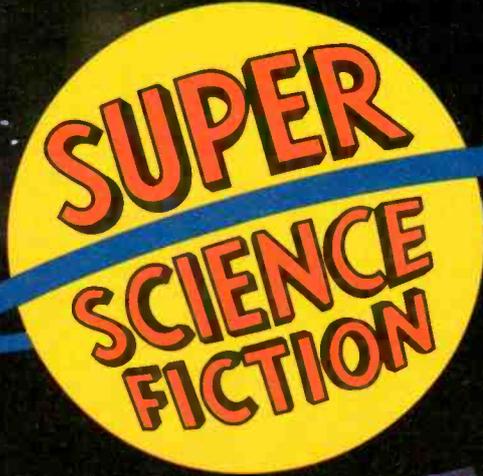
"It's a fairly new thing," says Benson regional marketing specialist Mellie Matula. "Christian music videos are typically low-budget, which takes any idea of concept work out. Carman is a very charismatic performer, so the video can convey that with live footage, which we did on the last video. Here it's half and half: four straight concept videos, three straight live performances, and one live with conceptual imagery."

The videos are sold mainly in Christian outlets, via the Christian Booksellers Assn. "We would like to get in with the secular boys, but it's hard to convince them that you have a product good enough to compete in their arena," says Matula. "You're up against Janet Jackson."

Still, the video is being carried by several distributors—Lieberman Enterprises, Central South Distributors in Nashville, and Malverne Distributors in New York. In addition, Benson sells direct to some regional secular mom-and-pop stores, says Matula, adding that the company employs 16 road reps and nine phone reps. "We also sold 1,500 units to the U.S. Army. I believe that's the first music video they've ever taken," says Matula.

Benson has released two videos from "Revival In The Land" for video channels: the title track and "I Got The Joy." Both are in rotation on Christian video stations, says Matula, and "Revival In The Land" entered the CCN video chart at No. 2. "We've also hired people to work on other video connections, pitching VH-1 and some other folks," says Matula.

Aside from the Carman videos, Benson has released four videos by popular Christian duo DeGarmo & Key, and several Southern gospel videos. Currently, the company is working on a black gospel sampler video.



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**ALIEN NATION**  
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**ALIEN**  
# 1208 R

**ALIEN**  
# 1476 R

**ALIEN**  
# 6831 NOT RATED

**ALIEN**  
# 3724 PG

**ALIEN**  
# 1182 PG

**ALIEN**  
# 1208 R

**ALIEN**  
# 1476 R

**ALIEN**  
# 3342 R

**ALIEN**  
# 1090 R

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# 1208 R

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## MCA Vid Prez Discusses 'Mogul' Adds, Generic Ads In Round-Table Talk

NEW YORK—MCA/Universal Home Video will add at least 75 titles in 1990 to its ongoing sell-through promotion dubbed Movie Mogul, MCA Home Video president Robert Blattner said in a wide-ranging discussion of industry issues during a "press round-table" here July 2. The 75 new titles will bring to 300 the number of movies in the program, all priced at \$19.95 list.

MCA/Universal will place television advertisements in support of

the promotion in the fourth quarter, Blattner said, adding that revenue from the Movie Mogul line will be two to three times greater in 1990 than in 1989.

For the time being, MCA/Universal, MCA Home Video's domestic marketing arm, will cling to the \$19.95 price point. "Would we go to \$14.95? I don't know," Blattner said. "It's something we're seriously thinking about. We've been very successful at \$19.95."

Another option MCA is consider-

ing is additional sublicensing deals with budget video suppliers. MCA was one of the first major studios to sublicense its own titles to budget suppliers, including Kartes Home Video and GoodTimes Home Video.

"We haven't sublicensed anything since I've arrived at MCA," Blattner said of his one-year tenure at the studio. "Developments in the catalog sell-through business are happening so fast I want to make sure MCA has looked at

all its options before sublicensing. I don't want to undermine the \$19.95 Movie Mogul line. It would have to be an incremental opportunity for us where we've exhausted all our other options for exploiting those titles."

Blattner also touched on the subject of a generic advertising campaign to promote consumer rental activity, an idea that has recently been under discussion in various quarters of the industry.

"Generic advertising has been

done overseas," he said. Blattner cited the Three-To-See campaign in the U.K. supported by three different studios and featured generic, as well as title-specific, segments. "That was done because it was not economically viable for any one supplier to do a lot of TV ads alone," he said. "The fact that many studios in the U.S. are already on TV a lot is, in effect, a kind of industry advertising. I'm not sure what a generic ad can do that collectively we're not already doing, each by pursuing our own self-interest."

Blattner said he had heard discussion of a generic ad campaign but had not received a formal proposal from anyone. PAUL SWEETING

### MCA/UNIVERSAL

(Continued from page 47)

promotional trailers. CBS/Fox Video, for example, produced one for "The Abyss" and found it so successful it has produced another one for "The War Of The Roses."

CBS/Fox marketing VP Bruce Pfander describes the theory behind promotional trailers as "warming up the market." The cassettes are distributed to retailers prior to the solicitation period for a title for use as in-store promotion or, ideally, as free rentals to consumers. In the latter case, as Pfander describes it, each rental becomes an opportunity to stimulate additional rentals by the same VCR household.

Unlike CBS/Fox, however, which has tended to produce promotional trailers for its bigger titles, MCA/Universal, MCA Home Video's domestic marketing arm, is concentrating on what Blattner calls the "broad middle range of the market."

That approach jibes with MCA/Universal's analysis of where growth will come from in the rental market for the foreseeable future. "At the top end of the market, you're not seeing much expansion," Blattner said. "You still sell 350,000 to 400,000 units. It may even be shrinking somewhat. The bottom end of the market is also clearly down. But in the broad middle range, films that did \$20 million to \$100 million at the box office, you're seeing some growth in video."

Blattner also said he believes the middle range of titles is where boosting sales can be most valuable to the studio. "If we sell 250,000 copies [of an A title] I don't think the home video company can really take credit for that," he said. "The theatrical division has already spent millions to promote that title so you get a certain amount of sales from just releasing the title and saying 'here it is.' The job of the video company is to get that extra 10%, 15%, 20%. That's what you can take credit for."

And for movies that will only sell 50,000 to 100,000 copies under any circumstances, "that extra 5,000 or 10,000 cassettes is even more important to the studio," Blattner said.

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## NEWSLINE

## 'Green' Movement Gathers Steam As MCA/Universal Sets 'Earth' Vid . . .

MCA/Universal Home Video will be entering the increasingly crowded field of environmental videos this fall with "Help Save Planet Earth." MCA president Robert Blattner describes the tape as "a practical guide to helping preserve the environment." The \$14.95 tape "is not technical at all," Blattner says. "The suggestions don't require you to change your whole life." Several other companies, including Hanna-Barbera Home Video, Warner Home Video, and Media Home Entertainment, have also recently announced environmental videos (Billboard, July 14). MCA has lined up some heavyweight celebrity talent for the program, which will be hosted by Ted Danson. Also appearing will be Whoopi Goldberg, John Ritter, Beau and Jeff Bridges, and Cheech Marin. The tape will also be endorsed by "several environmental groups," Blattner says. MCA will be making donations to at least some of those groups, although Blattner declines to provide details for now. Packaging for the tape will be made from recycled fibers. Also upcoming from MCA on the original-programming front is a new Callan Pinckney tape with Callan Pinckney and "Your Own Personal Workout" with Heather Locklear.

## . . . And Rabbit Ears Revises 'Paul Bunyan'

The most creative twist on the new trend toward environmentally conscious videos comes from children's video producer Rabbit Ears Productions. The latest addition to its Storybook Classics line of cassettes is a revisionist reworking of "Paul Bunyan," the famous tall tale of the famous logger. In the Rabbit Ears version, narrated by Jonathan Winters, Big Paul finally realizes what the world would be like without trees and vows to use his superhuman strength to replant as many trees as he has chopped down. In a statement announcing the fall release, Mark Sotnick, president of Rabbit Ears, said, "While traditionally Paul only chopped down trees with the most honorable of intentions, we didn't want to leave the impression of a treeless country in the minds of our audience—kids. We felt even fictional classics should be socially responsible." The new "Paul Bunyan" is one of four new Storybook Classics that Rabbit Ears will release in the fall through SVS. The other titles are "The Emperor's New Clothes," narrated by Sir John Gielgud, "Br'er Rabbit," narrated by Danny Glover, and "Red Riding Hood" / "Goldilocks," narrated by Meg Ryan.

## Indiana Jones Hangs Up Whip—For Now

All three "Indiana Jones" titles from Paramount Home Video—"Raiders Of The Lost Ark," "Indiana Jones And The Temple Of Doom," and "Indiana Jones And The Last Crusade"—are being placed on a two-and-a-half-year moratorium. To date, distributors estimate that the sell-through-priced trio has sold close to 10 million units. PHV made the announcement at its annual sales meeting, which began July 9 in Whistler, British Columbia. According to Eric Doctorow, senior VP and GM of PHV, distributors can purchase additional inventory through Friday (20). Distributors and retailers are also free to sell any existing product they have in their pipeline during the moratorium period. "These titles have performed at wonderful levels," says Doctorow. "But like any great athlete, we're just resting them. When we bring them back, they will be introduced to a new generation of video viewers. These are extraordinary assets and we want to be able to maximize their value."

## GoodTimes, RCA Victor In 'Peter Pan' Tie-In

GoodTimes Home Video has developed another cross-promotion in support of its upcoming release of "Peter Pan," this one with RCA Victor. RCA Victor is planning a re-issue on CD and cassette of the original Broadway cast recording using the artwork developed for the GoodTimes release of the film Aug. 28. The artwork heavily features Mary Martin, star of both the Broadway production and the later television adaptation from which the GoodTimes program was taken.

## Dealers Get Anti-Censorship Tapes Via VSDA

The Video Software Dealers Assn. has shipped a trailer tape to its members in Michigan featuring an anti-censorship message from humorist Garrison Keillor. Keillor's message encourages viewers to sign a petition opposing a package of 24 bills introduced in the Michigan legislature that could, to varying degrees, restrict what retailers can carry and display in their stores. The Keillor trailer was produced by the Michigan Intellectual Freedom Coalition, with contributions from VSDA and VSDA chapters in Northern California and Sacramento, Calif. The tape itself, which includes trailers from last year's biggest video hits, was produced free of charge by Video Pipeline. Rank Video Services America also donated its duplication services. The Keillor spot is interspersed between every fourth movie trailer, or approximately every six minutes. Retailers are being encouraged to play the tape on monitors in their stores.

## 2ND FEATURES

(Continued from page 51)

berg) in this restless study of poverty and life on the road. She's got a tumor and she's going to die, he got hit in the head by a baseball when he was a kid, and together they're on their way to see Homer's father before he dies. They swear a lot, discuss philosophy, rob liquor stores, and shoot people. I guess we're supposed to love them for it. Belushi and Goldberg are quite good and should appeal to renters, but director Andre Konchalovsky ("Runaway Train") has a fascination with low-lives that verges on the condescending. Rent it with "Maalox."

•"The Invisible Maniac," Republic Pictures Home Video, prebooks 8/8.

A trashy cross between "The Invisible Man" and "Porky's," featuring a professor who goes out of his

mind when he injects himself with an invisibility serum. It starts out with the mandatory peep-show scene in the girls' shower of the high school, but the naked bodies are just a prelude to the real action. The sleaze factor increases as he starts to kill them all, and we are duly treated to scenes of beautiful teenage bad actresses pretending to get strangled by someone who isn't there. Some men will dig it. Most women will want to burn it. With a two-pack you get \$20 off and a free frisbee, plus a standee that's much better than the movie. Renters might not love the movie but they'll fall all over themselves for the standee.

•"American Angels," Paramount, prebooks 8/14.

An all-female wrestling team tries to be the best while showing as much

of their bodies as possible to the presumably male viewers. Starring Jan MacKenzie ("Gator Bait II"), this is a splendid introduction to the wonderful world of scissorlocks, drop-kicks, and body slams. It's called the "first full-length feature film about female wrestling" by publicists who've obviously never heard of " . . . All The Marbles," Robert Aldrich's last film, starring Peter Falk. That was a genuine movie, whereas this is just a brazen excuse to watch muscular half-clothed women beating the crap out of each other.

## ACTIONMART

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FOR WEEK ENDING JULY 21, 1990

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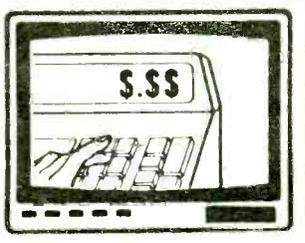
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Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	5	BACK TO THE FUTURE PART II	Amblin Entertainment Pioneer/Image Ent. 40914	Michael J. Fox Christopher Lloyd	1989	PG	34.98
2	2	10	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95
3	3	5	THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	1989	PG-13	49.98
4	5	3	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video Pioneer/Image Ent. 909	Rick Moranis	1989	PG	29.99
5	15	3	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11892	Sylvester Stallone Kurt Russell	1989	R	24.98
6	7	3	THE FABULOUS BAKER BOYS	IVE Image Entertainment 68910	Jeff Bridges Beau Bridges	1989	R	39.95
7	10	10	SEA OF LOVE	Universal City Studios Pioneer/Image Ent. 40883	Al Pacino Ellen Barkin	1989	R	34.98
8	NEW ▶		STEEL MAGNOLIAS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 70246	Sally Field Shirley MacLaine	1989	PG	24.95
9	4	12	LOOK WHO'S TALKING	Tri-Star Pictures Pioneer LDCA, Inc. 70186	John Travolta Kirstie Alley	1989	PG-13	24.95
10	6	5	HARLEM NIGHTS	Paramount Pictures Pioneer LDCA, Inc. 32316	Eddie Murphy Richard Pryor	1989	R	24.95
11	NEW ▶		ALWAYS	Amblin Entertainment Pioneer/Image Ent. 40967	Richard Dreyfuss Holly Hunter	1989	PG	39.98
12	9	20	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
13	8	8	DEAD POETS SOCIETY	Touchstone Pictures Pioneer/Image Ent. 947AS	Robin Williams	1989	PG	39.99
14	11	10	SEX, LIES, AND VIDEOTAPE	Outlaw Productions Criterion Collection CC1217L	James Spader Andie MacDowell	1989	R	49.95
15	12	22	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
16	14	16	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
17	16	3	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13	24.98
18	17	87	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
19	13	674	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video	Patrick Swayze	1989	R	24.98
20	RE-ENTRY		ROBOCOP	Orion Pictures Image Entertainment 0040	Peter Weller Nancy Allen	1987	R	39.95
21	NEW ▶		CASUALTIES OF WAR	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50186	Michael J. Fox Sean Penn	1989	R	34.95
22	RE-ENTRY		BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
23	RE-ENTRY		TURNER & HOOCH	Touchstone Pictures Pioneer LDCA, Inc. 911AS	Tom Hanks	1989	PG	29.99
24	20	18	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
25	NEW ▶		PHIL COLLINS: SINGLES	Atlantic Records Inc. Pioneer LDCA, Inc. PA-90-005	Phil Collins	1990	NR	29.95

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

## STORE MONITOR



by Earl Paige

**BY GEORGE!** George Atkinson, credited by many with inventing home video retailing, if not the entire industry itself, has turned up quietly building B-movie wholesale firm **AB Video Distributors**. Taking over nine months ago, Atkinson has seen AB going from five to 50 employees in that time and literally busting through walls in a nondescript North Hollywood building where more than 100 labels are represented. Atkinson, who is promising to stand still for an in-depth article about AB, exudes new enthusiasm. His story is storybook. He says **Manoj Parekh** and **Guy Elan**, the young owners of AB, approached him on the floor of the annual **Video Software Dealers Assn.** last August in Las Vegas. "They had already checked me out. They wanted to know if I would come in and run the whole thing." Atkinson, 55, has been in the home video business so long, going back to when it was not a business, that he believes he has gone through a kind of time warp. "There's a principle I've noticed: If anyone has been in the business since 1985 or before, they'll know me. Otherwise, they don't," he says. At this point in his celebrity, Atkinson reflects, he repeatedly will run into people who are incredulous that they have actually met George Atkinson. "Recently someone asked, 'Are you *the* George Atkinson?' I replied that I thought I was. It gets embarrassing."

**AT THE STATION:** Most stories about Atkinson, whether in textbooks about the industry or other references, trace him back to the late '70s and the formation of **Video Station**, a retail logo still much in evidence today. "It was never a requirement that they call the stores Video Station. Many didn't," explains Atkinson, "so that there's a lot more out there than people think." Video Station was not precisely a franchise company. It was more an affiliation. At one point, there were more than 500 stores under the Video Station logo and the growth had the same excitement Atkinson sees today at AB, with employees nearly falling over one another and a constant buzz. "There is a real *deja vu* to it," Atkinson

admits, but sweeps aside any further references to the retail chain, then a distribution company, then going public, and then problems with the SEC. "I still have my retailer's hat on," he says, switching to what AB is all about. "A retailer has to have his A titles, you have to. But I regard them as locomotives. You have to have flat cars, tank cars, boxcars, and those are the B's. You can't run a freight train with only locomotives. But there are B's and there are B's. We are the budget B's. The dealer rarely pays more than \$25 for feature films in our catalog," he says, referring to Video Profit Source, a quarterly he terms a "magalog," a combination magazine and catalog in which Atkinson is identified as editor.

**SALES TAX SCARE:** **Mitch Lowe**, tireless head of the **Northern California Chapter of VSDA** as well as three-store **Video Droid** in suburban San Francisco, thinks he may have done too good a job. In the California combined-chapter newsletter, Lowe recently took some rhetorical license and tried to stir things up. "Dateline August: Today the Governor signed into law a packet of legislation including one which would add approximately 20 cents to the average videocassette rental fee," he wrote. The warning stirred discussion down the coast at the **Los Angeles Chapter** meeting. Lowe's point is that too often legislative efforts erupt before video retailers are alerted. He goes on, "... additional sales taxes on video rentals have been proposed in several states already. That's not all. Censorship legislation, ratings rules, debt collection guidelines, divulgence of customer records, and the rental of R and unrated videos to minors are all topics being considered and under review by our state lawmakers." Lowe urges all video store operators to take the initiative and contact their local lawmakers, introducing themselves and getting acquainted long before any emergencies erupt.

**EROL'S KID VID:** **Bob Morick**, VP of marketing and merchandising at 210-store specialty web **Erol's**, offers some insight on a birthday club that garnered 40,000 sign-ups in the first two months. Club members during their birthday month receive a greeting card, a birthday gift, and birthday-related offers. Introductory birthday items include a complimentary Erol's "wet watch" for the kids and special birthday-related offers for the parents, including discounts on an Erol's party pack, photo processing services, and camcorder rentals. Designed to enhance customer loyalty, the birthday club is also aiding in new accessory business by encouraging customers to hold video parties.

## U.K. GOV'T MULLS ACTION AGAINST VID-BIZ 'NASTIES'

(Continued from page 5)

cigarette advertisements it's full of those for video nasties. On the top shelf are the unpleasant magazines and lower down are videos, some of which are rather sloppily rented to whomsoever comes in and wants them. That's your Achilles heel."

Mellor has given the Video Standards Council until October to rally support for its code of practice.

The Video Standards Council is an all-industry trade body under the chairmanship of former home secretary **Merlyn Rees**. It was set up in May 1989 to improve the image of video in the U.K. Its code of practices has been designed to promote high standards of trading within the industry and to ensure that video is provided to the public in a responsible manner.

"If it doesn't succeed then there will be no alternative but to move toward some kind of regulatory system," Mellor said. "We hope it will never come to that, but obviously licensing by local authorities of video outlets is one possibility."

The implications of licensing video stores in the same way liquor stores are licensed here is interpreted differently by manufacturers and retailers. But if it does come into effect, local

authorities would have the power to grant and revoke video shop licenses according to how the retailer abides by various regulations, including the controversial Sunday Trading Restrictions.

Stephen Moore, chairman of manufacturer body the **British Videogram Assn.** also believes that another down side could be the removal of all 18-certified (U.S., R-rated) videos from shelves. "Some local authorities are more radical than others but it is fair to say that that issue would be discussed," he said.

Moore said he believes positive steps by the video industry, like the VSC's code of practices, will convince the government that legislation is unnecessary.

But **Derek Mann**, chairman of the **Video Trade Assn.**, one of the two U.K. video retail bodies, believes that licensing is a real possibility, including requiring a license to stock any age-restricted titles (15- and 18-rated). Acting on a motion passed at the VTA's annual general meeting, held at "Video '90," Mann is currently investigating licensing laws with the aim of framing a video licensing bill that would be more retailer-friendly than government-imposed legisla-

tion.

Mann said that licensing will most affect the 15,000 secondary video outlets in the U.K., which don't have the same commercial imperatives to uphold a good image of video as the 5,000 video specialty retailers. He argues that the cost of a license would probably deter nonspecialists from stocking video further—paving the way for improved trade in the specialty stores.

"I'm not unduly worried about the possibility of licensing and now is the opportunity to look at licensing in a positive manner," Mann said. "But if the government elects to license, it will be drawn up by the Home Office and not the trade, so there would be little or no chance to rub off any hard corners."

Mann further believes that the manufacturers are most nervous about licensing because any restrictions on secondary outlets would mean a reduction in the number of cassettes they can ship into the retail pipeline. "The BVA will say licensing spells death to the industry but there's no evidence to support that view. What they really mean is that it will reduce [their] ship-out figures," he said.

# THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Die Hard 2</b> (Fox)	21,744,661	2,507 8,674	—	35,556,340
2	<b>Days of Thunder</b> (Paramount)	10,707,895	2,307 4,641	1	40,525,284
3	<b>Dick Tracy</b> (Buena Vista)	6,638,594	2,209 3,005	3	81,719,771
4	<b>Jetsons: The Movie</b> (Universal)	5,029,640	1,562 3,220	—	5,029,640
5	<b>Total Recall</b> (Tri-Star)	4,217,240	1,787 2,360	5	99,207,220
6	<b>Another 48 HRS.</b> (Paramount)	4,059,110	1,850 2,194	4	66,086,160
7	<b>Robocop 2</b> (Orion)	3,640,415	1,806 2,016	2	32,620,267
8	<b>Ghost Dad</b> (Universal)	3,186,810	1,221 2,610	1	10,895,425
9	<b>Gremlins 2</b> (Warner Bros.)	2,641,487	1,810 1,459	3	34,493,001
10	<b>Pretty Woman</b> (Buena Vista)	2,519,631	1,157 2,178	15	153,633,980
11	<b>Betsy's Wedding</b> (Buena Vista)	2,340,109	1,047 2,235	2	14,452,437
12	<b>Back To The Future III</b> (Universal)	2,148,400	1,310 1,640	6	73,075,295
13	<b>Bird On A Wire</b> (Universal)	1,004,850	870 1,155	7	63,896,510
14	<b>Hunt for Red October</b> (Paramount)	673,164	560 1,202	18	117,499,986
15	<b>Teenage Mutant Ninja Turtles</b> (New Line)	636,316	656 970	14	128,381,628
16	<b>Milo &amp; Otis</b> (Columbia re-issue)	555,296	776 716	3	7,598,666
17	<b>Longtime Companion</b> (Goldwyn)	284,814	95 2,998	8	3,505,535
18	<b>Cinema Paradiso</b> (Miramax)	283,715	122 1,907	20	8,005,822
19	<b>Cadillac Man</b> (Orion)	276,274	411 672	7	26,262,574
20	<b>Driving Miss Daisy</b> (Warner Bros.)	260,835	310 841	29	105,584,081
21	<b>Tie Me Up</b> (Miramax)	235,806	95 2,482	9	3,043,789
22	<b>House Party</b> (New Line Cinema)	109,571	99 1,107	17	25,759,787
23	<b>Without You I'm Nothing</b> (New Line)	103,239	15 6,883	8	608,314
24	<b>Ernest Goes To Jail</b> (Buena Vista)	102,912	201 512	13	24,087,727
25	<b>Monsieur Hire</b> (Orion Classics)	86,328	21 4,111	11	792,781
26	<b>Fire Birds</b> (Buena Vista)	69,708	222 314	6	14,192,866
27	<b>The Cook, The Thief</b> (Miramax)	69,561	61 1,140	13	7,026,086
28	<b>Jesus of Montreal</b> (Orion Classics)	55,127	10 5,513	6	478,071
29	<b>Too Beautiful For You</b> (Orion Classics)	48,237	22 2,193	18	1,560,738
30	<b>Henry V</b> (Goldwyn)	48,114	54 891	33	9,975,366
31	<b>Hard To Kill</b> (Warner Bros.)	47,222	68 694	21	47,381,386
32	<b>Joe Versus the Volcano</b> (Warner Bros.)	36,671	81 452	17	39,381,963
33	<b>Strapless</b> (Miramax)	34,091	15 2,273	7	507,473
34	<b>Last Exit to Brooklyn</b> (Cinecom)	28,917	13 2,224	9	1,548,157
35	<b>My Left Foot</b> (Miramax)	24,671	45 548	34	14,669,128
36	<b>Spaced Invaders</b> (Buena Vista)	24,378	102 239	10	14,835,483
37	<b>Wild Orchid</b> (Triumph)	22,413	58 386	10	10,861,670
38	<b>Mahabharata</b> (MK2 USA)	21,496	2 10,748	9	133,734
39	<b>May Fools</b> (Orion Classics)	19,594	1 19,594	2	93,721
40	<b>Camille, Claudel</b> (Orion Classics)	18,339	16 1,146	28	3,247,206

# Retail

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## Central South/Sound Shop Scores With Confab Caribbean Meet Filmed By TNN For Oct. Shows

■ BY GERRY WOOD

GRAND CAYMAN, British West Indies—Buoyed by the record-breaking Central South Music Sales/Sound Shop 1990 convention, held here June 24-29, Randy Davidson, president of the companies, is already making plans for the 1991 conclave.

One 1990 record was the total of 297 attendees, not including a production crew of 20 from The Nashville Network. Another record will be the number of people who witness the convention's showcases and related activities. TNN filmed five days of convention action at the Ramada Treasure Island Resort headquarters and throughout this beautiful Caribbean island. It will be broadcast as five half-hour "On-stage" shows in October, beaming from TNN to an audience of millions.

The TNN coverage, headed by producer Bayron Binkley, focused on the shows of five key performers—Patty Loveless, Mary Chapin Carpenter, Lacy J. Dalton, Robin Lee, and Baillie & the Boys. The production will lead to another record: the biggest promotion in Sound Shop history, which will boost the shows and its stars.

Banners in each of the 70 stores will proclaim October as Sound Shop/TNN month, with each of the five acts getting prominent display space.

Point-of-purchase eye-catchers will include yellow ribbons dipping down from the ceiling into special browsers for each artist—all located in the front of the store and flanked by posters. Special news articles and photos will be developed for each market, localizing the promotion and shows.

"We're trying to show the labels what we can do for them by promoting these stars to newer heights—it's not a one-way street," Davidson told Billboard.

Davidson revealed plans to increase the number of Sound Shop outlets by six to 10 stores each year

for the next two years (Billboard, July 14). But, he vows, "I'm not going to get caught in that trap of adding more than we can develop the infrastructure for."

He also stressed improved hiring and training techniques while introducing a new 33-minute video about company policies and store procedures. New employees will receive a test on the video, which was coordinated by Central South's Tom Gregory, and the results will be part of that worker's permanent record.

The theme was re-emphasized in a seminar titled "How Not To Hire A Turkey" by consultant Joyce Weiss. She also provided some do's and don'ts on how to handle irate customers. "Do be courteous and helpful," she said. "Identify, as soon as you can, the nature of the problem. Concentrate on solving the problem, either alone or with help from your supervisor. Make sure the customer receives at once either an apology [if due] or an explanation."

The don'ts, she said, are "Don't directly challenge the complaining customer, and don't let the complainer wander into more general areas. Don't blame another individual or department, and don't let your feelings get in the way of solving the customer's problem."

Among the vendors displaying their wares to the Sound Shop troops were BMG, RCA, Arista, PolyGram, Select-O-Hits, Fuji, MCA, CBS, Alpha & Maxell, Atlantic, CEMA, WEA, Relativity Records, BASF, Landmark Distribution, CSSP, Important, and TDK.

"These meetings are very profitable for our company," Davidson commented. "They give me an excellent opportunity to meet the different manufacturers on a different level than I see them at any other time, including in our offices or at NARM," he said, referring to the National Assn. of Recording Merchandisers convention.

The Central South/Sound Shop chief stressed the importance of holding the meetings in a Cayman-

like atmosphere. "You put people in bathing suits together and it breaks down all the barriers, and you get to know the real person," Davidson said.

This was the first Sound Shop convention since Hurricane Gilbert tore through the Caymans on Sept. 13, 1988, disrupting the event. At one point as the storm approached, Davidson was told that the flat island was on a direct-hit path and possibly could be submerged and

(Continued on page 66)

## Capitol To Help Dealers Combat Censorship

■ BY DEBORAH RUSSELL

LOS ANGELES—Capitol Records will provide assistance to retailers who encounter legal problems selling Capitol albums stickered with voluntary parental-advisory labels.

The program is one of the first direct actions a major label has taken on the censorship question, and likely comes as welcome relief to embattled retailers caught between the fight to defend First Amendment rights and mounting community pressures with regard to albums that contain what some view as offensive lyrics.

Capitol kicks off its legal assistance campaign with three August releases—the "Return Of Superfly" soundtrack and albums by King Tee and C.P.O.—that will carry the voluntary Record Indus-

try Assn. of America-sanctioned sticker. Those albums also will carry a Capitol sticker that reads, "Retailers: Capitol Records vehemently opposes censorship of artistic expression and will assist in the defense of any attempt to stop the legitimate sale of this LP/CD/cassette."

Retailers are on the forefront of the battle, says Capitol VP of sales Lou Mann. "[Retailers] are there every single day getting the community pressure put on them, and we just felt an obligation to go to them and say, 'Look, we will help you if necessary, if called upon,'" he says. "We're hoping to send a signal to the retail community that... Capitol Records is behind them."

The specifics of that "defense" (Continued on page 66)

## CONVENTION CAPSULES

**BREEZY CONVERSATION:** Central South Record Sales and Sound Shop executives who were veterans of the Hurricane Gilbert-visited 1988 convention can be forgiven for keeping their eyes on the sky during the 1990 confab on Grand Cayman Island. Survivor stories outnumbered "I Survived..." T-shirts—and there were plenty of those. "What do you do to top a hurricane?" was the question Billboard posed to **Randy Davidson**, president of Nashville-based Central South/

Bruce Hinton and Walt Wilson, the video was created by Nashville's **Carden & Cherry** ad agency.

**VENDOR VICTOR:** Fuji scored a hit on one of the vendor's days by gifting the Sound Shoppers with "disposable" cameras—the perfect present considering the beautiful Caribbean scenery of the Caymans.

**THERE'S TALENT** in them thar stores: The convention featured top talent but also allowed the Central South and Sound Shop execs to stage their own amateur night. Rocking into the wee hours in Silver's, the Ramada Treasure Island Resort's nightclub, was the No Excuses Band. On drums: **Tom Gregory**, Central South Promotions; **Todd Carroll**, manager, Lake Charles, La.; and **Doug Alford**, area manager. **Jimi Williams**, manager, Madisonville, Ky., handled bass chores while the guitars were graced by **Buddy Bishop**, Central South; **Bobby Stagenberg**, district manager, Fort Pierce, Fla.; **Patrick Akin**, area manager; and **David Epperson**, manager, Green Hills/Nashville. Keyboard wizards were **Hutch (Paul Hutcheson)**, Sound Shop coordinator; **John Jones**, Central South; and **Nathan Dunaway**, district manager, Kenner, La. Lead vocals were shared by Dunaway, Jones, **Claire Davidson**, and **Don Bradshaw**, district manager, Pensacola, Fla. A good time was had by all... even the audience.

**TAKE A BOW:** During one of the meetings, Randy Davidson paused to thank Billboard for its coverage of the previous two Cayman conventions, adding that the 1988 coverage was "the best ever," and noting that Billboard's **Gerry Wood** was the only person attending the convention (besides Davidson himself) who rode out Hurricane Gilbert by staying in a hotel room at the Treasure Island Resort. Tales of life in the evacuation (Continued on page 66)

## SOUND SHOP

Sound Shop. "You bring in a network to film your convention," he answered, noting that The Nashville Network sent a 20-person crew to tape the entertainment and related convention, sightseeing, and sporting activities. Sound Shop and TNN officials predict the shows will garner the largest audiences ever to witness such a music convention.

**HI-YO, PLATINUM, AWAAAAYYYY!** That was the ending of the most enjoyable product demonstration of the meet. The MCA/Nashville video presentation showcased upcoming new product by interspersing a story line using clips of an old **Lone Ranger** movie. The hilarious lip-syncing included such gems as a grizzled cowboy asking the Lone Ranger and **Tonto**, "Have you seen **Lionel Cartwright**?" The Lone Ranger looked at Tonto and said, "He thinks we're the guys from 'Bonanza.'" The clip then segued into a plug for Cartwright's new MCA release. Instead of the classic "Who was that masked man?" remark delivered at the end of the movie, the dubbed comment was, "Who were they?" Answered the sheriff, "**Milli Vanilli**—and they're doing country now." Working through MCA/Nashville's

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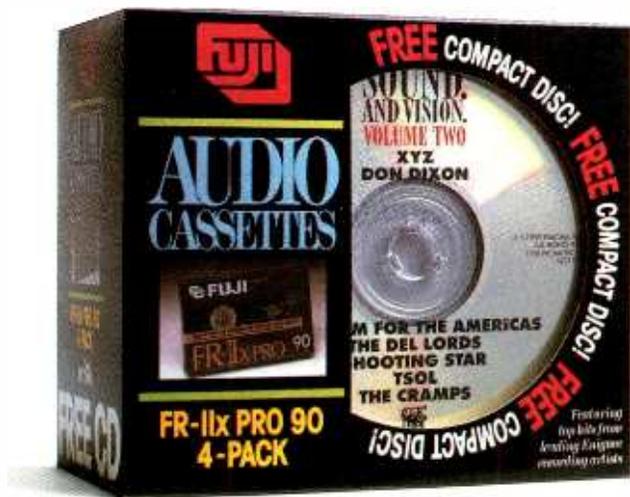
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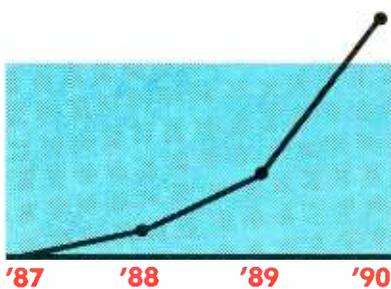
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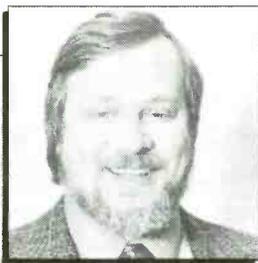
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RETAIL TRACK



by Geoff Mayfield

**WELCOME:** Billboard's chart department is continuing its mission to convert the methodology of its retail research from ranked sales reports to computer-verifiable unit counts. To that end, BPI Communications, Billboard's parent, has retained the services of industry vet **Michael Vallone** to help us coordinate the piece-counts project.

Many of our readers are already familiar with Vallone. As VP of research and development at Record World magazine, he oversaw all chart operations. From there, he went on to RCA Records, where he was involved with product development, video, dance, artist relations, and publicity. He later formed his own entertainment marketing firm.

Vallone will be working with our piece-counts team, which includes Billboard publisher **John Babcock Jr.**, director of charts **Michael Ellis**, senior chart manager **Bob Benjamin**, and me. We're moving full-speed ahead with this project. Vallone's participation is just one more indication of Billboard's commitment to implementing this improved methodology.

**GETTING THE CONSUMER INVOLVED:** In most years, the music business would simply look to consumers as the trade's primary source of revenue. However, there are a couple of stories playing out now in which some factions of the business are looking for the customer to provide leverage to settle some industry debates.

One multistate chain, for example, has invited its consumers to complain to labels when cassette singles are not provided for certain hot titles. In-store signs invite consumers who are bothered by the lack of availability to take their gripes to the record companies, listing names of key sales executives, along with their phone numbers and addresses. **RCA**, for its decision to not release certain country tracks on cassette single, was one target. Another was **CEMA**, taken to task because Capitol opted to go sans cassette single on the **M.C. Hammer** megahit "U Can't Touch This" (Billboard, July 7).

**Joe McFadden**, VP of sales at CEMA, is the man who was singled out on the chain's Hammer signs. For the record, although McFadden says he has gotten plenty of calls from accounts about the lack of a single for the track, he says the signs didn't stir one call or letter from consumers.

Be that as it may, record companies aren't the only ones being singled out to receive consumer complaints. One of the latest tactics being recommended by **Ban The Box**, the coalition of labels, artists, and record execs who are calling for the fast elimination of the 6-by-12-inch compact disk package, is a call for consumers to leave their 6-by-12s at the cash register at the time they buy CDs. The group's hope is that this irritation will prompt dealers to rethink their support of the longbox. Considering that label brass are prominent in Ban The Box, the notion of sicking consumers on the retail sector is a bit of a gutsy move.

**MORE ON THE BOX:** A high-ranking officer at one label acknowledges that retailers look at the environmental concerns expressed by suppliers who want to eliminate the 6-by-12 as a smoke screen. The suspicion harbored by these skeptics is that the real agenda is the savings record companies would realize if they do away with disposable packaging. But that same label officer thinks dealers' pleas to maintain the longbox in order to

(Continued on page 64)

Indie Panel Will Launch 11th New Music Seminar

BY BRUCE HARING

IT'S NEW MUSIC SEMINAR time, that yearly moment when thousands of asymmetrical haircuts from the heartland of America and overseas descend on New York, there to prove once again that fashion victimization is not the sole province of the coasts.

Look to your left, then look to your right. These are the people with whom you will share a hangover for the next four days.

But between the schmoozing and after the regrets, there's also four days of panels and club-hopping to battle.

Appropriately, the indie labels kick the party off at noon on Sunday (15), taking over the North Ballroom of the New York Marriott Marquis for "Independent Labels And Distribution," moderated by **Cardiac Records** president **Cathy Jacobson**. Given the volatile events of the past year, with major-label intrusion, chart success, and censorship threats aimed squarely at the heart of the industry mavericks, this is one not to miss.

Panelists include **Craig Kallman** of **Big Beat Records**, **Aldo Marin** of **Cutting Records**, **Monica Lynch** of **Tommy Boy Records**, **Ted Higa-shioka** of **California Record Distributors**, **Harvey Rosen** of **Landmark Distributors**, and **Ed Locke** of **Nastymix Records**.

At 2 p.m. the same day, the world of independent rock steps up to the plate in the North Ballroom with "Independent Rock: The Distribution Dynamic," moderated by **Brian Long** of **Rockpool**.

Wrestling with the problems of

that increasingly small universe are **Yvonne Garrett** of **Caroline**, **Uli Elser** of **Rough Trade**, **Mark Lipsitz** of **Important Record Distributors**, **Susan Farrell** of **Texas Hotel Records**, **Dan Dow** of **Okra Records**, **Steve Balcom** of **Mammoth Records**, and **Don Brody** of **TVT Records**.

Also highly recommended, in



Grass Route's quick perusal of the panel offerings, are the following:

• "Avant-Garde's Adventure Into The Mainstream," Monday (16) at noon in the Schubert room, with appearances by **Kramer** of **Shimmy-Disc**, **Jerry Leibowitz** of **Bar/None Records**, and **Tuli Kupferberg** of the **Fugs**.

• "The Source Presents: Rap Summit IV: A Hip Hop Nation Mobilization," Monday (16) at 2 p.m. in the North Ballroom, with appearances by **Luther Campbell** of **Luke Records** and **Bryan Turner** of **Priority**.

• "Saving The Underground, Facing The Future," 3 p.m. Tuesday (17) in the Schubert Room, with appearances by **Stephen Roche** of **Big Chief Records** and **Curtis Casella** of **Taang! Records**.

• "College Radio: Let's Talk," Wednesday (18) at 11 a.m. in the South Ballroom, with appearances by **Jerry Rubino** of **Rough Trade**, **Andy Wombell** of **Wax Trax!**, and **Karen Boothe** of **Twin/Tone**.

• "Alternative Marketing: Retail Unchained," Wednesday (18) at 1 p.m. in

(Continued on page 66)

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Afterglow  
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CA Z3T-46090
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For To Next—And Not Or  
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- JOEY KID**  
CD Atlantic 82124-2/\$13.98  
CA 82124-4/\$9.98  
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- LUXURIA**  
Beast Box  
CD Beggars Banquet 2233-2-H  
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- RARE BIRD**  
Sympathy  
CD Caroline CAROL 1674
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- TWO TRU**  
Among The Ruins  
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CD Columbia CK-46755  
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CA ZT-46053  
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- KYPER**  
Tic Tac Toe  
CD Atlantic 82116-2/\$13.98  
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CA AC-8543  
LP AL-8543
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LP 2307-1-R9
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**RETAIL TRACK**

(Continued from page 62)

reduce shrink and increase merchandising impact might also be a smoke screen that hides an economic issue on their side: He wonders if the bottom line is that stores are actually nervous about the cost of refixturing.

**YEE-HAW:** The National Assn. of Recording Merchandisers and the Country Music Assn. are teaming again to provide member stores with display tools to tie in with the CBS-TV telecast of the CMA Awards on Oct. 8. Deadline for registration is July 23. The materials are free; participating members are billed, at cost, for shipping and handling only by Towery Graphics, CMA's fulfillment house.

Four different display pieces are available. Shipments will commence in the middle of August.

As has been the case for the last several years, a display contest for racks and retailers will be staged on behalf of the CMA campaign. A total of \$4,000 in cash prizes will be doled out. For more info, call NARM at 609-596-2221.

**UPDATE:** A couple of months ago, Retail Track told you about a contest that Macey Lipman Marketing and RCA staged for the Marti Jones set "Any Kind Of Lie," in which merchandisers were invited to conjure up big lies, with the winning prize being dinner with the singer/songwriter in either New York or Los Angeles (Billboard, May 19). The winning entry, as judged by MLM and the label, came from Tricia Michaels, manager at Music Vision store No. 5 in St. Peters, Mo.

Here's Michaels' fable: "Peter Jones, president of BMG Distribution, was let go today after top executives of BMG Music questioned a lineup of women outside Pete's office. His response was that this was his promotional campaign to support the new Marti Jones record 'Any Kind Of Lay.' He was promptly informed that the title is 'Any Kind Of Lie.'"

Now, remember folks, this was a lie. Jones is still a happily married man, gainfully employed as the topper for BMG's sales network—and I'm certain he knows the name of Marti Jones' album.

Michaels' winner was chosen from a field of more than 100 entries, and

there were some great runners-up. Among my faves:

- "Repeated listening to Marti Jones' album will banish cellulite and weight gain forever." **Jeff Stolz, Warehouse No. 122, Tucson, Ariz.**

- "It's real easy getting a job with one of the major labels." **Bill Gieseke, Sound Castle Records, Beaumont, Texas.**

- "Ethel Merman is not dead; she is actually Axl Rose." **Ryder Robinson, Wave No. 69, Charlotte, N.C.**

- "Yeah, you're on the guest list." **Mary Risko, Music Merchant, Hershey, Pa.**

- "Danny DeVito and Hervé Villechaize were caught doing the overdubs at a recent Milli Vanilli concert. It was also revealed they had done the original vocals for Hall & Oates, Wham!, the Eurythmics, and the Everly Brothers." **Ron Gary, Quality Record Shop, Aiken, S.C.**

- "If you play 2 Live Crew's record backward it says, 'Lead a good life; read the Bible.'" **Keith Soderlund, Musicland No. 193, Chesterfield, Mo.**

- "Marti Jones is living in my basement and she presses her CDs there." **Craig Brown, Tower Records No. 166, Phoenix.**

Speaking of MLM, the marketing group also received a healthy response with a recent prerelease tape featuring three songs from the new Stryper album on Enigma, titled "Against The Law." Throughout the tape, members of the band read off the names of 100 retailers. Retailers who responded via MLM's 800 number earned a fast \$25. Included in the winners' circle were some folks to whom \$25 would seem a pretty small sum, but those high rollers called in anyway.

**DON'T WORRY:** If you received a mailing of 3-inch CDs from Motown recently, you needn't get nervous about an attempt to revive the CD-3 format. Seems the label had piles of the suckers laying about, and decided to send the leftovers out as promotional gifts to friends in the industry. That's the word from Oscar Fields, the label's new senior VP for sales and distribution. Fields joins Motown from Warner Bros., where he was VP of sales and marketing for black music.

(Continued on next page)



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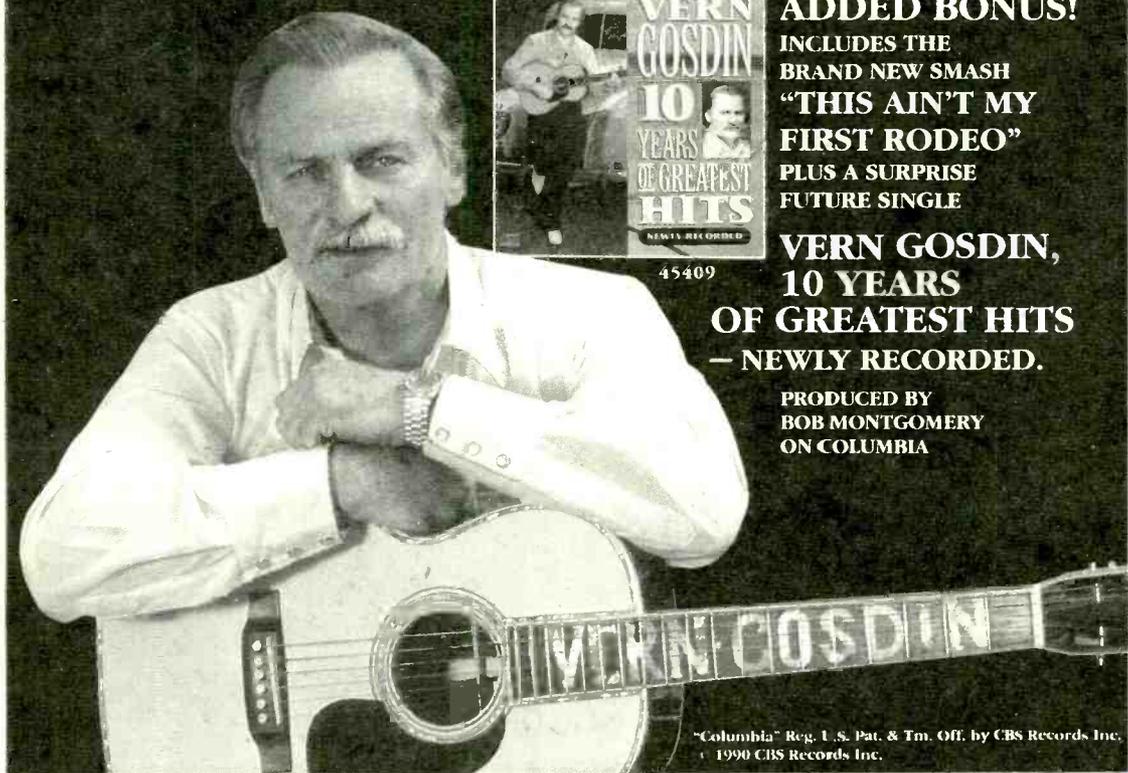
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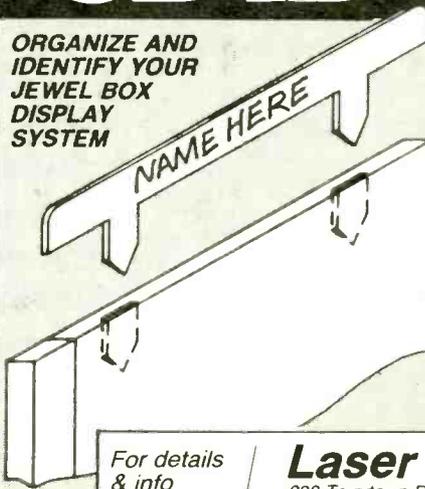
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**DEALERS BEMOAN LABELS' CASSETTE SINGLE DELETIONS**

*(Continued from page 4)*

mination if [the cassette single] is robbing album sales," says Rick Bleiweiss, senior VP sales and distribution at Arista. "The whole purpose of cutting out the cassette single is so consumers go to the [full-length] cassette and CD."

If record companies were to give retailers more notice of upcoming cutouts, allowing them to backlog cassette singles, "you've defeated your purpose," says Bleiweiss.

On the other hand, the lack of a notice encourages some retailers to order heavier on peaking titles that they suspect labels will pull.

Because labels are giving little or no notice when deleting titles, "we are trying to second-guess vendors," says Dave Roy, senior buyer for 444-unit, Albany, N.Y.-based Trans World Music Corp. "In a lot of cases, we are gambling when ordering on a title in the top 20."

Roger Dennis, a buyer with 75-unit Music Plus, also says that, in the past, he tried to guess which titles were about to be deleted and stockpiled them. "But it's not worth it," he says. "When A&M was getting ready to delete Janet Jackson's 'Miss You Much,' I made one last order. I still have product left over from that order. If labels are cutting out a title, it's for a reason."

While label executives decline to discuss return volume on cassette singles, retailers say manufacturers are experiencing rising return percentages on the configuration.

"Some titles have seen 50% of shipments returned to the warehouse," says one retailer. "And if that's the case, then labels may find themselves in the same boat they were in when high return percentages on vinyl singles was a problem."

All six major distributors sell singles under incentive/disincentive policies, with breakeven points that range from 20%-30%. Some retailers say they fear that labels will lower the breakeven point by increasing return penalties.

Also, retailers say labels are shortening the cassette single window of availability, with manufacturers moving even faster on deleting titles than in the past.

But in order to avoid heavy returns, some labels move too early in

pulling the plug, retailers say. For instance, three weeks ago MCA deleted Bell Biv DeVoe's "Poison," says Spec's Miller. However, the outcry from retailers was such that the label relented and announced that merchants could have one last chance to buy the title. MCA has agreed to fill outstanding orders for 200,000 units, says VP of sales Harold Sulman.

"We would prefer to give notice to retailers, but all that does is build returns," Sulman says.

SBK, which deleted Wilson Phillips' "Hold On," notifies accounts when it is selling remaining stock of top singles, says the label's VP of sales, Bob Cahill. "We put the word out through CEMA that if you're going to order them, order them." That tactic has its risks, however. "It's the

last order that kills you, in terms of your percentage of returns," he says.

Even though labels are deleting singles to boost album sales, the industry still appears divided on the cannibalization issue.

Tony Montgomery, RCA's director of singles sales, says, "There is no way that a cassette single hurts an album's sale. I can't find anywhere that this works. There are album buyers and single buyers."

Mitch Perliss, director of purchasing at Music Plus, says, "Our goal is to sell more albums, and there are certain cassette singles that cut into album sales, and others don't."

But even those who question proponents of the cannibalization theory say they would rather exhibit caution in favor of album sales.

For example, Jim Cawley, EMI senior VP of marketing, questions whether cassette singles erode album sales. But that possibility is reason enough to delete singles that have peaked at radio, he says. "If you're not sure it's happening or not—and there's not that big a [profit] margin on the single—why let anything interfere with album sales."

Musicland's Henderson says, "I don't think they know any more than we do on whether cannibalization occurs. But if there is a possibility that full-price [albums] are being impacted by cassette single, we would rather have a \$10 sale than a single sale."

*Assistance in preparing this story was provided by Gerry Wood in Nashville.*

**RETAIL TRACK**

*(Continued from preceding page)*

**SOME RETAILERS** and their customers have been complaining that while the tape versions of two recent **David Bowie** sets on **Rykodisc** have a suggested list of \$9.98, the LP versions are \$13.98, in the range one would expect to pay for a CD. VP of marketing **John Hammond** has an answer, though, explaining that the extra material that has been added to the new editions of both "Changesbowie" and "The Rise And Fall Of Ziggy Stardust & The Spiders From Mars" necessitated that Ryko add a

second disk to the vinyl versions, whereas a single tape could be constructed to handle the extra material.

Rykodisc's earlier Bowie set, "Sound + Vision," also had a bigger list for LPs than for cassettes (Billboard, Aug. 19), but in that case, the reason for the slightly higher tag was the label's use of premium vinyl.

**MIDYEAR REVIEW:** If our industry had awards for the best promotional tchatchkas, there are four 1990 items I would want to nominate. In

the category of special packaging, I lean to the "match-pack" edition of the **Jane Wiedlin** CD "World On Fire" from EMI. In the category of best tchatchka by a retailer, I'd tap the humming bee from **Kemp Mill Records**, a remarkably simple construction that has had Billboard's New York offices buzzing—in more than one corner. For my money, the most stately keepsake might well be the mounted chips of the Berlin Wall that **PolyGram Classics** has given away to commemorate the Leonard

**Bernstein** album on **Deutsche Grammophon** titled "Bernstein In Berlin." And in the category of most handsome T-shirt, this column's nod goes to **Def American** and **Geffen Records** for the one they fashioned for the **Black Crowes**.

*Assistance in preparing this column was provided by Ed Christman.*

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**'Angels' Visit Sam Goody.** The cast of the Tony Award-winning musical "City Of Angels" dropped by Sam Goody on 51st Street in New York to promote the show's original-cast album, which was released by Columbia Records in March. Shown in front, from left, are Cy Coleman, composer, and David Zippel, lyricist. In the back row, from left, are Brian Albright, promotion director, Musicland; "City Of Angels" cast members Rachel York, Gregg Edelman, Kay McClelland, and Randy Graff (who won a Tony as best featured actress); and Ron Hall, district manager, Musicland.

## RETAIL

# LIVE Applies For Listing On NYSE

BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc., the rackjobber, music retailer, and home video marketer, has applied for the listing of its 11.7 million shares of common stock on the New York Stock Exchange.

Since the Van Nuys, Calif.-based company was formed in November 1988, its stock has traded over the counter on Nasdaq's National Market system.

Analysts who follow LIVE welcomed the move and said the company was seeking the prestige of having its stock listed on the oldest and biggest exchange. But they also gave other, more practical reasons for LIVE's move to the Big Board.

Emanuel Gerard, executive VP of the investment firm Gerard Klauer Mattison & Co., says one reason is "the feeling that you may get a more orderly market on the New York."

Fred Anshel, analyst with Dean, Witter, Reynolds, adds, "The stock will gain some visibility. It could be constructive over the long term."

Keith Benjamin, analyst with Silberberg, Rosenthal, says, "There are real, fundamental advantages to the company. This makes it easier to buy the stock and makes it more attractive. There are some institutions that don't buy over-the-counter stocks."

On June 29, the last trading day of the second quarter, LIVE's shares closed at \$23.75 each. Its 52-week

trading range has been \$12.75-\$25.

For the first quarter, which ended March 31, LIVE reported a net profit of \$1.8 million, 16.4% higher than in the same period last year, on revenues of \$148.2 million, a 98% gain.

LIVE is parent of four subsidiaries: the home video supplier International Video Entertainment; the music retailers Strawberries and Waxie Maxie's; the rackjobber Lieberman

Enterprises; and the German home video distributor VCL/Carolco Communications. Carolco Pictures Inc., a film company whose stock trades on the New York exchange, owns 48% of LIVE's voting stock.

The company had no comment other than a release about the NYSE application. It said LIVE "expects that listing and initial trading on the Big Board will occur by mid-July."

## CONVENTION CAPSULES

(Continued from page 59)

shelters proliferated... The Caymans bore not one telltale sign of the damaging hurricane. However, during the convention, local officials were conducting emergency drills in case another should head toward the island.

**SEPTEMBER SONG:** Sighed one stressed-out label rep as he slowly sank into a beach lounge chair, clinging to a rum punch, "If I'm not home by September, will y'all call for me?"

**FIVE & TEN:** Sound Shop's five- and 10-year veteran managers were presented with awards during the final night's activities. Receiving 10-year plaques were **Denise Gordon, David Reynolds, Don Bradshaw, and Fred Clark.** Five-year honorees were **Kim Thibodeaux, Sonya Byars, Tina Brinson, Amy Dove, and Cheri Pat-**

**erson.** Winning a dive watch from TDK for the best imitation of another area manager was **George Brown** of Greenville, S.C., for his impersonation of **Tony Benson**, an area manager in North Carolina.

**MIDAS MAN:** Everything Davidson touches seems to turn to gold. He heads a group of country music stars who own the Treasure Island Resort, a hotel that enjoyed its busiest May and June in history this year. The investors include **Conway Twitty, Larry Gatlin, Ronnie Milsap, Earl Thomas Conley, Deborah Allen, Dave & Sugar, and Helen Cornelius.** **Randy Travis** has a suite at the hotel but isn't an investor yet.

## CENTRAL SOUTH CONFAB

(Continued from page 59)

demolished by the storm surge. Fortunately, at the last moment, the eye skirted south of Cayman, leaving the island with much damage, some injuries, but no deaths. This year's weather was perfect: sunny, hot, breezy.

Referring to the late and great Gilbert, Davidson concluded, "This is the first time that everybody has been back together since the hurricane. It brought us a renewal of spirit and the strength to continue. We have since polished and upgraded the company to a higher level—and we will continue to do so in the future."

## CAPITOL TO HELP DEALERS COMBAT CENSORSHIP

(Continued from page 59)

will be determined on a case-by-case basis, Mann says. "We are planning to offer legal assistance; that's as specific as we've gotten at this point," he adds. "There are no parameters because you can't put a budget on it."

By offering legal assistance, Capitol hopes to put decision-making power back in the hands of retailers, and alleviate the anxiety that may come with carrying stickered product.

"Basically, we're dropping [some stickered] releases in the marketplace at a time when everybody's emotions are running very high,"

Mann says. "We were concerned that we would not be able to put these records out and give the public a chance to buy them because of the situation that is occurring. If retailers don't want to buy our product, they have the right to refuse that. But I want them to make the decision. I don't want the decision to be made for them."

The move has been very well received by retailers, according to Mann. He says, "This is not the only thing we are limiting ourselves to. We are working with the RIAA" on the problem.

## GRASS ROUTE

(Continued from page 62)

the Majestic Room, with appearances by a host of indie retailers.

We're not about to make thousands of enemies by giving you a similar list of recommended events for the New Music Nights portion of the seminar. But if you're coming in from out of town and looking for clubs with a maximum of comfort and ambience, we'd recommend checking out **Continental Divide, Maxwell's, the Marquee, S.O.B.'s, Tramps, Wetlands, and Woody's.**

Three other bits of advice: (1) The Bronx is up and the Battery's down, a fact that many cabbies confuse; (2) you can't win at those friendly shell games on the street, no matter how easy it looks; and (3) someone who takes your money and says he'll be right back with the goods is probably on his way across town.

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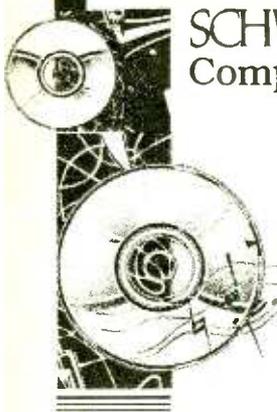
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## Handleman Co. Consolidates Software Depts.

NEW YORK—As part of a strategic overhaul, the Handleman Co., the nation's largest rackjobber, combined software product lines into one merchandising division, which will be headed by Lawrence Hicks, who has been named senior VP of merchandising. Hicks, a 19-year veteran of the company, was previously senior VP of branch operations.

"[Handleman] is placing a greater emphasis on merchandising," says Louis Kircos, senior VP and chief financial officer for the Troy, Mich.-based company. In addition to combining merchandising areas, the firm promoted five other Handle-

*'We're creating the right organization for realizing our goals'*

man veterans and expanded the responsibilities of the buyers.

"Previously, the buyers functioned simply as buyers, but now their roles were expanded to include more direct input into how products are merchandised at store level," he says.

Rumors surfaced recently that Handleman was realigning its upper management, including moving Mario De Filippo, senior VP of purchasing, out of that department into strategic acquisitions. But Kircos says De Filippo will remain in that position, "working with Hicks."

In addition to Hicks, the other new appointments are as follows:

- Gerald Adams, formerly senior director for Handleman, has been named VP of music and book marketing. Adams joined the company after leaving Harmony House, a music chain also based in Troy.

- James Hanke has been named VP of sales. Hanke was formerly a VP at Viking Entertainment, a Burbank, Calif.-based rackjobber acquired by Handleman in January 1988.

- Sharon Hilliker, a 29-year veteran with the company, has been named VP of merchandising programs. Previously, she was assistant VP of sales.

- Steven Salsberg, previously VP of advertising/marketing, has been named VP and GM. Salsberg, a seven-year veteran at Handleman, will now manage premium sales and catalog fulfillment programs.

- And, Samuel Milicia was appointed to the existing position of VP of branch operations. The 29-year Handleman veteran formerly served as assistant VP of the Eastern region.

"The 1990s offer significant opportunities for the growth of Handleman Co.'s businesses, and we're creating the right organization necessary for realizing our strategic goals," said Steven A. Strome, president and chief operating officer, in a statement. "While many of the positions and responsibilities are newly created, the people appointed are all longtime members of the management team."

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## PRS Rule Change Aimed At Film/TV Pub Rights

■ BY NIGEL HUNTER

LONDON—Members of the Performing Right Society voted at their annual general meeting July 4 for a rule change that could affect royalty payments to some publishers for music specially composed for film and TV.

The vote was the culmination of protests by members alleging coercive pressure from film or TV companies when commissioning work from writers by requiring their work to be published through outlets owned by or affiliated with the commissioning companies (Billboard, July 7).

The ballot resulted in more than a two-thirds majority of 4,371 in favor of a resolution to approve an amendment to the society's Rule 2(f), with 1,851 against.

The effect of the change will be to limit to  $\frac{2}{12}$ ths the maximum share that publishers can receive from performances and broadcasts of music specially written for films or TV if they have not undertaken to use their best endeavors to exploit the work in other ways.

However, the PRS general council stated at the annual general meeting that the new rule would not be applied for up to six months to facilitate negotiations with the organizations representing film and TV producers. This moratorium is in aid of efforts to agree to a code of fair practice between the produc-

ers and the composers whom they commission to write music.

The meeting was dominated by this issue, with a prolonged and high level of debate. PRS chief executive Michael Freegard was pessimistic about the attitude of the movie and TV organizations, noting that they had requested a meeting on the matter that had proved fruitless despite good intentions stated at the time. He was skeptical about the chances of a code of conduct being pursued to fruition.

The dilemma facing some PRS members became clear during the debate. Film composer Ron Goodwin observed that most movie productions are foreign and unless equivalent societies abroad are persuaded to introduce a similar ruling, work will be lost by British writers.

Publisher David Platz stressed the same point by referring to a parallel measure adopted by SACEM in France, which, in effect, had caused writers like Michel Legrand and Maurice Jarre to emigrate to America to avoid losing commissions.

Platz also voiced concern about what he termed an "attack" being mounted on one category of PRS membership—publishers affiliated with TV or film producers. He asked why publishers affiliated with record companies should not also be subject to the same amendment.

## SACEM Scolds Lorsac Over 'Lambada' 'Expunges' His Name As Author Of Hit

■ BY MIKE HENNESSEY

PARIS—Olivier Lorsac, co-producer with Jean Karakos of the Kaoma hit single "Lambada," has been reprimanded by French authors' society SACEM for falsely representing himself to the society as being author and composer of the song.

Describing the move as "an exceptional event in the history of SACEM," director general Jean-Loup Tournier says that the reprimand was a matter of "professional ethics" and that the registration by Lorsac—in his nom de plume of Chico de Oliveira—had now been expunged.

"He will not get one centime in royalties," says Tournier.

The "Lambada" song has been the subject of a long-running controversy since the fall of 1989, when it was revealed that it was the copyright of two Bolivian brothers, Gonzala and Ulises Hermosa, originally titled "Horando se Fue."

Lorsac, who had registered the song with SACEM on June 9, claimed that he acted in good faith, having been assured when he and Karakos heard the song in Brazil that it was in the public domain.

In October last year, Lorsac and Karakos offered the Hermosa brothers \$140,000 to buy out their rights; but EMI/SBK claimed that it had signed the Hermosa brothers to a worldwide publishing contract and

thus had world rights to the song.

In January of this year, SACEM decided to block royalties from the title, which, with 5 million singles and 2 million album sales, had become one of Europe's biggest-ever hits.

Meanwhile the conflict over ownership continued, finally achieving resolution June 26 when Tournier announced that an agreement had been reached among the three parties to the dispute—Lorsac and Karakos' BM Productions, the publishing arm of CBS Records France, which licensed the Kaoma recording, and EMI/SBK. It is understood that the mechanical royalties will be split 25% to BM, 25% to CBS, and 50% to EMI/SBK.

## German Rights Assn. Collections Up 11% GEMA's Gross Royalty Income Hit \$435 Mil In '89

MUNICH, West Germany—Gross royalty income for GEMA, the West German performing and mechanical right society, in 1989 was 717.9 million marks (\$435 million), at an exchange rate of 1.65 marks to the dollar, an upturn of 11.25% over the previous year. The 1988 figure was \$391 million.

After deduction of operating costs, a total of 609.5 million marks (\$369.4 million) was distributed to GEMA's 25,000 composer, author, and music publisher members and to sister rights societies around the world, according to the society's annual re-

port.

This is an increase of 11.3% on the 1988 figure of \$332 million.

Income from performances in 1989 was \$191.5 million, a 9.8% increase over the 1988 figure of \$164.9 million. Mechanical royalty income was up 6.3% from 1988's \$183.6 million at \$195.2 million.

Broadcasting use provided 27.7% of GEMA's royalty income in 1989, with radio contributing \$58 million and television \$62.4 million.

Last year GEMA spent a total of \$9.2 million funding cultural activities and \$3.9 million on social provisions.

The report says that, from 971 10 years ago, GEMA's staff has increased to 1,127. In that same time its membership has more than doubled. Operating costs last year were 108.4 million marks (\$65.7 million), up 10.8% on 1988's \$59.3 million.

GEMA's president, Reinhold Kreile, says that the report reflects a solid basis for the challenges that face authors' societies, notably the struggle for upward harmonization of copyright protection in Europe and, specifically related to GEMA, the impending reunification of the

German Federal Republic with the German Democratic Republic.

The expectation is that the East German society, AWA, will be absorbed into GEMA and GDR territory, where royalty income is low, will be administered by GEMA as an additional German region.

AWA's income last year was a reported 35 million East German marks, with costs running at more than 7 million marks.

For a country of more than 16 million people, this revenue is minimal. To be in line with the situation in West Germany, revenue should be in excess of 100 million East German marks, and one of the major tasks confronting GEMA will be to issue licenses to shops, restaurants, dance halls, radio stations, discotheques, and all other music users in the GDR to generate a more equitable flow of royalty income for its members.

The GEMA report notes that more than 800,000 people in West Germany are working in the music business, representing 3.1% of the national work force. The copyright industries contribute 3% of the country's gross national product. MIKE HENNESSEY

## French Rights Groups' Revenues Rise

PARIS—Gross revenue for SACEM and SDRM, the French performing and mechanical rights societies, in 1989 totaled 2.36 billion francs (\$421 million), a 9.7% increase on the 1988 figure of 2.15 billion francs (\$384 million).

The gross SDRM income, up 20.98% at 965.7 million (\$172.4 million), reflects the continuing French boom in sound-carrier sales.

Says Jean-Loup Tournier, SACEM/SDRM director general, in the societies' annual report for 1989: "Altogether SACEM distributed 1.66 billion francs, or \$296.4 million, to more than 50,000 authors, composers, and publishers in France and abroad, a 9.46% upturn on the figure for 1988."

Tournier notes that domestic revenue relating to French repertoire represented 53.4% of the funds distributed, compared with 54.3% in 1988 and 51.6% in 1987. And for the third year in succession, France achieved a favorable balance-of-payments situation with its sister societies abroad, receiving \$54.7 million and distributing \$45.1 million.

However, the report qualifies this by pointing out that some of the revenue from abroad is *domestic*, since it represents mechanical royalties for French rights owners emanating from GEMA (BMG) and STEMRA (CBS, PolyGram) as a result of central licensing agreements.

Operating costs for SACEM/SDRM were 17.76% of reve-

nue, compared with 18.06% in 1988 and 20.06% in 1987. These break down into 28.34% for SACEM and 2.42% for the SDRM.

While Tournier expresses satisfaction at the generally favorable balance of French repertoire performed, he points out that some radio stations are programming only 18%-20% French music and discotheques 32%. He also notes that the private FM station NRJ, which once allocated a majority of air time to French works, now plays a predominance of Anglo-American repertoire.

Also, the French share of mechanical royalties from the sale of records and cassettes dropped last year to 47.5% from 50% in 1988.

Of the total SACEM/SDRM revenue, 28.06% came from broadcasting and 24.31% from audio/visual carriers, including the home-taping royalty remuneration. Thus, royalties from audio/visual carriers last year replaced public performance of recorded music (23.04%) as the second biggest source of income.

Income from abroad accounted for 12.94%, from live performances 8.67%, and from the cinema 2.19%.

In detail, the breakdown for 1989, with 1988 figures in brackets, was:

Radio: public service, \$13.9 million (\$12.8 million); private, \$15.1 million (\$14.8 million); private local, \$3.6 million (\$2.2 million);

Television: public service, \$31.5 million (\$32.8 million); private, \$54.5 mil-

lion (\$41.5 million);

Audio/visual carriers: disks/cassettes, \$70.7 million (\$56.6 million); video, \$2.8 million (\$2.7 million).

Blank tape royalty: \$29.2 million (\$24.9 million);

Public performance recorded music: background music, \$52.3 million (\$46.6 million); discotheques, \$33.2 million (\$42.5 million); dances, \$10.9 million (\$10.8 million);

Overseas income: \$54.7 million (\$47.7 million);

Live performances: concerts, \$19.2 million (\$17.8 million); dances, \$10.3 million (\$10 million); tour performances, \$7.2 million (\$9.9 million);

Cinema: \$9.3 million (\$9.6 million).

The enhanced success of French recordings internationally is reflected in the SDRM's mechanical royalty income from overseas, up 30% on the 1988 figure at \$27 million.

The report notes that last year SACEM allocated 34 million francs (some \$6.07 million) to the promotion of musical culture, including grants to authors and composers, and aid to music schools and workshops.

In other news, Gerard Calvi has succeeded lyricist Pierre Delanoe as president of the SACEM administrative council for 1990-91. Calvi has held the post on three previous occasions.

Also elected to the council are Michel Rivgache, Eddy Marnay, Jack Dieval, Alain Gorageur, Gerard Davoust, and Claude Pascal.

MIKE HENNESSEY



**Rockin' in Rotterdam.** The Rolling Stones chat with CBS International executives backstage at the Feyenoord Stadium in Rotterdam before kicking off their Urban Jungle Europe 1990 tour. The concert was the band's first European show in eight years, and one of three record-breaking nights at the stadium. The tour is scheduled to include 37 concerts in 13 countries. Shown, from left, are Stones guitarists Keith Richards and Ron Wood; Alan Phillips, VP of marketing and sales, CBS Records International, Europe; singer Mick Jagger; Bob Campbell, VP of creative operations, CBS Records International, New York; bassist Bill Wyman; Jorgen Larsen, president, CBS Records International, Europe; Julian Shapiro, VP of marketing, CBS Records International, New York; and drummer Charlie Watts.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 7/14/90

This Week	Last Week	SINGLES
1	1	SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM
2	2	NESSUN DORMA LUCIANO PAVAROTTI DECCA
3	4	MONA CRAIG McLACHLAN & CHECK 1-2 EPIC
4	NEW	ONE LOVE THE STONE ROSES SILVERTONE
5	3	IT MUST HAVE BEEN LOVE ROXETTE EMI
6	9	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
7	12	THUNDERBIRDS ARE GO F.A.B. FEATURING M.C. PARKER BROTHERS ORG.
8	6	WORLD IN MOTION ENGLAND NEW ORDER FACTORY/MCA
9	7	CLOSE TO YOU MAXI PRIEST 10/VIRGIN
10	5	OOOPS UP SNAP ARISTA
11	8	HOLD ON WILSON PHILLIPS SBK
12	10	THE ONLY RHYME THAT BITES MC TUNES VERSUS 808 STATE ZTT/WEA
13	21	SHE AIN'T WORTH IT GLEN MEDEIROS FEATURING BOBBY BROWN LONDON LON
14	11	THINKING OF YOU MAUREEN URBAN/POLYDOR
15	17	UNSKINNY BOP POISON ENIGMA/CAPITOL
16	13	DOIN' THE DO BETTY BOO RHYTHM KING/MUTE
17	15	THE GREAT SONG OF INDIFFERENCE BOB GELDOF MERCURY/PHONOGRAM BOB
18	20	KILLER ADAMSKI MCA
19	16	YOU'VE GOT A FRIEND BIG FUN & SONIA JIVE
20	29	ALRIGHT JANET JACKSON A&M USA
21	25	LOVE DON'T LIVE HERE ANYMORE DOUBLE TROUBLE DESIRE WANT
22	33	I'M STILL WAITING (PHILL CHILL REMIX) DIANA ROSS MOTOWN ZB
23	18	ANOTHER NIGHT JASON DONOVAN PWL/PWL
24	14	HEAR THE DRUMMER CHAD JACKSON BIG WAVE
25	27	LOVING YOU MASSIVO FEATURING TRACY DEBUT/PASSION
26	NEW	ROCKIN' OVER THE BEAT TECHNOTRONIC SWAN YARD
27	35	CARRY THE BLAME/CALIFORNIA DREAMIN' RIVER CITY PEOPLE EMI
28	NEW	I'M FREE THE SOUP DRAGONS/JUNIOR REID RAW TV/BIG LIFE
29	30	SHE COMES IN THE FALL INSPIRAL CARPETS COW/MUTE DUNG
30	23	STEP BY STEP NEW KIDS ON THE BLOCK CBS
31	19	THE ONLY ONE I KNOW THE CHARLATANS SITUATION TWO
32	32	COME HOME JAMES FONTANA/PHONOGRAM
33	31	ALMOST HEAR YOU SIGH THE ROLLING STONES CBS
34	NEW	NAKED IN THE RAIN BLUE PEARL BIG LIFE
35	NEW	SHAME ON YOU GUN A&M
36	22	THE FREE STYLE MEGA-MIX BOBBY BROWN MCA
37	24	TREAT ME GOOD YAZZ BIG LIFE
38	NEW	GIMME SOME LOVIN' THUNDER EMI
39	NEW	OH GIRL PAUL YOUNG CBS
40	26	ALL THE YOUNG DUDES BRUCE DICKINSON EMI
1	1	<b>ALBUMS</b> LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
2	2	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
3	8	THE ROLLING STONES HOT ROCKS 1964-1971 LONDON
4	3	NEW KIDS ON THE BLOCK STEP BY STEP CBS
5	4	BEACH BOYS SUMMER DREAMS CAPITOL
6	11	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE
7	NEW	ANITA BAKER COMPOSITIONS ELEKTRA
8	5	BANGLES GREATEST HITS CBS
9	6	SOUL II SOUL VOL II (1990 A NEW DECADE) 10/VIRGIN
10	9	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
11	NEW	MAXI PRIEST BONAFIDE 10/VIRGIN
12	10	JASON DONOVAN BETWEEN THE LINES PWL
13	7	WILSON PHILLIPS WILSON PHILLIPS SBK
14	12	MADONNA I'M BREATHELESS SIRE
15	13	THE CARPENTERS ONLY YESTERDAY A&M
16	14	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
17	17	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
18	16	BARRY MANILOW THE SONGS 1975-1990 ARISTA
19	15	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
20	20	PAUL YOUNG OTHER VOICES CBS
21	21	GARY MOORE STILL GOT THE BLUES VIRGIN
22	NEW	ROLLING STONES STEEL WHEELS CBS
23	26	MICHAEL BOLTON SOUL PROVIDER CBS
24	28	ERASURE WILD MUTE
25	27	SNAP WORLD POWER ARISTA
26	19	THE B-52'S COSMIC THING REPRISE/WARNER BROS.
27	25	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
28	18	DUSTY SPRINGFIELD REPUTATION PARLOPHONE
29	24	JEAN MICHEL JARRE WAITING FOR COUSTEAU POLYDOR
30	23	CHIMES CHIMES CBS
31	33	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
32	29	HOTHOUSE FLOWERS HOME LONDON
33	36	TINA TURNER FOREIGN AFFAIR CAPITOL
34	35	DEL AMITRI WAKING HOURS A&M
35	30	DEPECHE MODE VIOLATOR MUTE
36	NEW	B-52'S BEST OF B-52'S—DANCE THIS MESS AROUND ISLAND
37	34	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
38	22	STEVE EARLE & THE DUCKES THE HARD WAY MCMCG
39	38	INSPIRAL CARPETS LIFE COW/MUTE
40	NEW	THE STONE ROSES THE STONE ROSES SILVERTONE

## CANADA (Courtesy The Record) As of 7/16/90

1	1	SINGLES
1	1	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL/CAPITOL
2	2	STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
3	3	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
4	5	HOLD ON WILSON PHILLIPS SBK/EMI
5	4	IT MUST HAVE BEEN LOVE ROXETTE EMI/EMI
6	6	TURTLE POWER PARTNERS IN KRYME SBK/EMI
7	7	HUMPTY DANCE DIGITAL UNDERGROUND ATTIC/ATTIC
8	10	I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA/BMG
9	8	DROP THE NEEDLE MAESTRO FRESH-WES LMR/ATTIC
10	9	POISON BELL BIV DEVOE MCA/MCA
11	11	DO YOU REMEMBER PHIL COLLINS ATLANTIC/WEA
12	17	BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M
13	12	OOH LA LA PERFECT GENTLEMEN COLUMBIA/CBS
14	13	DOUBLEBACK ZZ TOP WARNER BROS./WEA
15	16	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC SBK/EMI
16	18	ENJOY THE SILENCE DEPECHE MODE SIRE/WEA
17	15	SPIN THAT WHEEL HI-TEK 3 SBK/EMI
18	14	I WANNA BE RICH CALLOWAY SOLAR/CBS
19	NEW	SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M
20	NEW	7 O'CLOCK LONDON QUIREBOYS CAPITOL/CAPITOL
1	1	<b>ALBUMS</b> NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
2	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
3	3	MADONNA I'M BREATHELESS WARNER BROS./WEA
4	4	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
5	5	HEART BRIGADE CAPITOL/CAPITOL
6	6	JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA
7	7	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
8	12	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
9	11	DEPECHE MODE VIOLATOR SIRE/WEA
10	14	STEVE EARLE THE HARD WAY MCA/MCA
11	9	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
12	8	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
13	16	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
14	10	PAULA ABDUL SHUT UP AND DANCE VIRGIN/WEA
15	15	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
16	18	STEVE VAI PASSION AND WARFARE RELATIVITY/IMPORTANT
17	20	THE NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M
18	13	BEL BIV DEVOE POISON MCA/MCA
19	17	VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
20	NEW	VAN MORRISON THE BEST OF POLYGRAM/POLYGRAM

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/3/90

1	1	SINGLES
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	2	OOOPS UP SNAP ARISTA
3	3	KILLER ADAMSKI MCA
4	NEW	UN' ESTATE ITALIANA E BENNATO & G NANNINI SUGAR/VIRGIN
5	5	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIELA
6	4	INFINITY GURU JOSH deCONSTRUCTION
7	7	KINGSTON TOWN UB40 VIRGIN
8	6	I PROMISED MYSELF NICK KAMEN WEA
9	12	STEP BY STEP NEW KIDS ON THE BLOCK CBS
10	8	BLACK VELVET ALANNAH MYLES ATLANTIC
11	10	DON'T MISS THE PARTYLINE BIZZ NIZZ ZYX
12	9	POLICY OF TRUTH DEPECHE MODE MUTE
13	16	INSIEME 1992 TOTO CUTUNGO ELECTROLA/EMI
14	17	IT MUST HAVE BEEN LOVE ROXETTE EMI
15	15	HOLD ON WILSON PHILLIPS EMI GERMANY
16	11	VOGUE MADONNA SIRE
17	13	DING DONG ERSTE ALLGEMEINE VERUNSCIC EMI
18	14	THE POWER SNAP BMG/ARIELA
19	19	IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI
20	NEW	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR CHIMES CBS
1	2	<b>ALBUMS</b> STEP BY STEP NEW KIDS ON THE BLOCK CBS
2	3	EROS RAMAZZOTTI IN OGNI SENSO DDD
3	1	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
4	4	ERSTE ALLGEMEINE VERUNSCIC NEPPOMUKS RACHE EMI ELECTROLA
5	6	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
6	7	MATTHIAS REIM MATTHIAS REIM POLYGRAM
7	5	MADONNA I'M BREATHELESS SIRE
8	8	JOE COCKER LIVE! EMI
9	11	GARY MOORE STILL GOT THE BLUES VIRGIN
10	9	PHIL COLLINS ... BUT SERIOUSLY WEA
11	10	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
12	16	SNAP WORLD POWER EMG ARIOLA
13	12	DORO DORO POLYGRAM
14	13	BILLY JOEL STORM FRONT CBS
15	NEW	UB40 LABOUR OF LOVE 2 DEP INT/VIRGIN
16	17	WILSON PHILLIPS WILSON PHILLIPS SBK
17	14	TINA TURNER FOREIGN AFFAIR CAPITOL
18	20	DEPECHE MODE VIOLATOR MUTE
19	15	VOL 2 (1990 A NEW DECADE) SOUL II SOUL VIRGIN
20	NEW	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE

## FRANCE (Courtesy Europe 1) As of 7/7/90

1	1	SINGLES
1	1	MALDON ZOUK MACHINE BMG
2	2	BO LE LAVABO LAGAF CARRERE
3	4	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVIAN BMG
4	3	LE GAMBOU PATRICK SEBASTIEN EMI
5	5	WHITE AND BLACK BLUES JOELLE URSULL CBS
6	6	SACRIFICE ELTON JOHN POLYGRAM
7	8	VOUS ETES FOUS BENNY B CBS
8	19	LE TEMPS DES YES YES LES VAGABONDS CARRERE
9	10	VOGUE MADONNA WEA
10	7	C EST TOI QUI M A FAIT FRANCOIS FELDMAN POLYGRAM
11	9	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG
12	13	LES HOMMES QUI PASSENT PATRICIA KAAS CBS
13	NEW	LE JERK THIERRY HAZARD CBS
14	11	MELODIE AMOUR KAOMA CBS
15	NEW	AIME MOI CLAUDE BARZOTTI BMG
16	14	OUI JE L'ADORE PAULINE ESTER POLYGRAM
17	16	I PROMISED MYSELF NICK KAMEN WEA
18	NEW	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC CBS
19	15	SANS UN REMORS PACIFIQUE VOGUE
20	NEW	STEP BY STEP NEW KIDS ON THE BLOCK CBS

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 7/14/90

1	1	HOT 100 SINGLES
1	1	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
2	2	OOOPS UP SNAP LOGIC/BMG ARIOLA
3	3	IT MUST HAVE BEEN LOVE ROXETTE EMI
4	4	NESSUN DORMA LUCIANO PAVAROTTI DECCA
5	6	MALDON ZOUK MACHINE BMG ARIOLA
6	NEW	UN' ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
7	5	I PROMISED MYSELF NICK KAMEN WEA
8	7	VOGUE MADONNA SIRE
9	11	VERDAMMT, ICH LIEB' DICH MATTHIAS REIM POLYDOR
10	9	KILLER ADAMSKI MCA
11	NEW	MONA CRAIG McLACHLAN EPIC
12	12	BO LE LAVABO LAGAF FLARENSCH
13	20	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILIAN TALAR
14	15	VENUS DON PABLO'S ANIMALS RUMOUR
15	10	HOLD ON WILSON PHILLIPS SBK
16	8	WORLD IN MOTION NEW ORDER/WORLD CUP SQUAD FACTORY/MCA
17	14	BLACK VELVET ALANNAH MYLES ATLANTIC
18	19	STEP BY STEP NEW KIDS ON THE BLOCK CBS
19	17	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BGM
20	NEW	WHITE AND BLACK BLUES JOELLE URSULL CBS
1	1	<b>HOT 100 ALBUMS</b> NEW KIDS ON THE BLOCK STEP BY STEP CBS
2	2	MADONNA I'M BREATHELESS SIRE
3	4	EROS RAMAZZOTTI IN OGNI SENSO DDD
4	3	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
5	NEW	ELTON JOHN SLEEPING WITH THE PAST ROCKET
6	9	GARY MOORE STILL GOT THE BLUES VIRGIN
7	8	ALANNAH MYLES ALANNAH MYLES ATLANTIC
8	11	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
9	6	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
10	10	JOE COCKER LIVE CAPITOL
11	5	SOUL II SOUL VOL II (1990 A NEW DECADE) 10 RECORDS
12	12	DEPECHE MODE VIOLATOR MUTE
13	7	TOTEN HOSEN AUF DEM KREUZZUG INS GLUECK VIRGIN
14	18	UB40 LABOUR OF LOVE II VIRGIN
15	17	WILSON PHILLIPS WILSON PHILLIPS SBK
16	13	ERSTE ALLGEMEINE VERUNSCICHERUNG NEPPOMUK'S RACHE EMI
17	14	BEACH BOYS SUMMER DREAMS CAPITOL
18	15	BANGLES GREATEST HITS CBS
19	NEW	SNAP WORLD POWER LOGIC/BMG ARIOLA
20	16	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE
1	1	<b>SINGLES</b> IT MUST HAVE BEEN LOVE ROXETTE EMI
2	4	HOLD ON WILSON PHILLIPS EMI
3	10	U CAN'T TOUCH THIS M.C. HAMMER EMI
4	3	I NEED YOUR BODY TINA ARENA EMI
5	2	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
6	7	I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM
7	5	INFINITY GURU JOSH BMG
8	6	SPIN THAT WHEEL HI-TEK 3 EMI
9	9	STEP BY STEP NEW KIDS ON THE BLOCK CBS
10	8	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE MUSHROOM/FESTIVAL
11	12	KEEP IT TOGETHER/VOGUE MADONNA WEA
12	11	MONA CRAIG McLACHLAN & CHECK 1-2 CBS
13	19	SHOW NO MERCY MARK WILLIAMS CBS
14	17	DUB BE GOOD TO ME BEATS INTERNATIONAL POLYGRAM
15	13	CRADLE OF LOVE BILLY IDOL EMI
16	NEW	UNSKINNY BOP POISON EMI
17	15	DOGS ARE TALKING THE ANGELS MUSHROOM/FESTIVAL
18	NEW	LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
19	NEW	THE POWER SNAP BMG
20	NEW	HERE WE ARE GLORIA ESTEFAN CBS
1	1	<b>ALBUMS</b> SOUNDTRACK PRETTY WOMAN EMI
2	2	GLORIA ESTEFAN CUTS BOTH WAYS CBS
3	5	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
4	3	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
5	6	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
6	4	MADONNA I'M BREATHELESS WEA
7	10	SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI
8	13	WILSON PHILLIPS WILSON PHILLIPS EMI
9	12	NEW KIDS ON THE BLOCK STEP BY STEP CBS
10	14	SOUL II SOUL VOL II (1990 A NEW DECADE) VIRGIN/EMI
11	8	BELINDA CARLISLE RUNAWAY HORSES BMG
12	16	ABSENT FRIENDS HERE'S LOOKING UP YOUR ADDRESS ROO/POL
13	9	DEL AMITRI WAKING HOURS POLYGRAM
14	19	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
15	15	ALANNAH MYLES ALANNAH MYLES WEA
16	11	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
17	7	MICHAEL BOLTON SOUL PROVIDER CBS
18	20	ROXETTE LOOK SHARP EMI
19	18	HEART BRIGADE EMI
20	NEW	BOOM CRASH OPERA THESE HERE ARE CRAZY TIMES WEA
1	1	<b>ALBUMS</b> BEE GEES BEE GEES STORY POLYGRAM
2	2	EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIELA
3	4	MADONNA I'M BREATHELESS WEA
4	8	MARCO MASINI MARCO MASINI RICORDI
5	3	VASCO ROSSI FRONTE DEL PALCO EMI
6	5	ANTONELLO VENDITTI GLI ANNI 80 RICORDI
7	15	VARI DJ ESTATE '90 EMI
8	6	NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME POLYGRAM
9	10	JOE COCKER LIVE! EMI
10	7	FABIO CONCATO GIANNUTRI POLYGRAM
11	13	GIORGIO MORODER PROJECT TO BE NUMBER ONE EMI
12	11	GIANNI MORANDI VARIETA BMG/ARIELA
13	12	MANGO SIRTAKI RICORDI
14	14	MIETTA CANZONI RICORDI
15	9	ENRICO RUGGERI IL FALCO E IL GABBIANO CGD
16	16	NEW KIDS ON THE BLOCK STEP BY STEP CBS
17	18	RON APRILE BRACCIA E POI WEA
18	20	PAUL YOUNG OTHER VOICES CBS
19	NEW	ROD STEWART THE BEST OF WEA
20	NEW	VARI WEST COAST WEA

## ITALY (Courtesy Musica e Dischi) As of 7/9/90

1	1	SINGLES
1	1	MALDON ZOUK MACHINE BMG
2	2	BO LE LAVABO LAGAF CARRERE
3	4	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVIAN BMG
4	3	LE GAMBOU PATRICK SEBASTIEN EMI
5	5	WHITE AND BLACK BLUES JOELLE URSULL CBS
6	6	SACRIFICE ELTON JOHN POLYGRAM
7	8	VOUS ETES FOUS BENNY B CBS
8	19	LE TEMPS DES YES YES LES VAGABONDS CARRERE
9	10	VOGUE MADONNA WEA
10	7	C EST TOI QUI M A FAIT FRANCOIS FELDMAN POLYGRAM
11	9	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG
12	13	LES HOMMES QUI PASSENT PATRICIA KAAS CBS
13	NEW	LE JERK THIERRY HAZARD CBS
14	11	MELODIE AMOUR KAOMA CBS
15	NEW	AIME MOI CLAUDE BARZOTTI BMG
16	14	OUI JE L'ADORE PAULINE ESTER POLYGRAM
17	16	I PROMISED MYSELF NICK KAMEN WEA
18	NEW	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC CBS
19	15	SANS UN REMORS PACIFIQUE VOGUE
20	NEW	STEP BY STEP NEW KIDS ON THE BLOCK CBS

# CD Rise Offsets Other Formats' Fall, Stats Show

■ BY KIRK LaPOINTE

OTTAWA—How much longer can the compact disk carry the Canadian recording industry? A lot of companies have to be crossing their fingers and hoping the growth continues, because new statistics show there is not much else fueling the business right now.

Canadian industry figures for the first five months of 1990 show an overall 4% increase in the net value of sales, but those modest gains are almost entirely beholden to the CD.

According to audited information from Peat Marwick Thorne, supplied by members of the Canadian Recording Industry Assn., CD net sales are up 25% and shipments are up 33%

over last year at the same time. The cassette is stagnant, down 7% in shipments and up in net sales value by 1% only because of price increases.

Vinyl, as might be expected, just cannot find the end of its freefall. LP net sales are down 95% and shipments 94%. In the year-to-date, only 99,000 LPs have been shipped in Canada. Three years ago, that would

have been a bad week.

And 7-inch singles are still showing a net deficit in shipments and sales. The books show a net deficit on 7-inchers for the year through May of \$697,000. The 12-inch single is eking out an existence, although it is down 30% in sales and 26% in shipments from last year.

Year-to-year figures are now be-

coming available on the cassette single configuration, and quite naturally this May compares favorably to last May—up 845% to be exact.

Overall, the net value of sales was \$140,152,000 through May, up from \$135,159,000 at the same time last year. Cassettes remain the top configuration, with nearly \$70 million of that total, with CDs topping \$66 million through May.

## Canada Starts Fund To Help High-Risk Cos. Get Loans

OTTAWA—The federal government, responding to inherent fiscal troubles in the Canadian music industry, has launched a fund that, starting next year, will help Canadian firms gain access to equity loans, investment loans, and management consulting services.

The five-year, \$33 million fund will benefit primarily the book publishing industry, which is teetering in many cases because of high debt loads and unprofitability. Starting next April, publishers can apply for help to the Federal Business Development Bank, a sort of banker of last resort. The federal bank will administer venture funds and help refer businesses to consultants for help.

In a year's time or so—details still have not been worked out, and the money is coming from a variety of federal departments—the recording

industry can gain the same access, and the Canadian Recording Industry Assn. says it hopes the funds will make a difference.

Communications Minister Marcel Masse says cultural industries have difficulty raising venture capital because they are perceived by bankers to be high-risk entities. What's more, he told a Toronto news conference, their collateral is intangible artistic works and promises of creation—not the sort of fixed asset into which a banker can sink his teeth.

The fund is a commitment by the government to the "long-term vision of who we are." In a sense, the government is saying that it will go where bankers dare not.

The so-called Cultural Industries Development Fund will not be divided along any artistic lines, says a Communications Department spokes-

man. That means that the music business can apply for as much as it wants, but has no guarantee of getting anything; on the other hand, it could grab a huge share of the pie.

The introduction of the fund comes at a curious time. It was believed that, even though the free-trade agreement with the U.S. excluded culture, the introduction of such a fund might very well contravene the spirit of the trade deal and be fought by U.S. interests. So far, though, no one has come forward to complain.

The fund's timing may be linked to the domestic constitutional troubles the government had in recent weeks. The collapse of a federal-provincial constitutional deal has caused the federal government to launch a series of so-called "good news" initiatives; with so many loose ends still to be tied in the new fund, this could

very well have been one of them.

Brian Robertson, president of CRIA, says the industry welcomes "the government's initiative in providing additional funding for the cultural industries." CRIA eagerly awaits details of the program, says Robertson.

And the Canadian music business is also awaiting news about the fate of the five-year, \$25 million Sound Recording Development Program. Its term expires next year, and the government has yet to say whether it will be renewed or under what conditions it will continue. An exhaustive review has been undertaken, but the chief public servant for the recording industry in the Communications Department, John Watt, has left.

KIRK LaPOINTE

## MAPLE BRIEFS

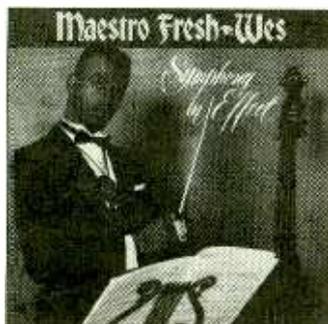
THE 7-ELEVEN CHAIN IN British Columbia has come up with a new use for those Mantovani and Andy Williams records you might still have somewhere in the house or office: Use them to keep youths from loitering outside. Since the chain began pumping out "Moon River" and the like, the traffic outside has definitely petered out. Among those left, what should be the worry?

RIK EMMETT, former guitarist and vocalist with Triumph, sees his long-awaited solo album ship July 24 on Duke Street Records. "Absolutely" should be a shot in the arm for the label. "The Big Lie" is the first single.

# Q: WHAT DO ALL THESE HIT RECORDS HAVE IN COMMON?

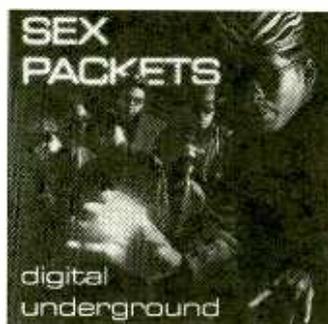
## A: They are distributed in Canada by Attic Records.

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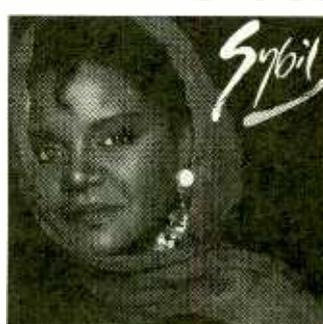
Approaching Gold!

LICENSED FROM SELECT



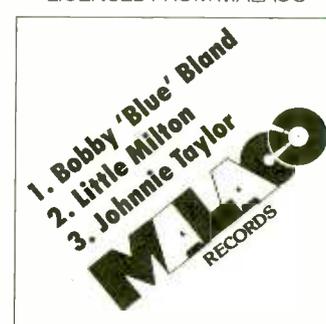
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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	11	3	WYNTON MARSALIS COLUMBIA 46143 STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE	1 week at No. 1
2	2	11	JACK DEJOHNETTE MCA 42313	PARALLEL REALITIES
3	1	11	JOHN SCOFIELD BLUE NOTE 92894*/CAPITOL	TIME ON MY HANDS
4	3	11	LEE RITENOUR GRP 9615	STOLEN MOMENTS
5	6	5	STAN GETZ A&M 5297*	APASIANADO
6	5	9	CARMEN MCRAE NOVUS 3086/RCA	CARMEN SINGS MONK
7	4	15	MARCUS ROBERTS NOVUS 3078/RCA	DEEP IN THE SHED
8	NEW▶		PAT METHENY GEFEN 24293	QUESTION AND ANSWER
9	10	11	MARLON JORDAN COLUMBIA 45200*	FOR YOU ONLY
10	8	7	ROY HARGROVE NOVUS 3082/RCA	DIAMOND IN THE ROUGH
11	9	5	MCCOY TYNER BLUE NOTE 93598*/CAPITOL THINGS AIN'T WHAT THEY USED TO BE	
12	NEW▶		ELIANE ELIAS BLUE NOTE 93089*	ELIANE ELIAS PLAYS JOBIM
13	13	5	DIRTY DOZEN BRASS BAND COLUMBIA 45414 THE NEW ORLEANS ALBUM	
14	NEW▶		CHRISTOPHER HOLLYDAY NOVUS 3087*/RCA	ON COURSE
15	7	13	SONNY ROLLINS MILESTONE 9179/FANTASY	FALLING IN LOVE WITH JAZZ

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	2	13	NAJEE EMI 92248	4 weeks at No. 1 TOKYO BLUE
2	1	15	STANLEY JORDAN BLUE NOTE 92356/CAPITOL	CORNUCOPIA
3	6	5	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608	FAST FORWARD
4	3	21	BASIA ● EPIC E 45472	LONDON WARSAW NEW YORK
5	5	7	ALEX BUGNON ORPHEUS 75615/EMI	HEAD OVER HEELS
6	4	15	PATTI AUSTIN GRP 9603	LOVE IS GONNA GETCHA
7	8	9	JONATHAN BUTLER JIVE 1329/RCA	DELIVERANCE
8	13	5	LARRY CARLTON GRP 9611	COLLECTION
9	11	9	TOM GRANT VERVE FORECAST 843 011*/POLYGRAM	EDGE OF THE WORLD
10	10	11	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN	LOVE GODDESS
11	15	5	JOHN MCLAUGHLIN TRIO JMT 834 436*/POLYGRAM LIVE AT THE ROYAL FESTIVAL HALL	
12	18	3	MICHAEL FRANKS REPRIS 26183	BLUE PACIFIC
13	7	21	DIANNE REEVES EMI 92401	NEVER TOO FAR
14	12	15	NANCY WILSON COLUMBIA C 45378	A LADY WITH A SONG
15	9	17	GEORGE HOWARD MCA 6335	PERSONAL
16	16	7	KEIKO MATSUI MCA 6380	NO BORDERS
17	14	31	KENNY G ▲ ARISTA 8613	LIVE
18	19	7	PAUL JACKSON, JR. ATLANTIC 82065	OUT OF THE SHADOWS
19	24	3	ROB MULLINS NOVA 9026*	TOKYO NIGHTS
20	20	5	BRANDON FIELDS NOVA 9025*	OTHER PLACES
21	22	7	GLORIA LYNNE MUSE 5381	A TIME FOR LOVE
22	21	31	QUINCY JONES ▲ QWEST 26020/WARNER BROS.	BACK ON THE BLOCK
23	NEW▶		GRANT GEISSMAN BLUE MOON 79152/MESA/BLUE MOON	TAKE ANOTHER LOOK
24	NEW▶		TUCK ANDRESS WINDHAM HILL 0124*	RECKLESS PRECISION
25	NEW▶		TOM SCOTT GRP 9613	THEM CHANGES

○ 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.

# Jazz BLUE NOTES



by Jeff Levenson

(NOT SO) RANDOM THOUGHTS ON JVC '90, Part II: It's probably a good thing that this year's festival wrapped up when it did. Though there were many noteworthy moments, this shining star of New York jazz events resembled less a wonderwork of celestial bliss than a sputtering meteor with a pulled hamstring. Indeed, with Sarah gone, and Dexter gone, and the graying of old guard jazz men great and small, it may be time for impresario George Wein to reinvent the wheel to keep this fest rolling. Well, he'll have a year's worth of Monday-morning quarterbacking (from critics and other self-styled experts) to help him figure that one out. Here, then, a few more observations:

• The salute to octogenarian bassist Milt Hinton was the most heartfelt tribute I attended. (Jim Hall's night was a close second.) During the bass-heavy evening (better than a dozen of Hinton's progeny honored him), it became clear that "The Judge" has amassed quite a constituency. He may be the most universally loved man in the biz. (Hinton's career spans eight decades and just about every stylistic period in jazz, from the music's very beginnings; it's no wonder he has so many admirers.) The tribute's highlight, however, had less to do with his rock-steady contributions or those from his bottom-line compatriots than with the tender duet between trumpeters Wynton Marsalis (age 29) and Doc Cheatham (a mere 85) on "I Got A Right To Sing The Blues." Talk about harmonious continuity! In the course of that one tune far more was said than any of their chosen notes could possibly communicate. Something about reverence and timelessness. Leave it to Hinton to foster just that kind of

cross-generational vitality.

• If any one musician can be said to reflect jazz's lyrical side it is Jim Hall, a guitarist whose influence among younger players is considerable. (Many of them, in recent years, have acknowledged their indebtedness in fanzine interviews.) For his part, Hall continues to learn as well as teach, absorbing some of the stylistic techniques of his most noteworthy admirers and, in effect, offering reciprocal thanks. This tribute was a warm, invitation-only gathering of gemologists who held (mostly) song jewels to the light allowing the rest of us to bask in their brilliance. Guitarists on the bill included John Scofield, Mick Goodrick, John Abercrombie, and Pat Metheny (who cross-fertilized Americas by adding some Midwestern twang to Antonio Carlos Jobim's "How Insensitive"). But two

## JVC salutes to Milt Hinton, Jim Hall were heartfelt

horn players—valve trombonist Bob Brookmeyer and baritone saxophonist Gerry Mulligan—provided the best opportunity to hear Hall's understated eloquence. In two separate duets ("Skylark" and "Begin The Beguine" with Brookmeyer, plus "All The Things You Are" and "Prelude To A Kiss" with Mulligan) Hall obliterated the traditional separation between leader and accompanist, wearing both hats simultaneously and inspiring a swinging, singing interplay that bordered on telepathy.

• Nice surprise, Metheny's night alongside Herbie Hancock, Jack DeJohnette, and Dave Holland. Too often members of supergroups trip over one another chasing the spotlight. Not so, here. All four heavyweights obviously checked their egos at the door. The result was a balanced night of music featuring tunes from DeJohnette's MCA issue, "Parallel Realities," as well as Hancock classics "Cantaloupe Island" and "Eye Of The Hurricane." The evening's hero? Holland, who steered the group as if negotiating a Porsche down the Pacific Coast Highway.



## ELIANE ELIAS PLAYS JOBIM

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# TOP CLASSICAL ALBUMS™

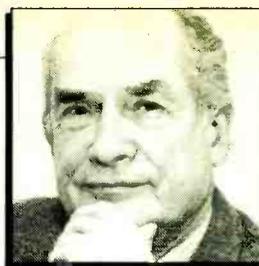
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	1	11	HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818 9 weeks at No. 1	VLADIMIR HOROWITZ
2	2	17	BEETHOVEN: SYMPHONY NO. 9 DG 429-861	LEONARD BERNSTEIN
3	3	11	HANDEL: ARIAS ANGEL CDC-49179	KATHLEEN BATTLE
4	12	3	CLASSICS OF THE SILVER SCREEN TELARC CD-80221	CINCINNATI POPS (KUNZEL)
5	5	11	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922	MURRAY PERAHIA
6	4	13	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG	ARTURO TOSCANINI
7	11	5	RACHMANINOFF: VESPERS TELARC CD-80172	ROBERT SHAW FESTIVAL SINGERS
8	19	3	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740	DMITRI HVOROSTOVSKY
9	6	15	DEBUSSY: 12 ETUDES PHILIPS 422-412	MITSUKO UCHIDA
10	7	45	HOROWITZ AT HOME DG 427-772	VLADIMIR HOROWITZ
11	8	17	BARTOK: 6 STRING QUARTETS DG 423-657	EMERSON STRING QUARTET
12	9	9	MOZART, TELEMANN, J.C. BACH, REICHA SONY CLASSICAL SK-44568	RAMPAL, STERN, ROSTROPOVICH, SPAETER
13	10	9	STRAUSS: EINE ALPENSIFONIE TELARC CD-80211	VIENNA PHILHARMONIC (PREVIN)
14	13	11	PISTON: SYMPHONIES 2 & 6 DELOS DE-3074	SEATTLE SYMPHONY (SCHWARZ)
15	17	109	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
16	24	3	WAGNER: DAS RHEINGOLD DG 427-607	MORRIS/LUDWIG/JERUSALEM (LEVINE)
17	15	19	VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
18	16	177	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
19	14	13	EARLY ROMANTIC OVERTURES ANGEL CDC-49889	LONDON CLASSICAL PLAYERS (NORRINGTON)
20	18	7	CHOPIN: PRELUDES DG 429-227	IVO POGORELICH
21	20	45	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
22	NEW		BLACK ANGELS NONESUCH 79242-2	KRONOS QUARTET
23	NEW		MUSSORGSKY: PICTURES AT AN EXHIBITION CHANDOS 8849	CHICAGO SYMPHONY (JARVI)
24	22	13	SCHUBERT: SYMPHONY NO. 9 ANGEL CDC-49949	LONDON CLASSICAL PLAYERS (NORRINGTON)
25	NEW		RAVEL: DAPHNIS & CHLOE PHILIPS 426-260	BOSTON SYMPHONY (HAITINK)

## TOP CROSSOVER ALBUMS™

			★★ NO. 1 ★★	
1	1	9	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567	5 weeks at No. 1 BOSTON POPS (WILLIAMS)
2	2	23	HENRY V SOUNDTRACK ANGEL CDC-49919	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
3	3	15	THE ENCHANTED FOREST RCA 7893-RC	JAMES GALWAY
4	4	13	TRUMPET SPECTACULAR TELARC CD-80223	DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)
5	5	21	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
6	7	7	FLICKA: ANOTHER SIDE OF... SONY CLASSICAL MK 44609	FREDERICA VON STADE
7	9	13	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000	KAYE, SHARP, BARRET, BLIER
8	12	3	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2	JOSE CARRERAS
9	6	53	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
10	10	15	MCLAUGHLIN: THE MEDITERRANEAN CBS MK-45578	JOHN MCLAUGHLIN
11	8	11	POPS A LA RusSE PHILIPS 426-247	BOSTON POPS (WILLIAMS)
12	14	37	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847	VON STADE, HADLEY, STRATAS (MCGLINN)
13	13	33	ANYTHING GOES ANGEL CDC-49848	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
14	11	21	WEILL: THE THREEPENNY OPERA LONDON 430-075	KOLLO, LEMPER, MILVA (MAUCERI)
15	15	103	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY

Albms 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 albms available on cassette and CD. \*Asterisk indicates vinyl unavailable.

## Classical KEEPING SCORE



by Is Horowitz

**T**HE RUSSIANS KEEP COMING: Evgeny Kissin's Carnegie Hall debut Sept. 30 will be recorded live by BMG Classics. And a week earlier, the young Soviet pianist will be the soloist at the opening concert of the New York Philharmonic, performing the two Chopin Piano Concertos at Avery Fisher Hall under the direction of Zubin Mehta. In another stateside debut, Soviet violist Yuri Bashmet will make his first appearance here as a conductor next fall when he tours with the Moscow Soloists, a chamber ensemble he founded in 1986. BMG will be releasing two Bashmet recordings just prior to his visit.

Siberian baritone Dmitri Hvorostovsky, whose first recording, on Philips, charted quickly, appears on a new recording of Tchaikovsky's "Queen of Spades," scheduled for release by MCA Classics in September. The opera set carries the Art & Electronics label, the logo for the joint enterprise formed by Mobile Fidelity's Herb Belkin and Soviet interests a couple of years back. The recording, made last December, also stars Irina Arkhipova. Vladimir Fedoseyev conducted.

**U**SER UNFRIENDLY: Erato's impressive new recording of Mussorgsky's "Boris Godounov" is sung in Russian, as it should be. But pity the listener who needs a translation to follow the action. The generous booklet does have the complete text in three languages. However, the Russian, in Cyrillic characters, is set off by itself. The French and English texts, though, are printed side by side, as if that is any help.

The libretto booklet for Erato's recent "Magic Flute" is just as frustrating. Again we have three languages—German, French, and English—but all printed separate-

ly. If the determined English-speaking listener wants to check against the sung German he has to flip about 100 pages, a task made even more difficult by the lack of track identifying numbers on all but the German text.

What's the solution? Just sit back with closed eyes and enjoy. Or pull out the libretto from another "Magic Flute" album that's more sensibly laid out.

**P**ASSING NOTES: The San Francisco Orchestra's four-week European junket under music director Herbert Blomstedt this summer (Aug. 20-Sept. 11) includes appearances in Dresden and Leipzig, and what is still technically East Berlin, making it the first American orchestra to perform in East Germany since border restrictions were lifted.

## From Russia, with music: Kissin, Bashmet projects set

Ton Koopman is both soloist and conductor in a batch of Bach keyboard concertos he is recording this summer with the Amsterdam Baroque Orchestra for Erato.

Although Martinu's music is gaining adherents, in part through a recent surge in recordings, few celebrations are being mounted to mark his 100th anniversary this year. An exception is a weeklong conference and festival at Washington Univ. in St. Louis, Oct. 22-29.

What price *perestroika*? The precedence of The Tchaikovsky Competition among international contests has long been challenged, but it has not yet been equaled in influence and class presentation. That is, perhaps, until now.

Reports from Moscow about this year's event, just concluded, recite a litany of complaints, ranging from poor liaison, food poisoning, and the use of a third-class orchestra for accompanying finalists.

Audio engineer Jon M. Samuels has received a grant from the Assn. for Recorded Sound Collections to help further his research on conductor Bruno Walter. In addition to a complete discography, Samuels is compiling data on all Walter concerts, in the U.S. and abroad.

# Nipper News

“All the News That Fits His Prints”

VOL. 2 No. 2

## ALICIA DE LARROCHA

debuts on  
**Red Seal**

**ALICIA DE LARROCHA**  
Mozart Piano Sonatas  
K.283,331,332,333

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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# ALBUM REVIEWS

## POP

► **THE TIME**  
**Pandemonium**  
PRODUCERS: The Time  
Paisley Park/Reprise 27490

What time is it? Time for a reunion of the original lineup of the Minneapolis funk-rock group, which hasn't recorded together since 1982. Results, albeit familiar, are invigorating, with Day, Jam, Lewis, Johnson, and company turning in spry, humorous, lubricious riffs primed for instant crossover. "Jerk Out" has already moved into the pop top 40, while such other grooves as "Chocolate" and "My Summertime Thang" could repeat the feat.

► **PAUL YOUNG**  
**Other Voices**  
PRODUCERS: Warren Livesey et al.  
Columbia 47655

After foraging into rock with 1986's "Between Two Fires," British soulster returns to his R&B/funk roots with a strong, stylish album. Heavy on cover tunes, including a faithful rendition of the Chi-Lites' "Oh Girl" and a clever reworking of Free's "A Little Bit Of Love," this record should remind past fans of how strong a voice Young possesses. It should also bring new fans into the fold. In addition to the cuts mentioned above, check out "It's What She Didn't Say" and "Heaven Can Wait" as strong single possibilities.

► **IGGY POP**  
**Brick By Brick**  
PRODUCER: Don Was  
Virgin 91381

Hard rock godfather makes a move to a new label with his most diversified effort in years. Lots of outside talent is on hand to help out: Guns N' Roses' Slash and Duff McKagan fire the incessant emphasis track "Home," while Kate Pierson of the B-52's duets on "Candy" and John Hiatt vocalizes on his own "Something Wild." Label push and marquee value should lend flash to this worthy effort by the reliable vet.

★ **JIMMY RYSER**  
PRODUCERS: David Kershbaum, Jim Vallance,  
David Leonard  
Arista 8585

Singer/songwriter/multi-instrumentalist from Minnesota proves capable of outshining veteran competition on excellent debut. Superficially, songs stand as tall as those by roots rockers John Mellencamp and Vallance's partner, Bryan Adams. However, deeper listening reveals insightful lyrics that deliver messages with a light and ultimately affecting hand. Album rock is playing first single, "Same Old Look," but smart popsters should also take a chance.

► **JOHNNY VAN ZANT**  
**Brickyard Road**  
PRODUCERS: Brian Foraker & Robert White Johnson  
Atlantic 82110

Brother of Ronnie and Donnie Van Zant makes label debut. Instead of specializing in Southern rock, like his siblings, Van Zant stays mainly in straight pop/rock territory. Catchy songs and smart arranging could propel this one forward once the name

appeal wears off. First single, title track, is a moving tribute to the last time all three brothers were together. Worthy follow-ups include "Three Wishes" and "Love Can Be So Cruel," which reveals the vocal similarities between Van Zant and his brothers.

► **YO LA TENGO**  
**Facebook**  
PRODUCER: Gene Holder  
Bar None 72641

Tenacious Hoboken, N.J., rockers return with a delicately crafted, acoustically oriented set of mostly covers that alternative outlets should gobble up. Among a rich field of harmony-laden, folk-edged themes, standouts include originals "Can't Forget" and "Did I Tell You," as well as new versions of Cat Stevens' "Here Comes My Baby," the Flamin' Groovies' "You Tore Me Down," and Daniel Johnston's "Speeding Motorcycle." The bleating, countrified "The One To Cry" and the Monster Mash-ian "Emulsified" are atypical delights.

► **ALIAS**  
PRODUCERS: Rick Neigher, Freddy Curci, Steve DeMarchi  
EMI 93908

Add up former members of Heart and Sheriff and you have a radio-ready project designed with airplay in mind. Nothing here to overheat the synapses, just adeptly produced rockers and power ballads with easy handles for top 40. "Say What I Wanna Say," "Haunted Heart," and "The Power" could all move this calculated yet attractive unit up the charts.

► **THE STRAWBERRY ZOTS**  
**Cars, Flowers, Telephones**  
PRODUCERS: Mark Andrews & Lawrence Dominguez  
RCA 2287

Psychedelic revivalist quintet's day-glo debut is an admirable foray into a classic genre that should appeal to college or alternative programmers. Highlights include the garage-rock beat of "Waste Of Time," the snappy harmonies of "Cold," the breathless catchiness of "Pretty Flowers," and the smart, sharp pop of "Little Red Telephone." Set also includes covers of the Electric Prunes' "Get Me To The World On Time," Bill Medley's "Little Latin Lupe Lu," and Elvis Presley's "I Can't Control Myself."

► **ORIGINAL SCORE**  
**Dick Tracy**  
PRODUCERS: Danny Elfman, Steve Bartek, and Bob Badami  
Sire/Warner Bros. 26254

Elfman weighs in with another orchestral score in the manner of his "Batman," with a few light period touches reflecting the '40s setting of the Beatty/Madonna epic. While the score of last summer's blockbuster did surprisingly well on the charts,

"Tracy" is facing stiffer competition at the box office this year, and a glut of albums tied to the film (three) makes this a dark horse for consumer action.

► **THE RED HOUSE**  
PRODUCER: Mark Opitz  
SBK 94476

It sounds like somebody has been listening to a lot of U2 (and maybe a little Springsteen). Quartet's debut immediately conjures up the Irish band's melodramatic style, and Bruce Tunkel's oft-Bonoesque singing makes comparisons inevitable. Still, album rockers with a taste for big-sounding tracks could take to "Rain," "I Said A Prayer," "Isolation," and others here.

► **DAVID J**  
**Songs From Another Season**  
PRODUCER: David J  
RCA 2261

Love & Rockets bassist makes like the Only Ones' Peter Perrett here, croaking through some suitably gloomy originals that are primarily acoustic-based (with some interesting touches, like occasional steel guitar). While enterprise is entirely too introspective and subdued for massive acceptance, L&R fans and modern rockers in general will appreciate this sedately engrossing stuff.

## BLACK

► **MIDNIGHT STAR**  
**Work It Out**  
PRODUCERS: Midnight Star  
Solar/Epic 75316

Venerable R&B group resurfaces with a new-jack-savvy sound, custom-made for mainstream programming tastes. Despite formulaic quality of material, tight vocal arrangements and charismatic presence of singer Belinda Lipscomb are pleasing. Radio has already embraced the chunky "Do It (One More Time)," while rap-lined "All I Want" waits in the wings.

► **KIO FROST**  
**Hispanic Causing Panic**  
PRODUCERS: Various  
Virgin 91377

Low-key bilingual rapper from East Los Angeles does it right here. First single, "La Raza," is already making inroads, and there's not much here that wouldn't fit into most rap formats. Moreover, it's almost all clean. Best bets are the title track and the catchy "Straight To The Bank." Smart programmers will investigate thoroughly.

► **INTELLIGENT HOODLUM**  
PRODUCER: Marley Marl  
A&M 75021

He does seem to be smarter than

## SPOTLIGHT



► **ANITA BAKER**  
**Compositions**  
PRODUCER: Michael J. Powell  
Elektra 60922

Though her material has always had jazz influences, Baker really relies on them this time out, and her voice is certainly up to the challenge. Though radio has embraced the lead single, "Talk To Me," traditional black and top 40 stations may not take to some of the jazzier overtones, and they'll be the poorer for it. A tip of the hat to Baker for taking a risk that works. Listeners who take the album as a whole will be rapturously rewarded.

many. Rapper has a strong way with a rhyme, and his politically oriented, socially conscious material crackles with fervor. "Back To Reality" and "No Justice, No Peace" boast the toughest messages and sparest, most compelling beats here. A bright new voice in the crowded rap field, styled nicely by canny producer Marl.

## DANCE

► **JOEY KID**  
PRODUCER: Craig Bevan  
Basement/Atlantic 82124

Latino exudes swarthy charm à la Stevie B and Noel on full-length debut, which includes recent pop crossover success "Counting The Days," as well as indie dance hits "Everything I Own" and "Broken Promises." Jocks hankering for synth-smart hip-hop won't be able to pass up hook-laden, percolating "Angels Don't Cry." Pop radio future will be secure once soft and sensitive reading of 10CC's "I'm Not In Love" is unveiled.

## JAZZ

► **BOB JAMES**  
**Grand Piano Canyon**  
PRODUCER: Bob James  
Warner Bros. 26256

Chart perennial is back with another sure-fire set emphasizing easy-to-take contemporary noodling that jazz stations will glom with ease. Superior support is offered by Jon Faddis, Randy Brecker, Kirk Whalum, Lee Ritenour, and a host of other pop-jazz pros. "Bare Bones" and Sarah Vaughan tribute "Wings For Sarah" will collect immediate spins.

## WORLD MUSIC

► **EYUPHURO**  
**Mama Mosambiki**  
PRODUCER: Bruce Burron & Billy Bryans  
Realworld/Virgin 91347

Led by powerful vocalist Zena Bakar, this Mozambican sextet fashions a uniquely soulful, delightfully gentle and airy sound that blends African tonalities with a soft Hispanic touch, reflecting the group's country's days of Portuguese colonization. Standouts among a thoroughly satisfying set include the dub/blues inflections of

"Akatswela," the nearly balladic pop of "Kihiyeny," and the gorgeous strains of "Nuno Maalani."

## COUNTRY

► **LARRY GATLIN & THE GATLIN BROTHERS**  
**Cookin' Up A Storm**  
PRODUCERS: Jimmy Bowen & the Gatlin Brothers  
Capitol 93954

Label debut proves that no harmonies blend like family harmonies, as this effort soars and sparkles. Class acts include the exceptional, gospel-rooted "The Prodigal Son," which features the Oak Ridge Boys on background vocals and instrumental solos; current single "Boogie And Beethoven"; the tender "If This Isn't Love"; "Someone's Number One"; and "Angel Loose In Houston."

► **CRYSTAL GAYLE**  
**Ain't Gonna Worry**  
PRODUCER: Allen Reynolds  
Capitol 94301

Gayle shows off her talent as a stunning stylist as well as her love for singing on this passionately delivered album. A tasteful blend of forever-fresh material keeps this collection consistent and enjoyable. Not a bad selection in this group.

► **LEE GREENWOOD**  
**Holdin' A Good Hand**  
PRODUCER: Jerry Crutchfield  
Capitol 94153

This marks Greenwood's reunion with producer Crutchfield, as well as his Capitol debut. Contributions of many result in a colorfully melodic, jazzed-up dance through a treasure of material. A fine balladeer, Greenwood's vocals glimmer effortlessly through 10 cuts.

## CLASSICAL

► **CRUMB: BLACK ANGELS/TALLIS: SPERM ALIUM/MARTA: ODOM, A SIGH/IVES: THEY ARE THERE/SHOSTAKOVICH: QUARTET NO.8**  
Kronos Quartet  
Nonesuch 79242

It's strange that it took the Kronos so long to record the Crumb piece, about as close to an avant-garde standard as the catalog offers. From its still startling opening blast through a host of noninstrumental effects, it's all second nature to this group. While all the pieces here express anti-war sentiments, they do so in a fascinating idiomatic melange. Two approach gimmickry: The multi-dubbed, 40-voice Tallis motet, and the dubbed accompaniment to an informal Ives recording, sung and played by the master himself. The Shostakovich, of course, is a 20th century classic.

## NEW AND NOTEWORTHY

► **ADEVA!**  
PRODUCERS: Smack, Paul Simpson, Deborah Parkin-Cameron  
Capitol 93708

New Jersey-born belter thrilled club punters last year with her assertive, deep-house re-dressing of Aretha Franklin's "Respect." After scoring several major hit singles in Europe, she has come home, armed with a fiery set of intensely sung house and swing tunes destined to be one of the most talked about dance debuts of the year. Tough new single, "Warning," has begun to kick into radio and club action. Look for "Treat Me Right" and "I Thank You" to follow suit.

► **TOY MATINEE**  
PRODUCER: Bill Bottrell  
Reprise 26235

Kudos to duo of Patrick Leonard (best known as Madonna's producer) and Kevin Gilbert, whom Leonard

discovered while judging a band showcase. This is a pleasing blend of '70s rock with smart harmonies and '90s art-pop. There's a Toto-with-heart feel here that permeates the whole project. Check out "Last Plane Out" and "Things She Said," but don't ignore the rest of this shining premiere.

► **PIRATES OF THE MISSISSIPPI**  
PRODUCERS: James Stroud & Rich Alves  
Capitol 94389

Quintet's energetic debut is an out-of-the-box success. Clean production lets band's live sound come through and highlights its strong lyrics—some of which were written by group members Rich Alves and Bill McCorvey. Top cuts are Hank Williams' "Honky Tonk Blues"; the touching "Feed Jak"; the cleverly penned "Speak Of The Devil"; and "I Take My Comfort In You."

## CANADIAN DIGITAL RADIO

(Continued from page 6)

should be the next progression for the local broadcasters who really have the right to take advantage of this next technical breakthrough."

This digital radio technology, Eureka 147, is designed for both terrestrial and satellite broadcast of CD-quality audio. It was developed by the European Broadcast Union, equipment manufacturers, and research institutions.

Successful experiments of the system—a \$50 million project—have been conducted in several European cities, including Rennes, Geneva, and Munich. It was presented in a paper at the National Assn. of Broadcasters 1990 convention in Atlanta.

The system is not compatible with current AM/FM radio broadcasting, and would require new transmitters and receivers for North American use. The system demonstrated in Canada operates on the UHF television band and, due in part to its unique digital compression capabilities, can allow up to 16 separate stereo programs on a single transmitter broadcasting along one 4 MHz bandwidth.

Digital radio is not expected to be available in the North American market before 1994, and those involved in the Toronto project expect it to co-exist with standard broadcasting for 10–15 years.

Pricing on the transmitters and receivers is expected to be competitive with today's systems.

In addition to offering CD-quality broadcast using minimal space on the spectrum, the Eureka 147 project eliminates interference problems and signal fade in terrestrial use and requires little power to operate, according to the Canadian Broadcast Corp.'s Walter Unger, chairman of the Toronto Digital Radio Project.

## U.K. ROYALTY RATE

(Continued from page 6)

thing, but we're not prepared to accept a decision unilaterally imposed by the MCPS," declares BPI legal adviser Sara John. "Any alterations to the system will involve enormous changes at record companies. It's not just that the rates are different, but it also involves new methods of payment, which means that computers have to be reprogrammed. All this will take time and cost a lot of money, and record companies are not prepared to do this more than once."

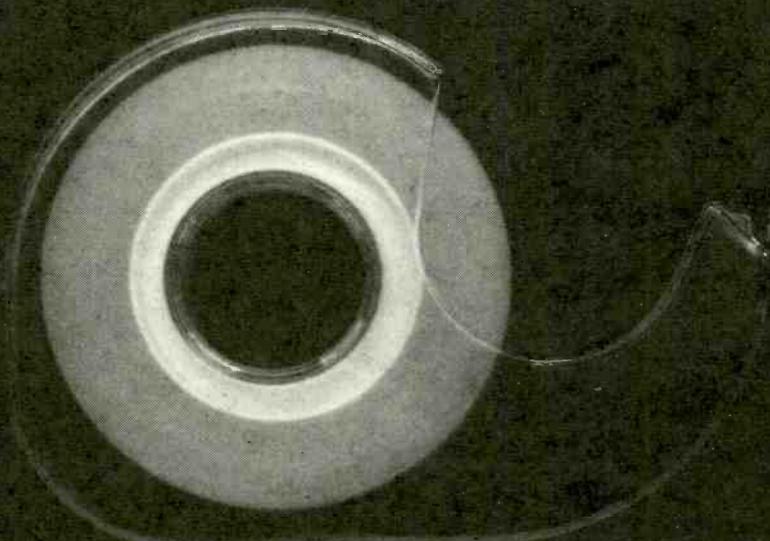
Technically, any record company failing to comply with the new MCPS licensing scheme is infringing copyright, but as John remarks, "It's difficult to see how the MCPS could stop pressings unless it took legal action. And a court is unlikely to grant an injunction while the Tribunal is still considering the case."

Tribunal chairman Bowers was due to deliver a ruling on the case by July 12, but it is believed that the legal complexities are such that he may convene a full Tribunal hearing before reaching a decision.

Meanwhile, the BPI and the MCPS remain in an acrimonious stalemate, with BPI chairman Terry Ellis referring to the MCPS management as "terrorists." Attorneys have advised each side that any compromise could prejudice the Tribunal judgment.

Assistance in preparing this story was provided by Nigel Hunter.

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## HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**G**LENN MEDEIROS FROM HAWAII scores his first No. 1 single in the U.S. (he has already had No. 1 records in Europe) as "She Ain't Worth It" (MCA), with support from Bobby Brown, slides easily to the top. The single's large lead on the airplay side—it's No. 4 in sales—means that a second week at No. 1 is a safe bet. "Hold On" by En Vogue (Atlantic) is No. 1 on the sales side but only No. 9 in airplay; overall it moves up to No. 2 but without enough points gained to earn a bullet. "Vision Of Love" by new artist Mariah Carey (Columbia) soars from No. 14 to No. 5 with huge gains in sales and airplay. It is likely to vault over its bulleted competitors at Nos. 3 and 4 to hit the top spot in two weeks.

**B**ILLBOARD INTRODUCED A REVISED pop sales panel in May, and as I have already noted, the differences between the sales-only top 40 and airplay-only top 40 are more pronounced than before. There is a bigger gap between what is selling and what top 40 radio is playing, and the Hot 100 chart now better reflects the impact of big-selling singles. For example, "Mentirosa" by Mellow Man Ace (Capitol), soon to be certified gold, is up to No. 5 in sales but falls to No. 32 in airplay after peaking last week at No. 28; overall it moves from No. 16 to No. 14. The single has received airplay reports from only about 80 pop reporting stations, one-third of the panel, but it is top five at 16 stations and No. 1 this week at five—Power 93 San Antonio, B94 El Paso, and Power 102 El Paso, all in Texas; KZHT Salt Lake City; and Power 106 Los Angeles.

**T**HE GAP BETWEEN SALES and airplay affects not only rap records and black crossover hits but rock records as well. These records always perform well where they are played on the radio, and that's why they sell so strongly. But spreading the songs to other top 40 stations is difficult. "The Power" by Snap (Arista), certified gold, is No. 2 in sales but only No. 17 in airplay. "Do Me!" by Bell Biv DeVoe (MCA) zooms 19 places on the Hot 100 to No. 29, with sales leading the way: It leaps 39-20 on the sales side but is only No. 43 in airplay. "Do Me!" has six top 40 radio reports already, including 9-3 at Power 96 Detroit and 7-5 at KS104 Denver. "Epic" by Faith No More (Slash), a rock record, jumps 21-15 in sales while it just enters the airplay chart at No. 39. "Epic" has six stations already listing it in their top five, including X106 Birmingham, Ala. (7-4), and WDFX Detroit (6-4).

**Q**UICK CUTS: "Make You Sweat" by Keith Sweat (Vintertainment) is caught in a chart jam and holds at No. 20 despite strong point growth, including early No. 1 reports from Hot 104 Greenville, N.C., and KWOD Sacramento, Calif. . . . "Tonight" by New Kids On The Block (Columbia) is second-most-added at radio but is ineligible to chart because it won't arrive in stores until next week . . . New Disney-owned label Hollywood has its first Hot 100 single with "Summer Vacation" by the Party, a quintet formed in central Florida. Two other new artists bow: English songwriter/producer Stevie Vincent debuts with "Money Talks" (Mercury) by his group, the Adventures Of Stevie V; and Doc Box & B. Fresh from Jacksonville, Fla., enter with "Slow Love" (Motown).

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
<b>BLAZE OF GLORY</b> JON BON JOVI MERCURY	11	21	98	130	133
<b>TONIGHT</b> NEW KIDS ON THE . . . COLUMBIA	17	28	78	123	129
<b>CAN'T STOP FALLING . . .</b> CHEAP TRICK EPIC	6	17	83	106	106
<b>OH GIRL</b> PAUL YOUNG COLUMBIA	6	4	23	33	92
<b>BANNED IN THE USA</b> THE 2 LIVE CREW LUKE	9	8	13	30	35
<b>HEARTS IN TROUBLE</b> CHICAGO DGC	0	4	23	27	27
<b>CLOSE TO YOU</b> MAXI PRIEST CHARISMA	1	5	17	23	101
<b>TELL ME SOMETHING</b> INDECENT OBSESSION MCA	2	3	18	23	23
<b>CAN'T GET ENUFF</b> WINGER ATLANTIC	2	1	19	22	24
<b>JERK OUT</b> THE TIME PAISLEY PARK	2	6	13	21	190

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.

# Billboard Hot 100 SALES & AIRPLAY™

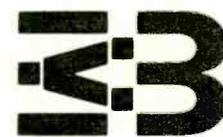
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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HOLD ON	EN VOGUE	1	1	SHE AIN'T WORTH IT	GLENN MEDEIROS
2	2	THE POWER	SNAP	2	9	RUB YOU THE RIGHT WAY	JOHNNY GILL
3	4	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	3	8	GIRLS NITE OUT	TYLER COLLINS
4	5	SHE AIN'T WORTH IT	GLENN MEDEIROS	4	5	ENJOY THE SILENCE	DEPECHE MODE
5	6	MENTIROSA	MELLOW MAN ACE	5	10	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON
6	3	STEP BY STEP	NEW KIDS ON THE BLOCK	6	11	VISION OF LOVE	MARIAH CAREY
7	15	VISION OF LOVE	MARIAH CAREY	7	2	STEP BY STEP	NEW KIDS ON THE BLOCK
8	7	RUB YOU THE RIGHT WAY	JOHNNY GILL	8	3	I'LL BE YOUR SHELTER	TAYLOR DAYNE
9	8	IT MUST HAVE BEEN LOVE	ROXETTE	9	12	HOLD ON	EN VOGUE
10	10	ENJOY THE SILENCE	DEPECHE MODE	10	13	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL
11	13	GIRLS NITE OUT	TYLER COLLINS	11	6	IT MUST HAVE BEEN LOVE	ROXETTE
12	16	MAKE YOU SWEAT	KEITH SWEAT	12	16	HANKY PANKY	MADONNA
13	12	POISON	BELL BIV DEVOE	13	4	DO YOU REMEMBER?	PHIL COLLINS
14	18	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	14	7	POISON	BELL BIV DEVOE
15	21	EPIC	FAITH NO MORE	15	18	KING OF WISFUL THINKING	GO WEST
16	11	HOLD ON	WILSON PHILLIPS	16	19	IF WISHES CAME TRUE	SWEET SENSATION
17	34	UNSKINNY BOP	POISON	17	21	THE POWER	SNAP
18	19	YOU CAN'T DENY IT	LISA STANSFIELD	18	23	COME BACK TO ME	JANET JACKSON
19	14	VOGUE	MADONNA	19	20	YOU CAN'T DENY IT	LISA STANSFIELD
20	39	DO ME!	BELL BIV DEVOE	20	22	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE
21	25	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	21	24	COULD THIS BE LOVE	SEDUCTION
22	9	I'LL BE YOUR SHELTER	TAYLOR DAYNE	22	26	POSSESSION	BAD ENGLISH
23	29	KING OF WISFUL THINKING	GO WEST	23	25	BAD OF THE HEART	GEORGE LAMOND
24	—	JERK OUT	THE TIME	24	14	U CAN'T TOUCH THIS	M.C. HAMMER
25	26	BAD OF THE HEART	GEORGE LAMOND	25	17	HOLD ON	WILSON PHILLIPS
26	27	PURE	THE LIGHTNING SEEDS	26	29	JERK OUT	THE TIME
27	32	IF WISHES CAME TRUE	SWEET SENSATION	27	30	HAVE YOU SEEN HER	M.C. HAMMER
28	23	THE BALLAD OF JAYNE	L.A. GUNS	28	32	MAKE YOU SWEAT	KEITH SWEAT
29	—	HANKY PANKY	MADONNA	29	31	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE
30	17	DO YOU REMEMBER?	PHIL COLLINS	30	37	RELEASE ME	WILSON PHILLIPS
31	—	COME BACK TO ME	JANET JACKSON	31	15	READY OR NOT	AFTER 7
32	30	WE'RE ALL IN THE...	WEST COAST RAP ALL-STARS	32	28	MENTIROSA	MELLOW MAN ACE
33	24	SENDING ALL MY LOVE	LINEAR	33	34	MY KINDA GIRL	BABYFACE
34	22	READY OR NOT	AFTER 7	34	—	UNSKINNY BOP	POISON
35	38	ALL I DO IS THINK OF YOU	TROOP	35	38	THE OTHER SIDE	AEROSMITH
36	—	I DIDN'T WANT TO NEED YOU	HEART	36	39	I DIDN'T WANT TO NEED YOU	HEART
37	—	COULD THIS BE LOVE	SEDUCTION	37	40	LOVE AND EMOTION	STEVIE B
38	28	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	38	—	PURE	THE LIGHTNING SEEDS
39	20	THE HUMPTY DANCE	DIGITAL UNDERGROUND	39	—	EPIC	FAITH NO MORE
40	—	HAVE YOU SEEN HER	M.C. HAMMER	40	—	THE GIRL I USED TO KNOW	BROTHER BEYOND

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
37 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	BMI/EMI Blackwood, BMI) WBM
48 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	ASCAP/Maurice Starr, ASCAP) HL
53 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	ASCAP/Calypto Toonz, BMI/Irving, ASCAP) CPP/HL
85 ALL LIPS N' HIPS (Electric Noise, ASCAP)	13 POISON (Hi-Frost, BMI)
87 ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI)	34 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
82 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	7 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
55 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM	32 PURE (Chrysalis, ASCAP) CLM
25 BAD OF THE HEART (Mad-Lou, ASCAP/Andreola, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	30 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
42 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	39 RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL
51 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL	54 THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
81 BANNED IN THE USA (Bruce Springsteen, ASCAP)	4 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
79 B GIRLS (P-Man, BMI)	88 SAME OLD LOOK (Ryser, ASCAP/Bottom Dog, ASCAP) HL
58 BLAZE OF GLORY (FROM "YOUNG GUNS II") (Bon Jovi, ASCAP/Pri, ASCAP)	43 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
67 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	1 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
63 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP)	49 SITTING IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
69 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI)	97 SLOW LOVE (Div 1, ASCAP/Hami Wave, ASCAP)
52 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	6 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
60 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP) WBM	68 STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
57 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong USA, ASCAP) HL	90 SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bullwinkle, ASCAP)
23 COME BACK TO ME (Black Ice, ASCAP) WBM	47 TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
28 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	50 TIC-TAC-TOE (RSK, BMI/XTC, BMI)
99 COUNTING THE DAYS ()	70 TURTLE POWER (EMI Blackwood, BMI/Kikint, BMI) HL
3 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April)	36 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
59 CUTS BOTH WAYS (Foreign Imported, BMI) CPP	24 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL
94 DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Ventana, ASCAP) CPP/WBM	72 UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM
92 DIRTY CASH (MONEY TALKS) (Copyright Control)	5 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
29 DO ME! (Willesden, BMI/Low Key, BMI/Baledaf, BMI/Slik Star, ASCAP/Unicity, ASCAP)	33 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
19 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	78 WELCOME TO THE REAL WORLD (Radical Dichotomy, BMI/Warner-Tamerlane, BMI/Brett And Peter, BMI) WBM
80 DON'T YOU COME CRYIN' (Turkishman, BMI/Pennachio, BMI)	46 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
83 DON'T YOU LOVE ME (P.Rossini/G.Bortolotti/D.Leoni)	98 WHAT WILL I DO (Timmy T, BMI/RMI, BMI)
91 DOUBLEBACK (FROM BACK TO THE FUTURE PART II) (Hamstein, ASCAP/MCA, ASCAP) WBM	10 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
21 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	15 YOU CAN'T DENY IT (Big Life, PRS/BMG, ASCAP) HL
86 A DREAMS A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/EMI April, ASCAP) CPP/WBM	
61 THE EMPEROR'S NEW CLOTHES (Promostraat B.V.,	



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# LABEL CHART SHARE

## POP ALBUMS

July 1, 1989 to Dec. 23, 1989		Jan. 6, 1990 to June 30, 1990	
LABEL (titles)	Chart Share	LABEL (titles)	Chart Share
1. Columbia (34)	10.5%	1. Columbia (34)	10.2%
2. MCA (24)	7.6%	2. Atlantic (22)	6.7%
3. Atlantic (24)	6.6%	3. Arista (18)	6.3%
4. Geffen (21)	6.5%	4. Geffen (16)	5.9%
5. Elektra (17)	6.1%	5. MCA (25)	5.5%
6. Epic (21)	6.1%	6. Capitol (23)	4.8%
7. Capitol (21)	6.0%	7. Epic (16)	4.6%
8. Arista (18)	5.2%	8. Virgin (12)	4.5%
9. Virgin (14)	4.6%	9. Elektra (13)	4.3%
10. Warner Bros. (25)	3.8%	10. Warner Bros. (17)	3.3%
11. EMI (8)	3.3%	11. EMI (7)	3.2%
12. Mercury (18)	3.2%	12. A&M (12)	2.7%
13. Sire (13)	3.0%	13. Sire (16)	2.5%
14. I.R.S. (5)	1.9%	14. Reprise (10)	2.5%
15. A&M (12)	1.9%	15. RCA (16)	2.4%
16. RCA (18)	1.8%	16. SBK (5)	2.4%
17. Jive (6)	1.7%	17. Mercury (15)	2.2%
18. Reprise (11)	1.6%	18. Solar (2)	1.4%
19. Ruthless (3)	1.6%	19. Chrysalis (6)	1.4%
20. Def Jam (3)	1.2%	20. Qwest (2)	1.4%
21. Delicious Vinyl (2)	1.1%	21. Delicious Vinyl (2)	1.2%
22. Island (8)	.9%	22. Duck (1)	1.2%
		23. Ruthless (5)	1.1%
		24. Ensign (3)	1.1%

## BLACK ALBUMS

July 1, 1989 to Dec. 23, 1989		Jan. 6, 1990 to June 30, 1990	
LABEL (titles)	Chart Share	LABEL (titles)	Chart Share
1. MCA (11)	7.7%	1. MCA (12)	6.4%
2. Warner Bros. (10)	6.5%	2. Motown (7)	6.1%
3. Virgin (9)	5.7%	3. Atlantic (7)	5.6%
4. Capitol (13)	5.4%	4. Virgin (8)	5.0%
5. Jive (9)	5.3%	5. A&M (2)	4.3%
6. Columbia (9)	5.0%	6. Arista (7)	4.2%
7. Uptown (2)	4.6%	7. Def Jam (3)	4.1%
8. Def Jam (4)	4.6%	8. Warner Bros. (8)	3.9%
9. Arista (11)	4.5%	9. Capitol (9)	3.8%
10. Motown (10)	4.2%	10. Columbia (12)	3.7%
11. Atlantic (12)	3.8%	11. Qwest (2)	3.7%
12. EMI (4)	3.3%	12. Solar (3)	3.6%
13. Ruthless (3)	2.9%	13. Ruthless (4)	3.1%
14. Geffen (2)	2.7%	14. Tommy Boy (2)	2.8%
15. Fresh (3)	2.5%	15. Epic (1)	2.4%
16. Solar (1)	2.4%	16. EMI (4)	2.4%
17. Profile (4)	2.2%	17. Cold Chillin' (4)	2.1%
18. A&M (4)	2.2%	18. Next Plateau (2)	2.0%
19. Skyywalker (5)	2.2%	19. Uptown (1)	1.9%
20. Epic (4)	2.0%	20. Geffen (3)	1.7%
21. Cold Chillin' (4)	2.0%	21. Malaco (4)	1.6%
22. Select (3)	1.6%	22. Skyywalker (3)	1.6%
23. Island (5)	1.5%	23. Jive (8)	1.5%
24. Delicious Vinyl (2)	1.4%	24. Rap-A-Lot (2)	1.3%
25. Mercury (4)	1.4%	25. Mercury (1)	1.3%
26. Wing (3)	1.3%	26. Select (2)	1.3%
27. Next Plateau (3)	1.2%	27. Profile (5)	1.3%
28. Orpheus (5)	1.1%	28. Delicious Vinyl (2)	1.2%
29. Tommy Boy (2)	1.1%	29. SBK (2)	1.1%
		30. First Priority (2)	1.1%
		31. Nasty Mix (1)	1.1%

## COUNTRY ALBUMS

July 1, 1989 to Dec. 23, 1989		Jan. 6, 1990 to June 30, 1990	
LABEL (titles)	Chart Share	LABEL (titles)	Chart Share
1. MCA (23)	20.1%	1. Columbia (23)	19.0%
2. RCA (17)	18.0%	2. RCA (22)	18.5%
3. Columbia (17)	18.0%	3. MCA (23)	14.1%
4. Warner Bros. (15)	9.9%	4. Warner Bros. (14)	10.6%
5. Capitol (10)	5.5%	5. Mercury (6)	6.5%
6. Reprise (6)	4.7%	6. Capitol (11)	6.0%
7. Epic (10)	4.6%	7. Epic (7)	5.2%
8. Curb/RCA (3)	4.4%	8. Curb/Warner (3)	4.3%
9. Curb/Warner (3)	3.8%	9. Reprise (3)	2.9%
10. Mercury (7)	3.2%	10. Curb/RCA (3)	2.6%
11. Sire (2)	2.6%	11. Sire (3)	2.5%
12. Atlantic (2)	1.7%	12. Curb/Capitol (1)	2.4%
13. Curb/Capitol (2)	1.0%	13. Atlantic (4)	1.8%
14. Curb/MCA (3)	1.0%	14. Arista (2)	1.7%
		15. Curb/MCA (2)	1.5%

The above lists represents a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and the releases of other labels on both the promotion and marketing fronts.

# UPDATE

## LIFELINES

### BIRTHS

Boy, Harris Brett, to **Phil and Leana Wild**, May 13 in New York. He is VP of business affairs at Arista Records. She is director of production and manufacturing at Arista.

Boy, Cory Michael, to **Allan and Sonja Canter**, May 25 in Burlington, N.J. He is the Warner Home Video regional sales manager for the WEA Philadelphia/New York marketplace.

Boy, Demetrius Xavier, to **Dexter Williams and Suzanne Peeks**, May 29 in Federal Way, Wash. She is the manager of Musicland No. 581 there.

Boy, Sam, to **Bill Adler and Sara Moulton**, May 31 in New York. He is director of Rhyme & Reason Communications, a music public relations firm.

Girl, Kyleigh Marie, to **Mel and Sandy Kougl**, June 3 in Baltimore. He is the Warner Home Video sales rep for WEA's Baltimore/Washington, D.C., sales district.

Boy, Joshua George, to **Curt and Ann Mayle**, June 3 in Southfield, Mich. She is associate buyer for the Handleman Co. in Troy, Mich.

Girl, Chloe, to **Roy and Susan Nelson**, June 9 in Long Island, N.Y. She is a singles specialist for WEA in New York.

Girl, Elizabeth Leigh, to **Lee and**

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

### JULY

July 11-15, **First Traditional Gospel Conference**, Nashville Convention Center. 615-876-8240.

July 12-15, **Upper Midwest Communications Conclave**, Radisson Hotel South, Minneapolis. Lisa Nordmark, 612-927-4487.

July 14-15, **Hedley Blast Country Music Festival**, Similkmeen Valley, Hedley, British Columbia. 604-873-9686.

July 14-17, **65th Annual Conference And Trade Show Of The International Assn. Of Auditorium Managers**, Sheraton-Boston and Hynes Convention Center, Boston. 214-255-8020.

July 14-18, **New Music Seminar 11**, Marriott Marquis, New York. 212-473-4343.

July 15, **National Writers' Union Music Writers' Caucus**, under the aegis of the New Music Seminar, Marriott Marquis, New York. 212-473-4343.

July 16, **City Of Hope "Spirit Of Life" Luncheon**, White and Gold Room, Plaza Hotel, New York. 212-445-5047.

July 20-21, **Nashville Songwriters Assn. International 10th Annual Summer Seminar**, Park Plaza Hotel, Nashville. 615-321-5004.

### AUGUST

Aug. 5-8, **Video Software Dealers Assn. (VSDA) Convention**, Las Vegas Convention Center, Las Vegas. 609-596-8500.

### SEPTEMBER

Sept. 30-Oct. 2, **Sponsorship Strategies**, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Delia Thompson, 615-321-4255.

**Mary Erickson**, June 10 in Mountain View, Calif. He is store manager for Tower Video there.

Boy, Jacob Michael, to **Brent and Valerie Olynick**, June 15 in Menomonee Falls, Wis. He is shipping/receiving manager for Record Research there.

Girl, Megan, to **Mitchell and Debra Karduna**, June 16 in New York. He is VP of Talent Consultants International Ltd. there, and agent for Red Flag, Death, Gothic Slam, and Laaz Rockit, among others.

Girl, Mattie Denise, to **Alan and Denise Jackson**, June 19 in Nashville. He is an Arista country recording artist.

Girl, Melissa Erin, to **Guy and Jessie Snider**, June 20 in Los Angeles. He is studio manager and chief engineer for TMF Communications in Toluca Lake, Calif.

Girl, Tara Helen, to **Jay and Christine Sonin**, June 23 in New York. He is owner/president of the Record Hunter there.

### MARRIAGES

**Chuck Morris to Rebecca Lynn**, June 3 in Boulder, Colo. He is president of Chuck Morris Entertainment, a personal management firm repre-

sented the Nitty Gritty Dirt Band, Leo Kottke, Highway 101, the Desert Rose Band, Tom Kell, and Eugene Fodor.

**Scott Hughes to Laurie Lyall**, June 22 in Cleveland. He is program director of WROK Canton, Ohio.

**Walter Morris to Karen Moriarty**, June 30 in Huntington, N.Y. He is the son of Doug Morris, president/chief operating officer of Atlantic Records.

**John Gallagher to Glynda Hosack**, July 3 in St. Petersburg, Fla. He is VP/GM of Video Trend's Tampa, Fla., branch. She is GM of Media Studio Group in St. Petersburg.

### DEATHS

**Jeffrey Sprung**, 50, of an apparent heart attack, July 1 in New York. Sprung was news director of the Entertainment and Direction Radio Networks for ABC News. He was a 22-year veteran of ABC Radio. Contributions may be made to the Radio Television News Directors Fund, 1717 K Street NW, Washington, D.C. 20006, to establish a scholarship in Sprung's name. Sprung, a widower, is survived by his two sisters.

Send information to *Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.*

# MARKET ACTION

## BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 7/2	Close 7/9	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	904.8	23 3/4	24 1/2	+ 1/4
CBS Inc.	106	201 1/4	199 3/8	-2 1/4
Capital Cities Communications	67.3	625 3/4	626	- 1/4
Carolco Pictures	117.4	11 1/4	12 1/2	+1 1/4
Coca-Cola	2449.1	44 3/4	44 3/4	- 1/4
Walt Disney	1489	128 1/4	133 3/4	+4 1/2
Eastman Kodak	2636.4	41 1/4	39 3/4	-1 1/2
Handleman	264.4	15 3/4	13 3/4	-2 1/4
MCA Inc.	563.8	54 3/4	53 3/4	- 1/4
MGM/UA	244.4	16 3/4	17 3/4	+ 1/4
Orion Pictures Corp.	39.7	16 3/4	16 3/4	- 1/4
Paramount Communications Inc.	1984	42 1/4	42 3/4	- 1/4
Pathe Communications	50.8	3 3/4	2 3/4	- 1/2
Polygram NV	18.9	18 1/4	19 1/4	+ 1/4
Sony Corp.	5.2	58 3/4	58 3/4	- 3/4
TDK	1.5			
Time Warner	246	100	99	-1
Vestron Inc.	26.3	1/2	1/2	
Westinghouse	1890.3	36 3/4	37 3/4	+ 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	2.9	7 3/4	7 3/4	
Electrosound Group Inc.	4.5	1/2	3/4	+ 1/4
Nelson Holdings Int'l	14.8	6 1/4	6	- 1/4
Price Communications	27.9	3 3/4	3 3/4	
Prism Entertainment	.7	3 3/4	3 3/4	- 1/4
Unitel Video	1.1	8 1/4	8	- 1/4

Company	Open 7/9	Close 7/9	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	13 3/4	12 1/2	- 1/2
Certron Corp.	1	1	
Dick Clark Productions	6 1/4	6 3/4	+ 1/4
LIN Broadcasting	73 1/4	73 1/4	
LIVE Entertainment	22 1/4	21 1/2	- 1/4
Recoton Corp.	2 1/4	2 1/4	
Retrak	3 1/4	3 3/4	+ 1/4
Shorewood Packaging	23 1/2	23 1/2	
Specs Music	6 1/2	7	+ 1/2
Starstream Communications Group, Inc.	1/4	1/4	
Trans World Music	31 1/4	31 3/4	+ 1/4
Video Jukebox Network	6 1/4	6 1/4	
Wall To Wall Sound And Video			
Westwood One	5 1/4	5 1/4	
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	116	112	-4
Pickwick	249	252	+3
Really Useful Group	235	235	
Thorn EMI	779	735	-44

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★★ NO. 1 ★★ WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	◆ MICHAEL BOLTON 3 weeks at No. 1
2	2	4	8	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
3	4	7	8	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
4	5	3	13	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS
5	3	2	14	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
6	6	8	10	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
7	9	12	8	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
8	11	14	10	READY OR NOT VIRGIN 7-98995	◆ AFTER 7
9	7	5	14	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
10	14	15	5	TALK TO ME ELEKTRA 7-64964	◆ ANITA BAKER
11	8	6	12	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
12	15	17	5	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
13	17	19	6	NOTICE ME GEPFEN 4-19946	◆ NIKKI
14	10	10	18	HOLD ON SBK 07322	◆ WILSON PHILLIPS
15	16	16	9	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
16	13	9	14	THROUGH THE TEST OF TIME GRP 3032	◆ PATTI AUSTIN
17	12	11	11	DARE TO FALL IN LOVE CHARISMA 4-98971	◆ BRENT BOURGEOIS
18	19	27	4	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
19	22	45	3	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
20	20	26	6	BABY YOU'RE MINE EPIC 34-73405	◆ BASIA
21	27	37	3	★★★ POWER PICK ★★★ COME BACK TO ME A&M 1475	◆ JANET JACKSON
22	18	13	12	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
23	23	22	13	BABY, IT'S TONIGHT REPRISE 7-19869	◆ JUDE COLE
24	21	20	18	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY
25	28	28	5	WHAT DO PEOPLE KNOW RCA 2623	◆ POCO
26	24	24	21	THE HEART OF THE MATTER GEPFEN 4-19898	◆ DON HENLEY
27	30	30	5	EVERY TIME I TURN AROUND MCA LP CUT	LITTLE RIVER BAND
28	34	41	4	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
29	29	29	5	THIS IS LOVE COLUMBIA 38-73346	◆ REGINA BELLE
30	25	18	15	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
31	31	31	7	BIRD ON A WIRE A&M 1499	◆ THE NEVILLE BROTHERS
32	26	21	17	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
33	32	25	17	NOTHING COMPARES 2 U ENSGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
34	39	50	3	IF WISHES CAME TRUE ATCO 7-98953	◆ SWEET SENSATION
35	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ SKIES THE LIMIT WARNER BROS. 7-19867	FLEETWOOD MAC
36	42	—	2	YOU CAN'T DENY IT ARISTA 2024	◆ LISA STANSFIELD
37	33	23	16	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
38	40	42	32	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
39	NEW	1	1	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
40	NEW	1	1	SEA CRUISE (FROM "FORD FAIRLANE") ELEKTRA LP CUT	DION
41	35	35	5	LOVE LETTER CAPITOL LP CUT	◆ BONNIE RAITT
42	37	34	19	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
43	41	40	19	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
44	46	—	2	COULD THIS BE LOVE VENDETTA 1509/A&M	◆ SEDUCTION
45	49	—	2	POSSESSION EPIC 34-73398	BAD ENGLISH
46	38	38	20	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
47	NEW	1	1	HEAVEN GIVE ME WORDS CHARISMA 4-98952	◆ PROPAGANDA
48	44	47	22	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
49	36	33	7	SHOW ME ELEKTRA 4-64978	◆ HOWARD HEWETT
50	43	44	12	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA

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

WAL-MART BUYING WESTERN MERCHANDISERS

(Continued from page 1)

opened July 9 at \$22.75, dropped to \$21.125 over the next two days, before nudging up to \$21.25 on July 11. In Handleman's last fiscal year, about 15% of its \$717 million in revenues was generated through Wal-Mart. The discount chain accounted for about 23% of Lieberman's \$281 million in revenues last year.

'ANOTHER LEAGUE'

Whatever the eventual fate of Handleman's and Lieberman's portion of Wal-Mart's business, one senior distribution executive says, "I think there is no question that this takes Western into another league."

Wal-Mart is considered a key account among rackjobbers because the discounter is one of the fastest-growing retailers in the country, expanding at the rate of about 175 stores a year. With \$25.8 billion in sales last year, it was right behind Troy, Mich.-based K Mart, which had \$29 billion in sales, and Chicago-based Sears Merchandising Group, which had \$28.8 billion in sales.

Until 18 months ago, Wal-Mart operated only in the South and Midwest, while its two major competitors are national in scope. But Wal-Mart is now rolling out aggressively to both coasts, and many observers expect it to become the nation's largest retailer in the next couple of years. Moreover, analysts foresee further erosion of rackjobbers' account base as the consolidation of mass merchandisers continues.

Wal-Mart carries music, video, and

books in all of its discount department stores. Numbers supplied by Handleman and Lieberman suggest that Wal-Mart sells more than \$200 million a year in entertainment software. Western officials decline to reveal any financial information about the company's rack sales.

A Wal-Mart spokesman says the company "will continue to be involved" with Lieberman and Handleman. Louis Kircos, Handleman's senior VP, says Wal-Mart told the company "that there will be no current changes in its business relationship with Handleman." In fact, he adds, Handleman is racking about one-third of the Wal-Mart stores opened this year.

Up until early this year, Handleman and Lieberman took the lion's share of Wal-Mart's entertainment software business. But in late January, the company reapportioned those product lines, giving Western some of Handleman's book business and 161 of the Wal-Mart stores serviced by Lieberman (Billboard, Feb. 3).

"As far as we know, the only things that we are picking up is what Wal-Mart" assigned to the company in January, says Steve Marmaduke, Western's VP of music purchasing. The three racks are still exchanging store assignments under the realignment, and Western now handles 357 Wal-Mart outlets, with February 1991 the target date for completing the re-appointment.

Analysts say that although the

deal clearly favors Western, they can see Wal-Mart maintaining relationships with Handleman and Lieberman. But music and video manufacturers expressed skepticism that the discounter will continue to pay for outside services, now that it has an in-house capability. For instance, one music label executive says, "It makes no sense to me that they would acquire Western and not give it all of the [entertainment software] business."

On the other hand, even the skeptics point out that it would take Western several years to improve its infrastructure to handle all Wal-Mart stores.

"Western's computer systems are wonderful, but they are going to have to add computer capacity," says one distribution sales representative. Also, "Western will have to add distribution points in the West, Midwest, and East" if it wants to supply all Wal-Mart stores. In addition to company headquarters, Western currently operates facilities in Dallas, Houston, Denver, and Salt Lake City.

PDs complain that several new record labels are staffed with inexperienced promotion people ... see page 10

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
2	1	HOLD ON ATLANTIC 7-87984	EN VOGUE
3	4	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN
4	6	THE POWER ARISTA 2013	SNAP
5	7	GIRLS NITE OUT RCA 9174	TYLER COLLINS
6	3	STEP BY STEP COLUMBIA 38-73343	NEW KIDS ON THE BLOCK
7	9	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
8	5	MENTIROSA CAPITOL 44533	MELLOW MAN ACE
9	11	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT
10	10	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND
11	12	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
12	13	COULD THIS BE LOVE VENDETTA 1509/A&M	SEDUCTION
13	8	POISON MCA 53772	BELL BIV DEVOE
14	15	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
15	21	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER
16	22	COME BACK TO ME A&M 1475	JANET JACKSON
17	14	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
18	17	MY KINDA GIRL SOLAR 4-74510/EPIC	BABYFACE
19	24	DO ME! MCA 53848	BELL BIV DEVOE
20	23	LOVE AND EMOTION LMR 2645/RCA	STEVIE B
21	25	JERK OUT PARISLEY PARK 7-19750/REPRISE	THE TIME
22	18	HOLD ON SBK 07322	WILSON PHILLIPS
23	29	LA RAZA VIRGIN 4-98947	KID FROST
24	26	HANKY PANKY SIRE 4-19789/WARNER BROS.	MADONNA
25	19	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
26	—	TIC-TAC-TOE ATLANTIC 4-87910	KYPER
27	27	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
28	20	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
29	—	ALL I DO IS THINK OF YOU ATLANTIC 4-87952	TROOP
30	16	READY OR NOT VIRGIN 7-98995	AFTER 7

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
2	2	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
3	6	THE OTHER SIDE GEPFEN 4-19927	AEROSMITH
4	5	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
5	3	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
6	7	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
7	11	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
8	4	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
9	17	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
10	10	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
11	15	POSSESSION EPIC 34-73398	BAD ENGLISH
12	14	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
13	18	HOLY WATER ATCO 4-98944	BAD COMPANY
14	20	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
15	12	HOLD ON SBK 07322	WILSON PHILLIPS
16	16	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
17	21	HUNGRY RCA 2607	LITA FORD
18	—	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
19	22	CHAIN OF FOOLS DGC 4-19693	LITTLE CAESAR
20	8	BABY, IT'S TONIGHT REPRISE 7-19869	JUDE COLE
21	25	PURE MCA 53816	THE LIGHTNING SEEDS
22	27	KING OF WISFUL THINKING EMI 50307	GO WEST
23	—	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
24	13	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
25	19	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
26	—	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
27	26	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
28	—	I THINK I LOVE YOU TOO MUCH ARISTA 2031	THE JEFF HEALEY BAND
29	—	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
30	9	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER

Products with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	20	M.C. HAMMER ▲ <sup>3</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
2	3	3	7	MADONNA SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
3	2	2	5	NEW KIDS ON THE BLOCK COLUMBIA 45129	STEP BY STEP
4	4	7	15	WILSON PHILLIPS ● SBK 93745 (9.98)	WILSON PHILLIPS
5	6	4	16	SOUNDTRACK ▲ EMI 93492 (10.98)	PRETTY WOMAN
6	5	6	16	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
7	12	14	4	KEITH SWEAT VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
8	7	5	16	SINEAD O'CONNOR ▲ <sup>2</sup> ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
9	9	13	12	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
10	8	8	16	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
11	11	10	53	MICHAEL BOLTON ▲ <sup>2</sup> COLUMBIA OC 45012	SOUL PROVIDER
12	10	9	14	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
13	13	12	34	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
14	14	11	9	PAULA ABDUL ● VIRGIN 91362 (9.98)	SHUT UP AND DANCE
15	31	41	4	MARIAH CAREY COLUMBIA 45202	MARIAH CAREY
16	15	15	10	BILLY IDOL ● CHRYSALIS 21735 (9.98)	CHARMED LIFE
17	16	16	42	JANET JACKSON ▲ <sup>4</sup> A&M SP 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
18	17	19	43	AEROSMITH ▲ <sup>3</sup> GEFEN 24254 (9.98)	PUMP
19	27	32	22	FAITH NO MORE SLASH 25878/REPRISE (9.98)	THE REAL THING
20	18	18	7	STEVE VAI RELATIVITY 1037 (9.98)	PASSION AND WARFARE
21	22	26	13	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
22	19	20	8	ICE CUBE PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
23	29	62	3	BRUCE HORNSBY & THE RANGE RCA 2041-1-R (9.98)	A NIGHT ON THE TOWN
24	20	17	67	BONNIE RAITT ▲ <sup>2</sup> CAPITOL C1-91268 (8.98)	NICK OF TIME
25	21	21	6	SOUL II SOUL VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
26	24	22	13	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA	FEAR OF A BLACK PLANET
27	23	24	54	DON HENLEY ▲ <sup>2</sup> GEFEN GHS 24217 (9.98)	THE END OF THE INNOCENCE
28	25	23	20	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
29	28	28	44	MOTLEY CRUE ▲ <sup>3</sup> ELEKTRA 60829 (9.98)	DR. FEELGOOD
30	30	27	15	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
31	26	25	23	SLAUGHTER ● CHRYSALIS 21702* (9.98)	STICK IT TO YA
32	34	65	3	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
33	32	29	6	THE JEFF HEALEY BAND ARISTA 8632 (9.98)	HELL TO PAY
34	33	30	36	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
35	NEW ▶		1	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
36	36	36	52	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98)	AS NASTY AS THEY WANNA BE
37	40	44	40	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
38	35	34	6	MILLI VANILLI ARISTA 8622 (9.98)	THE REMIX ALBUM
39	39	35	9	TONY! TONI! TONE! WING 841 902/POLYDOR	THE REVIVAL
40	37	33	105	PAULA ABDUL ▲ <sup>6</sup> VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
41	41	38	45	L.A. GUNS ● VERTIGO 838 592 1/POLYDOR	COCKED & LOADED
42	44	50	4	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
43	95	—	2	SOUNDTRACK DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
44	49	66	6	SNAP ARISTA 8536 (9.98)	WORLD POWER
45	52	60	9	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
46	43	49	9	VAN MORRISON MERCURY 841-970-1	THE BEST OF VAN MORRISON
47	38	31	14	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES
48	47	51	100	NEW KIDS ON THE BLOCK ▲ <sup>8</sup> COLUMBIA FC 40985	HANGIN' TOUGH
49	42	42	32	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)	THE LITTLE MERMAID
50	45	37	59	CLINT BLACK ▲ RCA 9668-1-R (8.98)	KILLIN' TIME
51	46	46	17	DAMN YANKEES WARNER BROS. 26159 (9.98)	DAMN YANKEES
52	51	40	19	MIDNIGHT OIL ● COLUMBIA 45398	BLUE SKY MINING
53	60	68	52	GLORIA ESTEFAN ▲ EPIC OE 45217	CUTS BOTH WAYS
54	53	48	51	BABYFACE ▲ <sup>2</sup> SOLAR FZ 45288/EPIC	TENDER LOVER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE
55	48	43	28	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98)	ALANNAH MYLES
56	59	70	12	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
57	90	—	2	CROSBY, STILLS & NASH ATLANTIC 82107 (9.98)	LIVE IT UP
58	65	71	11	GARTH BROOKS CAPITOL 90897 (8.98)	GARTH BROOKS
59	55	45	8	GEORGE STRAIT MCA 6415 (9.98)	LIVIN' IT UP
60	54	57	32	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 1	PICKIN' ON NASHVILLE
61	56	52	6	LITA FORD RCA 2090-1-R (9.98)	STILETTO
62	50	39	40	LINDA RONSTADT (FEA.A.NEVILLE) ▲ ELEKTRA 60872 (9.98)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
63	62	54	21	BASIA ● EPIC E 45472	LONDON WARSAW NEW YORK
64	68	64	6	ALABAMA RCA 2108-4-R* (9.98)	PASS IT ON DOWN
65	63	53	16	ROBERT PLANT ● ESPARANZA 91336/ATLANTIC (9.98)	MANIC NIRVANA
66	57	56	53	THE B-52'S ▲ <sup>2</sup> REPRISE 25854 (9.98)	COSMIC THING
67	70	73	51	NEW KIDS ON THE BLOCK ▲ <sup>2</sup> COLUMBIA FC 40475	NEW KIDS ON THE BLOCK
68	61	55	35	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
69	72	77	3	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
70	64	58	16	DAVID BOWIE ● RYKO RALP 0171/RKODISC (9.98)	CHANGESBOWIE
71	58	47	13	FLEETWOOD MAC WARNER BROS. 26111 (9.98)	BEHIND THE MASK
72	79	102	38	LUTHER VANDROSS ▲ EPIC E2-45320	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
73	76	147	3	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
74	71	72	18	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
75	67	61	7	PRETENDERS SIRE 26219/WARNER BROS. (9.98)	PACKED
76	69	63	31	TECHNOTRONIC ▲ SBK 93422 (9.98)	PUMP UP THE JAM - THE ALBUM
77	73	67	38	BILLY JOEL ▲ <sup>3</sup> COLUMBIA OC 44366	STORM FRONT
78	78	76	28	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
79	75	82	8	MELLOW MAN ACE CAPITOL 91295 (8.98)	ESCAPE FROM HAVANA
80	77	81	8	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
81	66	59	18	ROD STEWART ● WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
82	81	75	14	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98)	THE DAY THE LAUGHTER DIED
83	108	—	2	DANZIG DEF AMERICAN 2-24281/GEFFEN (9.98)	DANZIG II - LUCIFUGE
84	186	—	2	CAMEO ATLANTA ARTISTS 846-297-4/MERCURY	REAL MEN WEAR BLACK
85	85	90	9	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
86	82	91	5	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS
87	NEW ▶		1	HARRY CONNICK, JR. COLUMBIA 46146 (9.98)	WE ARE IN LOVE
88	84	79	66	ROXETTE ▲ EMI 91098 (9.98)	LOOK SHARP!
89	83	80	15	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
90	94	103	8	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
91	80	74	38	FASTER PUSSYCAT ● ELEKTRA 60883 (9.98)	WAKE ME WHEN IT'S OVER
92	97	83	4	JEFF LYNNE REPRISE 26184 (9.98)	ARMCHAIR THEATRE
93	86	87	44	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98)	STONE COLD RHYMIN'
94	89	89	28	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
95	74	69	45	ELTON JOHN ▲ MCA 6321 (9.98)	SLEEPING WITH THE PAST
96	104	120	28	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II
97	92	84	33	KENNY G ▲ ARISTA AL 13-8613 (13.98)	LIVE
98	102	98	5	JOE COCKER CAPITOL 93416* (9.98)	JOE COCKER LIVE
99	96	88	63	TOM PETTY ▲ <sup>3</sup> MCA 6253 (9.98)	FULL MOON FEVER
100	87	96	79	SOUNDTRACK ▲ <sup>2</sup> ATLANTIC 81933 (9.98)	BEACHES
101	88	78	8	JULEE CRUISE WARNER BROS. 25859 (9.98)	FLOATING INTO THE NIGHT
102	99	105	8	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
103	98	95	41	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
104	103	153	34	DANGER DANGER IMAGINE FZ 44342*/EPIC	DANGER DANGER
105	93	107	3	DAVID BOWIE RYKO RALP 0134-2/RKODISC (9.98)	RISE & FALL OF ZIGGY STARDUST/SPIDERS ...
106	100	85	13	LINEAR ATLANTIC 82090 (9.98)	LINEAR
107	91	93	62	RICHARD MARX ▲ <sup>3</sup> EMI 90380 (9.98)	REPEAT OFFENDER
108	184	—	2	SONIC YOUTH DGC 24297/GEFFEN (9.98)	GOO
109	NEW ▶		1	ALLMAN BROTHERS BAND EPIC 46144	SEVEN TURNS

○ 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. Suggested list price is for cassette and vinyl LP.



## Had a piece lately?

It's not too often one corporation carries home a big slice of the charts. Only ten acts can fill the Top 10 in any given week. And it's hard enough obtaining one of those spots.

But with hit albums from **Bonnie Raitt**, **Sinead O'Connor**, **M.C. Hammer**, **Heart**, the debut by **Wilson Phillips** and the Original Motion Picture Soundtrack from **Pretty Woman**, we've owned five of the Top 10 positions on the Billboard Pop Album Chart for the last two months.

That's helped us rise to the number three distribution company this year.

But there's icing on this cake. Since April 2, 1990, we've taken a big chunk out of the top of the Pop Chart with three multi-platinum albums reaching number one.

**Bonnie Raitt's** Grammy-winning *Nick Of Time* spent three weeks there. **Sinead O'Connor's** *I Do Not Want What I Haven't Got* controlled the top spot for six weeks. And master rapper **M.C. Hammer** took *Please Hammer Don't Hurt 'Em* simultaneously to the top of the Black Album Chart for 11 weeks and the Pop Album Chart for six weeks.

That's 15 weeks on the Pop Charts at #1. Any way you slice it, it's cause for celebration. And we've had our just dessert.

**Cema**  
DISTRIBUTION

**Hungry for more.**

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## RECORD INDUSTRY READY TO FIGHT LOUISIANA LABELING BILL

(Continued from page 5)

garding Destructive Themes Contained in Rock Music," was presented at the AMA House of Delegates convention last month in Chicago by the association's Council on Scientific Affairs.

AMA has a membership of 240,000; its House of Delegates is composed of officials from county, city, and state medical societies across the country and "just about speaks for the membership," according to an AMA spokesperson.

dora, and Judas Priest have lent their names or have written or taped statements of opposition.

A number of performers have also said they would boycott performances in the state if the bill becomes law. They include Sting, the Neville Brothers, Don Henley, Oingo Boingo, Danny Elfman, and Melissa Etheridge.

One odd circumstance of the controversy is that the father of well-known singer-pianist Harry Connick

"One of the reasons this is happening in this country is you have a dated constituency, and the right knows that," he said. "If we can make stars of Madonna and Paula Abdul and M.C. Hammer, we can get people voting."

Ayeroff said the meeting was an attempt to organize the creative sectors of the industry for the voting drive. "There's going to be a couple of record company presidents, but mostly [the attendees will be] the crea-

## PARAMOUNT HOME VIDEO CREATES \$99 PRICE POINT ON 'RED OCTOBER'

(Continued from page 1)

typical \$58 for A titles.

Says Ron Castell, senior VP of purchasing and programming for the nationwide Blockbuster chain, "Nobody likes price increases. I can't say we're happy but it's not unexpected. Any time you have a price increase, you do take into consideration what you will buy."

Mitch Perliss, director of purchasing for the Southern California Music Plus chain, says, "We have to be a little bit more conservative. This may force retailers to evaluate their rental rates if other retailers follow suit. There's no question in my mind that this is the beginning of more increases. It will cause us to step back and see what we need. Frankly, I don't know if we're going to be as aggressive on the title."

Among retailers taking more exception is Allan Caplan, chairman of the Applause Video chain in Omaha, Neb., who believes the studios are less than consistent with their overall pricing policies.

"If they need bigger dollars on the

big titles, I can understand it," he says. "But then, on the smaller titles, don't treat me like a schmuck. Who appointed Paramount Home Video commander in chief? That's not right. If the movie doesn't do \$5 million at the box office, then sell it to me for \$49. But if you tell them that, they respond by saying I don't know what I'm talking about."

Also wary, but philosophical, is Jim Salzer, operator of single store Salzer's Video in Ventura, Calif.

"They're doing it this one time to legitimize raising the price. They're slick. But it's all business," he says.

Salzer, in fact, has been advocating an opposite approach—lowering the prices of A titles to around \$59. That, he says, would spur A-title purchases.

### 'SHUTTING OFF THE SUPPLY'

"They're going the wrong way," says Salzer of Paramount. "That's their mentality. You can't talk them out of it. Instead of growing the business, I think they're shutting off the spigot and the supply... If they opened the spigot, they would have all these little guys buying more."

Video distributors got the word about the price hike at PHV's annual sales meeting, which began July 9 at Whistler, British Columbia.

While Paramount does not give a list price on its rental titles, the \$5 wholesale price hike effectively makes the suggested list \$99. Only one previous home video title—"Platoon" in 1988—carried a similar price point.

As an additional marketing/sales strategy, PHV plans to guarantee that price point for one year and will place it on a moratorium for "at least

12 months" after street date in order to maximize dealer focus.

A naval thriller starring Sean Connery, "Red October" has earned more than \$117 million at the box office since opening last March.

The price hike comes in the wake of a recent round of more moderate wholesale increases on selected A titles from such suppliers as RCA/Columbia Pictures Home Video ("Look Who's Talking"), Warner Home Video ("Tango And Cash"), Orion Home Video ("Cadillac Man"), and MCA/Universal Home Video. But even at slightly higher prices, distributor sources say RCA/CPHV was able to break the coveted 400,000-unit mark with "Look Who's Talking," while "Tango And Cash" is reportedly one of Warner's largest sellers to date. Distributor sources say PHV has its sights on 400,000 units.

Eric Doctorow, senior VP/GM of Paramount Home Video, says, "This price point is not new. 'Platoon' has this price. Already the market has proven that for certain titles under certain circumstances, a higher price point is warranted and has been accepted by the marketplace."

He also says the newer price point does not necessarily mean that all future rental titles from PHV will be priced higher, but concedes, depending on the premium nature of the film, "That's an open question."

Doctorow says the price level is "warranted because we are spending more money on this campaign than any other in our history," he says. "Frankly, the cost of marketing has increased, but we need to support the product. This title deserves an extraordinary campaign."

Saying the "Red October" cam-

aign is the biggest rental effort in the studio's history, he cites the overall expenditure at \$3 million, \$1 million of which is devoted to a national TV ad blitz. At the retail level PHV is shipping a free 6-foot "Red October" inflatable submarine with every 10-piece prepack purchased, free posters, and other in-store aids.

How quickly will other suppliers follow suit with a similar increase? Len White, Orion Home Video president, says, "Every company has the

*If I were a dealer, I would be raising my rental rates'*

right to unilaterally price its products as it sees fit. As far as 'Cadillac Man' and 'RoboCop II' are concerned, I don't see a change from our previous position."

At the National Assn. of Video Distributors convention last May in Palm Springs, Calif., Orion announced a wholesale increase on 'Cadillac Man' to \$58, up from \$57, "which pretty much parallels other suppliers with open lists," says White.

He adds, "That wholesale [price] will be for selective titles which have a sufficient print and advertising budget behind them."

White, like other suppliers, says retailers ought to pass on increases in the form of higher rental rates.

"There are many retailers," he says, "who could probably increase their rental charges an insignificant

amount to more than offset the additional increases that are coming their way. Forget the cost of the video. All their other costs are going up. Going from \$2.50 a night to \$2.75 a night wouldn't turn customers away."

One other major studio executive says, "I think it's great. The wholesale price on major A titles has only gone up 21% in 10 years. That's 2.1% a year—less than the rate of inflation. The cost of producing movies has gone way up. We have to recoup those costs and go out and make more movies. If I were a dealer, I would be raising my rental rates."

Dave Mount, president of International Video Entertainment, says, "We're spending huge amounts of money to market these big titles, particularly with TV. I see higher prices as a possibility."

Sources close to IVE say no decision has been made about the pricing structure of "Total Recall," which will probably be a late-year rental.

Blockbuster's Castell says, "I'm not completely sure what the increased marketing pressures are that the studios are talking about. The studios say all the dealer has to do is rent the title a few more times. Everyone always tries to take price increases down to a few pennies a day. It's pretty well understood that video is a hell of a bargain. And there's probably room to raise rates and pass it through to the consumer."

Says Perliss, "When the studios went from \$89 to \$92, they also cited increased marketing costs and how the increase is only one rental. Now we're up to three extra rentals."

*Assistance in preparing this story was provided by Earl Paige.*

## VID-INDUSTRY CAMPAIGN

(Continued from page 5)

ber, Allan Caplan, chairman of Applause Video, and mentioned in the Rentrak release, says he was not contacted about the release by Ron Berger, chairman/CEO of Rentrak, and that "[Berger] is exploiting my credibility."

The Rentrak release refers to an "open letter" the companies sent to Houston retailer and VSDA president Lou Berg "citing Allan Caplan and other retailers' views that such an effort is essential to restore 'sparkle' to the home video industry."

A spokesperson for Rentrak vigorously refutes any suggestion that Rentrak is exploiting the campaign or that it jumped the gun with its release.

Brad Burnside, who runs three Chicago Video Adventure stores and heads the VSDA committee spearheading the campaign, says, "Rentrak's offer is conditional, and that may mean the offer is more of a press release than a commitment of dollars. I don't mind. I like the idea that this will stimulate discussion."

What does bother Burnside is the premature focus on financing, which he says could be damaging. "People take the next step," Burnside says. "They start to worry about whose pocket all this comes out of" when VSDA must first explore how florists, grape growers, and other business groups "gained cooperation" and got campaigns off the ground.

The VSDA's investigations have focused on a campaign to which all levels of the industry, including retailers, distributors, and manufacturers, would contribute.

The Rentrak spokesperson says the two companies are not committed to any particular financing scheme and that the companies merely hoped to show they are ready "to put their money where their mouth is."

Burnside emphasizes that the basic idea of the campaign "is nothing new," but that conditions today make it more viable and urgent.

While no budget total has been discussed, Burnside says the 2-year-old raisin campaign initially cost \$6 million and that last year another \$8 million was spent; during the same period, he notes, dried-fruit sales rose 15% and raisin sales were up 10.8%.

## HBO VIDEO TO DISTRIBUTE 18 MCEG FEATURES

(Continued from page 8)

will go to Showtime.

Word of the HBO deal comes in the wake of a separate announcement that MCEG had arranged a 14-day extension on \$72.5 million in bridge and credit loans from General Electric Capital Corp. The new deadline for repayment of those loans was July 14.

G.E. Capital took over responsibility for the loans from Kidder, Peabody & Co. earlier this year. Kidder, Peabody had originally backed MCEG's acquisition of the Virgin Group's U.S. video division Virgin Vision in 1989.

According to sources familiar with the deal, the move to unload the video rights to MCEG's films and downsize the division was dictated by G.E. Capital.

Not included in the HBO deal is the 1,600-title catalog of films to which MCEG owns various video rights, including the Virgin Vision library.

According to Henry McGee, senior VP of programming for HBO Video, the library "was never part of the discussions. They're holding onto the library."

But according to sources familiar with MCEG, the library will also be sold, most likely to a budget video supplier.

One company that confirms having discussions with MCEG for the library is R&G Communications, the Los Angeles-based firm headed by former CBS/Fox head Steve Roberts and former MCA Home Video president Gene Giaquinto (see story, page 8).

The first MCEG title to be handled by HBO Video will be "The Fourth War," which was exhibited on 1,000 screens this spring. HBO is planning a late October video release, according to McGee.

Also due later this year on video is "Without You I'm Nothing," starring comedienne Sandra Bernhard, currently in theatrical release.

MCEG will release "Boris and Natasha" theatrically in August. HBO is planning a first quarter 1991 video release, McGee says.

The other titles included in the deal are "Chains Of Gold," "Cold Heaven," "Convicts," "Fatal Charm," and "Sketches."

Under a separate, and also recently completed deal, MCEG's films will be

distributed theatrically by New Line Cinema.

"The quality of the productions is really outstanding, and if you couple that with the New Line release, it's quite a boost for HBO," McGee says. "This is consistent with the strategy we announced a year ago to emphasize theatrical films in 1990 and 1991."

HBO Video recently renewed its deal with Hemdale through an arrangement involving 20 films. It also has a multiyear output deal with Miramax.

McGee predicts the MCEG deal will boost HBO's market share from 3%-4% in 1989 to 5%-6% this year.

McGee also notes that HBO's strategy of emphasizing feature

films, after spending much of 1989 concentrating on high-profile special interest programs such as the Sports Illustrated Swimsuit tape, has had a beneficial effect on the company's revenues.

"During the first six months of this year, we're up 70% in dollar volume over the same period last year," he says. "Overall for this year we'll be up about 20%."

In the first half of the year HBO released Miramax's "My Left Foot," which sold 140,000 units; "Rude Awakening" and "Breaking In," which also sold over 100,000 units; and "Kickboxer," which shipped 200,000.

## R&G VIDEO ACQUIRES NEW WORLD VIDEO LIBRARY

(Continued from page 8)

Darkness," and "Children Of The Corn."

The library also includes children's product and about 300 hours of TV programming. Among the latter are the 2-hour pilot and 42 episodes of "Crime Story"; the 243 half-hour episodes of "Life Of Riley"; and made-for-TV features.

"What I like about the library," says Roberts, "is that it's basically action, horror, and visual comedies, which do well in video."

Although the feature films have been out on video before, he notes that "a lot of these titles have not been reduced [in price] since their

original release to the rental market for \$79."

Moreover, he says, hardly any of them have been available in the year since Paul Culberg left New World Pictures for RCA/Columbia Pictures Home Video. During that period, New World was sold to Ron Perelman's Andrews Group, which in turn sold the film and video components of the company to Trans-Atlantic a few months ago.

R&G plans to offer some New World titles to video dealers as rental product list priced in the \$20-\$25 range. Other items will be priced at \$9.95 for the sell-through market

(some may go for \$14.95).

Roberts says R&G will soon announce its distribution plans. Besides beefing up its own staff, the firm may also acquire another company to handle sales, he hints.

Since leaving CBS/Fox in 1985, Roberts has had his own consulting firm, S. Roberts Co., which has worked with television networks and film studios and has represented producers. Giaquinto left MCA Home Video last year after FBI affidavits linked him with members of organized crime. He has never been indicted for any crime, however.

## PUBS, WRITERS SUE SONY OVER SALES OF DAT UNITS

(Continued from page 5)

meet of the National Music Publishers' Assn., which is advising the plaintiffs and providing them with legal counsel. The organization had already stated its intention to file a lawsuit against any hardware companies that began importation of DAT machines and blank digital cassettes (Billboard, June 16).

The NMPA and the Songwriters Guild of America are part of a group representing copyright owners—known as the Copyright Coalition—that has denounced an agreement between the Recording Industry Assn. of America and key hardware manufacturers. The agreement—carved out last June during a summit meeting in Athens, Greece—calls for the placement of a special chip in new-generation DAT recorders that would prevent digital copying of a tape recorded on a DAT machine.

Before the Athens agreement, the RIAA had threatened to sue any manufacturer that imported machines without the chip. While the

RIAA is not a plaintiff in the class-action suit, Trish Heimers, VP of public relations, says of the suit, "As you know, we always prefer negotiation to lawsuits, but since they've entered it, we hope they win it."

"The court looks at both sides," said Marvin E. Frankel, attorney for the plaintiffs, at a press conference during the NMPA meet. "How badly is this plaintiff going to be injured if we don't give [injunctive relief], and how badly is the defendant going to be injured if we do give relief? We're trying to move at a time when we can show the prospect of enormous damage to us before there's been too much damage to Sony."

At press time, Frankel said a motion for early discovery was scheduled to be heard July 13. "After we see how the judge reacts to the early-discovery motion, we'll know better where we're going thereafter," he said, regarding whether the plaintiffs will be seeking a preliminary injunction against Sony.

### SONY: DAT IS A 'HOSTAGE'

In response, Sony called the lawsuit "totally without merit" and said it will continue making DAT products available in this country. Sony introduced limited quantities of two consumer DAT models here June 22 and 28 to favorable responses (Billboard, July 14).

"DAT is the latest development of a product that has been widely used in the U.S. for more than 30 years—the home tape recorder," the company stated in a release. "The longtime unchallenged sale of home taping devices supports the consumer's well-established right to private, noncommercial home recording. Yesterday's lawsuit seeks to hold this newest digital technology hostage and threatens to deny its benefits to American consumers."

Though Sony is the first company to introduce consumer DAT machines in the U.S., three other companies—Technics, JVC, and Denon—have already announced their plans

to introduce similar equipment here within the next two months. Asked if similar legal action would be taken against those companies when and if they introduce their DAT equipment as planned, attorney Frankel said, "We have to wait and see that they do, and decide then."

### MORE PLAYERS ON THE WAY

At press time, Paul Foschino, assistant GM at Technics, said it was "still too early to say" what effect, if any, the suit might have on Technics' imminent plans to launch DAT here. At JVC, Nancy Fleming, public relations manager, said news of the suit has thus far had no effect on her company's rollout plans. "We're still planning to introduce both DAT units in August," she said. And at Denon, Ken Furst, director of marketing, said the company is "still on track" and set to introduce its promised unit in late August or early September.

A statement issued July 10 by the Washington, D.C.-based Home Recording Rights Coalition, representing hardware manufacturers and retailers, called the suit "shortsighted and without merit" and expressed confidence that DAT equipment sales would continue unabated.

In that statement, Gary Shapiro, HRRC chairman and group VP of the Electronics Industries Assn.'s Consumer Electronics Group, cited the precedent set by legal rulings regarding the videocassette recorder.

"When movie companies tried to ban sales of the videocassette recorder, the Supreme Court ruled it is *lawful* to sell a product that has significant noninfringing uses," said Shapiro. "DAT recorders, like cassette recorders, will be used by consumers to tape for a variety of purposes and certainly fall within this ruling."

At the NMPA press conference, however, Frankel called the court's so-called "Betamax decision" different in many respects.

"First, you're not dealing here with a means of copying performances

that are distributed for free, which was the nature of Betamax," said Frankel. "Second—the point I keep making that we think is of central importance—what you have here is equipment that's peculiarly designed for infringing purposes, which was not true in Betamax." Frankel also noted that, unlike the Betamax case, which involved only MCA and Disney, "We have in this case a class action that I think is going to make a significant difference. As a matter of fact, the [Court] commented more than once that you just had two movie companies as plaintiffs, and didn't have the kind of aligned representatives that we think we've achieved in this lawsuit."

Announcement of the suit comes just weeks after Ed Murphy, NMPA president and spokesman for the Copyright Coalition, sent a June 29 letter to participants of last year's Athens agreement on DAT inviting them to a Monday (16) meeting in New York or Washington to discuss matters of copyright protection (Billboard, July 14).

At the July 9 press conference, Murphy said he had not heard from any of the Japanese hardware companies that had been invited.

"We will continue down two paths," Murphy said. "While litigation proceeds, we will actively pursue meetings with any and all [hardware and tape manufacturers] who are interested to sit down and discuss how we will resolve the problem. We hope this will not preclude those discussions."

## 2 LIVE CREW KEEPS GETTING 'NASTY' RAP ON U.S.A. TOUR

(Continued from page 4)

Stocks & Bonds in the city's financial district. A Friday (20) show in Taunton, Mass., was canceled after objections from that town's mayor.

Despite threats and pressure against promoters in Texas to cancel 2 Live Crew dates (Billboard, July 14), appearances by the group in two other cities took place as scheduled.

At an Austin show July 8, the group's performance was picketed by members of the Texas chapter of the American Family Assn., but otherwise proceeded without incident.

In San Antonio—where a retailer was arrested on obscenity charges June 28 for selling "As Nasty As They Wanna Be" (Billboard, July 14)—the group performed its "clean" show July 9 at Mateo Camargo Park in the early evening, followed by the "adult" show the same night at the Hip Bone club.

It was the "sanitized" version that caused concern, however, when a city code-compliance officer complained to promoter Bill Sanchez that the sound level from the stage violated a local noise ordinance. The officer took no further action.

Although crowds at both locations, frustrated by the group's late arrival, angrily shouted anti-Crew chants, there were no major incidents or injuries at either show.

For the "clean" performance, attended by a crowd of about 300 teenagers, the rappers either substituted clean language for their lewd lyrics or allowed the crowd to fill in the raunchier lines. At that show, the group's two female dancers wore white body stockings with provocatively placed rips.

At the later "adult" performance, the dancers wore more revealing black leather and stockings but did not expose breasts or genitalia. The dancers' choreography was more suggestive during the adult show, but there was no physical contact between the rappers and the dancers. The band members did touch the breasts and buttocks of women from the audience who volunteered to go on stage.

Campbell badmouthed officials who threatened to stop 2 Live Crew's shows for obscenity. "They can lick my motherf----- d---!" he shouted at the adult show, to the approving

roar of the audience. "I want you all to let them know on Election Day just who will be banned in the U.S.A."

2 Live Crew has gained increasing national notoriety—and a surge in record sales—since a federal judge in Florida declared its album "As Nasty As They Wanna Be" obscene last month. Since then, retailers in South Florida have been forced to remove the album from their shelves. In another action affecting the album's sales, a county district attorney in North Carolina, acting under authority granted by state law, declared the record obscene July 9 and ordered a local retailer to drop it.

Carl Fox, district attorney for Orange County, obtained a copy of the record after reading a commentary about it in the Chapel Hill Herald. "I listened to it and I was appalled," he says. "I felt that it violated North Carolina obscenity statutes and decided I would prosecute anyone who sold it."

The only store affected by the decision is Schoolkids Records in Chapel Hill. The Record Bar, which also has stores in the county, stopped selling the record several months ago.

According to Mac McCaughan, an employee at the Schoolkids outlet, the record has been pulled from the store's shelves. "We've left one on the counter, though, with a card with Fox's number on it so people can call him with their opinion."

Fox says he has received several calls from people, many of whom have voiced opposition to his action.

Schoolkids' owner, David Harvey,

originally said that he would not contest the district attorney's decision because of the cost of such action. However, according to McCaughan, a local attorney offered to defend the store for free.

"We haven't made a decision on what we'll do," says McCaughan, now that the free defense services have been offered. "But our position is that we'd rather sell it. We agree that [Fox's ruling] is a breach of First Amendment rights."

In New York, an attorney for the producers of the TV talk show "Donahue" says the company, Multimedia Entertainment, is considering possible legal action if snippets heard on the "Banned In The U.S.A." single were taken from a recording of Luther Campbell's appearance on the talk show.

"Pleased to be advised that Multimedia has not authorized, either explicitly or implicitly, the use of any material from any 'Donahue' program in the new 2 Live Crew single," wrote Steven S. Fadem, VP business affairs and general counsel at Multimedia, to Jack Thompson, the Florida attorney who brought the matter to Multimedia's attention. Thompson's personal anti-obscenity crusade prompted many of the actions against 2 Live Crew in Florida.

*This story was prepared by Thom Duffy and Melinda Newman in N.Y., Charlene Orr in Dallas, Ramiro Burr in San Antonio, and Greg Reibman in Boston.*

## NEW MUSIC SEMINAR PANELS

(Continued from page 4)

more than 80 NMS panels will tackle social concerns, including a Sunday panel titled "AIDS: Sex, Drugs, Rock'n'Roll—Facing The Consequences"; a discussion Monday of environmental issues in the music business, hosted by Doug Mark of the Earth Communications Office; a panel Tuesday titled "Beyond Censorship: Artists And Social Responsibility"; and a Wednesday discussion of "What's On The Wrapper: The Lyrics Labeling Debate."

Billboard is presenting two panels

this year. "Radio & Sales Tracking: The New Technologies" on Monday will provide an overview of the computerized 24-hour airplay monitoring methodology offered by Broadcast Data Systems, a subsidiary of Billboard's parent company, BPI Communications Inc. "Retailing: The Longbox, CD Pricing, And Other Dirty Words," also on Monday, will be moderated by Billboard retail editor Ed Christman and Geoff Mayfield, Billboard's associate director of retail research.

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# BLUESIANA TRIANGLE

Art Blakey, Dr. John, David "Fathead" Newman



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© 1990 Windham Hill Productions Inc., Photo by Ebet Roberts, Produced by Joe Ferry

## INSIDE TRACK



Edited by Irv Lichtman

**"POSSIBLE IRREGULARITIES":** Following a newspaper report July 8 alleging a "private export racket" in cassettes, CDs, and LPs, PolyGram U.K. has issued a brief statement confirming that the police has been informed about "possible irregularities in certain areas of its operations." It denies the company has suffered "a material loss." Scotland Yard confirms that detectives are making inquiries at PolyGram's request. Track last week indicated this development.

**INTIMIDATION:** Recording and film piracy in Thailand is said to be rampant—accounting for some \$61 million in trade losses as of 1988—and reports are that officials of trade groups there are being threatened with physical harm unless piracy cases are dropped. Out of 48 raids against video pirates since 1989, only two have gone to a hearing, says the Recording Industry Assn. of America. Convictions are zero. In this climate, the U.S. State Dept. has sent a letter to Jay Berman, president of the RIAA, reporting that U.S. copyright concerns were discussed at a June 14 meeting between a Thai trade delegation and officials of the United States Trade Representative.

**RICK DOBBIS,** executive VP/GM for RCA Records, is discussing a senior label post with PolyGram Records, according to informed sources. Meanwhile, he remains under contract to RCA.

**A CEMA P&D** arrangement with I.R.S. Records appears to be in the works, with a starting date around the end of August.

**COVER STORY:** Once again a Poison album cover has been altered in response to retailer concerns. About 50,000 copies of the July 10 shipment of more than 1 million units of the band's "Flesh & Blood" disk portray a person's arm tattooed with the album's name along with bloodlike marks dripping from the letters. The others shipped without the drip marks. Poison's last album, "Open Up And Say ... Ahhh," was originally released with a depiction of a "catwoman" sticking out a long, demonlike tongue. Then, too, dealer reaction led to the use of black bands to cover the bottom of the sleeve, leaving only the woman's eyes exposed.

**FRIDAY THE 13th:** Following the lead of Orange County, N.C., district attorney Carl Fox, Durham County D.A. Ron Stephens listened to 2 Live Crew's "As Nasty As They Wanna Be" on July 12 and banned the record. He announced that retailers still offering the album after Friday, July 13, would be subject to prosecution for violating the state's obscenity laws (see story, page 4).

**ONE GOODMAN:** Randy Goodman will take on the chores abandoned by RCA Records/Nashville's Jack Weston when Weston moves to the VP/GM post of RCA's new country label. Weston now holds the rank of VP of national country promotion. Goodman, who will continue with his current product development duties, will be called VP of promotion and product development.

**PAUL McCARTNEY** is said to be the next high-profile artist to be released on the new Buena Vista Home Video longform music video label, although sources at parent Walt Disney decline comment. Programming will likely be concert footage of his recent tour, sources say. Disney recently announced its intention to enter the longform market (Billboard, July 14) with a two-volume, made-for-video set called "Elvis: The Great Performances," due in stores Aug. 17. On another Disney note, the July 11 Wall Street Journal ran a story saying that the company would release "Dick Tracy" to the home video market in the fall. Again, Disney is mum, but several industry observers say the title has all the marketing parallels of last year's "Batman," which hit video stores Nov. 15 at a sell-through price. Despite the megahype and merchandising, however, observers say it's unlikely that "Tracy" will top the \$200 million mark set by "Batman." After three weeks, the Warren Beatty/Madonna flick chalked up \$80 million.

**SIGHT & SOUND:** Madonna, Aerosmith, Paula Abdul, and director David Fincher lead the nominations for the 1990 MTV Video Music Awards, scheduled for Sept. 6 at L.A.'s Universal Amphitheatre. Madonna checks in with eight nominations, including best video, best female video, and best dance video for her "Vogue" clip, which Fincher directed. Aerosmith and Abdul tally seven and six nominations, respectively. Other multiple nominees include M.C. Hammer, Don Henley, and Sinéad O'Connor. Look for a complete story on the nominees in next week's Billboard.

**PLACING THEIR BETS** on a new label called Casino Records are two music industry vets: chairman and CEO Paul Vance, the writer/producer, and president Art Kass, a founder of the Sutra and Buddah labels. Also on staff are Phil Vance, promotion and A&R chief, and Dean Terry, his assistant. The label, based in Westbury, N.Y., can be reached at 516-333-5087.

**HONORABLE PROFESSIONAL:** Racker David Handleman receives the Lifetime Achievement Award from the music and video division of the Anti-Defamation League Oct. 2 at the Marriott Marquis in New York. Cy Leslie and Mickey Granberg chair the event, while Walter Yetnikoff serves as honorary dinner chairman.

**AFTER ALMOST 50 YEARS** on the RCA label, singer Perry Como is said to be close to signing a deal with Carl Jefferson's Concord Records. The jazz-oriented company is now the home of two other pop stalwarts, Rosemary Clooney and Mel Torme. Como, now 78, started his RCA career in 1943, and there has been a flow of hit singles and albums through much of that period.

**ISGRO LOSES ROUND:** The federal judge hearing independent promoter Joe Isgro's payola-related case in U.S. District Court in Los Angeles struck a blow against the defense July 9, when he granted the government's motion to quash subpoenas seeking documents concerning the investigation of reputed mob figure Sal Pisello. Isgro's attorney, Donald Re, had held that the promoter was the "fall guy" in the aborted investigation of Pisello's dealings with MCA Records. But Judge James M. Ideman rebuffed the defense's contention, saying that his review of a document about the Pisello case written by former prosecutor Marvin Rudnick reflected only "a lot of internal squabbling in the Justice Department." Ideman also denied a motion to dismiss RICO charges against Isgro. The trial of Isgro, his associate Jeffrey Monka, and former Columbia promotion VP Ray Anderson remains set for Aug. 14. Meanwhile, Isgro has formed his own L.A.-based film development and production company, Isgro Productions. The new firm has acquired the rights to Robin ("The French Connection") Moore's nonfiction book, "The Man Who Made It Snow." Isgro also owns a Moore screenplay, "The Jimmy Hoffa Story," which is set for production by 20th Century Fox and Edward Pressman Productions, with Danny DeVito directing and starring; Isgro will executive-produce the latter film.

**ON THE NEW MUSICAL FRONT,** RCA Victor, very active in this area, is recording "Once On This Island," which opens on Broadway in October after a Playwrights Horizons stand April 6-May 27. Recording was set to take place at BMG's Studio C July 11-13. The show, described as a "Caribbean musical fairy tale," has a score by Lynn Ahrens (book and lyrics) and Stephen Flaherty (music).

**A WALK DOWN THE AISLE** is set for Johnny Sippel, a former Billboard staffer who edited Inside Track for many years. Sippel will marry high school sweetheart Jane Rosemary Marshall Aug. 17 at St. Patrick's catholic church in Fond du Lac, Wis., where Sippel and Marshall grew up. And they'll be married by Sippel's brother, the Rev. Edward Sippel.

**I'M SINGING OUR SONGS:** The idea was for Debbie Gibson and Lamont Dozier to write a song together in Los Angeles for inclusion on Gibson's third album, as yet untitled, for Atlantic, due in November. Actually, they penned four, several of which have made it onto the album, including what is likely to be the first single and video.

# MCA Moves To Check Chess 'Infringement'

## Sues Telstar, JCI Over Alleged Misuse Of Trademarks

LOS ANGELES—MCA Records has filed suit against two Los Angeles-based companies, charging that they misappropriated MCA-owned Chess Records trademarks.

In a suit filed here June 2 in U.S. District Court for the central district of California, MCA seeks injunctions barring Telstar Records and Jeito Concepts Inc. from infringing on the Chess trademarks and unfairly competing with MCA.

According to the suit, MCA and Sugarhill Records entered into an agreement in June 1985 in which MCA would purchase from Sugarhill the worldwide rights to the company's Chess Records holdings, including masters and trademarks. MCA subsequently registered for the

Chess trademarks with the U.S. Patent and Trademark office in July 1987.

During the last three years, MCA has issued a number of vintage Chess blues, rock, and jazz recordings in a series bearing the logo "The Original Chess Masters."

MCA charges Telstar entered into a written agreement with producer Marshall Sehorn in which Telstar was purportedly granted "nonexclusive rights" to certain Chess masters. Sehorn himself claims he was granted the nonexclusive rights to license some Chess titles under a written agreement signed Dec. 3, 1976.

In the brief filed against Telstar and JCI, MCA says that it filed suit against Sehorn on June 1 in Califor-

nia Superior Court in Los Angeles County. At press time, a copy of the legal papers in that action was not available.

According to MCA, Telstar and JCI, "with full knowledge of MCA's rights to the Chess trademarks and without MCA's knowledge or consent, have manufactured, imported, warehoused, distributed, marketed, or sold phonorecords bearing the Chess name and trademark... utilizing a logo which is similar to MCA's [Chess] logo."

MCA's action against Telstar and JCI also seeks unspecified compensatory damages and an accounting of monies received by the defendants from their manufacture or sale of Chess product. **CHRIS MORRIS**

## MUSICLAND GOES PUBLIC

(Continued from page 5)

the Albany, N.Y.-based music and video retailer, have been selling recently near their 52-week price high of \$32.50 each.)

Minneapolis-based Musicland operates 888 stores in 49 states under the names Musicland, Sam Goody, and Suncoast Motion Picture Company, a new concept specializing in video sell-through only. It is estimated that 87% of the chain's outlets are in malls.

The company says it plans to open at least 150 stores during this fiscal year. Benson says the "primary reason" for the public offering is to "support our growth."

For the six months that ended June 25, Musicland reports that operating earnings rose 8.1% over the same period last year to \$23.1 million, as revenues increased 23.7% to \$318.1 million. For the same period, the company reports a net loss of \$3.79 million, compared with a \$4.39 million net deficit in the same period last year.

Expenses associated with the leveraged buyout—primarily interest payments on debt and amortization of goodwill—have kept Musicland's bottom line in the red.

The company also reports that comparable-store sales—for those units open at least one year—were up 6% in the first six months of this fiscal year. The increase for the second quarter was 9.9%, the company says.

"That's reason No. 2 for going public," says Benjamin, referring to the 9.9% comp-sales gain. "That's a very impressive result."

The retailer was formerly a subsidiary of Primerica Corp., operating as The Musicland Group Inc. Musicland's management led a \$406 million, \$36-a-share, leveraged buyout of the company in August 1988, along with Donaldson, Lufkin & Jenrette and other investors.

To finance the LBO, Musicland borrowed \$295 million from banks and sold about \$160 million worth of junk bonds.

After this public offering, Donaldson, Lufkin & Jenrette will own about 21% of Musicland.

The proposed stock sale does not represent the first time the retailer's

shares will be available to the public. Primerica sold an 18% stake in The Musicland Group to the public in February 1987 and raised about \$40 million. According to Benson, though, this stock sale is considered an initial public offering because "Musicland Stores Corp. has never gone public."

The other publicly owned music-and-video retail chains are Trans World Music; Miami-based Spec's Music Inc.; and Cinnaminson, N.J.-based Wall To Wall Sound and Video Inc. Another major retailer, Wherehouse Entertainment Inc., became a private company through an LBO in 1988.

## Image's Revenues Up 52%

### But Laserdisk Firm Sees Net Loss

NEW YORK—Image Entertainment Inc., the licensor and distributor of laserdiscs, reports that it cut its operating loss in the recently ended fiscal year to \$188,000 from \$373,000 the year before.

Revenues for the year that ended March 31 shot up 52% to \$28.1 million.

The company's net loss, however, widened to \$1.34 million from \$778,957 in 1989. Net loss includes such expenses as write-offs, interest charges, and taxes that are not elements in computing operating profits.

Image's net loss was attributed to nonrecurring charges in the fourth quarter that amounted to \$1.34 million. Spokeswoman Valerie Adams says the principal charge was a write-off on production costs, which include acquiring licensing rights to videos, mastering the videos, and designing packaging for them.

The Chatsworth, Calif.-based company also says it signed three contracts in the fourth quarter for video distribution rights on laserdisc. They were with Pacific Arts Video, for more than 210 programs, the majority of which are in the Public Broadcasting System's library; Enigma Records, for at least 20 music videos by such acts as Poison and Stryper; and Videofilm, for at least 50 performance videos of such musicians as Kenny G and David Sanborn.

For the fourth quarter, Image reports a net loss of \$1.1 million on \$9.6 million in revenues, a 53.6% increase. In the same period last year, the company posted a net profit of \$156,523. The current loss resulted from the nonrecurring charges.

In a company release, chief executive Martin Greenwald says, "For the first quarter of fiscal 1991, we expect revenues to be approximately \$10 million, an increase of 113% over results in the same quarter last year."

The company's stock is listed on the Nasdaq system. A recent price bid was <sup>29</sup>/<sub>32</sub> of a dollar for each share. **DON JEFFREY**

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6-24	Oklahoma City, OK	7-14	Philadelphia, PA
6-26	Dallas, TX SOLD OUT	7-16	NY, NY (NMS Gala Night)
6-27	Austin, TX SOLD OUT	7-18	Newark, NJ
6-28	Houston, TX SOLD OUT	7-20	Boston, MA
6-29	New Orleans, LA SOLD OUT	7-23	Minneapolis, MN
7-1	Melbourne, FL SOLD OUT	7-26	Cincinnati, OH
7-2	Jacksonville, FL SOLD OUT	7-28	Detroit, MI
7-3	Miami, FL SOLD OUT	7-29	Reading, PA
7-5	Tampa, FL SOLD OUT	7-31	Toronto, ONT.
7-6	Orlando, FL	8-1	Montreal, QUE.
7-7	Atlanta, GA	8-3	Pittsburgh, PA
7-9	Virginia Beach, VA		

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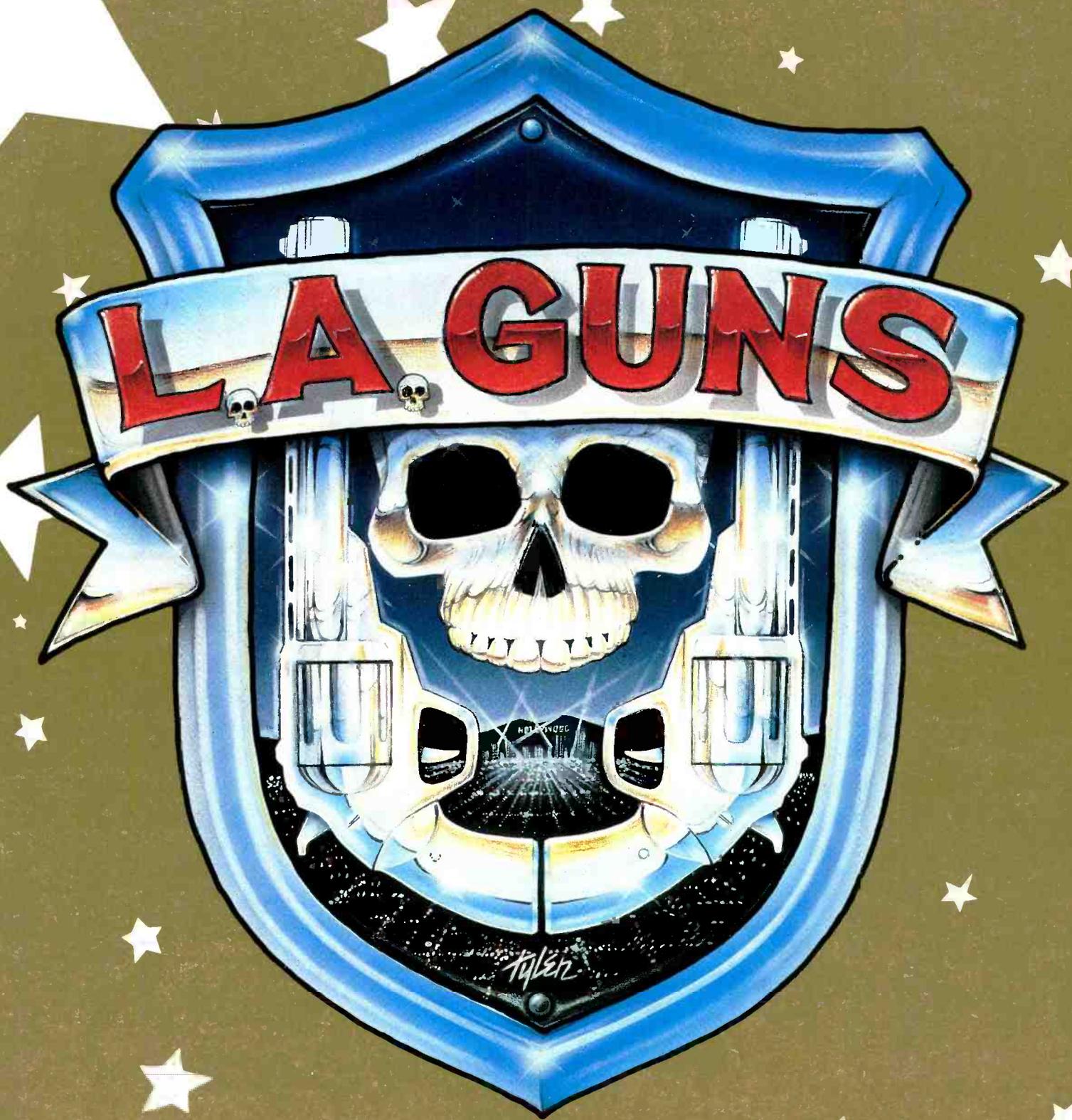
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# FAITH NO MORE



"Faith No More has the funk of Living Colour with the songwriting skill of 60's Wno. What the band does with both these abilities defies classification." — San Francisco Examiner.

"This band is, quite simply, brilliant!" — Kerrang!

"Very soon they could have the world at their feet!" — Melody Maker.

As the "Epic" single continues to create major phone action in cities as diverse as L.A., Seattle, Detroit, Dallas and Atlanta—as well as many other markets—the epic story of Faith No More continues to unfold.

The "Epic" video, which is in MTV Stress rotation, continues to notch Top Five requests on "Dial MTV!"

A scorching U.S. tour, still under way, has left legions of loyal fans in its wake. In the last year alone, the band played more than 150 dates in the U.S. and visited the U.K. four times—where they twice broke open the British Top 20.

Critical acceptance for Faith No More continues to grow every day on an industry-wide basis: Musicians from Metallica to Guns 'N Roses are calling the music of Faith No More "brilliant," "refreshing" and "original!"

But the groundswell for Faith No More will not stop there. Sales have exploded at the rate of 75,000 copies per week and the album is already Gold. As we celebrate the one-year birthday of The Real Thing, that's real reason to rejoice.

And proof that, to get the glory, you've got to have a little Faith.

## THE REAL THING

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# TAKES OFF.