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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 25, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Geffen Refuses To Distribute Geto Boys Album

BY CRAIG ROSEN

LOS ANGELES—Geffen Records has refused to distribute the graphically violent and sexually explicit Def American album by Houston-based rap act the Geto Boys. In turn, the band's manager has charged that the label is racist.

Geffen's decision not to distribute the album comes only weeks after Digital Audio Disc Corp. declined to press the compact disk version of the Geto Boys' album (Billboard, Aug. 4), forcing its release to be pushed back to Aug. 21. Now, with Geffen refusing to distribute the album, Def American head Rick Rubin claims that "at this point there are no plans to have the record made available" (Continued on page 95)

N.Y. Investors Seek To Buy Out Distribs

BY DEBORAH RUSSELL

LOS ANGELES—A New York investment group that recently acquired California Record Distributors Inc. is trying to create a national wholesaling network by purchasing key distributors. But some indie distributors and labels express serious doubts about the viability of the concept.

Peers & Co., an international merchant banking consortium, closed its

acquisition of George Hocutt's San Fernando, Calif., firm in early August. CRDI, the West Coast's largest independent distributor, is the cornerstone upon which Peers & Co.'s network, Independent National Distribution Inc. (INDI), will be built.

"Right now there is no central way of coordinating all the separate [independent] marketplaces nationwide," says Hocutt. "It could be done, but there's no real impetus for [any of the distributors] to do it. The impetus

through INDI would be that we're all together. We could be making money together."

Mel Klein, formerly executive VP at Island Records, is the point man for the Peers & Co. plans. He is joined by Dick Kline, a former senior executive at Atlantic and PolyGram. The group is actively pursuing other major distributors, but thus far, Hocutt is the only independent distributor to come on board. He will be INDI's chairman of the board and has a 3-

year contract with two yearly options to remain at the helm of CRDI.

Peers & Co. will structure INDI in such a way that the acquired distributor (Continued on page 95)

More Labels Try \$10.98-List Tape/LP

BY KEN TERRY

NEW YORK—The \$10.98 bug is spreading.

In addition to the new albums by Madonna and New Kids On The Block, already list-priced at that level for cassettes and LPs, MCA recently hiked the price on Bell Biv DeVoe's hit "Poison" album from \$9.98 to \$10.98.

According to retailers, upcoming ti-

ties by Columbia artist George Michael and Arista's Whitney Houston will also bear the higher price tag on cassettes. While CBS Records Distribution execs were unavailable for comment at press time, Rick Bleiweiss, senior VP of sales and distribution for Arista, acknowledged that a decision was imminent on the price for Houston's album.

One could infer that, if the cassettes of these two titles are released

at \$10.98, the LPs will come out at the same price. But the Michael LP is being offered to retailers at a special lower price on a nonreturnable basis (see story, below).

A highly placed CEMA exec says he believes there will be two or three \$10.98 releases on CEMA-distributed labels before the end of the year. Gary Rockhold, president of PolyGram Group Distribution, which han-

(Continued on page 97)

Warner, HBO Stand United In Sales Efforts

BY JIM McCULLAUGH

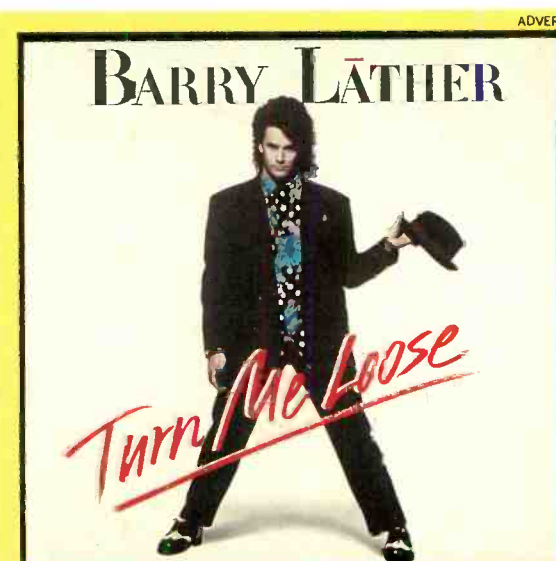
LOS ANGELES—Warner Home Video and HBO Video—both Time Warner firmed that they will combine their U.S. sales forces, effective immediately. The new force will offer product from Warner Home Video, HBO Video, Cannon Home Video, and Lorimar Home Video.

Executives at the two companies would not elaborate beyond a statement attributed to HBO Video president Eric Kessler and WHV North America senior VP/GM Jim Cardwell.

The statement says, "The Time Warner merger is about synergy, and" (Continued on page 84)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ VISION OF LOVE	(COLUMBIA)
TOP POP ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	(CAPITOL)
HOT BLACK SINGLES	
★ JERK OUT	(PAISLEY PARK)
TOP BLACK ALBUMS	
★ I'LL GIVE ALL MY LOVE TO YOU	(VINTERTAINMENT)
HOT COUNTRY SINGLES	
★ NEXT TO YOU, NEXT TO ME	(COLUMBIA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	(RCA)
TOP VIDEO SALES	
★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ THE WAR OF THE ROSES	(CBS/FOX VIDEO)



"Love In The Third Degree" is the first single from Barry Lather, a name you may not know, but who has taught moves to Prince, George Michael, Janet and Michael Jackson. Now he's making a move for himself with his debut album *Turn Me Loose* (82114).



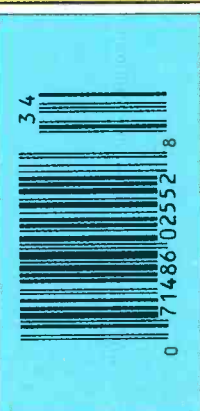
Rap just went *To Hell And Black*. C.P.O. drops a lethal dose of rap straight from the street and onto their debut album. Produced by N.W.A.'s M.C. Ren, the album features the single and video "Ballad Of A Menace." C.P.O. on Ren/Capitol Records.

CBS: Michael LP Cannot Come Home Again

BY DAVE DIMARTINO

LOS ANGELES—In a historic move certain to speed the demise of the LP, CBS Records is offering retailers vinyl copies of the upcoming George Michael album strictly on a no-return basis, not even allowing defective copies of the LP to be returned.

Retailers who order the LP on that one-way basis, however, will receive it at the reduced cost of \$4.50 per piece—significantly cheaper than the \$10.98 list-equivalent costs for cassettes of \$6.54 (Continued on page 97)



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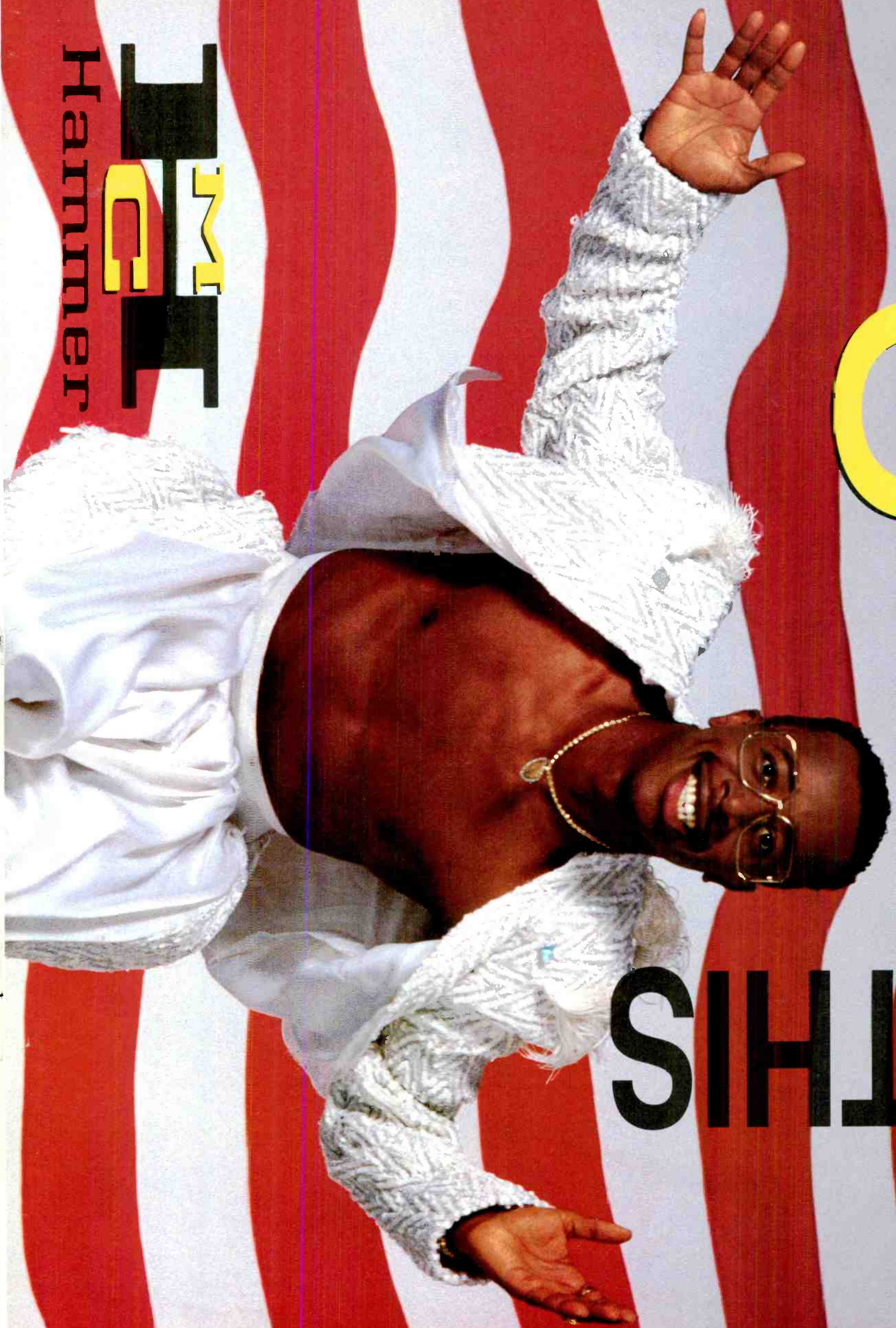
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Special thanks to GEMA.



Can't touch

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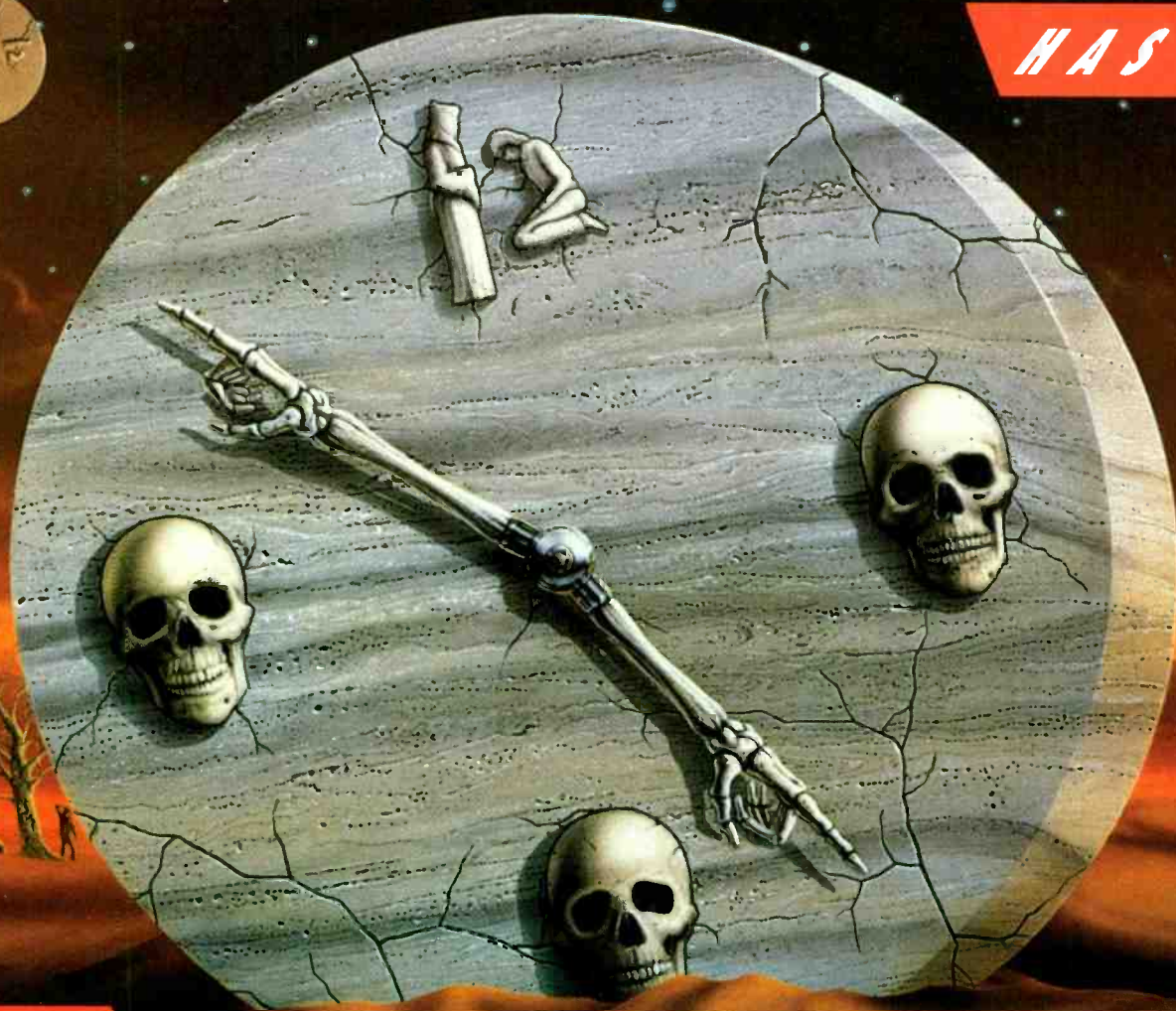
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ANTHRAX

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Persistence of Time

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ALSO AVAILABLE



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"Fistful of Metal"
Caroline Records



ANTHRAX
"Armed And Dangerous"
Caroline Records



ANTHRAX
"Spreading The Disease"



ANTHRAX
"Among The Living"
GOLD



ANTHRAX
"I'm The Man"
GOLD



ANTHRAX
"State of Euphoria"
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ANTHRAX
"N.F.V."
On Video
PLATINUM

MEGAFORCE
WORLDWIDE

CRA ED
MANAGEMENT INC.

WATCH FOR THE 'PERSISTENCE OF TIME' U.S. TOUR COMING IN 1991.



ISLAND

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VOLUME 102 NO. 34

AUGUST 25, 1990

MCA HAS S.O.U.L. . . . FOR DISTRIBUTION

Hank Shocklee and Bill Stephney will bare their S.O.U.L. this month—their Sounds Of Urban Listeners label, that is. With distribution set through MCA, the new logo will launch with singles by Son Of Bezerk and the Young Black Teenagers. Janine McAdams has details in The Rhythm & The Blues. **Page 21**

HEY, HEY, THEY'RE THE GUYS NEXT DOOR

The newest kids on the TV block are five singing teenage boys called Guys Next Door. The group will move into its Saturday-morning slot next month, just as its debut album is settling onto retail shelves. Melinda Newman has the story on the joint music-TV venture. **Page 35**

EMI-HUNGARIAN VENTURE NIXED

EMI has shelved its plans for a \$25 million joint-venture deal with the Hungarian state record company, Hungaroton. The pullout follows the abrupt dismissal of the Hungaroton managing director. Mike Hennessey reports. **Page 76**

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CLASSIFIED/REAL ESTATE

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P'Gram Ups Midline Price To \$6.98 Some 30 Full-Line Titles Reduced By \$2

■ BY MELINDA NEWMAN

NEW YORK—After hinting at the possibility as long ago as April, PolyGram Group Distribution has raised the list price of PolyGram's midline cassettes \$1 to \$6.98 and lowered the price of roughly 30 full-line titles from \$8.98 to \$6.98.

"We really just made some price adjustments in the whole line to better meet the marketing strategy,"

says PGD president Gary Rockhold.

The move brings PolyGram Records and its distributed labels in line with most other distributors. The exception is WEA, which raised its midline cassette price to \$7.98 last spring (Billboard, April 14). The Island and A&M labels, which the PolyGram Group bought last year, already have \$6.98 midlines.

"When you're running a distribution company, you need to have some

kind of continuity," Rockhold says. "It makes it much easier for customers to understand what we're trying to do."

PolyGram has not revealed the number of titles affected by the markup, which is effective Sept. 24. But field sources say it is in the range of 100 titles.

At the same time, the list price of the corresponding midline CDs will increase from \$9.98 to \$11.98. Vinyl product is not available on these items.

Approximately 30 titles will be affected by the full-line decrease from \$8.98 to \$6.98, according to one retailer. Among the titles involved are three Bon Jovi releases, including "Slippery When Wet"; several John Cougar Mellencamp albums, including "Uh-Huh," "Scarecrow," and "American Fool"; Robert Cray's "Strong Persuader"; and Cinderella's "Long Cold Winter."

Neither move was met with much excitement from retailers. "With the increase, they're following suit with the other manufacturers, which from their end is tactically correct," says Mike Collins, VP of stores for the 88-store Record World chain. "The increase matters to the extent that business in the industry is flat at best right now. The retailers pass along the price increase to the consumers and when business isn't good, one has to question any increases in prices."

Although PGD would not comment (Continued on page 95)

PolyGram Buying Spree Cuts Global Net By 20%

■ BY NIGEL HUNTER

LONDON—A fall in interest income caused by the purchase of A&M Records and Island Records was the main factor behind a 20% drop in net profits for the PolyGram Group during the first half of this year.

The group's net sales for the six-month period were a record \$1.24 billion (at an exchange rate of 1.76 guilders to the dollar), 24.5% higher than the \$994 million posted for the first half of 1989.

Income from operations totaled \$107 million, compared with \$103 million last year. Net income, however, was \$67 million, as opposed to

\$84 million in 1989.

This reflects the loss of interest income on funds utilized to buy Island and A&M and for music publishing acquisitions. Last year's interest income was \$26 million, but the earnings from this source for the first half of 1990 are only \$4.5 million.

David G. Fine, PolyGram president and CEO, says, "The first-half performance was consistent with our operating plan for the year. With much of the integration of Island and A&M Records behind us, we look forward with confidence to the second half year."

Fine focuses on the aggressive (Continued on page 96)

Home Vid Industry Maps Generic Ad Fund Issue Focuses On Who Pays The \$10 Million Tag

■ BY PAUL SWEETING

NEW YORK—As the home video industry comes down off the high of the ninth annual Video Software Dealers Assn. convention, retailers and manufacturers are searching for ways to sustain the momentum generated at the show via a generic industry advertising campaign (Billboard, Aug. 18).

Key to pushing the process along, manufacturer and retailer sources say, will be settling on a funding mechanism that will raise the \$10 million or more needed to launch a meaningful campaign.

At least part of the funds, the parties agree, will be generated by a surcharge on prerecorded cassettes, but significant differences exist over whether the surcharge should be paid by the manufacturers or retailers.

During his keynote address at the VSDA show Aug. 6, Paramount Home Video president Robert Klingensmith called for a meeting in September to discuss the matter involving VSDA, the studios, and the National Assn. of Video Distributors.

The Paramount chief also pledged \$100,000 to support the campaign, a promise matched by 1,300-store Blockbuster Video. Several other studios embraced the idea of a generic campaign, but stopped short of pledging specific sums.

NAVD president Bill Burton, executive VP of WaxWorks/VideoWorks, notes that a generic cam-

aign was discussed by his organization during its last board meeting in June. He says, "We certainly want to be part of any campaign that will help the industry."

VSDA executive VP Pam Horovitz says she hopes an industry summit can be arranged "quickly" and will be in contact with Klingensmith and NAVD in the next few weeks.

The next step, according to VSDA VP Brad Burnside, owner of three-

store Video Adventure Inc. in suburban Chicago and an early proponent of the idea within VSDA, will be to form a steering committee of manufacturers, retailers, and distributors to direct the effort.

The first item on the agenda for any steering committee is likely to be the funding mechanism.

Under the proposal circulating within VSDA, a surcharge of 10 cents would be assessed to the stu- (Continued on page 85)

Turtles Give A Leg Up To LIVE's 2nd-Qtr. Profits

■ BY DON JEFFREY

NEW YORK—With the Teenage Mutant Ninja Turtles again driving home video results to record highs, LIVE Entertainment Inc. reported that second-quarter net profits rose 37% from last year's, to \$2.08 million.

Overall revenues for the Van Nuys, Calif.-based company increased 76% in the quarter to \$144.5 million. Operating income leaped 76% to \$12.5 million.

For the six-month period that ended June 30, net profits rose 44% to \$3.9 million on an 86% jump in revenues to \$292 million. Operating profit was up 86% to \$23.6 million.

In a statement, the company said that LIVE Home Video (formerly International Video Entertainment) posted "record results" in the quarter. It went on to say that the home video division's revenues and operating income for the first half exceeded results for all of 1989.

The home video supplier has benefited from the success of the Teenage Mutant Ninja Turtles cartoons on videotapes, six of which were in the top 20 of Billboard's videocassette sales charts last quarter. On the rental side, "The Fabulous Baker Boys" was a big hit in the quarter.

But financial results were not (Continued on page 85)

Stickers Issue On Recess—For Now Some Lawmakers Vow To Resubmit Bills

■ BY BILL HOLLAND and ED MORRIS

WASHINGTON, D.C.—Although state legislatures are out of session this summer, the issue of mandated record labeling is still on the minds of lawmakers.

While most are basically satisfied with the industry's announced voluntary standardized labeling and are now willing to take a "wait-and-see" approach, two legislators have already said that they will reintroduce

bills in their home states when sessions reconvene.

Rep. Ted Haik, the House co-sponsor of the Louisiana bill that would have become law had it not been vetoed July 25 by Gov. Buddy Roemer, plans to reintroduce his bill when the next session begins in April 1991, according to his office staff in New Iberia, La.

"He's planning to move ahead with that," says a representative. Haik was unavailable for further comment.

Another lawmaker, Janice Brewer of Arizona, says she will reintroduce her labeling bill because she feels the record industry is "dragging its feet again."

Says Sen. Brewer, "I haven't seen these new standardized labels yet. I'll tell you this: If I don't see them by December or if I'm dissatisfied about how they're handling it, I'm going to reintroduce my bill in January."

Brewer introduced a bill in Arizona early in the year that gained little support until a practical joke on Brewer backfired and brought attention—and sympathetic committee action.

However, Brewer was among the 17 legislators who decided in April and May to withdraw their bills in light of industry plans to offer a standardized voluntary sticker. Her bill also faced probable defeat in a Senate floor vote. Many of the other bills had also stalled at committee level.

"I have the feeling maybe I've been hoodwinked again," Brewer says.

Most of the other state legislators with politically active bills now say they will not reintroduce their bills in the next session.

"I think it's a victory for us that the industry is attempting to police itself," says Rep. Ron Gamble of Pennsylvania. "We've got a standardized label now in 50 states, just not Pennsylvania."

"We just wanted voluntary labeling all along," says delegate Judith Toth from Maryland. "But it took all

(Continued on page 96)

Too Much Joy Too Much For Broward County Cops

■ BY JOHN LANNERT

MIAMI—Three members of the New York-based rock band Too Much Joy were arrested on obscenity charges here Aug. 11 after playing a midnight anti-censorship concert that included six songs from 2 Live Crew's recently banned album "As Nasty As They Wanna Be."

The band's lead vocalist Tim Quirk, bassist Sandy Smallens, and guitarist Jay Blumenfeld were charged with violating a law that prohibits "certain acts in connection with an obscene, lewd, etc., performance."

"Nasty" was ruled obscene June

6 by a federal judge in Fort Lauderdale, Fla.

The first-degree misdemeanor could have been punishable by as much as one year in jail and a \$1,000 fine, but group members posted \$100 bail each and were released several hours after their arrest.

The Broward County's Sheriff Office said that the group's drummer, Tommy Vinton, was not arrested because he was not singing.

Also arrested was club owner Kenneth Geringer, who was detained briefly and given a notice to appear in court on a charge of promoting an obscene performance.

(Continued on page 97)

NARM May Administer Retail Buying Group Plan Would Give Discounts On Anti-Theft Devices

■ BY PAUL VERNA

NEW YORK—The National Assn. of Recording Merchandisers says it plans to administer a buying group for the purchase of anti-theft devices for recorded music and video merchandise.

NARM and its sister organization, the Video Software Dealers Assn., "have formed a subcommittee on the buying group" that will work toward putting the plan in effect within "about a month's time," says Jim Murphy, director of finance for both associations.

The plan, according to Murphy, would give small retailers "group-purchasing power" through discounts on the acquisition of electronic-article-surveillance systems. Larger chains already enjoy bulk rates for the EAS merchandise.

NARM is not prepared to recommend specific systems or vendors. However, Murphy says that once the buying group is established, the association will probably plug one or two of the four types of EAS units: radio frequency, electromagnetic, microwave, and acoustic magnetic. The leading manufacturers of EAS hardware and software are No-Go, Sensormatic, Checkpoint, Security Tag Systems, and 3M.

News of NARM's buying group initiative accompanies the release of its annual loss-prevention survey, which reveals that its members' overall shrinkage in the past year reached 3%, an increase over the pri-

or-year figure, which ranged from 1.74% for stores with an annual gross of at least \$100 million to 2.16% for retailers with sales volume of less than \$1 million.

Also on the rise, according to the association's data, is the rate of shoplifting in retail stores—the prime cause for erosion of merchandise. This figure jumped significantly, from 42% last year to 65% in the 1990 report.

Paradoxically, the use of EAS sys-

tems has also escalated, to 62.7% of respondents. In last year's survey, which was broken down into sales-volume categories, no more than 43% of the retailers in any category reported using EAS.

If the use of anti-theft devices has grown, why is the shrinkage rate up? Murphy attributes the jump to two factors. First, he cites increased sophistication on the part of what he calls "professional retail

(Continued on page 97)

Former TicketMaster, MCA Execs Start Marketing Co.

■ BY DAVE DIMARTINO

LOS ANGELES—Former MCA Music Entertainment Group executive VP Larry Solters and Fred Rosen, CEO of TicketMaster, have formed a marketing company here aimed at clientele both in and outside the music industry.

Called Scoop Marketing, the new firm already counts among its clients TicketMaster, Azoff Entertainment Group, and Fatburger Corp.

Among the major selling points of the company would appear to be its ready access to TicketMaster's extensive database of ticket-buying consumers.

"When corporate America is looking to introduce a product to appeal to the youth of America, this is one-stop shopping," says Solters. "They have publicity, they have marketing, they have visuals, and they have a 31 million-person data base. The power for product to ride that marketing ability is overwhelming to me."

Solters, who served as a VP at Front Line Management prior to his MCA stint, was responsible for the groundbreaking "Tiffany Mall Tour" at MCA, a unique affair that was generally credited for breaking the teen artist nationwide. Tiffany

(Continued on page 96)



Skippin' To The Top. From a field of more than 33,000 songs, Quincy Jones, chairman of the Blue Ribbon Panel, selected "Skippin'," written by New York musician Mark Cohen, as the grand-prize-winning song in the Second Annual Billboard Song Contest. Cohen was presented with a signed Gibson Les Paul guitar by the venerated guitarist himself. He also received a check for \$25,000 and the opportunity to have his song recorded and distributed by a Blue Note Records artist. Pictured, from left, are Cohen; Kevin Walsh, Gibson Guitars; John Babcock Jr., Billboard Publications Group president; and Les Paul. (Photo: Chuck Pulin)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jamie Archer is named VP of special projects, black music division, at MCA Records in Los Angeles. She was national director of special projects for Warner Bros. Records.

Buzz Stone is named director of A&R for MCA Records Nashville. He was an A&R representative for the label.

Michael Bays is named VP of creative services for PolyGram Records in Los Angeles. He was director of creative services for the label.

Louis Heidelmeier is named senior director of national A&R promotion for Elektra Entertainment in New York. He was assistant national director of AOR promotion for the company.



ARCHER



STONE



BAYS



HEIDELMEIER

Island Records in New York appoints Eric Levine senior director of business affairs, and Linda Murdoch national director of CHR promotion. They were, respectively, director of business and legal affairs for RCA Records, and national promotion manager for WTG Records.

Tanya Cepeda is named national director of promotion for 4th & B'way Records. She was national coordinator of promotion for Island Records.

A&M Records in L.A. names Randall Kennedy director of marketing of classics and jazz and Scott Fink national secondary radio promotion. They



CEPEDA



KENNEDY



FINK



LEVINE

were, respectively, director of jazz and new age for Accelerated Chart Movement, and national director of CHR for Cypress Records.

Arista Records in New York appoints Mark Cohen director of alternative promotion, and Kris Nicholson manager of editorial services/alternative press. They were, respectively, director of alternative promotion for Elektra Entertainment, and a free-lance writer.

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

Brenda Andrews is appointed senior VP of Almo/Irving/Rondor International Music Publishing in Los Angeles. She was a VP for the company.

Aida Gurwicz is named senior VP for Cherry Lane Music in New York. She was VP of marketing at Carl Fischer.

DISTRIBUTION. Pat Creed is named director of marketing for Important Record Distributors in New York. He was director of acquisitions and programming for Rockamerica.

• RETAIL PEOPLE ON THE MOVE, SEE PAGE 53.

Living Colour



"time's up": music for the zero hour.

IN STORES **AUGUST 28.**

"Time's Up"
E46202
the much
anticipated
follow-up to
Living Colour's
platinum-plus
debut album, "VIVID."
FE44099
Featuring
"TYPE"
ON EPIC.



Laserdisk Suppliers Read Success Culberg At VSDA: 'It's A Viable Format'

BY KEN TERRY

NEW YORK—With increased support from the major suppliers and growing manufacturing capacity, the laserdisk industry appears poised for significant growth in the next year.

The studios' new attitude toward laser was symbolized by the presence of several heavyweight supplier executives at an Aug. 5 press conference given by the Laser Disc Assn. at the Video Software Dealers Assn. con-

vention in Las Vegas. Among those in attendance were Bud O'Shea, president of MGM/UA Home Video and LDA chairman; Paul Culberg, president of RCA/Columbia Pictures Home Video; Eric Doctorow, senior VP/GM of Paramount Home Video; Dave Goldstein, VP of operations at CBS/Fox Home Video; and Geoff Holmes, senior VP of Time Warner.

Addressing the attendees, O'Shea said, "In the last year, all of a sudden, people have realized laser is a busi-

ness that's growing and will keep on growing." Similarly, Culberg told Billboard, "It's a viable format. It's a good, clean, wonderful way to market our product, and we'd encourage the growth of an additional format."



MGM/UA and RCA/Columbia are among the studios now releasing new titles on laserdisk simultaneously with the videocassette releases of those same items. According to Dave Wallace, marketing manager for Pioneer LDCA, which manufactures laserdisks under license for many suppliers, the only studios not issuing vid-

eos are among the studios now releasing new titles on laserdisk simultaneously with the videocassette releases of those same items. According to Dave Wallace, marketing manager for Pioneer LDCA, which manufactures laserdisks under license for many suppliers, the only studios not issuing vid-eodisks day-and-date with cassettes
(Continued on page 84)



An Extended Run. Atlantic VP Arif Mardin recently signed a long-term contract to continue his work as a staff producer for the label. The announcement was made jointly by Atlantic chairman and CEO Ahmet Ertegun and Atlantic president and chief operating officer Doug Morris. Four-time Grammy winner Mardin's latest production, Bette Midler's "Some People," is slated for a Sept. 25 release. Shown, from left, are Mel Lewinter, Atlantic senior VP and chief financial officer; Mardin; and Morris.

PolyGram Readying Major Acts For QSound System

BY SUSAN NUNZIATA

NEW YORK—The developers of the three-dimensional QSound process are seeking to move audio beyond the realm of stereo, and on Aug. 13 PolyGram N.V. became the first record company to support the effort by signing a five-year, nonexclusive licensing agreement with Archer Communications Inc., parent company of QSound.

PolyGram has agreed to release up to 20 recordings by major artists featuring the process in the next 18 months. Archer will reportedly receive a royalty of 1% on

all recordings sold utilizing the QSound technology, although neither company would confirm the amount of the royalty.

As part of the agreement, PolyGram will acquire an option to purchase approximately 15% of the treasury stock of Archer Communications at \$17.50 per share for a period of two years, a total of approximately \$37 million.

"We hope that if the artist community in general like this and take it up we will be there in helping QSound build up their company based on the demand," says Michael Kuhn, senior VP of the Poly-
(Continued on page 89)

Union Vs. Show Industries Even Fogelman's House Picketed

BY EARL PAIGE

LOS ANGELES—A local union that has met resistance from Show Industries' management in its nine-month effort to represent the company's warehouse workers stepped up the pressure here last week by picketing Music Plus stores, the house of Show president Lou Fogelman, the offices of parent firm Shamrock Holdings, and the home of Roy Disney, majority owner of Shamrock. The union has also placed an advertisement in the Hollywood Reporter.

By taking its plight to the public, the union hopes to avoid a protracted legal battle with Music Plus involving

the National Labor Relations Board in Washington, D.C.

After an election in which the company's warehouse workers voted to unionize, Show Industries failed in its attempts to void the results by questioning the union balloting process (Billboard, Feb. 10). When the local NLRB ruled the election valid, Show Industries appealed.

In addition to the picketing and advertisement, a July 23 union memo vowed to take the campaign national via letters to all the recording artists on Billboard's Top Pop Albums chart.

Officials at Show decline to discuss
(Continued on page 89)

Ex-Chicago Teacher Forms 'Parents For Rock And Rap'

BY MOIRA McCORMICK

CHICAGO—A 66-year-old retired teacher here has formed a nationwide anti-censorship organization called Parents For Rock and Rap. Mary Morello of north suburban Libertyville, whose son, Tom, is a member of Geffen heavy-metal act Lock-Up, says more than 200 people have joined since she founded the group in May.

Since the formation of Parents For Rock and Rap, Morello has organized a letter-writing campaign aimed at major area chain Rose Records, "because they pulled records by 2 Live Crew and not by

Andrew Dice Clay," says Morello. Also, she initiated a phone-call campaign to the office of Louisiana Gov. Buddy Roemer to protest the state's proposed stickering bill (which Roemer subsequently vetoed).

Morello says Parents For Rock and Rap has members in 25-30 states, including Illinois, New York, Wisconsin, Colorado, Louisiana, and Ohio. "We plan to get organized on a state-by-state basis," she says, "and each state organization will be able to receive help from the central organization when dealing with censorship situ-
(Continued on page 95)

Rapper Hammers Out Another Week On Top; Bolton's 'Georgia' Makes Peach Of A Debut

M.C. HAMMER's "Please Hammer Don't Hurt 'Em" logs its 11th week at No. 1 on the Top Pop Albums chart. It's the longest run in the top spot since **George Michael's** "Faith" held forth for 12 weeks in 1988. If Hammer holds on for another week, he'll tie Michael for the longest run at No. 1 since the "Dirty Dancing" soundtrack reigned for 18 weeks in 1987-88.

"Wilson Phillips" edges back up to No. 2, boosted by its second single, "Release Me," which leaps from No. 12 to No. 6 on the Hot 100. It's likely to become the trio's second straight No. 1 hit—and could lift the album to No. 1 with it.

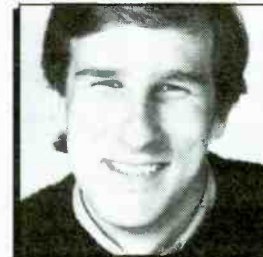
Poison's "Flesh And Blood" dips to No. 3 after climbing as high as No. 2 last week. Barring a turnaround, it's the band's second straight No. 2 album.

And "**Mariah Carey**" holds at a bullet No. 4 for the second week. The album's first single, "Vision Of Love," tops the Hot 100 for the fourth straight week. It's only the second single so far this year—following **Sinead O'Connor's** "Nothing Compares 2 U"—to log four weeks at No. 1. Both hits are the artists' first chart singles. "Vision Of Love" also reached No. 1 on the Hot Black Singles and Hot Adult Contemporary charts. It marked the first time that an artist's first single was No. 1 simultaneously on all three of these charts. MFSB's first single, "TSOP," hit No. 1 on all three charts in 1974, but didn't hold the top spots simultaneously.

TWO CLASSIC BALLADS return to the Hot 100 this week. **Michael Bolton's** version of "Georgia On My Mind" debuts at No. 72; the **Righteous Brothers'** 1965 smash "Unchained Melody" re-enters the chart at No. 78.

"Georgia On My Mind" seems to blossom in 30-year cycles. **Hoagy Carmichael** co-wrote the song in 1930, **Ray Charles** took it to No. 1 in 1960, and now Bolton is off to a fast start with it in 1990. Bolton's version of another revered standard, **Otis Redding's** "Dock Of The Bay," went top 15 two years ago. This is likely to become the fifth straight top 20 single from his smash "Soul Provider" album.

The Righteous Brothers took "Unchained Melody" to No. 4 in 1965, 10 years after it was first a hit for **Les Baxter, Al Hibbler, and Roy Hamilton**. The Righteous Brothers record is also the top new entry on the adult contemporary chart at No. 29. The irony? The duo's 1965 hit didn't enter the "easy listening" chart—as it was then known. The format wasn't nearly as hip as it is today. Among the 1965 chart-toppers: **Dean Martin, Jerry Vale, and Jack Jones**.



by Paul Grein

FAST FACTS: **Jon Bon Jovi's** "Blaze Of Glory/Young Guns II" is the top new entry on the pop albums chart at No. 32. The group **Bon Jovi's** last two albums reached No. 1.

Boogie Down Productions' "Edutainment" bows at No. 74. The group's 1989 album, "Ghetto Music: The Blueprint Of Hip Hop," reached No. 36.

The **Time** lands its first No. 1 hit on the black singles chart with "Jerk Out." The song also jumps to No. 9 on the Hot 100, becoming the group's first top 10 pop hit.

Janet Jackson lands her first No. 1 hit on the adult contemporary chart with "Come Back To Me." The song also jumps to No. 2 on both the Hot 100 and black singles charts, which suggests that it will become the year's second single—following **Mariah Carey's** "Vision Of Love"—to top all three surveys.

Faith No More lands its first top 10 hit as "Epic" jumps to No. 10. It's also the first top 10 hit for producer **Matt Wallace**.

The **Boys** have the top new entry on the Hot 100 with "Crazy," which bows at No. 61. The group's "Dial My Heart" hit No. 13 last year.

Breathe's "Say A Prayer" enters the Hot 100 at No. 75. The group's 1988 album, "All That Jazz," was the first debut release in A&M history to yield three top 10 hits.

Vixen's second album, "Rev It Up," vaults from No. 99 to No. 54 in its second week on the pop albums chart. The group's single "How Much Love" leaps from No. 84 to No. 69 on the Hot 100.

WE GET LETTERS: In the time-marches-on department, Marc Weisblott of Willowdale, Ontario, notes that **Mariah Carey's** displacing of **Glenn Medeiros** at No. 1 on the Hot 100 last month marks the first time successive chart-toppers have been by artists born in the '70s.

Nick Liberis of Athens, Greece, notes that **Madonna's** "Vogue" was her first single to log 16 weeks in the top 40... But **Chris Granozio** of Syracuse, N.Y., adds that her follow-up, "Hanky Panky," was the first top 10 entry (excluding No. 1's) in more than 10 years to reach its peak in only its fifth week on the Hot 100. The last was **Fleetwood Mac's** too-weird-for-radio "Tusk" in 1979.

Jay Weiss of Green Bay, Wis., wonders: "Can it be noted that **Bell Biv DeVoe's** 'Poison' was the first top 10 hit to include the phrases, 'laid,' 'do her,' and 'ho'?" Jay, it most certainly cannot. This column has very high standards and we're not going to start going into the gutter just to keep readers from flipping to Inside Track. No way. Nice try, though.

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fax 213-859-5302
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Freedom Of Speech Entails Responsibility

GAYS GET BAD RAP FROM SOME ARTISTS

BY JIM FOURATT

The recent New Music Seminar threw into sharp focus the debate over the current attempts to have the government censor the music industry. It also showed how the music business and artists are grappling with the meaning of social responsibility in the context of such repression, self-expression, and the First Amendment.

All of us in the music industry, including artists and business people, need to stand together against any attempt by the government or any special-interest group to limit the constitutionally guaranteed freedom of speech. This is the fundamental censorship issue.

But being united against government repression does not absolve any of us from social responsibility, which is equally important. Otherwise, it would appear that profit alone is the motivation for the industry's defense of freedom of speech.

I do not believe it is in the best interest of any major label to distribute any product that openly promulgates violence against any social group.

Each major label has an internal code of ethics that determines what will be released and distributed by the company. I assume that no major label head would release and defend the distribution of a work that openly advocates child molestation, lynching, rape, or ethnic violence.

Similarly, any A&R director worth his or her salary should reject any material that openly advocates violence against any person or social group. An A&R person's duty is to nurture the artist in creating the kind of music that best represents his or her talent.

We are all in the culture business. But the kind of culture we partici-

pate in promoting is the critical question.

Homophobia—the fear of association with homosexuals or of being perceived as gay—is becoming rampant in the music business today. It crosses over all the markets and music genres. From Dire Straits, Eddie Murphy, and Andrew Dice Clay's use of pejorative language, to Sam

and discrimination against gay men and lesbians. But that is the net result of their vitriolic language and pandering to stereotypes.

Violent physical attacks against people perceived to be either gay or lesbian (in many cases, they are not) have increased by more than 150% across the country in the last two years. Progressive individuals in the

as gay or lesbian to care about how homophobia terrorizes all men and all women. Together, we can all speak out against the kind of bias that creates a world where children grow up learning to hate each other.

I am an activist for making a better world for all people to live in, a culture that respects the diversity of our human experience and respects the rights of the individual. And it is this that motivates me to be part of the music business. After all, what other art form has the potential for bringing different kinds of people together in the same aural space to experience the universality of being alive through the universal emotional body response to the insistent groove?

Much of our contemporary music is created by gay and lesbian artists and marketed by gay and lesbian industry people.

One of the bitter legacies of homophobia is that those of us in the industry who are gay and lesbian are prevented from being fully integrated human beings because of bias and prejudice. In order to survive and have a career, most of us remain hidden from the public eye.

My sexuality is but a part of my total personhood.

To label anyone who speaks out against homophobia a "gay activist" diminishes the reality that homophobia affects each and every one of us, regardless of race, gender, or sexual orientation.

Sexual orientation would be a less important issue and certainly not the subject of physical violence if all of us could learn to respect ourselves and respect the right of someone else to be different.

The "beat" makes no distinctions when it grips the soul . . . or, as Deee-Lite sings, the "groove is in the heart."

music industry need to speak out against these attacks and the adverse climate for the estimated 20 million tax-paying, record-buying gay and lesbian American citizens.

To speak up is not only morally necessary, but makes good business sense. Gay and lesbian people come in all colors and are consumers in all markets.

On a personal note, I found it strange that after 20 years of working in the music business as a CBS Records executive, live music impresario (at Hurrah, Danceteria, Peppermint Lounge, Pop Front, and Studio 54 in New York), personal manager (for Richard Lloyd, 2 Nice Girls, Ornette Coleman, and Laurie Freelo), and free-lance writer, I would be identified as a "gay activist" in Billboard.

One does not have to be identified



'My sexuality is but a part of my total personhood'

Jim Fouratt has been a label executive, concert impresario, and free-lance writer. He currently runs DARE, a New York-based artist management and consulting firm.

Kinison promulgating dangerous, untrue information about AIDS transmission, to Guns N' Roses', Big Daddy Kane's, and Public Enemy's scurrilous lyrics, we have a big problem here. Now it has escalated to the point where Audio Two is openly calling for gay bashing—open support for violence against gay men.

What is critical here is that all of the above-named artists are released and distributed by major labels.

It is a sham to hide behind freedom of speech and anti-censorship sentiments and not address the serious social issues raised in the public debate about these artists and the influence they have on other artists, the general public, and, in particular, youth.

I would like to presume that all of the above-mentioned artists did not intend to advocate physical violence



ANOTHER VIEW OF U.S.S.R.

Reading your story from Moscow regarding the sad state of affairs in the Soviet music industry (Billboard, Aug. 11), I felt that Artemy Troitsky's analysis (while no doubt true) needed some clarification.

In no way would I challenge his opinions regarding the situation in Moscow, or the entire Russian republic for that matter. He is, after all, an expert in the field. As we Americans have just recently discovered, however, Russia alone cannot be equated with the entire U.S.S.R.—and the same is true in the music business.

It is interesting to note that at the recent New Music Seminar in New York, more than half of the sizable Soviet delegation was made up of music entrepreneurs from the Baltic states of Estonia, Latvia, and Lithuania. Having worked with them personally over the years, I can assure you that to characterize them as "aggressive lying crooks out to grab everything in sight" is grossly unfair and certainly untrue.

The music scene in the Baltic republics, and especially in Estonia, is certainly on a par with the Eastern European countries about which Troitsky is so optimistic. And understandably so: The Baltic states (just like Eastern Europe, but unlike the rest of the Soviet Union) have a Western-style economic tradition that wasn't destroyed until World War II.

The Westernization of the Soviet market may indeed be 10 years away. But the Baltic states aim to achieve this a lot sooner, and so to act as the turnkey for the rest of the Soviet Union.

Juta Ristsoo

David Wunsch Productions
New York

OINGO BOINGO'S FOLLOWING

While we'd like to thank you for the recent Oingo Boingo Talent In Action review (Billboard, Aug. 4), I suggest your writer check Billboard's Boxscore every once in a while. It's true, the band's base is Southern California, but to state that it cannot "generate nearly as much interest outside of Los Angeles as it does on its home turf" is erroneous.

The writer should have seen the 30,000 people in Rio De Janiero last

spring when Boingo, without any other act on the bill, sold out a soccer stadium, or Red Rocks in Denver, or Salt Lake City, where we consistently do 9,000-10,000 people, or 13,000 people in Phoenix, or 8,000-10,000 in San Diego, etc., etc.

No, Boingo has not done this everywhere, but despite the fact that we love our L.A./Orange County audience, we do have impact in many other markets.

Mike Gormley
Personal Development Inc.
Hollywood, Calif.

SCHWANN AS COMPETITOR

This is a warning to all record retailers everywhere. A competitor is selling in your store, potentially taking away your customer, without paying you rent or operating expenses, thanks to Schwann Catalog.

Schwann has sold on page one in all of its catalogs an advertisement of Bose Express Music Catalog, in direct competition to every retailer and mail-order company selling CDs, records, and cassettes. And they have given Bose a rent-free location, directly on the front counter of your very own store selling floor, to potentially take away your customer.

This advertisement appears on the first page of all the recent issues of Schwann's Opus, Spectrum, and In-Music catalogs. In the summer issue of Opus, a company called Music By Mail occupies the back page (facing the inside back cover). With an 800 telephone number, they make it very easy to take away your customer from you, right out of your store. This advertisement does not belong in a reference catalog, and should not have to be supported by all retailers who refer to and sell the Schwann catalog in their stores.

Schwann should be asked to discontinue this direct-mail competition, or be prepared to have all retailers cancel their magazine subscriptions. It should be food for thought for all of us to consider.

Al Franklin
Al Franklin's Musical World
Hartford, Conn.

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

Radio

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B'ball Outlets: Some Hits, Some Strikes Top Teams Don't Necessarily Equal Top Ratings

BY CRAIG ROSEN

LOS ANGELES—Baseball season usually means good spring and summer ratings for flagship stations with winning ball clubs. But in some markets, increased competition from cable TV means baseball's ratings impact has decreased. In the spring Arbitrons, 18 of 26 major-league home outlets are up. But if you compare spring 1990 numbers with a year before, 16 stations are down.

According to KABC Los Angeles president/GM George Green, "There is a lot more fractionalization in the media. The ratings on baseball in Los Angeles on both TV and radio are down substantially from where they used to be. But it is still important as a franchise to have baseball, although it doesn't give the immediate ratings shot. You have to have something besides baseball to sell the station." In spring 1989, KABC had a 5.2. This spring the station fell to a 4.3, despite its Dodgers broadcasts.

CABLE THREAT

Green believes that diehard fans no longer need to listen to the radio to follow home games. Those who subscribe to cable sports stations can now see some of the games on TV.

Other possible contributing factors Green cites are Arbitron methodology—with games starting at varying times, it is hard for diary keepers to report accurate listening several days later, he says—and L.A.'s changing ethnic makeup. KWKK Los Angeles, which broadcasts the Dodgers games in Spanish, was also

flat this spring (3.3-3.2), but still may have impacted KABC over the years.

At Tigers flagship WJR Detroit, PD Jim Barrett also acknowledges the cable threat: "It will be interesting to see how cable penetration will affect us in the coming years. I think it did affect us last year."

"There used to be a time that with the Tigers, no matter how good or bad they were doing, we would always have terrific ratings. That time, however, is long gone," Barrett says.

Last year, when the Tigers had their second-worst season in history, finishing in the cellar of the American League East, Barrett says WJR's "numbers were abysmal by comparison to what they had been in the past." Where WJR had pulled a 22 share in nights the year before, it dropped to a nine share in 1989. Then again, Barrett notes, "a nine share is better than what we do in evenings during the winter."

Often there does seem to be a correlation between a down book and a losing home team. Mets flagship WFAN New York had its best book ever this spring, going 2.4-3.3, but Yankees carrier WABC was off 2.8-2.6 12-plus.

WSB Atlanta was down 7.1-6.7 in the spring book with the Braves in the cellar of the National League West. The same was true with KTRH Houston, which slid 5.6-4.6 with the Astros struggling in fifth place of the National League West. Other stations with down or flat spring books, and in most cases with a home team under .500, include KABC, WCCO Minneapolis (Twins), and WGN Chi-

cago (Cubs).

But winning isn't everything. WKRO Boston (Red Sox), WMAQ Chicago (White Sox), and KDKA Pittsburgh (Pirates), all of which have a winning team in contention for a possible pennant in their respective divisions, also had down or flat books.

Then there is the case of WLW Cincinnati and KMOX St. Louis. WLW was up (9.7-12.1) and the Reds' first-place standing in the NL West is likely a contributing factor. The same cannot be said of KMOX St. Louis. The station is the home of the last-place NL East Cardinals, but was still up from a 16.3-19.3.

KMOX PD Dave Dugan says, "Generally speaking, when the Cardinals do well, we do a little better." This year the Cards are not doing well, but the station still has impressive numbers. KMOX research director Debbie Milligan notes that this spring the losing Cards helped KMOX pull a 25.4 in nights. Last season, however, when the Cardinals were in contention for the pennant in the NL East, the station had a 31.3.

BAY AREA RIVALRY

Another place where winning on the field and in the ratings book do not necessarily go hand in hand is San Francisco. Oldies KSFO is the flagship station of the World Champion Oakland Athletics. N/T KNBR is the home of the National League champion Giants. The A's have been fairly hot all season long and are a likely candidate for yet another World Series appearance. This spring, KSFO was up 1.3-2.7. But Giants flagship KNBR is performing much better (2.5-4.6), despite the fact that the team was not playing up to par until midsummer.

As KSFO PD Bob Hamilton explains it, "In this city the National League team always gets a better reaction than the American League team." Hamilton, however, is hopeful that will change if the Giants make good on their proposed plans to move about 45 miles south to Santa Clara. Then Bay area baseball fans will turn to KSFO for the A's.

KNBR PD Bob Agnew says the station will continue to broadcast Giants baseball if the team does move, and that it "will probably help the station even more."

According to Agnew, there are two reasons why the Giants beat the A's over the airwaves. "The Giants, by far and away, are the Bay area's baseball team," he says. Also, he adds, "KSFO is an oldies station and they don't treat baseball the way we do. When you turn on that station, you don't get the message that it's the home of the World Champion Oakland A's." KNBR, however, plays up its baseball ties, calling itself "Giant 68."



Mixed Nuts. An unusual combination of celebrities recently gathered at the studios of classic rock KLSX Los Angeles to visit jock Frazer Smith, left. Pictured with Smith, from left, are Mr. Peanut, Eddie Money, and "Arachnophobia" producer Frank Marshall.

'70s Gold: In Fans' Hearts (Maybe), But Not On Radio

BY SEAN ROSS

NEW YORK—Four years ago, when the oldies FM boom began, most PDs cut off their libraries at 1971-72. After that, they said, music went in too many directions that were incompatible with what they already played: disco, AC, classic rock, and the dreaded "bopper oldies" of the "Seasons In The Sun"/"Kung Fu Fighting" variety.

Since then, kids who were 12 years old as late as 1977 have grown into the advertiser-friendly 25-plus demo. And recently, a sizable amount of consumer press has gone to two '70s collections, both composed largely of bopper oldies—Razor & Tie's "Those Fabulous '70s" TV album and Rhino's 10-volume "Have A Nice Day" series.

"Fabulous '70s" has sold 20,000 units since winter with minimal advertising. The Rhino albums are averaging 50,000 units per title. Barry Scott, whose weekly "Lost 45s" show on WZLX Boston has brought scores of closet '70s fans into the open since the mid-'80s (see box, page 20), is readying his own collection for Christmas.

Razor & Tie president Cliff Chenfeld says some people buy his album for its camp value. But he also says, "I think the majority group are people who really like this music and haven't been able to get it. There is a whole new group of people in their late '20s and early '30s who grew up with this and want to hear it."

So where are oldies PDs cutting off their library now? Around 1971-72. *Maybe* 1973-74. Most oldies PDs dispute Chenfeld's contention that there is listener demand for more '70s material. Many just dislike the notion of the Bay City Rollers on their radio station.

"I wouldn't play most of those records because they represent one of the reasons that most people say they quit listening to AM top 40," says KKSX-FM Portland, Ore., PD Bob Harlow.

"I haven't seen a strong demand for 'Chevy Van,'" says WGRR Cincinnati PD Steve Allan. "We're waiting to get the results of our music test back. I did test some of that kind of stuff. But last time listeners just didn't care."

"At the beginning of summer, we threw in some Cowsills records and 'I

Think I Love You' just to add some fun to the station," says WRMX Nashville PD Benji Norton. "You get instant response from it—I played 'The Streak' and the phones lit up for 10 minutes—but that doesn't indicate that people want to hear it a lot more."

Even WZLX's Scott admits, "Very few of the songs on my annual top 100 would sound good in the middle of the day. I can't imagine listening to [rival AC] WROR and hearing 'The Night Chicago Died' all of a sudden."

PDs who avoid '70s gold say their chief target is listeners over 30 or, in some cases, over 35. And that instead of moving newer songs into the library as time passes, they would rather follow their current listeners as they get older.

There are a few exceptions. WCBS-FM New York and KSMG San Antonio, Texas, go into the '80s, although the titles they play are relatively AC leaning. Suburban Chicago FM WCFL, a mockup of the famous AM of the '60s and '70s, leans heavily on '70s music; MD Don Beno's top requests include "Paradise By The Dashboard Light," "Hot Rod Lincoln," "Ariel," and "The Bertha Butt Boogie."

WQSR Baltimore PD Lorna Ozmon will play an occasional "I Think I Love You" or "Will It Go Round In Circles." Ozmon *does* believe that "there is a whole audience out there for a segment of music that's not very common on the radio now. For 35-year-olds, 1970-74 were their high school and college years, when music was part of their life."

KOOL-FM Phoenix OM B.J. Hunter goes further. For him, "The Night Chicago Died" is "one of our most requested songs. It's in a secondary category, but it's in rotation." So is "Little Willy." And those titles aren't even in his one-hour "songs nobody else will play" category, or on the nightly "Kool Cafe," which plays late '70s disco, something other PDs will not even discuss. Hunter sees his target years as 1965-75. And he believes there will eventually be a 1975-85-based oldies format.

KOOL-FM can play the '70s because, Hunter says, its music is carefully preprogrammed. And because its AM, as the flagship of the nationally syndicated Kool Gold format, preserves the pre-Beatles audience.

(Continued on page 16)

RADIO'S BASEBALL SCORECARD

Team	Station	Sp '89	W '89	Sp '90
NATIONAL LEAGUE				
Atlanta Braves	WSB	7.3	7.1	6.7
Chicago Cubs	WGN	9.1	8.3	8.0
Cincinnati Reds	WLW	12.0	9.7	12.1
Houston Astros	KTRH	5.8	5.6	4.6
Los Angeles Dodgers	KABC	5.2	4.4	4.3
Montreal Expos	CKAC	10.8	10.6	12.2
New York Mets	WFAN	2.5	2.4	3.3
Philadelphia Phillies	WCAU	3.4	3.1	3.7
Pittsburgh Pirates	KDKA	14.1	13.6	13.2
St. Louis Cardinals	KMOX	21.2	16.3	19.3
San Diego Padres	KFMB	6.7	4.6	6.7
San Francisco Giants	KNBR	3.5	2.5	4.6
AMERICAN LEAGUE				
Baltimore Orioles	WBAL	9.6	7.8	8.8
Boston Red Sox	WRKO	6.5	7.8	6.9
California Angels	KMPC	2.5	3.1	3.0
Chicago White Sox	WMAQ	1.8	2.2	2.2
Cleveland Indians	WWWE	4.6	4.0	5.1
Detroit Tigers	WJR	9.9	7.9	8.5
Kansas City Royals	KMBZ	6.4	2.6	5.5
Milwaukee Brewers	WTMJ	12.3	9.5	11.6
Minnesota Twins	WCCO	16.4	16.8	16.3
New York Yankees	WABC	3.2	2.8	2.6
Oakland Athletics	KSFO	2.4	1.3	2.7
Seattle Mariners	KIRO	9.6	9.0	9.5
Texas Rangers	WBAP	6.6	4.6	5.8
Toronto Blue Jays	CJCL	7.6	4.9	5.0

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Philly N/T Institution Opts For Oldies; Lee Michaels Back To Daily Programming

IN A CHANGE that stunned the Philadelphia market, longtime N/T outlet WCAU became oldies WOGL-AM on Aug. 15. Steve Carver, VP/GM of sister WOGL-FM, is now overseeing both stations. WCAU PD Greg Tatum is out, as are 34 other staffers, including former mayor Frank Rizzo, who did afternoons.

During the day, WOGL will be more pre-Beatles-oriented than WOGL-FM; oldies vets Hy Lit and Harvey Holiday will do middays and afternoons, respectively. At night, it will run sports, including Phillies broadcasts. It will simulcast WOGL-FM between 10 p.m. and 10 a.m.

PROGRAMMING: MICHAELS TO KBLX

After a year or so as a full-time consultant, Lee Michaels will return to day-to-day programming as the PD of black/AC KBLX San Francisco, a station that has been without a PD for several months following B.K. Kirkland's departure. Michaels will phase out his consultancy clients, according to GM Harvey Stone. Kevin Brown from WMYK Norfolk, Va., is the new morning man as Ed McClure moves to another shift.

Brown's PD replacement at WMYK is Daisy Davis, MD at black/AC WVAZ (V103) Chicago and its predecessor, WBMX, for the last 3 1/2 years. WMYK, which has already been leaning adult, will go further in that direction.

In a related change, KBLX's Money Radio AM KBFN will become KBLX-AM and transition back to a full-time simulcast over the next month. KDB Santa Barbara, Calif., is also dropping Money Radio to become Spanish KSPE.

In all the hubbub over Nationwide's format change at KHMV Houston, market watchers have forgotten about the city's other wild card, Ragan Henry's FM combo KJOJ/KGLF, currently simulcasting religion. Mike Ryan, formerly PD of WMXB Richmond, Va., has just been named OM for the stations. No other players are in place. No format decision has been made. No PD has been named at WMXB.

At urban KKDA-FM (K104) Dallas, VP/operations Terri Avery has quietly assumed more of the day-to-day programming duties—jocks, promotions, etc. VP/programming Michael Spears is becoming more of an in-house consultant. R&B/oldies KKDA-AM (Soul 73) has made jock acquisitions from the R&B artist pool. Johnnie Taylor is now doing a midday shift on the station. Millie Jackson is doing a weekly show.

Tom McCarthy is the new PD at soft AC WEZW Milwaukee, replacing Don Stevens (Billboard, Aug. 11). He was APD/MD at oldies rival WZTR. No replacement for WEZW's morning show has been named yet. Scott Carpenter is out as PD of AC KRSR Dallas. John McCarty from middays is now co-hosting the morning show with the station's various celebrity guests.

Churban KGGI San Bernardino, Calif., PD Larry Martino has been upped to OM for that station and R&B/oldies AM KMEN. MD Diane Palmer has been upped to

OM/MD at country/gold WBVE Cincinnati. P.M. driver Jerry Jennings becomes PD/morning man. They replace OM Art Morrison, who returns to Detroit to do voice work for WKBD-TV and WJZZ.

Chuck Crane, newly arrived OM at adult alternative WQCD New York, has left the station and returned to Florida to resume his dentistry career. Crane, whose last retirement from radio at WHTZ (Z100) New York became the better part of an essay in Dave Marsh's "The Heart Of Rock & Soul," says any future ra-



by Sean Ross with
Craig Rosen & Phyllis Stark

dio work will be part-time.

Former top 40 WCKE Erie, Pa., PD Bernie Kimble exits for similar duties at adult alternative WNWV Cleveland. He reports to OM Jim (B.J.) Hart.

Brian Douglas, PD of WTHZ (Z103) Tallahassee, Fla., since its move to top 40 five years ago, is the new PD of WJMH (102 Jamz) Greensboro, N.C., replacing Chris Bailey. Mark Hayden, midday man for Unistar's Special Blend format, is the new PD at AC KKNQ Oklahoma City. In addition, KKNQ morning man Jerry Dean is retiring; no replacement has been named.

Churban KITY (Power 93) San Antonio, Texas, has stirred up a lot of market talk with promos that ask, "Is the Power going to be turned off," and if KITY was going to "broadcast live from a rock quarry." Although San Antonio remains without a mainstream rock outlet, KITY's real change, thus far, has been a gradual softening and the addition of some oldies and crossover ballads that it might not have played before. WBSB (B104) Baltimore has also softened to adult top 40, dropping most hard rock and rap material.

After months in the planning, progressive WWCD Columbus, Ohio, should be on the air by the time you read this. No PD has been named; GM Gary Richards will oversee things for now. Russell Carey from WLWQ and Kevin Bonney from WLRO cross the street for middays and overnights, respectively.

David Pearlman, head of Multi-Market Broadcasting, has gotten FCC approval for his purchase of WLVI-FM Hartford, Conn. Joe Cariffe from KOIT San Francisco has been named GSM. Pearlman will manage WLVI himself, initially, and wants to hear from potential jocks. Call 203-675-5222.

Easy KXDC Monterey, Calif., has flipped to adult alternative. OM Ron Sorgel moves from afternoons to middays. Former KTWV weekender Sandy Shore joins as MD/afternoon

jock.

Mark Evans, OM, until recently, of WKXX Birmingham, Ala., is the new OM at oldies/top 40 combo KOIL/KXKT Omaha, Neb. Brian DeGaus remains on as PD of KXKT. No replacement will be named for Evans' current duties as OM of N/T WERC Birmingham. Gene Michaels is out as PD of country WDOD-FM Chattanooga, Tenn.

Look for Austin, Texas, to get a Spanish/English-language hybrid similar to KQQK Houston. Spanish AM KELG hopes to launch the new FM at 92.5 with a combination of dance and Tejano music by mid-September. Mark Blake, promotion director at KATT Oklahoma City, transfers to the PD slot at co-owned KATM Colorado Springs, Colo., replacing Kevin Burchfield.

Miami radio veteran Jim "Stonewall" Jackson is the new PD at religious WEXY Fort Lauderdale, Fla., replacing Henry Green, who remains with the station. WEXY plans to add some jazz programming, so Jackson needs to hear from record people in both formats at 305-561-1520.

Consultant Lee Randall is now working with AC KMXR Corpus Christi, Texas. Top 40 WBNQ Bloomington, Ill., APD J.D. Scott is upped to PD, replacing Mike Justin. Top 40 KIXS Killeen, Texas, is now classic rock KLFX. MD Chris Cummings replaces Chuck Baker as PD. Night jock Mike Rogers also exits. PD Scott Murray is out at album WZZQ Terre Haute, Ind.; OM Todd Holman is handling his duties. APD/MD Jane O'Brien replaces Bob Wayne as PD of album KJKJ (KJ108) Grand Forks, N.D.

The McAllen/Brownsville, Texas, market gets a new AC/top 40 hybrid. KZSP (Z95) is managed by morning man Art Webb, previously GM at KNTS/KFQX Abilene, Texas. PD/midday jock is Iris Hinojosa from rival top 40 KBFM (B104). OM/p.m. driver is Tony Alexander from KHXS (Kix 106) Abilene. MD/night jock Kenny Mann was MD at KFQX. Overnighter Michael Quinn comes from AC rival KELT.

EVENTS: WAVA'S DIAL-A-LEAK

Given the number of leaks in recent years, it won't surprise you that the new George Michael single, "Praying For Time," ended up on at least 12 stations before its Aug. 15 release date. Emmis outlets WHQT (Hot 97) New York and WLOL Minneapolis were among those stations that played Michael early. Co-owned WAVA Washington, D.C., meanwhile, put "Time" on an answering machine and told people to call in to hear it. The station claims it received 5,000 calls.

In Detroit, the U.S. city with the largest Arab population outside the Middle East, WDFX morning team Andy Savage & Steve Courtney stirred up some controversy when their weekly Bad Joke Wednesday became an all-Iraqi-joke Wednesday. Two days later, the Fox got a bomb threat and had to be evacuated. For more Middle East activity, see promotions, page 20.

In Washington news, disbarred at-

newslines...

NEW CITY COMMUNICATIONS is working on a refinancing package that is expected to close in the next 10 days. NewCity will take \$20 million in new capital from Burr, Egan, Deleage & Co. The company will have 40%-45% of common equity but not, according to NC president Dick Ferguson, voting power.

GO (RECON)FIGURE: Westwood One, which began reconfiguring in April with the formation of the WW1 News & Entertainment Network (WONE), will, on Dec. 31, be divided into the Westwood Mutual Broadcasting System (WWBS), the Westwood NBC Radio Network (WNBC), the Westwood Source Radio Network (WSRC), and WONE. The change follows similar moves by Unistar, ABC, and CBS.

EASTMAN RADIO has been sold from Jacor to Katz Communications for \$11.75 million. The rep firm will be a wholly owned Katz subsidiary.

WKDM NEW YORK OM Geno Heinemeyer is named station manager.

ROB HASSON is promoted from GSM to GM at KLUV Dallas, replacing Bill Hazen.

OLYMPIA RADIO NETWORKS president Steve Bunyard has filed suit against Olympia chairman James Ireland II and VP/finance Mitch Hymowitz in a Missouri U.S. District Court, charging securities and common law fraud. Bunyard is seeking reacquisition of the network, and punitive and compensatory damages.

torney Thomas Root and three Sunrise Management Services executives were named in a 50-count indictment by a Jacksonville, Fla., jury Aug. 13. They are charged with racketeering, grand theft, securities fraud, and other charges stemming from fraudulent FCC license applications. The National Assn. of Broadcasters' Digital Audio Broadcasting task force wants to conduct a study to determine the amount of spectrum necessary to "provide all existing AM and FM broadcast licenses" with DAB facilities.

PEOPLE: LANSING BOILS OVER HOAX

Taking a page from a similar hoax at WAAF Boston several months ago, top 40 WVIC introduced night jock Freddie B. from KHTK St. Louis by telling listeners that he was a local broadcast pirate operating on their frequency, then having him "captured," giving him an on-air audition, and inciting a near riot outside the station after he "barricaded" himself in front of the studio and played "The Power" repeatedly. Taken in by the two-day hoax were both the local paper and CNN.

Former WEGX Philadelphia late-nighter/"Partridge Family" co-star Danny Bonaduce is now one third of the morning team at top 40/dance KKFR (Power 92) Phoenix, replacing Bob Wall/Harrison. Ron Hersey from WAPW (Power 99) Atlanta joins him and Kelly Boom. WIOQ Philadelphia MD Russ "Hammer" Allen is gone; he is expected to land similar duties at urban KSOL San Francisco.

At urban WMXD Detroit, Isaiah Murray joins for middays from mornings at crosstown black/AC WMTG. Murray replaces Tom Force, who goes to middays at oldies WKSG, where he replaces Scott Miller. Also at WMXD, Michael Tee from WTWR Monroe, Mich., and Steve Williams from WAMX Ann Arbor, Mich., come on board for weekends. WMTG's new morning man is Greg Russell from crosstown WCSX.

Maxx Myrick, most recently PD of urban WPLZ Richmond, Va., is the new APD/night jock at black/AC

WJMO Cleveland; he replaces Stan Boston, now PD of WNHC New Haven, Conn. Across town, overnighter Jeff Charles is out at urban rival WZAK. Champaign is out of overnights at urban KJMZ Dallas. Cassandra Ware leaves middays at WYLD-FM New Orleans for the Motown position in Houston.

Wendy Steele goes from WPXY Rochester, N.Y., to the midday shift at WTIC-FM Hartford, Conn., replacing Christina. A.M. drivers John Cinnamon & Jerry Curtis are out at AC WENS Indianapolis; the station is currently looking for a more music-intensive morning show. Morning man Dave Arlington is out at AC WLTT Washington, D.C. Kevin Gee from WWDW Columbia, S.C., joins crosstown black/AC WDJY for p.m. drive, replacing Paul Porter, now at rival WHUR.

At N/T WCKY Cincinnati, Stan Solomon moves from evenings to afternoons; Doug Stephan exits to form an event-planning company for singles. Robin Fribbley joins for weekends. Executive producer Emily Barsh adds APD stripes at AC WBZ Boston, replacing Phil Conrad. WRVR Memphis ND Stan Gibbert jumps to local WHBQ-TV. T&R to PD Mark Hamlin.

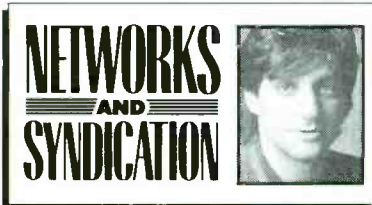
Nina Green joins modern WDRE Long Island, N.Y., for weekends from AC rival WALK; Allison Stewart leaves to concentrate on her duties with MTV. Classic rock KRFX Denver MD/p.m. driver Cindy Spicer is going to album KLOL Houston for middays, replacing Dayna Steele. She will get a new air name. At album WKDF Nashville, MD/night jock Lisa Walker is out.

Night jock Jason Cox is named MD at top 40 WLRW Champaign, Ill.; John McKeighan continues as APD/morning man. Former WGRD Grand Rapids, Mich., MD Joe Friday shows up at top 40 WBXX Battle Creek, Mich., for weekends and swing. Rick Simon & Sean Kelly from KOYN Paris, Texas, are the new morning team at country KOLT Albuquerque, N.M., replacing Tomm Rivers. They will be known, respectively, as Smith & Wesson.

Kirshner's Encore For 'DK 35' Is Weekly 'Collection' Series

LOS ANGELES—How do you follow up a 35-hour special summer series celebrating the 35th anniversary of rock'n'roll? Don Kirshner is doing it with a weekly series.

On the heels of "Don Kirshner's 35th Anniversary Of Rock'N'Roll," the veteran rock magnate is readying the one-hour weekly "Don Kirshner's Private Collection."



by Craig Rosen

Hosted by Kirshner and produced and narrated by industry mainstay Mike Harrison, the show will debut next January.

Kirshner and company plan to introduce the program to potential affiliates at next month's National Assn. of Broadcasters convention. A distributor and sales arm has yet to be announced for the show, which will be available in an album/classic rock version and AC version.

Similar to "DK 35," which will conclude on Labor Day weekend with a four-hour grand finale, "Private Collection" will be based on Kirshner's extensive industry experiences. Kirshner spokeswoman Beverly Padratzick insists that the show will have contemporary appeal. "If you take a look at the album rock chart, a lot of those people probably had their TV debut on Don's show," she says.

BLONDS HAVE MORE SUCCESS

With its "Madonna—Live! Blond

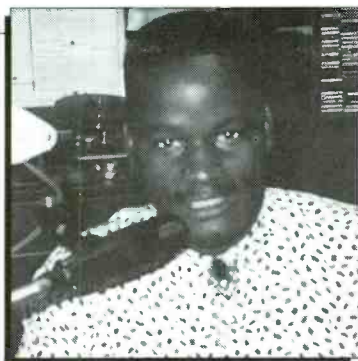
Ambition World Tour '90," Home Box Office scored record numbers. At least part of that was due to the Westwood One radio simulcast, according to HBO senior marketing associate Diane Jakacki, who says radio promotion on WW1 affiliates helped raise awareness. WW1 VP/director of programming Gary Landis also believes HBO helped "drive viewers to the radio for a good-quality stereo mix."

Although the simulcast threatened to upstage WW1's previously scheduled Labor Day Madonna concert broadcast, Landis says that show will go on as scheduled. He also says the Labor Day show has 250 stations lined up, compared to 175 for the HBO simulcast. "It's a safe assumption it's not a different 250 stations," Landis says.

AROUND THE INDUSTRY

On The Radio Productions' "Led Zeppelin: It's Been A Long Time... A Tribute To John Bonham" is the first of at least two Led Zeppelin specials set to air before year's end. MediaAmerica will have its own four-hour Zep fest ready for Thanksgiving, to coincide with Atlantic's Led Zeppelin boxed set. "Long Time" is the first OTR special distributed and sold by WW1. The Santa Monica, Calif.-based production house/syndicator distributed its Memorial Day and July 4 specials itself. WW1 distributes OTR's weekly top 40 offering "On The Radio."

According to Canadian trade magazine The Record, WW1 and the Pollack Media Group are planning an Oct. 9 worldwide special broadcast saluting John Lennon on what would have been his 50th birthday; it will likely include a live message from (Continued on next page)



Billboard's
PD
of the week

Sammie Jordan
WMHG Muskegon, Mich.

ALTHOUGH ITS METRO survey area is around 13% black, Muskegon, Mich., has never had an urban radio station. Not even an AM like WILS Lansing, Mich., or rival WXLA. Not even an AM daytimer like WKWM Grand Rapids, Mich. Until WKWM owner Richard Culpepper got approval for a new 3,000-watt FM, Muskegon, and the predominantly black Muskegon Heights, had nothing.

Culpepper's WMHG (Magic 108) signed on Jan. 29. Station manager/PD/MD Sammie Jordan "hoped to come on with a seven or eight share. I figured we'd be in third or fourth place at best."

In the just-released spring Arbitron, WMHG bowed with a 17.2 share 12-plus, second only to top 40 WSNX (Sunny 104.5). And in a reversal of the way most urban stations grow, WMHG was No. 1 in 25-54. Its success has implications for Michigan's other medium markets, most of which—with the exception of Flint and Saginaw—are still waiting for urban FMs of their own.

Jordan's radio career has taken him to almost all of Michigan's medium-market urban outlets. He began with weekends at WDZZ Flint before jumping to WWWS Saginaw (now WTLZ). He spent three years at AM outlet WXLA Lansing, two of them as PD, before returning to WTLZ for sales. Then he was MD/morning drive at WKWM for about a year and a half, finally joining WMHG about three weeks before sign-on.

So what happened when Muskegon finally got an urban station? "Ask GTE. We've had four different request line numbers because of the volume of calls. They gave me a tour later, and I personally saw four or five fuses that we'd blown. Right now, we're only on from 6 a.m. to midnight and in our first hour, they've calculated 275 attempted phone calls. By 8-9 a.m., it goes up to 568 calls.

"Muskegon Heights has an outdoor festival that normally draws 500 people every year. This year they had 3,000 people. We met with city officials before we went on the air and one of the health department people told me that only one percent of the black population took advantage of their services. One of the better things I've heard about the station is how many people we've made aware of those services. We also made a special push to include Project Literacy in our PSAs; two weeks later, their response was up 30%-33%."

Promotions for WMHG have been fairly basic: a Babyface "Tender Lover" contest on Valentine's Day whereby the grand prize winner got a limo ride to dinner at

the local Red Lobster. It took 25 couples to see "Dreamgirls" and will take listeners to "any concert within 200 miles," Jordan says.

In the spring, Magic had 35 billboards around the city as well as 10,000 fliers in conjunction with local record chain Believe In Music. Those billboards will go back up during the fall and be joined by 15,000-20,000 bumper stickers.

Musically, Jordan works with about 65 titles. Like WKWM, WMHG will throw in an occasional jazz or blues cut, "just because it broadens our spectrum." This is a sample of p.m. drive: Cameo, "I Want It Now"; Earth Wind & Fire, "Wanna Be The Man"; Today, "Why You Get Funky On Me"; Robbie Mychals, "One Mile From Paradise"; Paul Jackson Jr., "My Thang"; Simply Red, "If You Don't Know Me By Now"; Teena Marie, "Square Biz"; Angela Winbush & Ronald Isley, "Lay Your Troubles Down"; Alex Bugnon, "Any Love"; and Teddy Riley with Guy, "My Fantasy."

Like many small- and medium-market urban radio PDs, Jordan was doing sales at WXLA and would have combined sales with airwork at WTLZ, had he been allowed. Now, he's PD/morning man and does sales, and hopes to be involved in station ownership within the next five years.

"Fortunately, I live a minute from the station. Being single, I'm here 14-16 hours a day. Fortunately, people don't mind coming to me for things, so it's not so hard."

Asked if it is good or bad that many urban PDs still have to double as salespeople, Jordan says, "It's not what I have to do. It's what I want to do. I have the energy. I feel like I have the knowledge. It's hard to attract qualified people to a new situation like this. But I don't think it will be hard anymore."

How hard is the urban sales battle in Muskegon? Being on FM helps a little, Jordan says. So does the fact that Muskegon is relatively prosperous compared to, say, Flint or Benton Harbor. "We do a Magic night every Friday at a local club. We charge \$4-\$5 to get in and we always end up with 700-800 people, so folks around here are obviously doing OK," he says.

But most of WMHG's business is still local retail. And, as it is for most urban format staffers, sales is still an uphill battle. "This town is a lot more laid back than the rest of the state. People here are used to things a certain way." But there is hope. "When we came in, I was told we weren't going to do well. Since then, I've gotten a call from Sunny congratulating us."

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- 1 Talk To Me Anita Baker
- 2 Jerk Out The Time
- 3 Come Back To Me Janet Jackson
- 4 U Can't Touch This M.C. Hammer
- 5 It Must Have Been Love Roxette
- 6 Cradle Of Love Billy Idol
- 7 Can't Stop Falling Into Love Cheap Trick
- 8 My My My Johnny Gill
- 9 Release Me Wilson Phillips
- 10 Make You Sweat Keith Sweat
- 11 My Kinda Girl Babyface
- 12 Close To You Maxi Priest
- 13 Want To Be With You Zan
- 14 Give You My Love Toshinobu Kubota
- 15 Step By Step New Kids On The Block
- 16 Dare To Fall In Love Brent Bourgeois
- 17 Tonight New Kids On The Block
- 18 Promise Me Beverly Craven
- 19 My Girl Koolhaunt
- 20 Lies En Vogue
- 21 Hanky Panky Madonna
- 22 She Ain't Worth It Glenn Medeiros & Bobby Brown
- 23 Hold On En Vogue
- 24 Me-U = Blue Glenn Medeiros featuring the Stylistics
- 25 Children Of The Night Richard Marx
- 26 A Dreams A Dream Soul II Soul
- 27 The Right Combination Seiko & Donnie Wahlberg
- 28 The Crying Scene Aztec Camera
- 29 I Want It Now Cameo
- 30 Koisuru Punks Misato Watanabe
- 31 Vision Of Love Mariah Carey
- 32 Mind Cruisin' Anri
- 33 The Master Key Barbara Weathers
- 34 The Art Of Love Michael Franks
- 35 Do You Remember Phil Collins
- 36 Do Me Bell Biv DeVoe
- 37 Show Me Heaven Maria McKee
- 38 Guantanamo Phil Manzanera
- 39 Crown Of Thorns Clark Datchler
- 40 Walking After Midnight Fairground Attraction
- 41 The Power Snap
- 42 Oh Girl Paul Young
- 43 Dear Senri Dhe
- 44 Money Lakeside
- 45 Sea Cruise Dion
- 46 Night And Day Dionne Warwick
- 47 Thieves In The Temple Prince
- 48 All I Do Is Think Of You Troop
- 49 It's Here Kim Wilde
- 50 Manatsu No Kajitsu Southern All Stars

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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FOR WEEK ENDING AUGUST 25, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	1	9	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL 2 weeks at No. 1
2	4	5	6	HOME VIRGIN LP CUT	IGGY POP
3	1	2	7	I'LL BE YOUR CHAUFFEUR BEGGAR'S BANQUET 2613/RCA	DAVID J
4	3	3	7	THE CRYING SCENE SIRE 4-19702/REPRISE	AZTEC CAMERA
5	5	6	6	EVERY BEAT OF THE HEART VIRGIN 4-98937	THE RAILWAY CHILDREN
6	9	20	3	STOP! WARNER BROS. 0-21559	JANE'S ADDICTION
7	11	16	3	VELOURIA ELEKTRA 2-66616	PIXIES
8	8	9	5	PUT THE MESSAGE IN THE BOX ENSIGN 23507/CHRYSALIS	WORLD PARTY
9	10	10	7	STEP ON ELEKTRA 0-66624	HAPPY MONDAYS
10	7	7	6	POST POST-MODERN MAN ENIGMA 75551	DEVO
11	14	14	4	STRAWBERRY FIELDS FOREVER ATLANTIC 4-87875	CANDY FLIP
12	16	30	3	DREAMTIME ELEKTRA 2-60961	THE HEART THROBS
13	17	—	2	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690/RCA	THE CHARLATANS
14	12	8	9	KING OF THE MOUNTAIN COLUMBIA LP CUT	MIDNIGHT OIL
15	19	—	2	ONE LOVE SILVERTONE 1399/RCA	THE STONE ROSES
16	15	19	6	GOD TONIGHT CURB 79014	REAL LIFE
17	13	11	9	KOOL THING DGC LP CUT	SONIC YOUTH
18	6	4	12	JOEY I.R.S. 73014	CONCRETE BLONDE
19	23	—	2	IT HAPPENS EVERY TIME 4AD LP CUT/COLUMBIA	ULTRA VIVID SCENE
20	25	28	4	BRAVE NEW WORLD RCA LP CUT	MICHAEL PENN
21	NEW ▶	1	1	VIOLENCE OF SUMMER CAPITOL 44608	DURAN DURAN
22	24	13	13	GIVE IT UP POLYDOR 869 044.4	HOTHOUSE FLOWERS
23	18	15	8	WORLD IN MOTION QWEST 4-21582/WARNER BROS.	NEW ORDER
24	NEW ▶	1	1	IT'S TOO LATE VIRGIN LP CUT	BOB MOULD
25	NEW ▶	1	1	I'M FREE BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
26	NEW ▶	1	1	LEAVE ME ALONE ENIGMA LP CUT	THE CAVEDOGS
27	20	21	7	HEAVY WEATHER TRAFFIC REPRISE LP CUT	KATYDIDS
28	21	23	3	HALO SIRE LP CUT/REPRISE	DEPECHE MODE
29	29	29	3	BLUE FLOWER ROUGH TRADE LP CUT	MAZZY STAR
30	26	17	4	MEN IN HELICOPTERS ATLANTIC LP CUT	ADRIAN BELEV

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

NETWORKS

(Continued from preceding page)

Yoko Ono. WW1's shortform "BBC Classic Tracks" was set to make the switch to CD Monday (20).

MediaAmerica is in negotiations with DIR Broadcasting to handle the ad sales and distribution for DIR staples "The King Biscuit Flower Hour," "Live Cuts," "Live From The Improv," and "This Date In Baseball History."

Other recent MediaAmerica additions include the live talk show from Disney World, "Steve Crowley's American Scene," The Independent Sports Network, the adult alternative "Musical Starstreams," and "Joe Bob's Drive-In Report."

The latter, in which Joe Bob Briggs reviews movies and videos on the "three B's" rating system—"blood, breasts, and beasts"—will go from three times a week to five beginning Aug. 27. The shortform feature is currently heard on 80 stations.

Aside from WW1's Labor Day specials (Billboard, July 28), there are plenty of other offerings, including Unistar's "Dick Clark's Beach Party," "The Country Six Pack 1990—The Horizon Award Winners," and "Summer Encore 1990," set to air Aug. 31-Sept. 3. The latter will be hosted by WHZT (Z100) New York morning hosts Ross Britain & Gary Bryan. MediaAmerica is offering "Jimi Hendrix: Inside The Experience," a three-hour tribute marking the 20th anniversary of the guitar great's death.

Greg Gumbel and John Madden will host CBS Radio's "NFL Preview," which begins its fourth season Sept. 7. Gumbel and Madden will also host pregame and half-time portions of NFL broadcasts on CBS. Former NFL great Merlin Olsen has also joined the CBS team. Beginning Aug. 27, he will host "NFL '90," a 10-part weekday shortform series.

Gregg Steele, formerly of album KGB San Diego, is the new associate producer of Global Satellite Network's "Rockline." Steele replaces Sharron Sanchez, who left to pursue TV sports production.

BOPPER OLDIES

(Continued from page 12)

And because Hunter does not do auditorium tests. So he has fewer opportunities to feel twitchy about playing "Seasons In The Sun," which WRMX's Norton calls "the worst testing record in the history of music. If you tested that and 'You Light Up My Life' side by side, there'd be a mass suicide."

One irony there is that many 1958-63 oldies of equally dubious artistic merit, i.e., "Johnny Angel" or "My Heart Is An Open Book," do test well—often because people who were teens in 1961 are in the auditorium, and '70s kids are not. As KKSJ's Harlow notes, "I like 'Johnny Angel,' but I was 14 then."

And one wonders if a "Seasons In The Sun" can get a fair test. Says Harlow, "People are going to say they hate those songs, even if they would really listen to them on the radio. But that was also the story when they came out."

WCFL's Beno recently "got a call from a guy who told me, 'I'm listening to all this music that I hate to

(Continued on page 20)

FOR WEEK ENDING AUGUST 25, 1990

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	3	7	BRICKYARD ROAD ATLANTIC 4-87889	JOHNNY VAN ZANT 2 weeks at No. 1
2	3	4	6	BLAZE OF GLORY MERCURY 875 896-4	JON BON JOVI
3	2	1	8	GOOD CLEAN FUN EPIC LP CUT	ALLMAN BROTHERS BAND
4	4	5	6	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
5	6	7	8	UNSKINNY BOP ENIGMA 44584/CAPITOL	POISON
6	8	10	4	CIVIL WAR WARNER BROS. LP CUT	GUNS N' ROSES
7	7	9	9	JUST CAME BACK VIRGIN 4-98936	COLIN JAMES
8	9	12	7	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
9	17	—	2	DAYS LIKE THESE GEFFEN LP CUT	ASIA
10	12	22	3	LIVE IT UP EPIC LP CUT	REO SPEEDWAGON
11	11	11	9	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
12	19	30	3	BOYS CRY TOUGH ATCO LP CUT	BAD COMPANY
13	5	2	11	THE OTHER SIDE GEFFEN 4-19927	AEROSMITH
14	18	25	4	A NIGHT ON THE TOWN RCA LP CUT	BRUCE HORNSBY & THE RANGE
15	16	17	7	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
16	14	14	7	MOTHER EARTH/THIRD STONE FROM THE SUN COLUMBIA LP CUT	SANTANA
17	20	23	5	HOW MUCH LOVE EMI 50302	VIXEN
18	32	41	3	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND
19	22	24	5	L.A. WOMAN CHRYSALIS 23571	BILLY IDOL
20	10	6	13	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
21	27	20	6	KING OF THE MOUNTAIN COLUMBIA LP CUT	MIDNIGHT OIL
22	21	21	10	JOEY I.R.S. 73014	CONCRETE BLONDE
23	13	8	11	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
24	29	34	4	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
25	26	26	10	CHILD OF THE WILD BLUE YONDER A&M 1510	JOHN HIATT
26	15	13	9	HOW BAD DO YOU WANT IT? GEFFEN 4-19699	DON HENLEY
27	24	18	6	KNOCKIN' ON HEAVEN'S DOOR DGC LP CUT	GUNS N' ROSES
28	31	31	6	LOVE AND AFFECTION DGC 4-19689	NELSON
29	28	29	7	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
30	33	35	5	BRAVE NEW WORLD RCA LP CUT	MICHAEL PENN
31	30	27	7	LAST TIME IN PARIS ELEKTRA LP CUT	QUEENSRYCHE
32	NEW ▶	1	1	LOVIN' YOU'S A DIRTY JOB ATLANTIC LP CUT	RATT ★★★ FLASHMAKER ★★★
33	40	45	4	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON ★★★ POWER TRACK ★★★
34	25	16	9	I DIDN'T WANT TO NEED YOU CAPITOL 44553	HEART
35	23	15	13	HOLY WATER ATCO 4-98944	BAD COMPANY
36	39	—	2	HANGIN' BY A THREAD MERCURY LP CUT	COMPANY OF WOLVES
37	34	33	6	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
38	42	47	3	I SAID A PRAYER SBK LP CUT	THE RED HOUSE
39	43	48	3	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	PHIL COLLINS
40	37	44	4	PUT THE MESSAGE IN THE BOX ENSIGN 23507/CHRYSALIS	WORLD PARTY
41	NEW ▶	1	1	LOVE ME TWO TIMES MCA LP CUT	AEROSMITH
42	38	37	12	YOUR MA SAID YOU CRIED IN YOUR ... ESPARANZA 4-98950/ATLANTIC	ROBERT PLANT
43	35	28	14	I THINK I LOVE YOU TOO MUCH ARISTA 2031	THE JEFF HEALEY BAND
44	49	—	2	SAME OL' SITUATION (S.O.S.) ELEKTRA LP CUT	MOTLEY CRUE
45	NEW ▶	1	1	HEY JUDE POLYDOR LP CUT	PAUL MCCARTNEY
46	44	49	3	RUN SO FAR DUCK LP CUT/REPRISE	ERIC CLAPTON
47	48	—	2	SSS & O ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
48	NEW ▶	1	1	IF ANYBODY HAD A HEART ATLANTIC LP CUT	CROSBY, STILLS & NASH
49	46	50	4	HOME VIRGIN LP CUT	IGGY POP
50	36	19	9	HAUNTED HEART EMI 50298	ALIAS

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

GARY MOORE



STILL GOT THE BLUES

OVER 2,000,000 SALES WORLDWIDE!

PLATINUM:

AUSTRALIA/DENMARK/JAPAN/SWEDEN/HOLLAND

GOLD:

GERMANY/U.K./BELGIUM/FINLAND/NORWAY/SWITZERLAND

LOOK FOR STILL GOT THE BLUES FOLLOWING UP
THE BRILLIANT 1ST SINGLE "OH PRETTY WOMAN"

MANAGEMENT:
STEVE BARNETT/STEWART YOUNG
HARD TO HANDLE MANAGEMENT



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POWERPLAYISTS™

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

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

PLATINUM

Z100 New York

O.M.: Steve Kingston

1	Jon Bon Jovi, Blaze Of Glory (From "Y")
2	Billy Idol, Cradle Of Love (From "For")
3	New Kids On The Block, Tonight
4	Bell Biv DeVoe, Do Me!
5	Poison, Unskinny Bop
6	Mariah Carey, Vision Of Love
7	Sweet Sensation, If Wishes Came True
8	Janet Jackson, Come Back To Me
9	Faith No More, Epic
10	Stevie B, Love And Emotion
11	Black Box, Everybody Everybody
12	Snap, The Power
13	Johnny Gill, Rub You The Right Way
14	Keith Sweat, Make You Sweat
15	Aerosmith, The Other Side
16	Wilson Phillips, Release Me
17	Seduction, Could This Be Love
18	En Vogue, Hold On
19	Prince, Thieves In The Temple
20	Johnny Gill, My, My, My
21	Go West, King Of Wishful Thinking (Fr
22	Phil Collins, Something Happened On T
23	Righteous Brothers, Unchained Melody
24	Taylor Dayne, Heart Of Stone
25	Lisa Stansfield, This Is The Right Ti
26	M.C. Hammer, Have You Seen Her
27	Don Henley, How Bad Do You Want It?
28	Glenn Medeiros Featuring Bobby Brown,
29	The Adventures Of Stevie V, Dirty Cas
30	Cheap Trick, Can't Stop Falling Into

95.5 WPLJ New York

P.D.: Tom Cuddy

1	Sweet Sensation, If Wishes Came True
2	Billy Idol, Cradle Of Love (From "For")
3	Jon Bon Jovi, Blaze Of Glory (From "Y")
4	Stevie B, Love And Emotion
5	Seduction, Could This Be Love
6	Poison, Unskinny Bop
7	New Kids On The Block, Tonight
8	Bell Biv DeVoe, Do Me!
9	Mariah Carey, Vision Of Love
10	Janet Jackson, Come Back To Me
11	The Time, Jerk Out
12	Go West, King Of Wishful Thinking (Fr
13	M.C. Hammer, Have You Seen Her
14	Keith Sweat, Make You Sweat
15	The Adventures Of Stevie V, Dirty Cas
16	Wilson Phillips, Release Me
17	Prince, Thieves In The Temple
18	Righteous Brothers, Unchained Melody
19	Paul Young, Oh Girl
20	Brother Beyond, The Girl I Used To Kn
21	Cheap Trick, Can't Stop Falling Into
22	Aerosmith, The Other Side
23	Nelson, (Can't Live Without Your) Lov
24	TKA, I Won't Give Up On You
25	Black Box, Everybody Everybody
26	Gloria Estefan, Cuts Both Ways
27	Phil Collins, Something Happened On T
28	Johnny Gill, My, My, My
29	Dino, Romeo
30	St. Paul, Stranger To Love
31	James Ingram, I Don't Have The Heart
32	Lisa Stansfield, This Is The Right Ti
33	M.C. Hammer, Have You Seen Her
34	Michael Bolton, Georgia On My Mind
35	Beach Boys, Problem Child
36	Breathe, Say A Prayer
37	Tricia Lee Fisher, Empty Beach
38	Favorite Angel, Only Women Bleed
39	Glenn Medeiros Featuring Bobby Brown,
40	Tommy Page, Turn On The Radio
41	Alisha, Wrong Number
42	Maxi Priest, Close To You

KIISFM 102.7 Los Angeles

P.D.: Gerry DeFrancesco

1	Mariah Carey, Vision Of Love
2	Janet Jackson, Come Back To Me
3	M.C. Hammer, Have You Seen Her
4	Billy Idol, Cradle Of Love (From "For
5	En Vogue, Hold On
6	Seduction, Could This Be Love
7	Snap, The Power
8	Johnny Gill, Rub You The Right Way
9	Wilson Phillips, Release Me
10	Depeche Mode, Enjoy The Silence
11	Jon Bon Jovi, Blaze Of Glory (From "Y")
12	Nikki, Notice Me
13	Seduction, Could This Be Love
14	Nelson, (Can't Live Without Your) Lov
15	New Kids On The Block, Tonight
16	Faith No More, Epic
17	Johnny Gill, Rub You The Right Way
18	Paul Young, Oh Girl
19	Phil Collins, Something Happened On T
20	Don Henley, How Bad Do You Want It?
21	M.C. Hammer, Have You Seen Her
22	Sweet Sensation, If Wishes Came True
23	Prince, Thieves In The Temple
24	St. Paul, Stranger To Love
25	Keith Sweat, Make You Sweat
26	Cheap Trick, Can't Stop Falling Into
27	Bell Biv DeVoe, Do Me!
28	Taylor Dayne, Heart Of Stone
29	Slaughter, Fly To The Angels
30	Brother Beyond, The Girl I Used To Kn
31	Dino, Romeo
32	Lisa Stansfield, This Is The Right Ti
33	Winger, Can't Get Enuff
34	Michael Bolton, Georgia On My Mind
35	Righteous Brothers, Unchained Melody

KISS 108 FM Boston

P.D.: Sunny Joe White

1	Janet Jackson, Come Back To Me
2	Bell Biv DeVoe, Do Me!
3	Stevie B, Love And Emotion
4	The Adventures Of Stevie V, Dirty Cas
5	Sweet Sensation, If Wishes Came True
6	M.C. Hammer, Have You Seen Her
7	Citri Richards, Stronger Than That
8	New Kids On The Block, Tonight
9	Aerosmith, The Other Side
10	Keith Sweat, Make You Sweat
11	The Time, Jerk Out
12	Indecent Obsession, Tell Me Something
13	Black Box, Everybody Everybody

WJZU 94.5 FM Boston

P.D.: Steve Rivers

1	Janet Jackson, Come Back To Me
2	M.C. Hammer, Have You Seen Her
3	Snap, The Power
4	Seduction, Could This Be Love
5	Stevie B, Love And Emotion
6	Billy Idol, Cradle Of Love (From "For
7	New Kids On The Block, Tonight
8	Gloria Estefan, Cuts Both Ways
9	The Time, Jerk Out
10	Sweet Sensation, If Wishes Came True
11	Bell Biv DeVoe, Do Me!
12	Wilson Phillips, Release Me
13	Paul Young, Oh Girl
14	Mariah Carey, Vision Of Love
15	Doc Box & B. Fresh, Slow Love
16	Janet Jackson, Come Back To Me
17	Prince, Thieves In The Temple
18	Favorite Angel, Only Women Bleed
19	Johnny Gill, Rub You The Right Way
20	Phil Collins, Something Happened On T
21	Taylor Dayne, Heart Of Stone
22	Poison, Unskinny Bop
23	Keith Sweat, Make You Sweat
24	The Adventures Of Stevie V, Dirty Cas
25	Lisa Stansfield, This Is The Right Ti
26	Johnny Gill, My, My, My
27	Black Box, Everybody Everybody
28	Jon Bon Jovi, Blaze Of Glory (From "Y")
29	Faith No More, Epic
30	Cheap Trick, Can't Stop Falling Into
31	Righteous Brothers, Unchained Melody
32	Paul Young, Oh Girl
33	James Ingram, I Don't Have The Heart
34	Pebbles, Giving You The Benefit
35	Indecent Obsession, Tell Me Something

B94 FM Pittsburgh

P.D.: Danny Clayton

1	Billy Idol, Cradle Of Love (From "For
2	Motley Crue, Don't Go Away Mad (Just
3	Aerosmith, The Other Side
4	Poison, Unskinny Bop
5	Snap, The Power
6	Mariah Carey, Vision Of Love
7	Janet Jackson, Come Back To Me
8	Wilson Phillips, Release Me
9	Depeche Mode, Enjoy The Silence
10	Jon Bon Jovi, Blaze Of Glory (From "Y")
11	Nikki, Notice Me
12	Seduction, Could This Be Love
13	Nelson, (Can't Live Without Your) Lov
14	New Kids On The Block, Tonight
15	Faith No More, Epic
16	Johnny Gill, Rub You The Right Way
17	Paul Young, Oh Girl
18	Phil Collins, Something Happened On T
19	Don Henley, How Bad Do You Want It?
20	M.C. Hammer, Have You Seen Her
21	Sweet Sensation, If Wishes Came True
22	Prince, Thieves In The Temple
23	St. Paul, Stranger To Love
24	Keith Sweat, Make You Sweat
25	Cheap Trick, Can't Stop Falling Into
26	Bell Biv DeVoe, Do Me!
27	Taylor Dayne, Heart Of Stone
28	Slaughter, Fly To The Angels
29	Brother Beyond, The Girl I Used To Kn
30	Dino, Romeo
31	Lisa Stansfield, This Is The Right Ti
32	Winger, Can't Get Enuff
33	Michael Bolton, Georgia On My Mind
34	Righteous Brothers, Unchained Melody

EAGLE 106 Philadelphia

P.D.: Todd Fisher

1	Snap, The Power
2	Glenn Medeiros Featuring Bobby Brown,
3	Johnny Gill, Rub You The Right Way
4	Mariah Carey, Vision Of Love
5	Billy Idol, Cradle Of Love (From "For
6	Poison, Unskinny Bop
7	New Kids On The Block, Tonight
8	Sweet Sensation, If Wishes Came True
9	Jon Bon Jovi, Blaze Of Glory (From "Y")
10	The Time, Jerk Out
11	Faith No More, Epic
12	Bell Biv DeVoe, Do Me!
13	Janet Jackson, Come Back To Me
14	Black Box, Everybody Everybody
15	Jon Bon Jovi, Blaze Of Glory (From "Y")
16	Wilson Phillips, Release Me
17	Aerosmith, The Other Side
18	Phil Collins, Something Happened On T
19	Stevie B, Love And Emotion
20	M.C. Hammer, Have You Seen Her
21	Prince, Thieves In The Temple
22	Favorite Angel, Only Women Bleed
23	Seduction, Could This Be Love
24	Lisa Stansfield, This Is The Right Ti
25	Johnny Gill, My, My, My
26	En Vogue, Hold On
27	George Michael, Praying For Time
28	Cheap Trick, Can't Stop Falling Into

POWER 93 FM Tampa

P.D.: Marc Chase

1	Janet Jackson, Come Back To Me
2	Bell Biv DeVoe, Do Me!
3	Kyper, Tic-Tac-Toe
4	Keith Sweat, Make You Sweat
5	Johnny Gill, Rub You The Right Way
6	M.C. Hammer, Have You Seen Her
7	After 7, Can't Stop
8	Janet Jackson, Black Cat
9	Wilson Phillips, Release Me
10	Go West, King Of Wishful Thinking (Fr
11	Johnny Gill, Rub You The Right Way
12	Sweet Sensation, If Wishes Came True
13	Stevie B, Love And Emotion
14	Maxi Priest, Close To You
15	Seduction, Could This Be Love
16	Dino, Romeo
17	Mariah Carey, Vision Of Love
18	Sweet Sensation, If Wishes Came True
19	Johnny Gill, My, My, My
20	New Kids On The Block, Tonight
21	Doc Box & B. Fresh, Slow Love
22	The Party, Summer Vacation
23	Black Box, Everybody Everybody
24	Whispers, Innocent
25	The Time, Jerk Out
26	Tricia Lee Fisher, Empty Beach
27	Phil Collins, Something Happened On T
28	Snap, The Power
29	Pebbles, Giving You The Benefit
30	Brother Beyond, The Girl I Used To Kn
31	TKA, I Won't Give Up On You
32	The Adventures Of Stevie V, Dirty Cas
33	En Vogue, Hold On
34	Indecent Obsession, Tell Me Something

Q107 Washington

P.D.: Lorrin Palagi

1	Billy Idol, Cradle Of Love (From "For
2	Wilson Phillips, Release Me
3	Bruce Hornsby & The Range, Across The
4	Mariah Carey, Vision Of Love
5	Heart, I Didn't Want To Need You
6	Keith Sweat, Make You Sweat
7	Janet Jackson, Come Back To Me
8	Go West, King Of Wishful Thinking (Fr
9	Bad English, Possession
10	Poison, Unskinny Bop
11	Aerosmith, The Other Side
12	Jon Bon Jovi, Blaze Of Glory (From "Y")
13	Snap, The Power
14	Sweet Sensation, If Wishes Came True
15	Johnny Gill, Rub You The Right Way
16	New Kids On The Block, Tonight
17	Seduction, Could This Be Love
18	The Time, Jerk Out
19	Phil Collins, Something Happened On T
20	Cheap Trick, Can't Stop Falling Into
21	Brother Beyond, The Girl I Used To Kn
22	Prince, Thieves In The Temple
23	Faith No More, Epic
24	Taylor Dayne, Heart Of Stone
25	Billy Joel, That's Not Her Style
26	Michael Bolton, When I'm Back On My F
27	Johnny Gill, My, My, My
28	Glenn Medeiros Featuring Ray Parker,
29	Pebbles, Giving You The Benefit
30	Lisa Stansfield, This Is The Right Ti

WJLA 95.3 FM Washington

P.D.: Chuck Beck

1	Mariah Carey, Vision Of Love
2	Janet Jackson, Come Back To Me
3	Sweet Sensation, If Wishes Came True
4	Keith Sweat, Make You Sweat
5	Johnny Gill, Rub You The Right Way
6	Bell Biv DeVoe, Do Me!
7	Wilson Phillips, Release Me
8	Seduction, Could This Be Love
9	The Time, Jerk Out
10	Babyface, My Kinda Girl
11	The Party, Summer Vacation
12	Snap, The Power
13	Depeche Mode, Enjoy The Silence
14	Glenn Medeiros Featuring Bobby Brown,
15	Phil Collins, Something Happened On T
16	Prince, Thieves In The Temple
17	Depeche Mode, Policy Of Truth
18	Lisa Stansfield, You Can't Deny It
19	Noyobe, I Love The Way You Love Me
20	En Vogue, Hold On
21	Taylor Dayne, Heart Of Stone
22	After 7, Can't Stop
23	Black Box, Everybody Everybody
24	Paul Young, Oh Girl
25	Dino, Romeo
26	Johnny Gill, My, My, My
27	Lisa Stansfield, This Is The Right Ti
28	Phil Collins, Girls Nite Out
29	M.C. Hammer, Pray
30	Janet Jackson, Black Cat

POWER 99 FM Atlanta

P.D.: Rick Stacy

1	Wilson Phillips, Release Me
2	Go West, King Of Wishful Thinking (Fr
3	Johnny Gill, Rub You The Right Way
4	Sweet Sensation, If Wishes Came True
5	Stevie B, Love And Emotion
6	Janet Jackson, Come Back To Me
7	Mariah Carey, Vision Of Love
8	Poison, Unskinny Bop
9	Seduction, Could This Be Love
10	Maxi Priest, Close To You
11	Cheap Trick, Can't Stop Falling Into
12	Faith No More, Epic
13	Linear, Don't You Come Cryin'
14	Bell Biv DeVoe, Do Me!
15	Taylor Dayne, Heart Of Stone
16	Jon Bon Jovi, Blaze Of Glory (From "Y")
17	The Adventures Of Stevie V, Dirty Cas
18	M.C. Hammer, Have You Seen Her
19	The Time, Jerk Out
20	Phil Collins, Something Happened On T
21	Aerosmith, The Other Side
22	Prince, Thieves In The Temple
23	Lisa Stansfield, This Is The Right Ti
24	Depeche Mode, Policy Of Truth
25	Jude Cole, Time For Letting Go
26	After 7, Can't Stop
27	Janet Jackson, Black Cat
28	Sidney Youngblood, I'd Rather Go Blin
29	Nelson, (Can't Live Without Your) Lov
30	Dino, Romeo
31	James Ingram, I Don't Have The Heart
32	Whispers, Innocent
33	Everyday People, Headline News

POWER 93 FM Tampa

P.D.: Marc Chase

1	Janet Jackson, Come Back To Me
2	Bell Biv DeVoe, Do Me!
3	Kyper, Tic-Tac-Toe
4	Keith Sweat, Make You Sweat
5	Johnny Gill, Rub You The Right Way
6	M.C. Hammer, Have You Seen Her
7	After 7, Can't Stop
8	Janet Jackson, Black Cat
9	Wilson Phillips, Release Me
10	Go West, King Of Wishful Thinking (Fr
11	Johnny Gill, Rub You The Right Way
12	Sweet Sensation, If Wishes Came True
13	Stevie B, Love And Emotion
14	Maxi Priest, Close To You
15	Seduction, Could This Be Love
16	Dino, Romeo
17	Mariah Carey, Vision Of Love
18	Sweet Sensation, If Wishes Came True
19	Johnny Gill, My, My, My
20	New Kids On The Block, Tonight
21	Doc Box & B. Fresh, Slow Love
22	The Party, Summer Vacation
23	Black Box, Everybody Everybody
24	Whispers, Innocent
25	The Time, Jerk Out
26	Tricia Lee Fisher, Empty Beach
27	Phil Collins, Something Happened On T
28	Snap, The Power
29	Pebbles, Giving You The Benefit
30	Brother Beyond, The Girl I Used To Kn
31	TKA, I Won't Give Up On You
32	The Adventures Of Stevie V, Dirty Cas
33	En Vogue, Hold On
34	Indecent Obsession, Tell Me Something

FOX 95.3 FM Detroit

P.D.: Rick Gillette

1	Kyper, Tic-Tac-Toe
2	Bell Biv DeVoe, Do Me!
3	Billy Idol, Cradle Of Love (From "For
4	M.C. Hammer, Have You Seen Her
5	Poison, Unskinny Bop
6	Ana & Jordan Knight, I Angel Of Lov
7	New Kids On The Block, Tonight
8	Snap, The Power
9	Janet Jackson, Come Back To Me
10	Depeche Mode, Policy Of Truth
11	Luke Featuring The 2 Live Crew, Banne
12	Mariah Carey, Vision Of Love
13	Faith No More, Epic
14	Sweet Sensation, If Wishes Came True
15	Jon Bon Jovi, Blaze Of Glory (From "Y")
16	The Party, Summer Vacation
17	The Adventures Of Stevie V, Dirty Cas
18	The Time, Jerk Out
19	Wilson Phillips, Release Me
20	Doc Box & B. Fresh, Slow Love
21	Seduction, Could This Be Love
22	Johnny Gill, My, My, My
23	Dino, Romeo
24	Stevie B, Love And Emotion
25	Pebbles, Giving You The Benefit
26	Tommy Page, Turn On The Radio
27	Favorite Angel, Only Women Bleed
28	Digital Underground, Doowutchyalike
29	Slaughter, Fly To The Angels
30	The Boys, Can't Get Enuff
31	Winger, Can't Get Enuff

THE NEW Q95 FM Detroit

P.D.: Gary Berkowitz

1	Michael Bolton, When I'm Back On My F
2	Mariah Carey, Vision Of Love
3	Gloria Estefan, Cuts Both Ways
4	Bruce Hornsby & The Range, Across The
5	Go West, King Of Wishful Thinking (Fr
6	Wilson Phillips, Release Me
7	Paul Young, Oh Girl
8	Janet Jackson, Come Back To Me
9	Taylor Dayne, I'll Be Your Shelter
10	Anita Baker, Talk To Me
11	L.A. Guns, The Ballad Of Jayne
12	Johnny Gill, Rub You The Right Way
13	Don Henley, How Bad Do You Want It?
14	Billy Joel, That's Not Her Style
15	Bad English, Possession
16	Phil Collins, Something Happened On T
17	Taylor Dayne, Heart Of Stone
18	Jude Cole, Time For Letting Go
19	Elton John, Club At The End Of The St
20	Maxi Priest, Close To You
21	Bell Biv DeVoe, Do Me!
22	Beach Boys, Problem Child
23	The Lightning Seeds, Pure
24	Seduction, Could This Be Love
25	Michael Bolton, Georgia On My Mind
26	Breathe, Say A Prayer

KOWB 101.3 Minneapolis

P.D.: Brian Philips

1	Mariah Carey, Vision Of Love
2	Billy Idol, Cradle Of Love (From "For
3	The Time, Jerk Out
4	Poison, Unskinny Bop
5	Janet Jackson, Come Back To Me
6	New Kids On The Block, Tonight
7	Jon Bon Jovi, Blaze Of Glory (From "Y")
8	Prince, Thieves In The Temple
9	Wilson Phillips, Release Me
10	Brother Beyond, The Girl I Used To Kn
11	St. Paul, Stranger To Love
12	Johnny Gill, Rub You The Right Way
13	Billy Idol, Cradle Of Love (From "For
14	M.C. Hammer, Have You Seen Her
15	Faith No More, Epic
16	Aerosmith, The Other Side
17	Sweet Sensation, If Wishes Came True
18	Paul Young, Oh Girl
19	Michael Bolton, When I'm Back On My F
20	Dino, Romeo
21	Phil Collins, Something Happened On T
22	Go West, King Of Wishful Thinking (Fr
23	Favorite Angel, Only Women Bleed
24	Cheap Trick, Can't Stop Falling Into
25	Keith Sweat, Make You Sweat
26	Pebbles, Giving You The Benefit
27	Depeche Mode, Policy Of Truth
28	Black Box, Everybody Everybody
29	Soho, Hippychick
30	Phil Collins, Something Happened On T
31	Lisa Stansfield, This Is The Right Ti
32	Glenn Medeiros Featuring Ray Parker,

POWER 104 KRBE Houston

P.D.: Adam Cook

1	Sweet Sensation, If Wishes Came True
2	Janet Jackson, Come Back To Me
3	Wilson Phillips, Release Me
4	M.C. Hammer, Have You Seen Her
5	Maxi Priest, Close To You
6	New Kids On The Block, Tonight
7	The Time, Jerk Out
8	Stevie B, Love And Emotion
9	Depeche Mode, Policy Of Truth
10	Billy Idol, Cradle Of Love (From "For
11	Snap, The Power
12	Mariah Carey, Vision Of Love</

96.1 WIC-FM

WNCI 97.9

Hartford P.D.: Tom Mitchell. List of songs and artists including Mariah Carey, Vision Of Love; Bell Biv Devoe, Do Me!

Columbus P.D.: Dave Robbins. List of songs and artists including Janet Jackson, Come Back To Me; Wilson Phillips, Release Me

Baltimore P.D.: Steve Perun. List of songs and artists including Billy Idol, Cradle Of Love; Gloria Estefan, Cuts Both Ways

Cleveland P.D.: Cat Thomas. List of songs and artists including Janet Jackson, Come Back To Me; M.C. Hammer, Have You Seen Her

Miami P.D.: Frank Amadeo. List of songs and artists including Mariah Carey, Vision Of Love; Paul Young, Oh Girl

Cincinnati P.D.: Dave Allen. List of songs and artists including M.C. Hammer, Have You Seen Her; Wilson Phillips, Release Me

Tampa O.M. John Clay. List of songs and artists including Sweet Sensation, If Wishes Came True; Janet Jackson, Come Back To Me

Milwaukee P.D.: Mike Berlak. List of songs and artists including Go West, King Of Wishful Thinking; Glenn Medeiros Featuring Bobby Brown

St. Louis P.D.: Lyndon Abell. List of songs and artists including Nelson, (Can't Live Without Your) Lov; Mariah Carey, Vision Of Love

San Diego P.D.: Garry Wall. List of songs and artists including Sweet Sensation, If Wishes Came True; Bell Biv Devoe, Do Me!

Seattle P.D.: Tom Huttyler. List of songs and artists including Janet Jackson, Come Back To Me; Seduction, Could This Be Love

Philadelphia P.D.: John Roberts. List of songs and artists including Johnny Gill, Rub You The Right Way; Kypker, Tic-Tac-Toe

Minneapolis P.D.: Greg Strassel. List of songs and artists including The Time, Jerk Out; Brother Beyond, The Girl I Used To Know

Los Angeles P.D.: Scott Shannon. List of songs and artists including Poison, Unskippy Bop; Mellow Man Ace, Mentiroso

San Francisco P.D.: Keith Natfaly. List of songs and artists including Bell Biv Devoe, Do Me!; Keith Sweat, Make You Sweat

Dallas P.D.: Joel Folger. List of songs and artists including New Kids On The Block, Tonight; Mariah Carey, Vision Of Love

Chicago P.D.: Dave Shakes. List of songs and artists including Janet Jackson, Come Back To Me; Mariah Carey, Vision Of Love

Los Angeles P.D.: Jeff Wyatt. List of songs and artists including Bell Biv Devoe, Do Me!; Snap, The Power

St. Louis P.D.: Chuck Atkins. List of songs and artists including The Time, Jerk Out; Tony! Toni! Toné!, Feels Good

San Francisco P.D.: Keith Natfaly. List of songs and artists including Bell Biv Devoe, Do Me!; Keith Sweat, Make You Sweat

Dallas P.D.: Michael Spears. List of songs and artists including The Time, Jerk Out; Babyface, My Kinda Girl

Houston P.D.: Steve Hegwood. List of songs and artists including Bell Biv Devoe, Do Me!; The Time, Jerk Out

St. Louis P.D.: Chuck Atkins. List of songs and artists including The Time, Jerk Out; Tony! Toni! Toné!, Feels Good

Philadelphia P.D.: John Roberts. List of songs and artists including Johnny Gill, Rub You The Right Way; Kypker, Tic-Tac-Toe

TOP 40/ROCK

Los Angeles P.D.: Scott Shannon. List of songs and artists including Poison, Unskippy Bop; Mellow Man Ace, Mentiroso

Dallas P.D.: Joel Folger. List of songs and artists including New Kids On The Block, Tonight; Mariah Carey, Vision Of Love

Houston P.D.: Steve Hegwood. List of songs and artists including Bell Biv Devoe, Do Me!; The Time, Jerk Out

St. Louis P.D.: Chuck Atkins. List of songs and artists including The Time, Jerk Out; Tony! Toni! Toné!, Feels Good

Philadelphia P.D.: John Roberts. List of songs and artists including Johnny Gill, Rub You The Right Way; Kypker, Tic-Tac-Toe



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RADIO

Gary Taylor Vows To Fill Two Roles As BPME Prez: Office Manager & Visionary

NEW YORK—When Broadcast Promotion and Marketing Executives executive director Lynne Grasz resigned in April, some organization sources saw her as a visionary and an emissary at a time when BPME primarily needed an office manager.



GARY TAYLOR

New president Gary Taylor, formerly senior VP at Unistar Radio Networks, plans to walk a line between the two leadership styles. "We'll focus internally first," he says. "When all that is taken care of, we'll increase the tempo externally." Taylor estimates that internal concerns will occupy his first three months or so. BPME, he notes, "is not broken, it just needs to be fine-tuned." After that, he says, "we need to open our arms and embrace the world."

Taylor's extensive radio background pleases many radio members of an organization that has frequently been accused of focusing primarily on television and cable. Although BPME president Bert Gould is quick to point out that Taylor was chosen because he is highly qualified for the job and not because he comes from radio, the choice indicates a good-faith effort on BPME's part to respond to radio's needs.

In fact, the goals of the BPME Radio Committee, which include increasing radio membership and making the organization, its conference, and its monthly Image magazine more relevant to radio, are also among Taylor's stated goals. (Image, in fact, will undergo several adjustments in conjunction with communications manager Dominick Morra.)

To increase radio membership, Taylor plans to use direct mail, personal contact, speaking opportunities at the state association level, and a strategy of generally "introducing ourselves to radio. We need to provide radio stations with materials that will help them increase their marketing efforts." Taylor says BPME should also be providing an idea bank to stations, thus giving them a return on their membership fees.

Unlike Grasz, who had a long affiliation with BPME before becoming executive director, Taylor has never been a member or even attended a BPME convention. Despite this, he already seems to have a good sense of the organization's needs. Among his other goals are increasing BPME's profile, and, more immediately, getting to know the organization's members.

Taylor is realistic about the future. "I'm going to stub my toe here," he says. "I need to learn to work with an association and a board of directors. It won't be Gary Taylor. It will be BPME that happens to have an executive director."

Prior to joining Unistar in 1986, Taylor managed KZZU and KLTE/KREM Spokane, Wash., and KRPM Seattle. In his 25-year career, Taylor has also programmed KJRB Spokane and KJR Seattle, worked as VP/creative director of an advertising agen-

cy, and been managing editor of The Gavin Report. While with King Broadcasting in Seattle, he also did some on-camera TV work.

IDEA MILL: IRAQ MY BRAIN

KJMZ Dallas attempted to lighten the mood surrounding the Middle East political situation with the "wacky Iraqi weekend." When listeners heard the sound of Iraq being attacked, they could call in to win an oil change and tickets to the movie "Iraq-nophobia." WEGX Philadelphia also gave away free oil changes.

After receiving a fax from a woman who wanted to dedicate "Love



by Phyllis Stark

Will Lead You Back" to her Persian Gulf-bound boyfriend, KHMZ Houston taped 24 hours of dedications to be sent to the armed forces.

WYDZ (Z95) Chicago lowered gas prices to 1/10th of a cent for 12 hours at a local gas station. Other stations lowering gas prices included WLS Chicago, KITY (Power 93) San Antonio, Texas, and WNOR Norfolk, Va. KSSK Honolulu hosted a "Rankin 'n' Tankin weekend," giving away a fill-up and tickets to the Kenny Rankin concert.

A 10-kilometer run in town prompted KRQQ Tucson to organize the "no pain, no problem 10-meter run" at a local mall. KRQQ billed the 33.4-foot event as "the perfect race for pregnant moms, heart patients, and those with a poor sense of direction."

BOPPER OLDIES

(Continued from page 16)

admit to my buddies I enjoy.' If you're in a group of guys, it might not be cool to listen to 'The Streak.'"

Even for bopper gold proponents, some songs are too ephemeral. Beno notes that the fad-related "Convoy" and "Kung-Fu Fighting" do not draw the same response as, say, "Beach Baby." And while "Sea-

sons In The Sun" and "Billy Don't Be A Hero" make WZLX's countdown every year, Scott says others, like "Chirpy Chirpy Cheep Cheep," disappeared after the first few years as the novelty of hearing them again wore off.

Assistance in preparing this story was provided by Phyllis Stark.

Adult alternative WHVE (The Wave) Tampa, Fla., teamed with Buster Brown shoes for this back-to-school promotion: Parents who brought their children to a Buster Brown location received a free Ident-A-Kid ID card for their child with photo, fingerprints, and physical statistics.

Deborah Filion has been appointed to the newly created promotion director position at talk/classic rock combo WQBK-AM-FM Albany, N.Y. She was an AE there.

PRO-MOTIONS

Deborah Filion has been appointed to the newly created promotion director position at talk/classic rock combo WQBK-AM-FM Albany, N.Y. She was an AE there.

1990's 'Lost 45' Winners

BOSTON—The oldies that make Barry Scott's "Lost 45" countdown on WZLX Boston are not all '70s "bopper records." Some, like the Wildweeds song listed here, are relatively straight '60s and '70s oldies that came to prominence with Scott's audience largely through exposure on his show. But his perennials remain '70s bopper records, i.e., "Seasons In The Sun," back at No. 1 this year after several years out of the top slot. Scott's just-released top 15 for 1990 is as follows.

1) Terry Jacks, "Seasons In The Sun"; 2) Partridge Family, "I Think I Love You"; 3) Bo Donaldson & the

Heywoods, "Billy, Don't Be A Hero"; 4) Wildweeds, "No Good To Cry"; 5) DeFranco Family, "Heartbeat—It's A Lovebeat"; 6) Al Wilson, "The Snake"; 7) Vicki Lawrence, "The Night The Lights Went Out In Georgia"; 8) Paper Lace, "The Night Chicago Died"; 9) Sweet, "Little Willy"; 10) Dawn, "Knock Three Times"; 11) Hamilton Camp, "Here's To You"; 12) Coven, "One Tin Soldier"; 13) Gilbert O'Sullivan, "Get Down"; 14) Bobby Sherman, "Easy Come, Easy Go"; 15) Gunhill Road, "Back When My Hair Was Short."

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Magic, Olivia Newton-John, MCA
2. Sailing, Christopher Cross, WARNER BROS.
3. Take Your Time, S.O.S. Band, TABU
4. Emotional Rescue, Rolling Stones, ROLLING STONES
5. Upside Down, Diana Ross, MOTOWN
6. It's Still Rock And Roll To Me, Billy Joel, COLUMBIA
7. Fame, Irene Cara, RSO
8. All Out Of Love, Air Supply, ARISTA
9. Let My Love Open The Door, Pete Townshend, ATCO
10. More Love, Kim Carnes, EMI-AMERICA

POP SINGLES—20 Years Ago

1. Make It With You, Bread, ELEKTRA
2. (They Long To Be) Close To You, Carpenters, A&M
3. Spill The Wine, Eric Burdon & War, MGM
4. War, Edwin Starr, GORDY
5. In The Summertime, Mungo Jerry, JANUS
6. Signed, Sealed, Delivered I'm Yours, Stevie Wonder, TAMLA
7. Patches, Clarence Carter, ATLANTIC
8. Band Of Gold, Freda Payne, INVICTUS
9. I Just Can't Help Believing, B.J. Thomas, SCEPTOR
10. Tighter, Tighter, Alive & Kicking, ROULETTE

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Drivin' My Life Away, Eddie Rabbitt, ELEKTRA
2. Cowboys And Clowns/Misery Loves Company, Ronnie Milsap, RCA
3. Lookin' For Love, Johnny Lee, ASYLUM
4. Love The World Away, Kenny Rogers, UNITED ARTISTS
5. Crackers, Barbara Mandrell, MCA
6. I've Never Seen The Likes Of You, Conway Twitty, MCA
7. That Loving You Feeling Again, Roy Orbison & Emmylou Harris, WARNER BROS.
8. (You Lift Me) Up To Heaven, Reba McEntire, MERCURY
9. Making Plans, Porter Wagoner and Dolly Parton, RCA
10. Over, Leon Everette, ORLANDO

SOUL SINGLES—10 Years Ago

1. Upside Down, Diana Ross, MOTOWN
2. Give Me The Night, George Benson, WARNER BROS./QWEST
3. Backstrokin', Fatback, SPRING
4. The Breaks, Kurtis Blow, MERCURY
5. One In A Million You, Larry Graham, WARNER BROS.
6. Can't We Try, Teddy Pendergrass, P.I.R.
7. Love Don't Make It Right, Ashford & Simpson, WARNER BROS.
8. Old-Fashion Love, Commodores, MOTOWN
9. Rebels Are We, Chic, ATLANTIC
10. Girl, Don't Let It Get You Down, O'Jays, TSOP

Virgin Gets The Bum Rush— For Distribution, That Is

NEW YORK—Virgin Records has announced the addition of New York-based Bum Rush Records to its distributed-label roster. The all-rap label was founded and headed by Nat Robinson, who is also president of First Priority Records.

Robinson says that he decided to start a second, all-rap label after surveying the business. "After being an independent label and working as an independent, we decided to go with a major this time out," says Robinson, who, in addition to First Priority Records, also runs NRM Inc., a management company that lists M.C. Lyte, the Audio Two, and Aftershock among its clients. "We had worked quite a bit with Virgin with Aftershock, so we were familiar with them. We've been in the business four years now; it's a matter of expansion."

Robinson approached Virgin with his enterprise, which he discussed with co-managing directors Jordan Harris and Jeff Ayeroff and A&R

administration head Gemma Corfield. All three acknowledged that Virgin needed to gain strength in the rap arena.

Bum Rush has signed three rap artists: Kings Of Swing, a "dance, fun group" whose first single, "Nod Your Head To This," ships this month; Barsha, a "hardcore brother" whose first single, "Who's The Master," is due in September; and M.C. Peaches, a female artist who also is described as hardcore and raw. Albums will be released on all three by the end of the year.

The new label will soon have a New York address; meanwhile, it will share offices, and some staff, with First Priority Records in Brooklyn, N.Y. Bum Rush staffers include Leslie Drye, GM, and Lorin Lewis, who will handle administration. A label launch party is scheduled for Aug. 29 in New York.

Bum Rush may be reached at 718-363-8900.

JANINE McADAMS

EMI Signs 5 Acts To New Rap Label Akeem, The UBC, Lady Spice On Roster

BY GERRIE E. SUMMERS

NEW YORK—EMI has formally entered the rap arena by forming its EMI Rap label and signing five new rap acts.

"EMI was being perceived as a black AC label and was doing very well with acts like Najee, Dianne Reeves, and Natalie Cole, but it wasn't youthful enough," says Dwayne Alexander, director of R&B A&R. "I just looked at what the label needed, and they needed some young acts. I started with the top—being rap acts."

Alexander presented his plans to sign more rap acts to Sal Licata, EMI president, who agreed. EMI previously had just one rap signing, the Jaz, who came aboard two years ago with the album "Word To The Jaz." The Jaz did well with the unusual rap single "Hawaiian Sophie." He also did a guest rap on label mates the O'Jays' "Have You Had Your Love Today." The Jaz's new album, "To Your Soul," was released last month.

Alexander says he sought acts that were "different from what is already out there." The first act he signed was the UBC, a five-member group from Hempstead and Queens, N.Y., that he discovered on an ASCAP songwriters panel where their demo was played and critiqued. "They had funky music, good rhymes, and their image was just those average guys next door," he says.

The label needed some young acts'

Mark Green, Darryl Kelson, and Eric Sutton, the producers of another EMI Rap artist, the Lady Spice, had already generated tremendous local airplay on her from a demo tape. They "brought to my attention that [the Lady Spice] was getting all this airplay and didn't have a record deal," says Alexander. Seeing Spice perform live clinched the deal, he adds.

Also signed to EMI Rap are two West Coast acts: Earl The Poet, whom Alexander likens to Eric B. & Rakim, and—through Orpheus—Compton's Most Wanted, which Alexander says was selling on the West Coast when EMI picked up "It's A Compton Thang" for national distribution. Another newcomer is Akeem, whom Alexander approached on a New York subway after hearing him rap with his friends.

The first order of business was to "make sure that the people are aware that EMI has rap product," says Glynice Coleman, VP of promotion, urban music. The company ran trade ads and sent an EMI Rap sampler to radio, retail, and press last month.

Marketing and promotion for the rap division is being integrated with existing R&B and pop departments. The nucleus of the team consists of associate marketing di-

rector Chris LaSalle, who has used T-shirts, street snipes, fliers, and stickers "to get a buzz started in several of the key markets," says Alexander. Other key staffers are marketing VP Jim Cawley and director of video production Matt Murray, who have created videos for all of the artists as part of the marketing mix.

In fact, video will be key in promoting the EMI Rap acts and gaining exposure. Earl The Poet has been picked up by "Yo! MTV Raps," as has the UBC, which is also seen on local video outlets like New York's "Video Music Box." The label is set to solicit airplay for recently completed videos by the Jaz and the Lady Spice.

The label also plans to showcase its new rap roster. EMI previously held an artist showcase series at the Apollo Theatre in New York, "but none of our rap acts was included," says Coleman. Meanwhile, the Jaz is set to embark on a promotional tour of markets where he has sold well, like Washington, D.C., the Carolinas, and Cleveland.

The UBC, which has already visited some radio and retail outlets, will also hit the promotional trail. "UBC is beginning to get a name. We see the response at retail," says Coleman. The label has released "UB Style" as the first single, and will follow it up with "Mail It Frosty." Also currently being worked are the Jaz's "The Originator," Earl The Poet's "High Noon," and "The Midnight Hour" by the Lady Spice. Product from Akeem is expected later this year.

Radio exposure is difficult to get for rap records, notes Coleman, who calls radio response "interesting." "That has been a problem, but we go to the secondary markets and to radio stations that I know play rap records. [The artists are] not well known yet, but I'm hoping to get just one breakthrough."

Stephney & Shocklee Bare Their S.O.U.L. N.Y. Label Set To Launch With MCA Distribution

YOU KNOW YOU GOT S.O.U.L.: With so many newer, younger acts on the scene, many of rap's progenitors are evolving their roles in the business and starting new enterprises. S.O.U.L. Records (Sounds Of Urban Listeners) is the brainchild of former radio DJ and Def Jam promotion VP Bill Stephney and former party/concert promoter and current Bomb Squad production member Hank Shocklee. S.O.U.L. was officially formed earlier this year, with distribution set through MCA, singles by acts Son Of Bezerk and the Young Black Teenagers ("Nobody Knows Kelli") are due to arrive at radio and retail by the end of the month.

Shocklee has distinguished himself as producer of the ever-controversial, politically aware, and lyrically aggressive rap group Public Enemy. Through "Yo! Bum Rush The Show," "It Takes A Nation Of Millions To Hold Us Back," and "Fear Of A Black Planet," producers Eric Sadler, Chuck D, and brothers Keith and Hank Shocklee developed a frantic, funky, screaming, urgent style of multilayered sound production that walked the line between sonic madness and hip-hop genius. Shocklee also produced Def Jam rappers Slick Rick, L.L. Cool J, and 3rd Bass, produced the hot debuts by Ice Cube and Bell Biv DeVoe, and has turned out hot remixes on hits by such dance divas as Janet Jackson, Paula Abdul, Jody Watley, and Sinead O'Connor.

"At first, I didn't really want to have a label. I thought it was too much work," admits Shocklee, 30. (Shocklee also claims he never intended to be a producer, either—"I'm into marketing," he says). "I thought it was just a lot of paperwork and stuff. But the ways I want to get my artists across, I had to have more control."

Shocklee, who will handle all the creative functions for the lower-Manhattan-based S.O.U.L., developed a relationship with Stephney during their college days at Long Island, N.Y.'s Adelphi Univ. Shocklee, brother Keith, and his friends Chuck D and Flavor Flav put together demo tapes for Stephney's Adelphi WBAU "Mr. Bill Show." The two later worked "a tandem situation" in marketing at Def Jam, he says, while being involved

with Public Enemy. That experience, teamed with early days as a party and concert promoter on college campuses, and his experience as a producer of the most important and controversial rap group in the hip-hop pantheon, should serve Shocklee well as a young record executive. He is certainly full of marketing ideas.

When we caught up with Hank Shocklee at the Music Palace studio in West Hempstead, N.Y., he and Keith were haggling over whether to lengthen an intro for a track on the Young Black Teenagers, an act that Shocklee describes as being "more like an older group, like the Furious Five, the Crash Crew, the Treacherous Three, Grandmaster Flash, the Cold Crush Brothers—guys that incorporated harmony with their raps." The track itself is raw funk—bass, much rhythmic guitar, tambourine. Hank goes over production and lyric

notes, flipping crumpled legal pad pages on a clipboard, making sure the production fits the lyrics and the breaks, and asks impatiently about production notes for two other tracks called "Daddy Calls Me Nigger" and "Rampage." ("The Teenagers will be my second political group. I don't want to say too much more about it," he says later.)

Of Son Of Bezerk Featuring No Self Control & the Banned, Shocklee says they are "multitalented." Son Of Bezerk is a singer/rapper "with a posse." Another S.O.U.L. act to come will be R&B singer Raheem.

With the new venture yet to make a mark, Shocklee will continue to be best known for his work with Public Enemy. Asked how he developed the unique production style that brands PE's records, he laughs. "When we came into the game, musicians said we're not making music, we're making noise. So I said, 'Noise? You wanna hear noise?' I wanted to go out to be music's worst nightmare. I wanted to throw everything that was against the rules at everybody and say, 'Here—take this!' so to speak. And I wanted to annoy, I wanted to offend, I wanted to be rebellious, and I wanted it to have a lot of energy. I wanted Public Enemy to be a rap ver-

(Continued on page 26)



by Janine McAdams

Billboard Awards To Honor Top Black/Rap Videoclips

NEW YORK—The Billboard Music Video Awards will honor outstanding achievement in black and rap videos for the first time this year with five new awards categories.

The winners in all categories will be announced at an awards show featuring showcase performances Nov. 9 at the Palace in Los Angeles. The show is the finale of the 12th annual Billboard Music Video Conference, Nov. 7-9 at the Westwood Marquis Hotel & Gardens in Los Angeles. This year's sponsors are Tanqueray Sterling Vodka and Federal Express.

This year for the first time, Billboard's awards will be given to music videoclips in a variety of genres. This change is recognition of the expanding role of music video in the

development of artists' careers in all types of music.

The genres covered by the awards are pop/rock, black/rap, country, dance, and Latin. In each genre, awards will be given in five categories: duo or group, male, female, new artist, and director.

As a first step in the awards process, Billboard has mailed entry forms to major- and independent-label music video departments. If your label has not received the form, contact Melinda Newman at Billboard (212-536-5037) no later than Aug. 27. Entry forms must be postmarked by Sept. 5.

For further information on the conference and awards show, contact Peggy Dold, the conference coordinator, at 212-353-2752.

FOR WEEK ENDING
AUGUST 25, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	3	3	9	KEITH SWEAT ▲ WINTERMOUNT 60861/ELEKTRA (9.98) 1 week at No. 1	I'LL GIVE ALL MY LOVE TO YOU
2	1	2	24	M.C. HAMMER ▲ ⁴ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	2	1	17	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
4	6	7	5	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
5	4	4	18	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
6	5	5	21	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
7	7	6	14	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
8	11	13	8	MARIAH CAREY ● COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
9	8	8	12	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
10	9	9	50	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
11	10	10	8	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
12	16	23	4	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
13	12	11	18	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
14	14	15	11	SNAP ARISTA 8536 (9.98)	WORLD POWER
15	17	16	8	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
16	13	12	24	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
17	15	14	15	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
18	19	18	6	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
19	18	17	20	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
20	20	19	10	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
21	21	20	41	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
22	26	90	3	LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
23	23	22	15	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
24	22	21	47	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
25	24	24	56	BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
26	34	55	3	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
27	25	25	15	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
28	45	—	2	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
29	27	26	20	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
30	28	27	10	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
31	61	—	2	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
32	29	28	18	NAJEE EMI 92248 (9.98)	TOKYO BLUE
33	37	36	11	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
34	32	35	7	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
35	30	29	42	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
36	33	32	43	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (9.98 EQ)	THE REAL THING
37	35	34	10	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
38	42	53	3	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
39	38	39	17	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
40	31	31	19	ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)	LIVIN' LIKE HUSTLERS
41	41	46	5	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
42	36	30	50	REGINA BELLE ● COLUMBIA 44367 (8.98 EQ)	STAY WITH ME
43	40	38	18	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
44	51	40	19	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
45	46	45	7	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
46	43	37	34	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
47	52	50	20	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
48	44	42	17	THE JAMAICA BOYS REPRISE 26076 (9.98)	J BOYS
49	54	52	7	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME

50	48	44	11	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
51	39	33	57	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
52	59	—	2	BLACK BOX RCA 2221 (9.98)	DREAMLAND
53	49	43	13	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
54	56	64	5	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
55	50	51	7	CARL ANDERSON GRP 9612 (9.98)	PIECES OF A HEART
56	53	49	22	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN
57	55	48	19	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98)	NEW FUNKY NATION
58	47	41	23	JEFF REDD MCA 42299 (8.98)	A QUIET STORM
59	65	47	11	YZ TUFF CITY 0569 (8.98)	SONS OF THE FATHER
60	66	—	2	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
61	58	59	12	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
62	64	67	6	FREESTYLE PANDISC 8810 (8.98)	FREESTYLE
63	60	57	26	DIANNE REEVES EMI 92401 (9.98)	NEVER TOO FAR
64	62	63	20	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC
65	57	54	34	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
66	63	58	42	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
67	79	—	2	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU REMEMBER LOVE
68	68	61	38	3RD BASS ● DEF JAM 45415/COLUMBIA (8.98 EQ)	THE CACTUS ALBUM
69	72	75	18	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
70	67	73	43	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
71	NEW ▶	1	1	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
72	82	88	6	LYNN WHITE CHELSEA AVE. 7003 (8.98)	THE NEW ME
73	69	56	37	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
74	94	—	2	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
75	NEW ▶	1	1	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
76	80	71	8	ANTOINETTE NEXT PLATEAU 1021 (8.98)	BURNIN' AT 20 BELOW
77	95	98	34	CALLOWAY SOLAR 75310/EPIC (9.98 EQ)	ALL THE WAY
78	73	78	9	SILK TYMES LEATHER Geffen 24289 (9.98)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
79	89	84	3	BARBARA WEATHERS REPRISE 26166 (9.98)	BARBARA WEATHERS
80	87	60	41	MIKI HOWARD ATLANTIC 82024 (9.98)	MIKI HOWARD
81	70	80	6	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
82	90	89	55	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
83	NEW ▶	1	1	VANILLA ICE SBK 95325 (8.98)	HOOKED
84	96	—	2	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
85	74	70	11	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN
86	85	79	5	SHINEHEAD ELEKTRA 60890 (9.98)	THE REAL ROCK
87	75	77	12	THE CHIMES COLUMBIA 46008 (9.98 EQ)	THE CHIMES
88	NEW ▶	1	1	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
89	NEW ▶	1	1	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
90	76	87	25	DEF DAMES SEDONA 7521/JCI (8.98)	2-4 THE BASS
91	93	85	12	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
92	91	68	41	RANDY CRAWFORD WARNER BROS. 26002 (9.98)	RICH AND POOR
93	77	91	6	THE CHI-LITES ICHIBAN 1057 (8.98)	JUST SAY YOU LOVE ME
94	81	66	21	LENNY WILLIAMS CRUSH 230/K-TEL (8.98)	LAYIN' IN WAIT
95	86	69	25	RON "C" PROFILE 1284 (9.98)	"C" YA
96	84	82	5	GANGSTER BASS ALLIANCE STREET ART 3320 (8.98)	WORK ME DOWN TO MY DRAWERS
97	71	62	11	KLYMAXX MCA 6376 (9.98)	THE MAXX IS BACK
98	98	92	3	THE UBC EMI 93919 (9.98)	2 ALL SERIOUS THINKERS
99	88	74	22	KID 'N PLAY SELECT 21638 (9.98)	KID 'N PLAY'S FUNHOUSE
100	100	95	8	SOMETHING SPECIAL ASSOCIATED 45302/EPIC (9.98 EQ)	SOMETHING SPECIAL

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

Slow Motion

THE NEW SINGLE FROM
GERALD ALSTON'S
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DO IT IN
Slow Motion**
(MOTC-2064)

MOTOWN
1960-1990
30TH ANNIVERSARY
SAY IT
WHEN YOU
PAY IT



TERRI ROSSI'S RHYTHM SECTION

THE WARM BREEZE OF REPRISE blows in the label's first No. 1 single, "Jerk Out" by the Time (Paisley Park). Reprise was reactivated on April 17, 1989. In that time, Michael Johnson, VP of promotion, has led his team to produce a top five single for David Peaston; top 10 singles for Christopher Williams, Michael Cooper, the Jamaica Boys, and a No. 1 rap single for Big Daddy Kane (Cold Chillin'). Elated today, Johnson says, "Now we've been bridesmaids for too long. We've come close, but we've never been to the altar before today." Reprise also spawned the new VP of promotion—Hank Spann—at Warner Bros.

OFF THE RECORD: Personally, I have been 2 Live Crewed to death. The opposing arguments center around First Amendment rights, pornography, and abusive and denigrating attitudes toward women. Most industryites have taken a uniform position: that the group must have the right to create as they see fit. Consumers have the right to buy the records or to attend the shows as they see fit. The issue of content should be less important, because without the right to create, there is nothing to discuss. Women and African Americans have learned the hard way how difficult it is to regain rights once they are taken away. The majority of men and women of all colors do not approve of the group's lyrics. Like many, I wish that they would not use profanity or depict women as they do.

Yet, isn't it hypocritical and self-righteous to tell these men that they cannot talk about, and reproduce for profit, an attitude and lifestyle that is fostered through other media in this country? American youth of all backgrounds have been allowed to see movies featuring dismemberment, blood, and profanity, and children can view depictions of sexual acts in movies and on TV that expose all but genitalia. Yet an act uses profanity, says disgusting things about women, and uses blatant sex in their adult show (there is a clean show for younger concertgoers), and now we're mad at them.

A nationally syndicated columnist recently addressed the issue of 2 Live Crew's treatment of women. She demands that influential and distinguished black leaders and entertainers decry the message of the group. Does this mean that next week this columnist will call on President Bush to decry Madonna for her apparent simulation of masturbation on the HBO broadcast of her concert?

Society must have rules and order, and most certainly upgraded moral standards would be a great benefit in all walks of American life. When a society finds itself engulfed in the destruction of our youth from teen pregnancy, illiteracy, drug and alcohol abuse, the zeal and energy expended on silencing 2 Live seems inappropriate and misplaced. More specifically for our industry, there are other serious issues that strike at the heart of our artists' and communities' businesses, like the forced deletion of vinyl albums by major labels. The demise of vinyl is happening far more quickly than the rate at which most African American consumers are choosing to acquire new, hi-tech CD players.

2 Live Crew did not create vulgarity—it only reflects it. If there is going to be a hue and cry regarding 2 Live, I insist that the names of all the offenders are included, so that this does not appear to be selective censorship—especially at a time when the country is rife with racial tension.

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
FAIRWEATHER FRIEND JOHNNY GILL MOTOWN	11	10	25	46	47
I DON'T GO FOR THAT QUINCY JONES QWEST	8	5	18	31	35
SAVE YOUR LOVE TRACIE SPENCER CAPITOL	6	9	14	29	64
SO YOU LIKE WHAT YOU SEE SAMUELLE ATLANTIC	4	2	15	21	61
THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA	3	5	13	21	46
U CAN GET ME ANYTIME SOMETHING SPECIAL ASSOCIATED	2	5	13	20	37
CLOSE QUARTERS CAMEO MERCURY	3	1	16	20	20
GIVING YOU THE BENEFIT PEBBLES MCA	2	5	12	19	92
ROMEO DINO ISLAND	2	4	11	17	38
THAT'S MY ATTITUDE TROOP ATLANTIC	4	2	10	16	17

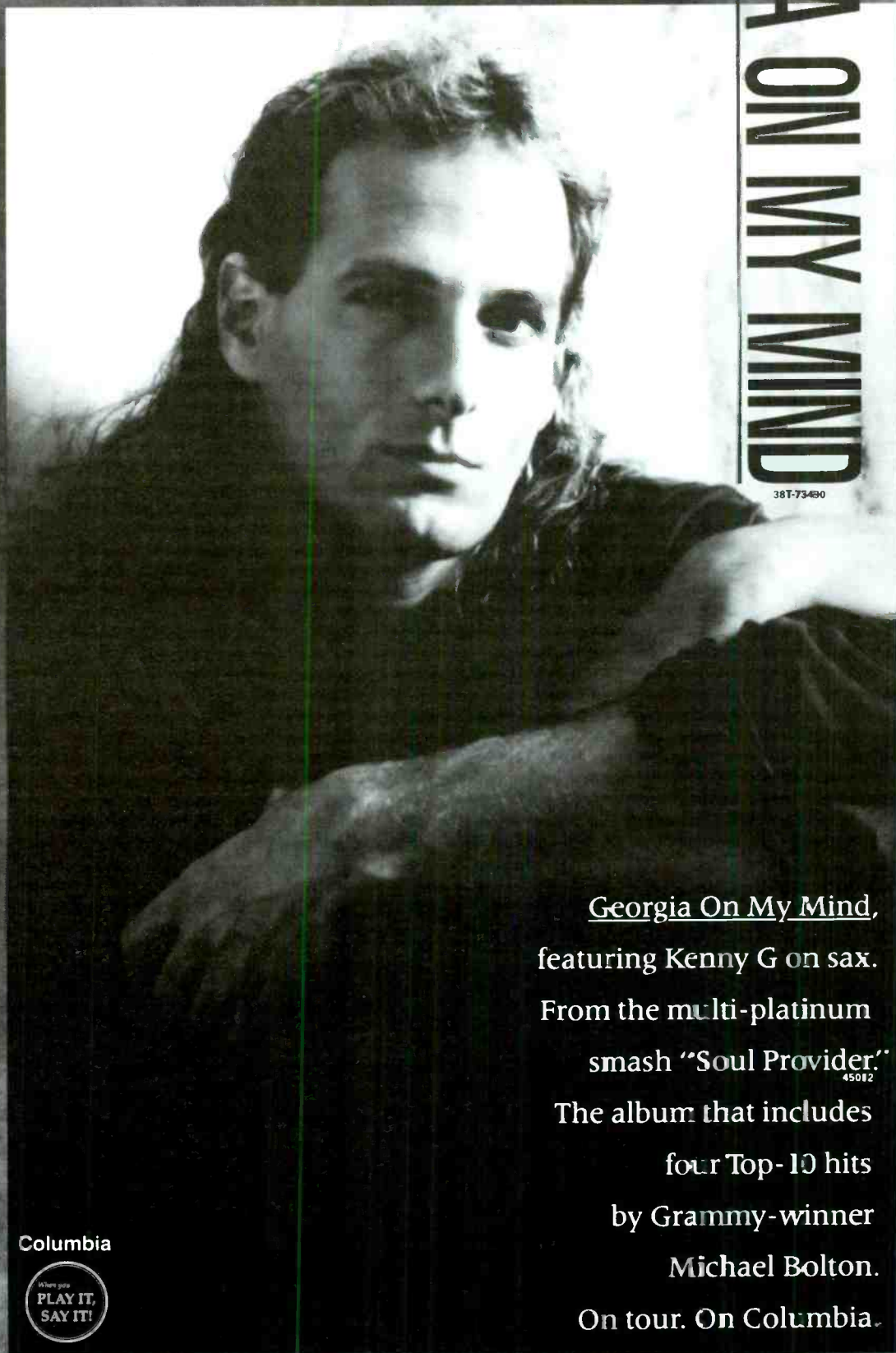
Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart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

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Tairrie B Demonstrates 'The Power Of A Woman' On Comptown Debut

BY GERRIE E. SUMMERS

NEW YORK—Tairrie B's debut, "The Power Of A Woman," is the first album released on rapper Eazy-E's MCA-distributed Comptown label. But she is quick to deny any impression that she was discovered by him, or that she is a "female Eazy-E," simply molded to his specifications.

"A lot of people think Eazy made me and I'm his protegee," Tairrie B says. "It wasn't like that

at all." Tairrie says she did things "the way I wanted" on her album, serving as executive producer to ensure creative control. She shares production credits with Quincy Jones III, Schoolly D, and Bilal Sashir.

The determined Italian-American from the middle-class San Fernando Valley in California wanted to be a DJ but turned instead to writing rhymes. Three years ago she signed with Delicious Vinyl, "but they kept telling me I wasn't

black enough. I didn't sound black. I said, yeah, because I'm white." When the label disclosed plans to make Tairrie and her two partners into "the female Beastie Boys," Tairrie decided she wasn't down with the program. "I wanted a harder, more violent sound, but they said that's not believable for a white girl."

Tairrie had to wait out her contract, but, once freed, went to Philadelphia. She started working with Schoolly D, whom she had met at

Hollywood's Club Lingerie. Schoolly told Tairrie to stick with her hardcore approach regardless of her skin color.

MCA is promoting Tairrie B's first single, "Murder She Wrote," through normal rap channels. According to A.D. Washington, senior VP, urban promotion, the market seems indifferent to the fact that Tairrie B is a white female. "We have a record out there that we have to break through nonconventional means," he says.

"It's just another record and people are going to judge it on the merit of the record." Though "Murder" has not taken off the way MCA would like, the label expects a better response with the follow-up, "Step 2 This."

Tairrie B hit the road Aug. 18 on the Eric B. & Rakim/Ice Cube tour, and is more than ready to defend her hardcore image. "Just like [black] rappers say they're black, I'm proud that I'm white. But I'm more on the female/male thing," she says. "My sex has nothing to do with my rapping ability, or my ability onstage to handle the crowd."

Viewers of her first video may be surprised to see Tairrie in a Mafia-style scenario in which she, as a mob boss, slaps Eazy-E. "It's total controversy, it's going to make everybody freak out," Tairrie remembers telling Eazy when they considered the move at the video shoot. "He said, 'Yeah, you're



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RHYTHM AND BLUES

(Continued from page 21)

sion of one of these punk groups. If you notice, Public Enemy isn't very R&B oriented, it's more rock'n'roll because of the energy. A lot of the stuff we throw in there is mid-range—it's noise. One of the reasons being Chuck's voice sounds like a Baptist minister, very commanding . . . If we were going to have a message out with this ministerlike voice, I wanted it to be in a *thunderstorm*, not in a nice calm day."

AS MOTOWN CELEBRATES its 30th anniversary this year, we just received word that former "first lady of Motown" Mary Wells has been diagnosed with throat cancer. The singer, who first charted in 1960 with "Bye Bye Baby" and later went to No. 1 with "You Beat Me to the Punch," "Two Lovers," and "My Guy," has begun outpatient radiation treatment in Los Angeles. She has received a tracheotomy and will have to remain mute for the next three weeks as part of the treatment to arrest the disease. The saddest part is that, apparently, Wells has no health insurance. She has not been able to earn enough money to keep her apartment or to be covered by AFTRA. An appeal is being made on Wells' behalf to her former record labels, which include not only Motown but Reprise, Epic, and 20th Century (absorbed by RCA), to examine their accounts to see if all her royalties have been paid. Donations can be made to Mary Wells Care & Treatment, c/o the Rhythm & Blues Foundation, the Smithsonian Institute Museum of American History, Room 4603, 14th St. & Constitution Ave. N.W., Washington, D.C. 20560; or call Joyce McRae at 602-483-7423.



Billboard

M.C. Hammer topped a recent bill at Baltimore Arena . . . review, page 32

BLACK



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FOR WEEK ENDING AUGUST 25, 1990

Billboard HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	6	5	★★ NO. 1 ★★ BANNED IN THE U.S.A. LUKE 96440/ATLANTIC (C) (CD) (M)	◆ LUKE FEAT. 2 LIVE CREW 1 week at No. 1
2	3	5	9	CALL ME D-NICE JIVE 1351/RCA (C)	◆ D-NICE
3	4	3	12	OWNLEE EUE ATLANTIC 0-86199 (C)	◆ KWAME & A NEW BEGINNING
4	6	1	10	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549 (C) (CD) (M)	◆ W. COAST ALL-STARS
5	1	4	10	UNTOUCHABLE RUTHLESS 2053/EPIC (C) (M)	◆ ABOVE THE LAW
6	5	2	12	LET THE RHYTHM HIT 'EM MCA 24026 (C)	◆ ERIC B. & RAKIM
7	8	10	9	ROCK DIS FUNKY JOINT PROFILE 7302 (M)	◆ POOR RIGHTEOUS TEACHERS
8	9	14	4	TREAT THEM LIKE THEY WANT TO BE... UPTOWN 79016/MCA (C)	◆ FATHER MC
9	10	12	5	WEAK AT THE KNEES ARISTA 2034 (C)	◆ THREE TIMES DOPE
10	7	9	10	SPELLBOUND ATLANTIC 0-86198 (C)	◆ K-SOLO
11	15	11	7	SMOOTH & LEGIT CRUSH 409/K-TEL (M)	◆ M.C. SMOOTH
12	11	15	6	LA RAZA VIRGIN 98947-1 (C) (M)	◆ KID FROST
13	18	21	3	LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M)	◆ BOOGIE DOWN PRODUCTIONS
14	14	20	6	HAVE YOU SEEN HER CAPITOL 15586 (C)	◆ M.C. HAMMER
15	16	16	6	(I WANNA) MAKE YOU MINE MOTOWN 4722 (C)	◆ M.C. TROUBLE
16	13	8	17	THE POWER ▲ ARISTA 2014 (C) (M)	◆ SNAP
17	21	29	3	ME AND THE BIZ COLD CHILLIN' 0-21559/REPRISE (C)	◆ MASTER ACE
18	17	19	6	TO DA BREAK OF DAWN MOTOWN 4729 (C)	L.L. COOL J
19	20	24	5	DOOWUTCHYLIKE TOMMY BOY 955 (M)	◆ DIGITAL UNDERGROUND
20	12	7	12	ONE TIME GAFFLED EM UP ORPHEUS 72292/EMI (C)	COMPTON'S MOST WANTED
21	23	30	4	BACK TO BASIX SELECT 5003 (M)	◆ KID 'N PLAY
22	25	25	7	BROTHER'S GONNA WORK IT OUT DEF JAM 44-73391/COLUMBIA (C) (CD) (M)	◆ PUBLIC ENEMY
23	28	—	2	RUFF RHYME (BACK AGAIN) CAPITOL 15583 (C) (T)	◆ KING TEE
24	27	—	2	TIC-TAC-TOE ATLANTIC 0-86183 (C) (T)	◆ KYPER
25	19	18	16	MENTIROSA ● CAPITOL 15509 (C)	◆ MELLOW MAN ACE
26	NEW ▶	—	1	SLOW LOVE MOTOWN 2028 (C)	◆ DOC BOX & B. FRESH
27	29	—	2	WE LIKE IT CAPITOL 15596 (C) (T)	◆ OAKTOWN'S 3-5-7
28	26	22	16	AMERIKKA'S MOST WANTED PRIORITY 7220 (C) (M)	◆ ICE CUBE
29	24	17	9	GOD MADE ME FUNKE JIVE 1352/RCA (C)	◆ KOOL MOE DEE
30	NEW ▶	—	1	BONITA APPLEBUM JIVE 1348/RCA (C)	◆ A TRIBE CALLED QUEST

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.

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.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	DO ME!	BELL BIV DEVOE	1	3	MY KINDA GIRL	BABYFACE
2	1	VISION OF LOVE	MARIAH CAREY	2	4	JERK OUT	THE TIME
3	3	JERK OUT	THE TIME	3	5	COME BACK TO ME	JANET JACKSON
4	6	COME BACK TO ME	JANET JACKSON	4	7	FEELS GOOD	TONY! TONI! TONE!
5	8	FEELS GOOD	TONY! TONI! TONE!	5	6	DO ME!	BELL BIV DEVOE
6	9	HAVE YOU SEEN HER	M.C. HAMMER	6	8	INNOCENT	WHISPERS
7	10	MY KINDA GIRL	BABYFACE	7	9	LIES	EN VOGUE
8	7	IF I TOLD YOU ONCE	TERRY STEELE	8	1	TALK TO ME	ANITA BAKER
9	5	TALK TO ME	ANITA BAKER	9	2	VISION OF LOVE	MARIAH CAREY
10	12	BANNED IN THE U.S.A. LUKE FEATURING THE 2 LIVE CREW	LUKE	10	12	HAVE YOU SEEN HER	M.C. HAMMER
11	14	LIES	EN VOGUE	11	14	CRAZY	THE BOYS
12	16	CRAZY	THE BOYS	12	15	SHE'S MINE	BASIC BLACK
13	19	INNOCENT	WHISPERS	13	11	GOTTA GOOD THING	GEOFF MCBRIDE
14	22	BROTHER'S GONNA WORK IT OUT	PUBLIC ENEMY	14	16	DO YOU REALLY WANT MY LOVE	MELBA MOORE
15	15	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS	15	19	THIEVES IN THE TEMPLE	PRINCE
16	4	WE'RE ALL IN THE SAME GANG	W. COAST ALL-STARS	16	18	I'LL BE GOOD TO YOU	NAJEE
17	30	THIEVES IN THE TEMPLE	PRINCE	17	20	HEAVEN KNOWS	LALAH HATHAWAY
18	23	EVERYBODY EVERYBODY	BLACK BOX	18	21	EVERYBODY EVERYBODY	BLACK BOX
19	21	GOTTA GOOD THING	GEOFF MCBRIDE	19	22	A FRIEND	THE WINANS
20	27	CALL ME D-NICE	D-NICE	20	25	TOUCH ME UP	BODY
21	18	MY, MY, MY	JOHNNY GILL	21	24	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS
22	29	I'LL BE GOOD TO YOU	NAJEE	22	13	IF I TOLD YOU ONCE	TERRY STEELE
23	28	SHE'S MINE	BASIC BLACK	23	10	CAN'T STOP	AFTER 7
24	17	MAKE YOU SWEAT	KEITH SWEAT	24	28	GLAD TO BE ALIVE	TEDDY PENDERGRASS & LISA FISHER
25	13	CAN'T STOP	AFTER 7	25	40	GIVING YOU THE BENEFIT	PEBBLES
26	11	I WANT IT NOW	CAMEO	26	32	BANNED IN THE U.S.A. LUKE FEATURING THE 2 LIVE CREW	LUKE
27	24	DOOWUTCHYLIKE	DIGITAL UNDERGROUND	27	31	IT'S A CRYING SHAME	RUBY TURNER
28	26	THE POWER	SNAP	28	29	GIRL DANZ WITH ME	Z'LOOKE
29	36	TREAT THEM LIKE THEY WANT TO BE...	FATHER MC	29	30	BROTHER'S GONNA WORK IT OUT	PUBLIC ENEMY
30	38	HEAVEN KNOWS	LALAH HATHAWAY	30	38	I LOVE THE WAY YOU LOVE ME	NAYOBE
31	39	A FRIEND	THE WINANS	31	35	CLOSE TO YOU	MAXI PRIEST
32	33	ME AND THE BIZ	MASTER ACE	32	37	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT
33	—	FEEL IT	THE AFROS	33	34	ALL THE WAY	CALLOWAY
34	35	WEAK AT THE KNEES	THREE TIMES DOPE	34	39	ONE MORE CHANCE	PERFECT GENTLEMEN
35	—	DO YOU REALLY WANT MY LOVE	MELBA MOORE	35	—	TREAT THEM LIKE THEY WANT TO BE...	FATHER MC
36	20	THE MASTER KEY	BARBARA WEATHERS	36	—	YOU'RE RIGHT ABOUT THAT	KIARA
37	—	ONE MORE CHANCE	PERFECT GENTLEMEN	37	—	COME ON LET'S DO THIS	RUDE BOYS
38	25	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	38	—	RHYTHM OF LIFE	OLETA ADAMS
39	—	TOUCH ME UP	BODY	39	17	WE'RE ALL IN THE SAME GANG	W. COAST ALL-STARS
40	32	OWNLEE EUE	KWAME & A NEW BEGINNING	40	—	ARE YOU REALLY REAL?	FORCE M.D.'S

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
86 8 DAYS A WEEK (Sula, BMI/Geffen, ASCAP/Matkosky, ASCAP/WB, ASCAP)	84 HEAL OUR LAND (Zomba, ASCAP/Empire, ASCAP/Windswept Pacific, ASCAP)
72 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	22 HEAVEN KNOWS (Virgin, ASCAP)
39 ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI) HL/WBM	93 HOLD ON (Two Tuff-Enuff, BMI/Irving, BMI) CPP
49 ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born Thing, ASCAP)	99 HOW DEEP DOES IT GO (Famous, ASCAP/Leon Ware, ASCAP)
81 THE ART OF LOVE (Mississippi Mud, BMI/Warner-Tamerlane, BMI)	92 I AIN'T LYIN' (Reginald C. Stewart, ASCAP/Gerry Brown, ASCAP/First Priority, BMI/Badd, ASCAP)
61 BAD HABIT (ADRA, BMI/Kang's Thang, BMI)	83 I DON'T GO FOR THAT (EMI, ASCAP/EMI April, ASCAP)
13 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	40 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
71 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	12 IF I TOLD YOU ONCE (EMI April, ASCAP/Bill & Betty, ASCAP/Ohie Brown Sugar, ASCAP/EMI Blackwood, BMI/Great Cool, BMI)
20 BROTHER'S GONNA WORK IT OUT (Def American, BMI/Your Mother's, BMI)	19 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)
35 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Dorfler, BMI/High Concept, ASCAP)	38 I LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Zomba, ASCAP/Go Left, ASCAP)
24 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	82 IN A SEXY MOOD (FROM DEF BY TEMPTATION) (Maird, BMI/Bocar, BMI/Music Of The World, BMI/John Whitehead, BMI)
69 CIGARETTE IN THE RAIN (Ensign, BMI/Ruth McCartney, BMI/Barry Coffing, BMI)	85 INDEPENDENT (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
31 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	73 I NEED YOUR LOVE (Kyle Hudnall, BMI/Careers, BMI/Talkin' Hits, BMI)
2 COME BACK TO ME (Black Ice, ASCAP) WBM	10 INNOCENT (Whole Nine Yards, ASCAP/Itself And Maccaddi, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP/Les Etioles De La Musique, ASCAP/Must Be Marvelous, ASCAP)
43 COME ON LET'S DO THIS (Trycep, BMI/Willesden, BMI)	56 IN SUMMER I FALL (Loeson, ASCAP/EMI April, ASCAP)
11 CRAZY (Buff Man, BMI)	30 IT'S A CRYING SHAME (Zomba, ASCAP)
4 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	41 I WANT IT NOW (Better Nights, ASCAP/Pri, ASCAP) WBM
47 DOOWUTCHYLIKE (GLG Two, BMI/Puphoyawlikeit, BMI/Willesden, BMI)	1 JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM
87 DOUBLE DUTCH ON THE SIDEWALK (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	90 LADY (Mycenae, ASCAP)
21 DO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colgems-EMI, ASCAP)	59 LAY YOUR TROUBLES DOWN (Angel Notes, ASCAP/WB, ASCAP) WBM
16 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong USA, ASCAP)	78 LET THE RHYTHM HIT 'EM (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
65 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI)	9 LIES (Two Tuff-Enuff, BMI)
36 FEEL IT (Rushtown, ASCAP/Davy D, ASCAP/Def Jam, ASCAP)	67 LIFE (IS WHAT YOU MAKE IT) (Protons, ASCAP)
5 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP)	95 LOVE HIGH (Johnnie Mae, BMI/Willesden, BMI)
23 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	27 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
32 GIRL DANZ WITH ME (Strick-Lick, ASCAP/Mikel Moco, ASCAP/Nerose, ASCAP)	44 THE MASTER KEY (Colgems-EMI, ASCAP/Multi Culler, ASCAP/CBS, ASCAP) WBM
37 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI)	53 THE MASTERPLAN (Virgin, ASCAP/BMG, ASCAP/Copyright Control)
33 GLAD TO BE ALIVE (Foxfilm, BMI/Music Corp. Of America, BMI/Bellamy, BMI/Martez, BMI/Womble Tunes, BMI)	57 ME AND THE BIZ (Cold Chillin', ASCAP)
64 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donessa's, ASCAP/Nato/Visions-USA, ASCAP)	96 MENTIROSA (Varry White, ASCAP)
15 GOTTA GOOD THING (Trycep, BMI/Willesden, BMI)	62 MORE TO LOVE (Wild Honey, ASCAP/Mycenae, ASCAP/Duncane Hile, BMI)
76 GOTTA LOTTA LUV (Kamalar, ASCAP/Let's Shine, ASCAP)	3 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL
94 HALF (No Face, ASCAP/Rushtown, ASCAP)	28 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL
7 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL	88 NOW'S THE B TURN (Island, BMI/Original Dirt, ASCAP/Farewell To Arms, BMI/Totally Mental, ASCAP/Zohar, BMI)
	34 ONE MORE CHANCE (EMI April, ASCAP/Maurice

DANCE

World Music Finds Its Most Accessible Beat In Dancehall

Bill Coleman is on vacation. This week's Dance Trax column, the second of a two-part series examining the impact of dancehall reggae, was written by Marisa Fox.

NEW YORK—Two problems dancehall faced early on were the language barrier—DJs toast in thick patois—and criticism over lyrics that were perceived as “slack,” or dirty. Many of the older reggae fans looked down on dancehall, which isn't tied in with righteous Rastafarian culture the way reggae is.

“I think a lot of people outside Jamaica didn't understand what we were saying or else they didn't want to rap along,” says King Jammy. So more of the DJs began doing covers of Western pop hits. “Jamaicans love American pop, and when we put it to a reggae rhythm, they love it even more.” Thus the success of Foxy Brown's “Sorry” (a cover of Tracy Chapman's “Baby Can I Hold You Tonight”).

Another tactic was to play with the rhythms and combine styles. JC Lodge had been a lover's rock singer, but when she recorded “Telephone Love” at Gussie Clarke's Music Works Studios, her mellow sound met an upbeat modern beat and became a crossover hit. A more recent example is Lady G's “Nuff Respect,” which featured more rap. And on a real rap tip, Shelley Thunder's feisty “Kuff,” put out on the small independent label Whitty's, had immediate appeal with New York's hip-hop crowd. Perhaps to vie for a homeboy listenership, the production on Thunder's latest album (on Mango Records) sounds more New York than Kingston, and was frowned upon by serious dancehall fans in the Jamaican capital, who prefer to dig back and uncover a classic reggae riff than merely

play a current club hit.

That was the case with a hit from five years back, “Ring The Alarm” by Tenor Saw, a Jamaican artist who died two years ago. The song's “stalag rhythm” (created by real musicians) resurfaced on a track like “Roots And Culture” by Shabba Ranks. Other current hits are reworkings of older tracks through a computer—“Red, Red Wine” by UB40, “Electric Boogie” by Marcia Griffith, and Barrington Levy's “Here I Come (Broader



by Bill Coleman

Than Broadway),” which was a top 20 pop single in England five years ago.

Dancehall is not only making its way to commercial black radio, it has also become a happening club flavor. At New York dance music record store Rock & Soul, a favorite for local DJs, dancehall makes up one quarter of the sales. Influential jocks like Cool DJ Red Alert on KISS-FM and Bobby Konders on WBLS make dancehall a quarter of their on-air mixes, encouraging other DJs in the Big Apple to follow suit.

Red is also the first to admit that his dancehall mixes earned him more listeners than ever before. And Konders, besides crafting some of the most ingenious house-meets-raga/hip-hop mixes, has just been signed as a solo artist by PolyGram Records. He has also started putting out Jamaican-inspired house tracks like “The Poem,” which became a big club hit in New York. “It's already getting to the point where artists will

(Continued on next page)

Billboard Awards To Honor Top Dance Music Videoclips

NEW YORK—The Billboard Music Video Awards will honor outstanding achievement in dance music videos for the first time this year with five new awards categories.

The winners in all categories will be announced at an awards show featuring showcase performances Nov. 9 at the Palace in Los Angeles. The show is the finale of the 12th annual Billboard Music Video Conference, Nov. 7-9 at the Westwood Marquis Hotel & Gardens in Los Angeles. This year's sponsors are Tanqueray Sterling Vodka and Federal Express.

This year for the first time, Billboard's awards will be given to music videoclips in a variety of genres. This change is recognition of the expanding role of music video in the

development of artists' careers in all types of music.

The genres covered by the awards are pop/rock, black/rap, dance, country, and Latin. In each genre, awards will be given in five categories: duo or group, male, female, new artist, and director.

As a first step in the awards process, Billboard has mailed entry forms to major- and independent-label music video departments. If your label has not received the form, contact Melinda Newman at Billboard (212-536-5037) no later than Aug. 27. Entry forms must be postmarked by Sept. 5.

For further information on the conference and awards show, contact Peggy Dold, the conference coordinator, at 212-353-2752.

DANCE TRAX

(Continued from preceding page)

have to put out dancehall mixes for their dance 12-inches," Konders says. "That's already the case with Shinehead's 'The Real Rock.'"

Aside from underground New York haunts in the Bronx or Brooklyn, dancehall gets played to great demand at trendy Manhattan clubs like Powerhouse and Mars. Profile Records' Murray Elias, A&R executive for reggae, dancehall, and world beat, has been spinning dancehall almost exclusively for Friday and Saturday night parties at Mars for a few months now. He started noticing a good reaction to dancehall a few years ago when he first began spinning it to major New York dance floors. "Maybe I never expected it to take off as much as it has," Elias admits. "But now it's rare when you don't hear it in a dance club. Even house DJs like David Morales and Junior Vasquez have supported it."

Still, the question remains, is dancehall just a fleeting urban trend, or will it shape the sound of the '90s?

"I think it's going to take off for a while," says Elias, who views the pan-African roots consciousness in hip-hop as a lasting seal of approval. Not only has hip-hop embraced dancehall, but traditional reggae venues like New York's S.O.B.'s are starting to book "raga" rap for the first time. American artists like Queen Latifah, KRS-One, and Stetsasonic's Daddy-O are forging innovative links with roots and reaching out to mentors like Sly & Robbie and Third World. "As Jamaica comes more and more into the picture, there will be more mixings of style, and Jamaican artists and producers will have more access to their Western counterparts," Elias continues. Look to artists like Heavy D in the U.S. and the upbeat, ska-ish Rebel MC in the U.K. on the hip-hop tip. Also, look to A Guy Called Gerald, Norman Cooke's Beats International, and Kicking Back With Taxman to weave interesting, down-tempo, dubby tracks.

Clearly, dancehall seems des-

igned to be more than the flavor of the month. "There's a great internationalization of music going on right now," says Elias. "Despite the patois, dancehall is basically sung in English, so it seems the least threatening new musical influence, from a world beat perspective. It has at least 20 years on African music, and if this internationalization is going to happen at all, it'll happen with reggae first. And dancehall will lead that pack."

For independent 12-inches and

beat compilations that come straight from the Caribbean shores, contact main distributors like VP Records in Queens (718-291-7058), Super Power (formerly World Enterprise), also in Queens (718-282-7109), and RAS Records in Washington, D.C. (301-588-9641). These carriers stock everything from obscure 12-inches to break/beat compilations for hardcore dancehall fans, roots reggae, culture, and lovers' rock, for more traditional tastes.

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HOT DANCE BREAKOUTS

CLUB PLAY

1. THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA
2. I WON'T GIVE UP ON YOU TKA TOMMY BOY
3. THIEVES IN THE TEMPLE PRINCE PAISLEY PARK
4. WIGGLE IT 2 IN A ROOM CUTTING
5. THE EMPEROR'S NEW CLOTHES/I AM STRETCHED ON YOUR GRAVE SINEAD O'CONNOR CHRYSALIS

12" SINGLES SALES

1. WIGGLE IT 2 IN A ROOM CUTTING
2. LET'S GET BUSY CLUBLAND FEATURING QUARTZ GEFEN
3. KEEP ON PUMPIN' IT UP FREESTYLE ORCHESTRA SBK
4. I CAN'T FACE THE FACT YVONNE CUTTING
5. TREAT ME GOOD YAZZ POLYGRAM

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

Caron Wheeler, the voice behind
the international mega-hits "Keep On Movin'"
and "Back To Life",
steps into the light ... solo.

caron wheeler LIVIN' IN THE LIGHT



Available on 12" and maxicassette featuring: Livin' In The Light (Brixon bass mix) Meewonjammin', Livin' In The Light (the original story) and Livin' In The Light (single)* Produced by: Afrika Baby Bam of The Jungle Brothers for Motherman Music Inc. Co-Produced by Caron Wheeler *(single) Remix by Blacksmith From the album U.K. BLAK, available in-stores October 2
"SHINE ON, GROW WITH THE POWER..."
CARON WHEELER

EMI

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	2	2	7	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	1 week at No. 1 DEEE-LITE
2	1	1	9	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
3	6	9	7	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
4	8	10	6	WARNING! CAPITOL V-15544	◆ ADEVA
5	4	5	8	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
6	3	4	7	GETTING CLOSER GEFLEN 0-21606	NITZER EBB
7	20	42	3	LET'S GET BUSY GEFLEN 0-21609	CLUBLAND FEATURING QUARTZ
8	12	15	5	IN THE REALM OF THE SENSES VIRGIN 0-96461	BASS-O-MATIC
9	11	12	8	GOD TONIGHT CURB V-77053	REAL LIFE
10	16	21	4	WON'T TALK ABOUT IT ELEKTRA 0-66623	◆ BEATS INTERNATIONAL
11	15	20	4	JERK OUT PAISLEY PARK 0-21701/WARNER BROS.	◆ THE TIME
12	14	18	5	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	◆ WAS (NOT WAS)
13	19	23	4	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
14	24	40	3	DANCE, DANCE RCA 2649-1-RD	DESKEE
15	13	13	6	STEP ON ELEKTRA 0-66624	◆ HAPPY MONDAYS
16	5	8	9	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
17	18	22	4	ROUGH STUFF MCA 24035	◆ ADAM ANT
18	21	27	5	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
19	23	35	3	DO ME! MCA 24037	◆ BELL BIV DEVOE
20	22	26	5	SIMPLE RHYTHM CARDIAC 3-4002	SOUL REBELLION
21	26	31	4	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	◆ CANDY FLIP
22	27	36	3	CLOSE TO YOU CHARISMA 96463	◆ MAXI PRIEST
23	30	30	4	UNBELIEVABLE ELEKTRA 0-66611	YELLO
24	7	3	9	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
25	31	37	4	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
26	32	44	3	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
27	29	25	6	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
28	10	7	10	STAR SIRE 0-21558/REPRISE	◆ ERASURE
29	33	38	4	DO YOU WANT MY LOVE? FLATBUSH BEAT FBR-9001	ROCK POSSE FEAT. FONDA RAE
30	9	6	10	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	◆ DEPECHE MODE
31	37	47	3	KILLER MCA 18843	◆ ADAMSKI
32	17	16	6	JUBILATION EPIC 49 73357	◆ ANYTHING BOX
★★★ POWER PICK ★★★					
33	47	—	2	HEART & SOUL MCA 24050	PROJECTION
34	39	48	3	BROTHER'S GONNA WORK IT OUT DEF JAM 44 73391/COLUMBIA	◆ PUBLIC ENEMY
35	35	41	3	DYSFUNCTIONAL RELATIONSHIP NETTWERK 74006/I.R.S.	◆ CONSOLIDATED
36	43	—	2	THE MASTERPLAN FFRR 869 075-1/POLYDOR	◆ DIANA BROWN & BARRY K. SHARPE
37	25	24	5	HOLDING MY HEART VENETTA 75021 7041 1/A&M	◆ BANG
38	38	43	4	... AND STONES ENSIGN V-23548/CHRYSALIS	◆ THE BLUE AEROPLANES
39	40	46	3	I WON'T SURRENDER ACTIVE ACT-3069/SELECT	DEE HOLLOWAY
★★★ HOT SHOT DEBUT ★★★					
40	NEW ▶	1	1	LIES ATLANTIC 0-86168	◆ EN VOGUE
41	NEW ▶	1	1	SET ME FREE EMI V-56187	◆ TIMES 2
42	45	—	2	THIS IS MY HOUSE ZYX 6632-US	ITALIAN ECSTASY
43	NEW ▶	1	1	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
44	46	—	2	LOVE AND EMOTION LMR 2645-1-RD/RCA	◆ STEVIE B
45	NEW ▶	1	1	SUMMER VACATION HOLLYWOOD 0-66620/ELEKTRA	THE PARTY
46	28	11	10	PINEAPPLE FACE CAPITOL V-15559	◆ REVENGE
47	NEW ▶	1	1	LET'S DO THIS/GET YOU SOME MORE D.J. INTERNATIONAL DJ 921	FAST EDDIE
48	NEW ▶	1	1	TREAT ME GOOD BIG LIFE 877 617-1	◆ YAZZ
49	34	32	5	AND I LOVED YOU FFRR 869 077-1/POLYDOR	SATOSHI TOMIIE FEAT. ARNOLD JARVIS
50	36	29	7	CAN'T STOP VIRGIN 0-96470	◆ AFTER 7

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	2	8	EVERYBODY EVERYBODY RCA 2628-1-RD	2 weeks at No. 1 ◆ BLACK BOX
2	5	11	5	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
3	6	12	4	JERK OUT PAISLEY PARK 0-21701/REPRISE	◆ THE TIME
4	2	4	11	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
5	9	22	3	DO ME! MCA 24037	◆ BELL BIV DEVOE
6	8	9	6	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
7	4	6	9	STAR SIRE 0-21558/REPRISE	◆ ERASURE
8	3	1	10	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	◆ DEPECHE MODE
9	14	28	4	HANKY PANKY SIRE 0-21577/WARNER BROS.	MADONNA
10	7	5	13	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
11	15	19	6	TIC-TAC-TOE ATLANTIC 0-86183	◆ KYPER
12	16	32	3	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	CANDY FLIP
13	13	14	8	CAN'T STOP VIRGIN 0-96470	◆ AFTER 7
14	24	33	4	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEEE-LITE
15	22	30	4	BANNED IN THE U.S.A. LUKE 0-96440/ATLANTIC	LUKE FEATURING THE 2 LIVE CREW
16	26	36	4	LIES ATLANTIC 0-86168	◆ EN VOGUE
17	18	26	6	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
18	20	20	7	JUBILATION EPIC 49 73357	◆ ANYTHING BOX
19	23	24	6	CAN'T LET YOU GO CUTTING 236	CORO
20	12	10	10	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	◆ THE WEST COAST RAP ALL-STARS
★★★ POWER PICK ★★★					
21	33	35	4	FEELS GOOD WING 877 437-1/POLYDOR	TONY! TONI! TONE!
22	21	23	6	LOVE AND EMOTION LMR 2645-1-RD/RCA	◆ STEVIE B
23	11	8	17	THE POWER ARISTA AD1-2014	◆ SNAP
24	30	31	5	DOOWUTCHYALIKE TOMMY BOY TB-955	◆ DIGITAL UNDERGROUND
25	19	15	10	FIRST TRUE LOVE MICMAC 537	TIANA
26	29	29	7	LA RAZA VIRGIN 0-96498	KID FROST
★★★ HOT SHOT DEBUT ★★★					
27	NEW ▶	1	1	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	PRINCE
28	32	34	5	MY KINDA GIRL SOLAR 45 74510/EPIC	◆ BABYFACE
29	10	3	11	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
30	37	—	2	COME BACK TO ME A&M 75021 7939-1	◆ JANET JACKSON
31	27	17	6	SHE AIN'T WORTH IT MCA 24030	◆ GLENN MEDEIROS FEATURING BOBBY BROWN
32	39	45	3	ROUGH STUFF MCA 24035	◆ ADAM ANT
33	31	16	12	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
34	40	50	3	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
35	41	—	2	GOD TONIGHT CURB V-177053	REAL LIFE
36	25	13	12	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
37	28	18	9	PINEAPPLE FACE CAPITOL V-15559	◆ REVENGE
38	17	7	13	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
39	35	38	4	WHAT WILL I DO? QUALITY 15102-1	TIMMY-T
40	NEW ▶	1	1	CRAZY MOTOWN 4730	THE BOYS
41	47	—	2	IF U KEEP IT UP JIVE 1354-1-RD/RCA	LIZ TORRES
42	45	—	2	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
43	NEW ▶	1	1	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	WAS (NOT WAS)
44	44	—	2	LOVE'S GONNA GET 'CHA JIVE 1367-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
45	46	—	2	CALL ME D-NICE JIVE 1351-1/RCA	D-NICE
46	NEW ▶	1	1	STOP WARNER BROS. 0-21559	JANE'S ADDICTION
47	43	43	6	BROTHERS GONNA WORK IT OUT DEF JAM 44 73391/COLUMBIA	◆ PUBLIC ENEMY
48	42	37	5	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	◆ MC 900 FT. JESUS WITH DJ ZERO
49	36	25	15	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
50	48	49	3	WARNING! CAPITOL V-15544	◆ ADEVA

○ 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.

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M.C. Hammer Takes Revue On The Road

Concrete Blonde Has More Fun

Rough Trade's Mazzy Star Shines

Uncontrollable Composition Clauses

Bruce Hornsby Widens His Range New Disk Sports Richer, More Live Sound

BY THOM DUFFY

NEW YORK—"There's something about that small-town feeling," says Bruce Hornsby, calling from the road, the day after an early tour stop in Wilkes-Barre, Pa.

Playing in a few 2,000-seat venues before launching an amphitheater tour, Hornsby says he enjoys those halls "where they can see the whites of our eyes."

Hornsby, in turn, has been looking into the heart and soul of small-town American lives for the past four years, in three RCA albums of literature, storytelling songs.

The latest from Bruce Hornsby & the Range, "A Night On The Town," hit the top 20 on the Top Pop Albums chart within a month of its mid-June release, buoyed by the album rock radio action of the single "Across The River," featuring Jerry Garcia on guitar, which has since reached the top 20 on the Hot 100 chart. The song, co-written by Hornsby's frequent collaborator and brother, John Hornsby, offers a tale of homecoming, longing, and promise that typifies the concerns of this musician, who recently moved back to his home state of Vir-

ginia.

With "A Night On The Town," Hornsby brought it all back home in a musical sense as well.

"We thought it was time to push it a little bit, overall," he says, explaining why producer Don Gehman (John Cougar Mellencamp, R.E.M.) was tapped for the project. "This time, we really wanted to show other sides of the band."

The trademark Bruce Hornsby piano, first heard on the 1986 hit "The Way It Is" and last year on his collaboration with Don Henley, "The End Of The Innocence," is downplayed here in favor of a richer, rock'n'roll flavor.

"People who have seen us live should not be so surprised," says Hornsby. And, in fact, the live style of "A Night On The Town" makes the band's current tour—booked by Rob Light at the Creative Artists Agency—all the more valuable in promoting the new album. Compared with Hornsby's debut album, "The Way It Is," and its follow-up, "Scenes From The Southside," what fans hear from the stage is far closer to what they get on record this time.

After shipping the single to radio

in late May, RCA launched "A Night On The Town" in June. The marketing plan embraced not only VH-1 but ESPN; the print campaign involved—in addition to the music press—Sports Illustrated.

"I was always a jock," says Hornsby, who still shoots hoops when he can, explaining his profile in *(Continued on next page)*



Yes, Elvis Lives. Gathering to discuss the marketing of Elvis Presley's music in the coming decade, representatives of the Presley estate meet for the first time with executives of RCA and BMG Worldwide recently in Paris. Among the new projects is "Elvis: The Great Performances," a companion disk to a two-video set on Buena Vista Home Video. It includes Presley's legendary first recording of "My Happiness," intended as a gift for his mother. Pictured, from left, are Klaus Schmalenbach, BMG director of marketing, Europe; Jerry Schilling, director of creative affairs for Elvis Presley Enterprises (EPE); Ernst Jorgensen, managing director of BMG; Priscilla Presley, co-executor of EPE; Jack Soden, executive director of Graceland Enterprises; Joseph Hanks, co-executor of EPE; Roger Sermon, RCA marketing director, London; Don Wardell, RCA senior director of catalog marketing; and Andres Nelsson, BMG managing director, Asia.

Pretender Chrissie Hynde's 'Packed' Punch; Coming Confabs; Henley's Walden Victory

"I REALLY BELIEVE that most of the people who get into the record business in any capacity—down to the guy who stocks the shelves in record stores—I really believe in my heart most of those people are real music fans," declares Chrissie Hynde.

For the singer, songwriter, and leader of the Pretenders, it seems crucial these days to stress that point, as she sits in a New York hotel room on a summer afternoon, wearing a Bart Simpson T-shirt, on a visit to promote the Pretenders' Sire/Warner Bros. release "Packed."

The album, produced by Mitchell Froom, finds Hynde playing this time out with guitarists Billy Bremner and Dominic Miller, drummer Blair Cunningham, bassist John McKenzie, and Froom on keyboards. The Pretenders' lineup again has shifted; Hynde's songwriting vision and sound remains true. Album-rock and modern-rock radio jumped on the single "Never Do That," and a likely tour is sure to give the album a boost this fall at retail.

But Hynde is far less concerned with hyping "Packed" than with waxing fervently—almost feverishly—about changes she's seen in the music industry since the punk-rooted Pretenders emerged in the late '70s. "I do shoot my mouth off," she quips. But this one time Ohio rock fan turned U.K.-based rock star comes gunning with a dozen years of hard-won credibility under her belt.

"I'm not pointing a finger and saying, 'All you guys in the music industry are schmuckos.' What I'm just saying is the machine has gotten much bigger. And at one point, someone seemed to think it was a good idea to have a 'marketing meeting,'" she says, spewing the phrase out. "Somebody thought it was a good idea to have 'marketing research.' And the fact is, the whole corporate thing has gotten out of control."

Hynde recalls once meeting a young woman in her first radio job. "She was so excited; she was just getting started. I saw her again the other day to do some interviews. And she just seemed so sad and beaten. She was almost fired, she said, because her computer [programming] readout ended early—and she played a record that she just liked."

Radio "was my education," says Hynde. "My little Westinghouse AM radio; the AM frequency at night." She reels off the call letters of stations far from her native Akron—WLAC in Nashville or CKLW in Detroit, for instance—that once sent rock'n'roll's regional flavor over the airwaves. "That's why I'm here today. When I lived here [in the U.S.] the DJs had a real personality and you would listen to them because there was something out and he had a particular take on it.

"Now you might as well bring your own computer." "This is no sour grapes," Hynde stresses. "I don't have a chip on my shoulder. I haven't done badly and it's not like I'm struggling. I'm just one of the lucky ones who can filter through the net somewhere. For some reason," she says with a laugh, "I'm just about saleable."

CONFABS, CONFABS: More than 100 bands have been booked for four nights of showcases Thursday (23) through Aug. 26 at the Midwest Music Conference in Chicago. For info, call 312-876-1766... Writer and actor Eric Bogosian, who has portrayed radio and music biz characters with dead-on insight, will keynote the 10th annual CMJ Music Marathon, Oct. 24-27 at the Vista Hotel in New York. For registration info: 516-466-6000... Bands in the Southeast U.S. have until Aug. 31 to vie for bookings at this year's New-South Music Showcase '90 in Atlanta, Oct. 3-7. Acts should send a three-song original demo, bio, and photo to NewSouth, Box 17825, Atlanta, Ga. 30316. For info: 404-875-5579... The fifth annual Dimensions of Dallas seminar and music showcase will take place Sept. 6-9. Call: 214-520-1122.

ON THE BEAT: ZZ Top will end a four-year U.S. tour hiatus with a date Oct. 20 at the Cotton Bowl in Dallas. The show will conclude the State Fair of Texas and be sponsored by Miller beer as part of a promotion expected to raise \$1 million for the Texas Special Olympics... Willie Nile, one of the brightest folk-rock talents of the early '80s, will return this fall with a new disk on Columbia... The Rivals, a New Jersey quartet that recently showcased at the China Club in New York, are wooing labels with a push from hit songwriter Franke Previte and Bon Jovi drummer Tico Torres.

PRESERVE OF THE INNOCENCE: The Beat offers kudos to Don Henley, who has announced the formation of the Walden Woods Project, which will allow 25 acres around Henry David Thoreau's Walden Pond in Massachusetts to be preserved as a land trust, rather than developed for condominiums. Another site will be found for low- and middle-income units planned for the area. Joining Henley at an Aug. 13 announcement were supporters including Tom Scholz of Boston, Aimee Mann of Til Tuesday, John Hall, and Arlo Guthrie. To draw attention to the development threat around Walden Woods earlier this year, Henley had staged a benefit concert at the Worcester Centrum with Bonnie Raitt, Bob Seger, Jimmy Buffett, fellow former Eagles Glenn Frey and Timothy B. Schmidt, and others.

Jane's Addiction Has A Habit Of Sparking Album-Art Furors

BY CHRIS MORRIS

LOS ANGELES—"I'm going in to Warner Bros. this afternoon to have another fight," says Perry Farrell, the intransigent lead vocalist of the label's perennially controversial hard rock band, Jane's Addiction.

The group has been making waves at its label lately because of the cover artwork (by Farrell) for its new album, "Ritual de lo Habitual," its second for the company.

Jane's Addiction and Warner took fire from the retail community in 1988, when a number of chains and racks refused to stock the group's debut, "Nothing's Shocking." That album featured a cover graphic, also by Farrell, of nude female Siamese twins with their hair on fire (Billboard, Sept. 10, 1988).

The new album's cover is a photograph of a Hispanic-style sculpture depicting the band's lead singer and two women in the nude, partially draped by a red cloth against a background of religious iconography. Farrell calls the artwork "a fetish—sometimes I call it the three-headed monster."

Farrell says he created the cover art before the furor over explicit album content and artwork erupted this year. He adds that Warner

executives "were pretty dismayed. I guess they expect weird stuff from me. They told me this time that I'd sell about a thousand copies.

"Every time we were at a meeting, they'd bring up the fact that they find the penis objectionable," Farrell continues. "Like, the cock's too much."

After some rancorous discussions (one Warner staffer calls them "brutal"), Farrell agreed to an alternate, second cover with no artwork—only the text of the First Amendment of the Constitution.

"I thought it was a good idea at the time to make a second cover, because it would be a good thing to collect," Farrell says.

"I don't think it scared us," says Warner VP of product management Steve Baker of Farrell's cover. "What we're doing is offering people an alternative if they want to sell something else."

Baker, who compares Farrell's graphic works with those of such controversial artists as Andres Cerrano and the late Robert Mapplethorpe, adds, "Perry's pushing the envelope, without question, but I don't doubt his motives... Of course he's courting controversy with his album cover, but it's coming from his heart." *(Continued on next page)*



by Thom Duffy

TALENT IN ACTION

M.C. HAMMER
with TROOP
MICHEL'LE
AFTER 7

OAKTOWN'S 3-5-7

Baltimore Arena, Baltimore

SOUL MUSIC MAY may never again be nurtured by another godfather and rock'n'roll may never crown another king, but, in 1990, show business has seen the re-emergence of a new hardest-working man—Capitol Records artist M.C. Hammer.

Hammer's remarkable achievements this year include the triple-platinum success of his No. 1 album, "Please Hammer Don't Hurt 'Em," and his Hot Black Singles chart-topper, "U Can't Touch This." And Hammer also has been an entrepreneur, following the path of such other rappers as Ice-T, Dr. Dre, and Eazy-E in establishing his own record label, Bustini' Records.

But, when the dynamic, silver-seined Hammer got busy in an 80-minute, July 22 concert at the Baltimore Arena, he seemed determined to prove himself, not rest on his laurels.

Hammer's dancing acrobatics were astounding, as he slid, leaped, crawled, twisted, and shook through roof-raising numbers like "Turn This Mutha Out," "They Put Me In The Mix," "Dancin' Machine," "U Can't Touch This," "Pump It Up," and "Here Comes The Hammer." His performance was enhanced visually by the kinetic, perpetual motion of 28 dancers/vocalists/instrumentalists on a spacious, three-story stage, whose model row houses, lampposts, and stairways fashioned the image of a block party. When Hammer didn't get busy, he rendered sincere and soulful interpretations of the slow and mid-tempo ballads from his current al-

bum, such as "Have You Seen Her" and "Help The Children."

Although Hammer's raps have lacked lyrical depth and polished delivery on record, they were satisfactory during his performance. The visually spectacular show further confirmed that Hammer may not be a rapper first and foremost, but rather an exciting, tireless entertainer using rap as his medium.

Atlantic act Troop excelled in a fluid, 30-minute opening set, with harmonious vocal arrangements and synchronized dancing. The group offered an especially moving version of its recent No. 1 black chart hit, "All I Do Is Think Of You."

Atco/Ruthless' Michel'le impressed during her gospel-tinged, slow funk ballad "If I Make Love To You" and Virgin's After 7 performed respectably. But sound problems, cramped stage space, and lagging vocals plagued Hammer's proteges and Capitol label mates, rap duo Oaktown's 3-5-7.

GIL GRIFFIN

EARL KING

RONNIE EARL & THE BROADCASTERS

Tipitina's, New Orleans

ONE WOULD BE hard pressed to come up with a better blues double-header than that of Ronnie Earl and Earl King, who shared a bill here recently. Masters of blues guitar, the two Blacktop Records artists proved there was very little they couldn't do with a Stratocaster.

Ronnie Earl & the Broadcasters took the stage first to a small but enthusiastic audience. Earl played several searing instrumentals, including "T-Bone's Boogie" and "Stickin'." However, Earl's show wasn't completely built around the guitar, as he allowed plenty of space for vocalist Darrel Nulish—one of the best blues singers currently on the circuit. Organist Tony Z. also got lots of attention, not just for his fine playing but for his odd dips and dances behind the

keyboards.

Although he is well known as a songwriter, Earl King is also an exciting guitarist and performer. Very animated, King plays without a pick, often running the cycle of fifths, which allows him to achieve some bizarre blues overtones.

King played most of his best-known tunes, including "Come On (Let The Good Times Roll)," "Lonely, Lonely Nights," and "The Things I Used To Do." An unexpected treat came when ex-Meters bassist George Porter made an unannounced appearance accompanying King on "Trick Bag."

JEFF HANNUSCH

STANLEY CLARKE
GEORGE DUKE
DIANNE REEVES

Front Row Theatre
Highland Heights, Ohio

A FAMILY FEELING kept this uneven show interesting July 8 when bassist Stanley Clarke and

(Continued on page 69)

ARTIST DEVELOPMENTS

'BLOOD' FROM CONCRETE

With "Still In Hollywood," from its 1987 debut album, Concrete Blonde established itself as a worthy successor to another Los Angeles-based act, X. In the song, Johnette Napolitano offered the flipside of X's "Los Angeles." While John Doe and Exene Cervenka's protagonist "had to get out," Napolitano sang of someone who was stuck in the urban chaos.

Today, however, Napolitano isn't still in Hollywood. Prior to recording Concrete Blonde's third I.R.S. album, "Bloodletting," the singer/songwriter relocated to London. "There's not much that really stimulates me in L.A. anymore," she

says. "You go crazy after about two years there."

In Europe, Napolitano says she "found" herself after a visit to Italy and after the band picked up former Roxy Music drummer Paul Thompson.

According to Napolitano, the new surroundings gave her "a shot of creativity" and the addition of Thompson has helped Concrete Blonde "move up another notch musically."

After a brief stint as a quartet, the band, which also includes co-founding guitarist James Mankey, has slimmed down to a trio again, with Napolitano returning to bass. "We were dangerously close to becoming just another four-piece hard rock band from L.A.," she says.

The 10-track "Bloodletting" features guest appearances by R.E.M.'s Peter Buck and Napolitano's onetime boyfriend, ex-Dream Syndicate leader Steve Wynn, and former Wall Of Voodoo member Andy Priebay, who, along with former Voodoo-man Bruce Moreland, contributed material.

This year's Blonde is darker than its previous incarnations. Yet with the heart-wrenching ballad "Joey" crossing over to album rock and top 40 radio after a month atop the Modern Rock Tracks chart, a video in Buzz Bin rotation on MTV, and a tour in progress, Concrete Blonde seems poised for its long-awaited commercial breakthrough. As I.R.S. senior VP/sales and marketing Barbara Bolan puts it, "All of our ducks seemed to be lined up in a row for this one." CRAIG ROSEN

MAZZY STAR RISES

Songwriter David Roback is still addicted to his guitar, even if his efforts to launch such bands as the late Opal and Rain Parade were little appreciated outside the pop underground. So it isn't surprising that Roback is unimpressed with the attention

School and Ray Charles Sept. 1 at Cooper's Beach in Southampton, with tickets available through TicketMaster. At Stephen's Talkhouse in Amagansett, advanced musicians' seminars will be offered by Taj Mahal Aug. 27 and Jorma Kaukonen Aug. 29. Interested musicians should call 212-741-8866. Seminar tickets are \$125. Kaukonen also will give an evening performance at Stephen's Talkhouse.

Paul Simon, who is due this fall to release his first studio album since "Graceland," will give a songwriting "master class" Sept. 2 at Southampton High School, following similar classes given last year by Billy Joel and Dion.

Seminar proceeds will fund the Evian Music Scholarship at the New School for Social Research in New York. The festival is expected to raise \$50,000 toward a new Southampton Cultural Center.

now surrounding Mazzy Star, his new band with singer Hope Sandoval.

"It's taken a little bit of time away from our music," says Roback, pausing for another interview between preparations for the group's current tour. "In the last couple of weeks, it's been a little bit of a drag."

The sudden attention comes in response to Mazzy Star's debut album, "She Hangs Brightly," released in May on Rough Trade. The collection of 11 songs travels through simple folk, brooding electric rock, and other styles, bound delicately by Sandoval's distant yet emotional vocals.

"I never really thought too much about success," says Roback. "The size of your audience is like the size of your car or something. Bigger audience, bigger car, bigger house." The album has sold some 20,000 copies to date, according to Rough Trade.

Mazzy Star was formed in the aftermath of Opal's sudden demise, after key collaborator Kendra Smith quit midtour. Her replacement was Sandoval, an East L.A.-born singer with little exposure beyond a local folk duo called Going Places.

Roback says Sandoval's arrival quickly resulted in a new direction and mood for the last days of Opal, ultimately leading to their collaboration in Mazzy Star.

"It happened immediately," he says. "It was really a change that was totally out of control. Hope was having fun and doing her own thing. She was kind of rebellious about it the whole time."

The album track "Blue Flower" entered the Modern Rock Tracks chart Aug. 11 as Mazzy Star embarked on a national tour that will bring the band back to Los Angeles Saturday (25).

STEVE APPLEFORD

BRUCE HORNSBY EXPANDS HIS RANGE ON NEW RCA RELEASE

(Continued from preceding page)

the sports press. His basketball ambitions, frequently mentioned in early interviews, also led to his encounter with one inspiration cited in the new album's liner notes—former NBA star and U.S. Sen. Bill Bradley, D-N.J.

However, Hornsby and Bradley share a mutual interest and concern that goes far beyond basketball—the fate of the environment. It is another idea that emerges frequently in Hornsby's work, most recently in "The Barren Ground," which tells of those who sought "diamonds and gold," and bequeathed "a land where strong roots never take hold."

"I've never been one to get on a soapbox," says Hornsby. But he acknowledges going through a "major harangue" with RCA, for example,

for "still printing those damn [CD] longboxes."

Can a pop musician make a difference? Hornsby thinks so, and has quietly put his money where his mouth is. Working with manager Tim Neece, he has arranged for a portion of royalties from some of his environmentally inspired songs to go to the Chesapeake Bay Foundation and Greenpeace. Environmentalism, he says, "definitely affects the [business] decisions we make."

JANE'S ADDICTION IS TO CONTROVERSIAL COVERS

(Continued from preceding page)

In light of Warner's fears about the marketability of Farrell's original cover, it has performed surprisingly well in retail pre-orders, according to Warner sales VP Charlie Springer.

"The original cover is not meeting with as much resistance as we thought it would," says Springer,

who adds that pre-orders have been running "half and half" on the original and alternate covers.

Non-X-rated segments of the original cover art appear on promotional picture CDs of the "Ritual" tracks "Stop" and "Three Days," shipped to radio in advance of the album's release this week.

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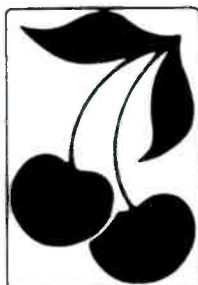
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BY NARID

TALENT

Controlled Composition: A Clause To Give One Pause

BY IRV LIGHTMAN

UNCONTROLLED controlled composition clause? The more one looks into the matter of the controlled composition clause, the more variations on a theme one discovers. Beyond the traditional record-company demand that it pay only 75% of statutory rate on songs appearing on an album (and usually a 10-song limit at that) and other wrinkles noted in an Aug. 4 report on a New Music Seminar panel on the clause, veteran publisher David Rosner, president of The Bicycle Music Co. in Los Angeles, expands on the topic for Words & Music:

"I think a key element of this typical label contractual language was not given an opportunity to receive the full derivation it de-

work was copyrighted as an unpublished work in 1954. That error, the plaintiffs claim, was later corrected. Famous, which last year made a deal with Ellington's son Mercer for his father's composer portion, holds that it should get all royalties on instrumental versions of the song because they hold that Strayhorn is one of the song's lyricists. Tempo and W/C want a three-way split—Mercer's lyrics are copyrighted through W/C—on royalties on all versions.

DEAL: Zomba Enterprises has made an exclusive worldwide publishing arrangement with Megaforce/Island act Anthrax, Enigma's U-Krew, and Megaforce/Atlantic's Violence.

THE HAMBURG Connection: In conjunction with Peer Music, Andrew Lloyd Webber's

Really Useful Group Germany has been established as the focal point of administration

Words & Music



positions to personally pay the difference between the agreed-upon reduced mechanical rate and the actual aggregate royalty paid to publishers.

"Assuming the noncontrolled publishers are paid what they're entitled to receive, this means the artist takes a financial hit when he chooses songs which may be better than the ones he's written. The label, in effect, asks the artist not to record the best songs available but to record the cheapest.

"Alternatively, labels gamble that their artists will opt for the better material and suffer the lower resulting royalty.

"It's one thing for labels to use 'clout' to achieve a fatter bottom line. But this aspect of the controlled composition clause is as self-defeating as it gets, because it does directly and negatively affect the quality of the product. Labels' profits clearly would be better served where artists are encouraged to make the best records possible, especially when the costs under discussion here are only paid if and when a record sells. These are expenses labels should welcome."

RUFFLED SATIN: Is Famous Music entitled to receive the whole piece of the royalty pie when it comes to instrumental versions of "Satin Doll"? Tempo Music and Warner/Chappell don't think so and they've gone to U.S. District Court in New York to get redress. The tune was born in the early '50s as an instrumental by Duke Ellington and, it is claimed, Billy Strayhorn. Johnny Mercer was later brought in to write a lyric using the same title. However, the plaintiff Tempo contends that Strayhorn was actually a composer on the song, not a lyricist as erroneously noted when the

ing his shows in Germany, Austria, Switzerland, and Eastern Europe.

AT CPP/BELWIN HIGH: The educational publishing division of Cherry Lane is now being handled by CPP/Belwin... In another development, the company is about to renew its longstanding music print distribution arrangement with Famous Music.

AT CHERRY LANE ITSELF, it has introduced a new series of piano and guitar folios under the common theme of "5 Of The Best," with each book containing five current hits. The piano editions include Bruce Hornsby, Richard Marx, and Roxette, while the guitar editions feature Metallica, Guns N' Roses, and Joe Satriani. All are priced at less than \$10. Also, there are guitar mixed folios in the series, including "Top Of The Charts, Thrash Time," "Classic Metal," "Power Ballads," and "Rock Radio Cuts." The piano mixed folios include "Pop Standards" and "Top Of The Charts."

WRITER-INS: Bob Dylan, Stephen Sondheim, and Stevie Wonder are among the new members of the Los Angeles-based National Academy of Songwriters, which, the academy says, has had a record-breaking quarter in bringing new writers into the fold.

PRINT ON PRINT: The following are the best-selling folios at CPP/Belwin:

1. Indigo Girls, Indigo Girls
2. Rolling Stones Singles Box Set
3. Basia, London Warsaw New York
4. Ricky Nelson, Rock 'N' Roll
5. Roy Orbison For Guitar

Newest Kids On TV Block Are Musical Guys Next Door

BY MELINDA NEWMAN

NEW YORK—Guys Next Door are moving into their NBC-TV home Sept. 1, a few days after their arrival in retail stores.

The group is composed of five teenage boys who are the stars of a new Saturday-morning live-action show that will be backed up by the Aug. 27 release of the group's eponymous debut album on SBK Records, and a subsequent long-form video. The quintet's first single, "I Was Made For You," was released Aug. 6.

NBC has ordered 18 episodes of the show, which features the quintet in a number of comedy vignettes and two musical numbers per edition.

The original concept included

the idea that a record would follow. "Once Brandon [Tartikoff of NBC] committed to the series, we were inundated by music companies who saw this as an opportunity," says NBC Productions' Vince Manze, who serves as the show's executive producer.

Ultimately, NBC chose SBK because "SBK is very hungry and smaller than the other majors and we knew they would devote attention to us," Manze says. He also noted SBK's "terrific track record" with the show's target demographic of 10-to-20-year-old females.

"For us, I think the unique combination of television and music seemed like a very exciting opportunity," says Ken Baumstein, SBK's VP of marketing. "It's been

a long time since there's been this simultaneous venture—probably not since the Monkees or the Partridge Family."

Guys Next Door have the advantage of video, a marketing tool the Monkees and Partridge Family did not enjoy. The show's 18 musi-

'The mix of TV and music seemed like an exciting opportunity'

cal numbers (each of which will run twice) are being produced by different video companies and Manze says the longform could be available concurrently with the album or shortly after it hits the streets.

In addition to the longform, individual music clips will be worked at video outlets to correspond with the singles releases. The video for

"I Was Made For You" had its world premiere on NBC's "Friday Night Videos" Aug. 10, and is being serviced to other outlets.

NBC and SBK are "partners" in the record deal, although neither party would discuss the financial details. SBK's logo will be on the record label. NBC's logo, as well as information about the television show, will be on the record sleeve.

SBK was also picked because its founders, Charles Koppelman and Marty Bandier, head EMI Music Publishing. "We had a whole resource of writers who could come up with the music," says Baumstein. "All the songs came from EMI Music Publishing songwriters." Among the writers contributing tunes were Alan Gordon, who wrote "Happy Together," and Scott Cutler, who penned "Piano In The Dark."

In fact, according to Baumstein, this is the first venture in a deal between EMI Music Publishing

and NBC Productions. However, neither he nor Manze knew of any future projects in development.

The show is sandwiched by two programs—the live-action "Saved By The Bell" series and the new "Saturday Morning Videos"—that Manze says appeal to an older demographic than normally watches Saturday-morning cartoons.

Though a comparison with the Monkees can be made, the more obvious similarity is to New Kids On The Block, who will have their own Saturday-morning program—albeit a cartoon—on a different network. "We are going after the same audience as the New Kids, but I think we have a chance of getting boys because of the comedy element," Manze says. "You can see our guys live every Saturday and there will be concert clips."

There is also a full array of merchandising items, including school-

(Continued on next page)

'Rock On TV' On Exhibit At Chicago Broadcast Museum

BY MOIRA McCORMICK

CHICAGO—"Rock 'N' Roll On Television" is the subject of the current exhibit at the Museum of Broadcast Communications here through Sept. 15. In addition to such classic appearances as the Beatles on "The Ed Sullivan Show," the museum is screening rarities like John Lennon and Yoko Ono hosting "The Mike Douglas Show."

A personal appearance by Wolfman Jack kicked off the exhibition, and a similar appearance by MTV founder Bob Pittman is scheduled for Sept. 11. "Rock 'N' Roll On Television" is sponsored in part by Coca-Cola General Bottlers of Chicago and Chicago-based retail chain Rose Records.

Bob Medich, deputy program director of the Museum of Broadcast Communications, says the guiding principle in selecting programming was that much of it "had to be something you couldn't see otherwise. We asked ourselves, 'What would be ideal?'"

What he and associates Mike Mertz and Laura Levitt came up with were snippets selected from hundreds of hours of clips, which are shown five hours a day in the museum's 100-seat Kraft Television Theatre. "We're all very much music freaks," says Medich, "and we knew what we wanted."

Each day features a different theme, with footage divided among concerts and interviews, performance compilations by decade, documentaries, and TV series clips.

The clip of John and Yoko hosting a week of "Mike Douglas" is one of the exhibition's biggest highlights, according to Medich. "It hasn't been seen in its entirety since it aired in February 1972," he says. During that week, Lennon and Ono performed "Imagine" and invited such disparate guests as Chuck Berry, Ralph Nader, and Chicago 7 defendants Bobby Seale and Jerry Rubin.

Other rare moments include a young U2 on a 1981 installment of Tom Snyder's "Tomorrow," Elvis Presley's first television appearance,

on "Stage Show" with the Dorsey Brothers in 1956, and the Beatles on a 1964 Dutch television program, in which an ailing Ringo Starr is replaced by drummer Jimmy Nicol.

Clips from "American Bandstand" and '60s pop shows like "Shindig," "Where The Action Is," and others are featured, says Medich, adding, "We're still getting stuff in. We just got the 'Playboy After Dark' series, which was syndicated in the '60s and early '70s. There's some great stuff on those shows—Ike and Tina Turner live in the studio, the Byrds, Marvin Gaye.

"We have a lot of unusual things," Medich continues, "like Peter and Gordon on 'Milton Berle,' Chad and Jeremy on 'Dick Van Dyke,' and a really wild one—Tommy Boyce and Bobby Hart with Phil Spector on 'I Dream Of Jeannie.' In that episode, Jeannie zaps herself into the office of Spector, who plays a record mogul, to persuade him to sign Boyce and Hart."

Major televised live concerts like "Live Aid" and HBO's "Showtime" series are involved in the exhibition, as are clips from "Saturday Night Live" (Elvis Costello, Rickie Lee Jones, and the Go-Go's) and "Late Night With David Letterman." Early R.E.M. and the Bangles are featured on clips from I.R.S. Records' MTV show "The Cutting Edge," and such 50's rockers as Steve Allen are found in excerpts from TV shows of that decade.

"NBC gave us all their 'Tomorrow' shows," notes Medich, so we've got everyone—from the Clash, U2, the Jam, Elvis Costello, Public Image Limited [the infamous abusive interview with John Lydon and Keith Levene], and Iggy Pop to Ted Nugent, Jerry Lee Lewis, and Ellie Greenwich with Steve Cropper."

Also featured in the exhibit are Monkees, Beatles, and Jackson 5 cartoons. "One of the Jackson 5 episodes, a history of the group, has a cartoon Diana Ross and a cartoon Berry Gordy," says Medich. "Another, called 'Michael In Wonderland,' is a total fantasy thing—kind of a preview of his life to come."

THE EYE



by Melinda Newman

HEADING OUT: Though it's not final, speculation on the street is that Liz Heller is very close to joining Island Visual Arts in Los Angeles, after a brief stint as director of promotion at Giant Records. IVA is Island Records' longform division that also handles some production work for acts signed on Island out of the U.K. Another post previously held by Heller, director of promotion at MCA, has been vacated by Ray Chatters. Those functions are being handled by Rusty Garner of Endless Music, who is, at least for the time being, acting as MCA's in-house video promotion department and is handling all negotiations and business affairs on the label's behalf. He can be reached at 201-670-4507 or 818-363-9707.

HEADING UP: Congratulations to Epic's Steve Backer, who has been promoted from director of promotion to VP of alternative and video promotion. New on the scene at Virgin Records is Lilie Haws, who is the new assistant to Mary Barnett, director of promotion. She can be reached at 212-463-0980.

CBS TAKES COLLINS SERIOUSLY: Phil Collins will be the star of his own CBS prime-time TV special Sept. 8 at 8 p.m. Called "Seriously," the special isn't just a straight music show, which we know have been death for networks, but a prolonged comedy sketch about what kind of show would best showcase Collins' talent. In between hilarious scenes with stereotypical network types, Collins tries different ideas ranging from a big-band special to country to some that are too good to give away here. The special was written by Paul Flattery, Jim Yukich, and Paul Morphos. The first two make up FYI, the production company that has been responsible for all of Collins' music videos. The Eye sat in on some of the taping and it looks very funny. If any music artist can sustain an hourlong skit, it's Collins. And be sure to look out for the top-name celebs who, of course, count Phil among their closest, best friends.

CBS, however, isn't the only place to catch Collins. According to Flattery, the special, which features only a few musical numbers, will merely whet viewers' appetites for Collins' pay-per-view, scheduled for Oct. 2 from New York's Madison Square Garden.

SPEAKING OF CONCERTS: Madonna may be having some trouble with shows overseas, but her Aug. 5 HBO concert, beamed from the French Riviera, blew the competition out of the water. The "Madonna—Live! Blond Ambition World Tour 90" captured a 21.5 rating and 31 share, beating all network competition in HBO homes, including "Twin Peaks." Excluding sports, the rating also makes the Madonna concert the highest-rated original program in HBO history.

ON THE INTERNATIONAL FRONT: MTV Europe has hired consulting whiz Jeff Pollack. "There's nothing broken," says Pollack. "Our knowledge with the key radio broadcasters in Europe will provide MTV with a unique opportunity for marketing and promotion synergy." Pollack, whose Pollack Media Group is best known for its consulting work with radio stations worldwide, has handled several television clients, including CBS Late Night Television.

MTV Europe, which is in more than two dozen countries, wants to make sure that it is serving its various cultures and markets effectively. "It's difficult to superserve one country when appealing to 25," says Pollack. "You have to look at common elements that are the most appealing to the people. You can't ignore some major acts that are popular in 10 countries even if the Latin countries have never heard of them. We're just pulling all that together."

Pollack says there will be no drastic changes made in the musical programming of the channel. "But there will always be subtle changes," he says. "As we reflect more of the musical cultures of Eastern Europe and include music from all over Europe, we can't help but create subtle changes."

NO LAUGHING MATTER: It shouldn't come as any surprise that MTVN's HA! comedy channel is incorporating music into its mix. "Random Acts Of Variety," a new show boasting sketches, interviews, and musical performances, taped its first edition Aug. 16. The musical guest was Modern English, and Mojo Nixon counted as the variety act.

FROM THE LITTLE TO THE BIG SCREEN: We won't be seeing any of those marvelous clips from David Fincher for awhile. The Propaganda director is busy directing "Aliens III." And leaving the music video field for four months in January is Black & White Television's Paris Barclay, who got the call to direct "House Party II." That's the first of a two-picture deal Barclay has with New Line Cinema.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

CONTROVERSIAL WEST Coast rapper **Ice Cube** asks "Who's The Mack?" in his new **Propaganda Films** video. **Alex Winter**, who starred in "Bill And Ted's Excellent Adventure," co-directed this "most excellent" clip with **Tom Stern**. **Eric Barrett** produced. They reeled the concept clip on location at a run-down gas station and in a railroad tunnel decorated with a gigantic spray-painted mural. The often humorous **Priority Records** video is probably the least contentious cut on the explosive "AmeriKKKa's Most Wanted" album.

The newly formed **Spellbound Pictures** recently released three new videos, including TV star **Jasmine Guy's** "Try Me," from her **Warner Bros.** debut album; and **Caron Wheeler's** "This Is Mine" and "Living In The Light" from **EMI**. **Charles Duncan** produced the videos, while **Greg Masuak** directed.

A new **Hollywood Records** act called the **Party** has wrapped its first clip, "Summer Vacation," with the crew from **MGMM**. Director **TWIN ART** shot the teenage band, composed of some of Disney's new mousketeers, during a rollicking beach party in **Hermosa**. **Allan Wachs** and **Nancy DiToro** produced.

NEW YORK

TROOP'S NEW SINGLE, "That's My Attitude," gets a speakeasy treatment by director **Simone Soffer**. He reeled the band performing in a roaring '20s setting in and around the **Har Bar**. **Julie Pantelich** produced the clip, which comes from **Troop's** Atlantic album, "Attitude," for **Soffer/Pantelich Productions**. **Soffer** also directed a high-energy dance/performance video for **Tommy Boy's** **TKA**. He shot "Won't Give Up On You" at the **Power House** club. **Meike Kopp** produced.

James Calciano of **Mogul Films** recently directed **Cutting Records**

act 2 **In A Room** in "Wiggle It." **Frank Drucker** produced the clip, which the crew shot on location at **Jones Beach**.

OTHER CITIES

OLETA ADAMS, A SINGER WHO was discovered in a piano lounge by the members of **Tears For Fears**, reeled her "Rhythm Of Life" video in **London** for **Fontana Records/PolyGram**. The team of **Barbary Bates/James Fletcher/Liam Kan** directed and produced the performance clip, which features shots of people from around the world. Adams' debut album is titled "Circle Of One."

Wayne Miller and his **WM Productions** produced the latest **Asleep At The Wheel** clip, titled "Keepin' Me Up Nights." The **Austin, Texas**-based video combines performance footage with a humorous storyline about band leader **Ray Benson** struggling to increase his stamina. **Miller** produced and directed the country rocker for **Arista Records**.

Reba McEntire's "You Lie" video is a touching story of love gone bad, shot at the **Tuck-A-Way Farm** in **Franklin, Tenn.** **Peter Israelson** directed the concept clip, which comes from **McEntire's** "Rumor Has It" album on **MCA**. **Steven Saporta** and **Shelby Werwa** produced for **Picture Vision**.

GUYS NEXT DOOR

(Continued from preceding page)

book covers, posters, T-shirts, and pins, available in retail outlets.

To spread the word before the show debuts, via a prime-time special Aug. 27, **SBK** has sent out a press kit with a video and tape of four songs to 1,500 top 40 radio programmers, retailers, and journalists. It has also done press in several of the top teen magazines, and made presentations to key rackjobbers across the country. And a launch party, with contest winners flown in from 40 major top 40 radio stations, is planned before the show's Saturday-morning debut in **Los Angeles**.

AS OF AUGUST 25, 1990

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

MTV MUSIC TELEVISION	VH1 VIDEO HITS ONE	Black Entertainment Television	Light
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	14 hours daily 1899 9th St NE, Washington, DC 20018	9 hours weekly 1722 Gower Street, Los Angeles, CA 90028
EXCLUSIVE	ADDS	ADDS	ADDS
Billy Idol, L.A. Woman *INXS, Suicide Blonde *Janet Jackson, Black Cat Living Colour, Type (Everything... *Motley Crue, Same Ol' Situation	Lisa Stansfield, This Is The Right Time Crosby, Stills & Nash, If Anybody... Keith Sweat, Make You Sweat S.Youngblood, I'd Rather...	Good Girls, I Need Your Love Lenny Williams, Gotta Lotta Lov Quincy Jones, I Don't Go For That TKA, Won't Give Up On You Jamaica Boys, Pick Up The Phone Cynda Williams, Harlem Blues Lace, Come And Get It Tracie Spencer, Save Your Love Lisa Stansfield, This Is The Right Time S.Youngblood, I'd Rather Go...	Ky.Headhunters, Oh Lonesome... Corbin/Hammer, Work Song Larry Gatlin, Boogie And Beethoven Holly Dunn, You Really Had Me Going Lee Roy Parnell, Oughta Be A Law Tim Ryan, Let's Dance In Circles Pirates/Mississippi, Honky Tonk... Charlie Daniels, A Few More Rednecks
BUZZ BIN	HITMAKERS	CURRENT	ADDS
Aztec Camera, The Crying Scene Concrete Blonde, Joey Sonic Youth, Kool Thing	Anita Baker, Talk To Me Michael Bolton, When I'm Back... Mariah Carey, Vision Of Love Go West, King Of Wishful Thinking Bruce Hornsby/Range, Across... Janet Jackson, Come Back To Me Wilson Phillips, Release Me Paul Young, Oh Girl	Mariah Carey, Vision Of Love The Time, Jerk Out Anita Baker, Talk To Me Bell Biv DeVoe, Do Me! Babyface, My Kinda Girl Tony Toni Tone, Feels Good Janet Jackson, Come Back To Me W.Coast All-Stars, We're All In... M.C. Hammer, Have You Seen Her Terry Steele, If I Told You Once Johnny Gill, My, My, My Keith Sweat, Make You Sweat En Vogue, Lies The Whispers, Innocent The Boys, Crazy Basic Black, She's Mine Black Box, Everybody Everybody Lalah Hathaway, Heaven Knows The Winans, A Friend Cameo, I Want It Now	Lisa Stansfield, This Is The Right Time Kyger, Tic Tac Toe Winger, Can't Get Enough London Lites, I Don't Love... Deee-Lite, Groove Is In The Heart Devo, Post Post-Modern Man Iggy Pop, Home Jane Siberry, Everything Reminds...
STRESS	FIVE STAR VIDEO	ADDS	HEAVY
Gene Loves Jezebel, Jealous Iggy Pop, Home World Party, Put The Message In...	Michael Bolton, Georgia On My Mind Harry Connick Jr., Recipe For Love John Hiatt, Child Of The Wild... k.d. lang And Take 6, Ridin' The Rails Maxi Priest, Close To You Was (Not Was), Papa Was A...	Stevie V., Dirty Cash... D. Brown/B.K. Sharpe, The Master Plan Dino, Romeo Extreme, Decadence Dance Father MC, Treat Them Like... Jamaica Boys, Pick Up The Phone Kyper, Tic Tac Toe Laquan, Now's The B Turn Louie Louie, I Wanna Get Back... Mr. Lee, I Like The Girls O Positive, Imagine That Pantera, Cowboys From Hell REO Speedwagon, Live It Up Rick Wes, North, South, East, West Snap, Ooops Up Stereo MC's, On 33 Steve Vai, The Audience Is Listening Yazz, Treat Me Good	Janet Jackson, Come Back To Me Sweet Sensation, If Wishes Came True M.C. Hammer, Have You Seen Her Poison, Unskinny Bop Bell Biv DeVoe, Do Me! Jon Bon Jovi, Blaze Of Glory Wilson Phillips, Release Me Faith No More, Epic
HEAVY	ARTIST DEVELOPMENT	ADDS	MEDIUM
Aerosmith, The Other Side Bell Biv DeVoe, Do Me! Jon Bon Jovi, Blaze Of Glory Phil Collins, Something Happened... Depeche Mode, Policy Of Truth Faith No More, Epic Luke feat.2 Live Crew, Banned... Nelson, Love And Affection Poison, Unskinny Bop Slaughter, Fly To The Angels The Time, Jerk Out Winger, Can't Get Enough	Oleta Adams, Rhythm Of Life Allman Brothers Band, Good Clean Fun Basia, Until You Come Back To Me Beach Boys, Problem Child Phil Collins, Something Happened... Everything But The Girl, Take Me Fleetwood Mac, Skies The Limit Billy Joel, That's Not Her Style	Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	S.Youngblood, I'd Rather... Slaughter, Fly To The Angels The Rave Ups, She Says... Brother Beyond, The Girl I Used... The Black Crowes, Twice As Hard Dino, Romeo After 7, Can't Stop Johnny Gill, My, My, My Maxi Priest, Close To You
ACTIVE	THE JUNE BOX	ADDS	ADDS
The Black Crowes, Twice As Hard Cheap Trick, Can't Stop Falling... Bruce Dickinson, All The Young Dudes Dino, Romeo *Lita Ford, Lisa M.C. Hammer, Have You Seen Her Billy Joel, That's Not Her Style Midnight Oil, King Of The Mountain Maxi Priest, Close To You Prince, Thieves In The Temple *Ratt, Lovin' You's A Dirty Job Social Distortion, Ball And Chain Vixen, How Much Love Wilson Phillips, Release Me	Continuous programming 704 18th Ave South, Nashville, TN 37203	Continuous programming 704 18th Ave South, Nashville, TN 37203	Glenn Medeiros, All I'm Missing Is You En Vogue, Lies Earth, Wind & Fire, Wanna Be The Man Black Box, Everybody Everybody Toy Matinee, Last Plane Out Perfect Gentlemen, One More Chance
MEDIUM	ADDS	WORLD PREMIERE	ADDS
*Blue Tears, Rockin' With The Radio *Jude Cole, Time For Letting Go Indecent Obsession, Tell Colin James, Just Came Back L.A. Guns, I Wanna Be Your Man New Kids On The Block, Tonight REO Speedwagon, Live It Up Railway Children, Every Beat Of...	Stevie V., Dirty Cash... D. Brown/B.K. Sharpe, The Master Plan Dino, Romeo Extreme, Decadence Dance Father MC, Treat Them Like... Jamaica Boys, Pick Up The Phone Kyper, Tic Tac Toe Laquan, Now's The B Turn Louie Louie, I Wanna Get Back... Mr. Lee, I Like The Girls O Positive, Imagine That Pantera, Cowboys From Hell REO Speedwagon, Live It Up Rick Wes, North, South, East, West Snap, Ooops Up Stereo MC's, On 33 Steve Vai, The Audience Is Listening Yazz, Treat Me Good	Billy & Terry Smith, Blues Stay...	Glenn Medeiros, All I'm Missing Is You En Vogue, Lies Earth, Wind & Fire, Wanna Be The Man Black Box, Everybody Everybody Toy Matinee, Last Plane Out Perfect Gentlemen, One More Chance
BREAKOUTS	PEOPLE-POWERED HEAVIES	HEAVY	ADDS
*Brother Beyond, The Girl I Used... Happy Mondays, Step On The Rave Ups, She Says... Red House, I Said A Prayer Stryper, Shining Star Trip Shakespeare, Pearlie Was (Not Was), Papa Was A...	Bell Biv DeVoe, Do Me The Boys, Crazy Compton's Most... One Time... Janet Jackson, Come Back To Me Johnny Gill, My, My, My Jon Bon Jovi, Blaze Of Glory Keith Sweat, Make You Sweat Kid Frost, La Raza Kwame/New Beginning, Ownlee Eue Luke feat.2 Live Crew, Banned... M.C. Hammer, U Can't Touch This MC Pillsberry/4 Large Crew, Me So... Michelle, Nicely New Kids On The Block, Step By Step Oaktown's 3.5.7, We Like It Perfect Gentlemen, Ooh La La... Sir Mix-A-Lot, My Hooptie Sweet Sensation, If Wishes Came True The Time, Jerk Out Troop, All I Do Is Think Of You Vanilla Ice, Ice Ice Baby W.Coast All-Stars, We're All In...	Alabama, Pass It On Down Ky.Headhunters, Oh Lonesome... Carlene Carter, I Fell In Love Mark Collie, Looks Aren't Everything Kevin Welch, 'Til I See You Again Alan Jackson, Wanted Jann Browne, Mexican Wind Shenandoah, Next To You, Next To Me Helen Cornelius, Ask Any Woman R.V.Shelton, I Meant Every... Lee Roy Parnell, Oughta Be A Law Waylon Jennings, Wrong Lorrie Morgan, He Talks To Me Randy Travis, He Walked On Water Gary Fjellgaard, Somewhere On... Cleve Francis, Love Light Garth Brooks, The Dance T.Tucker/T.G.Brown, Don't Go Out Reba McEntire, You Lie Shelby Lynne, I'll Lie Myself To Sleep Ronnie McDowell, Paralyzed Holly Dunn, You Really Had Me Going Clint Black, Walkin' Away	Glenn Medeiros, All I'm Missing Is You En Vogue, Lies Earth, Wind & Fire, Wanna Be The Man Black Box, Everybody Everybody Toy Matinee, Last Plane Out Perfect Gentlemen, One More Chance
IMPACT CLIPS	ADDS	HEAVY	ADDS
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Consumer-Response Surveys Find Favor Majors Join Indies In Using Album Inserts

BY JIM BESSMAN

NEW YORK—Consumer-response questionnaires, frequently a marketing research tool of small indie labels, are being used to define demographics for major labels as well, including PolyGram, RCA Nashville, CBS, and MCA.

As a freestanding insert packaged in albums and CDs, or as a tear-off panel of cassette J-cards and CD booklets, the data-gathering forms

'We ask their favorite songs, which plays a part in singles selection'

invaluably assist label market researchers in determining and exploiting specific market segments, according to label officials. Additionally, information gleaned from active consumer respondents can be used to affect future releases, as well as amass mailing lists for direct-marketing purposes.

Basically, as PolyGram Group Distribution's director of market research and product development Daniel Savage notes, these in-product consumer surveys engender "a better sense of the classic marketing questions: Who's buying and who's not, and how can we get those who aren't to buy and those who are to buy more?"

PolyGram has a consumer-response campaign under way in support of Tony! Toni! Toné!'s "The Revival" album and its "The Blues" cassette single, and another for the initial shipment of House Of Love's self-titled album. The latter employs a poster giveaway as an incentive for sending in the 20-question card in a consumer-supplied and -stamped envelope.

"I thought there would not be a lot of response because they had to pay postage," notes Savage, who says that a 2%-5% return is considered normal. "But we've got 5,000 back al-

ready and are still fulfilling posters."

Savage recalls only one other similar consumer-response effort in the three years since he has headed market research at PolyGram. But he feels that today's music marketplace demands a heightened "direct-market mentality."

"Now that there's 900 new labels, we have to find ways of reaching music consumers besides traditional radio and MTV," he says. Also, he points out that as music customers age, they are less prone to visit record stores, which means that labels have to reach out even more if they want to maintain a direct relationship with them.

Ric Pepin, RCA/Nashville's senior director of marketing administration, also cites the benefits from the "direct feedback" generated via instant consumer response.

He notes that consumer-response surveys, incorporated into noncompilation RCA/Nashville product since 1986, are as important as focus groups and in-person concert and retail "intercept" surveys in maintaining full and timely market awareness.

"They come from real live consumers who have bought the product," says Pepin of the returned questionnaires. "We get a feel of their buying habits, what music they like, their media listening and viewing habits—factors which influence purchases. We ask what their favorite songs are, which plays a part in singles selection."

Song and single preferences are also sought in CBS Records' consumer surveys, according to market research director Linda Greenberg. But CBS surveys are more selective, per instructions from the various CBS labels.

The declining vinyl album configuration has further decreased the number of surveys at CBS in the last few years, Greenberg says, suggesting that it is not as easy to insert them into cassettes and CDs.

In fact, CBS cassettes have a "business card" insert too small to in-

clude a questionnaire, which directs consumers to phone an 800 number to be surveyed. But perforated CD-booklet tear-off sheets, says Greenberg, have worked pretty well.

Greenberg also notes that CBS questionnaires can be custom-tailored to individual projects. On the recent low-priced Epic/Columbia alternative music sampler "Theodore,"

(Continued on page 49)



Your Mother Should Know. Members of Arista recording group Every Mother's Nightmare, back row, celebrate backstage after the band's concert at Woody's in New York. Joining them, in the front row, from left, are Jordan Katz, regional marketing manager, Northeast, Arista, and Judi Lucarelli, executive assistant, BMG. And in the middle row, from left, are Curt Swedlow, branch manager, BMG; Rhonda Foreman, field marketing manager, BMG; Jack Czernek, field marketing representative, BMG; Terri Cooney, field marketing representative, BMG; Crystal Adderly and Mike Acosta, Sam Goody; and Mary Farula, marketing coordinator, BMG.

CD Exchange Offers Buyers An Alternative Members Can Access 500-Title Database Via Modems

BY RUSSELL SHAW

ATLANTA—Personal computer users with modems can buy, trade, and debate the merits of CD recordings through the Compact Disc Exchange, a database that provides information on about 500 CDs.

The San Francisco-based service was started six months ago by Wayne Gregori, a computer programmer and longtime music fan. Operating out of a spare room in Gregori's home, the system runs on a database system largely written by Gregori. Now approaching 275 members, CDE is capable of handling three phone calls at once, with several more lines scheduled to be added soon.

Gregori is careful to point out that CDE does no warehousing or distribution, but is simply a broker for the sale of compact disks. Separate system menus are provided for sellers who wish to list the catalog CDs they have for sale, and buyers who wish to peruse the listings. Memberships are billed at \$10 a year.

Gregori likens his venture to "an electronic 'Goldmine,'" referring to the well-known music publication that is stacked with ads from collectors. He says he started CDE after a dual realization that he no longer listened to more than half of his personal CD collection, and that some record stores charge three times as much for used CDs as they pay for

them.

"That's the wrong way to look for a CD," Gregori says. "I realized there could be a market for this, so I decided to put something together."

When a prospective buyer on CDE indicates a desire to make a purchase from the buyer's menu, he or she is prompted for a credit-card number. Each morning, Gregori downloads the transactions from the previous day's business and obtains credit authorizations.

After that, CDE prepares a \$1.05 preposted CD mailer and sends it to the seller. Upon receiving the mailer, the seller inserts the CD and sends it back to CDE. When Gregori receives the product, he, in turn, forwards the package to the purchaser. For the service, CDE collects \$1.95 from the seller for all orders under \$15, and a 15% commission for orders above \$15.

When searching for available CD product, prospective buyers first choose from a selection of musical styles. When the genre is identified, the user has a further option of an alphabetical search by artist's name or seeing all the choices in that category. An average of 200 selections are listed at any time.

To insert their offerings, sellers are prompted to list the title, artist, classification, and price they wish to charge. They have the additional option of entering a short, descriptive phrase about the style, music, or per-

sonnel on each selection.

On average, each transaction generates a \$2.50 processing fee, which is paid for by the buyer. When a CD is sold, sellers receive credit for the amount generated by the sale, which can either be "banked" for future CD purchases or applied to bonus checks that are issued monthly. CDE charges a \$3 posting fee for bonus checks less than \$25.

In explaining the "credit bank," Gregori says the idea is to get sellers to use money from sales to buy CDs listed by others.

Conference sessions are another revenue stream for CDE. New members are given a one-time 90-minute grant of online time for the sessions, which are held three hours nightly and cover a wide range of music-related topics. Once the limit is met, additional conference time is billed at 15 cents per minute.

Except for conference sessions, members who dial directly into CDE's system do not incur any telecommunications expense from CDE—and are only responsible for long-distance charges. To avoid long distance charges, CDE members who also subscribe to DATA-TEL—a national telephone interconnect network—can access the CD data base and message base for a \$1 connection fee.

"This makes the buying and selling of CDs easy," Gregori says.

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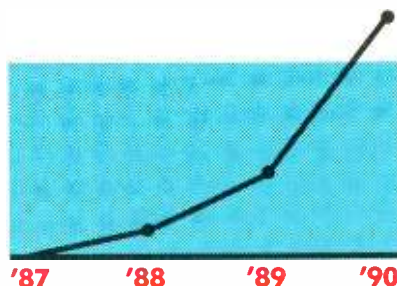
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ALBUM RELEASES

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

POP/ROCK

TINA BAKER
Artful Dodger
CD A&M 5304-2
CA 5304-4
LP 5304-1

SYD BARRETT
Madcap Laughs
CD Capitol C2-46607
CA C4-46607

DREAMS SO REAL
Gloryline
CD Arista ARCD-8618
CA AC-8618
LP AR-8618

THE FEELIES
Crazy Rhythms
CD A&M 5319-2
CA 5319-4
LP 5319-1

GURU JOSH
Infinity
CD RCA 2358-2-R13
CA 2358-4-R13
LP 2358-1-R13

JANE'S ADDICTION
Ritual de lo Habitual
CD Warner Bros 2-25993, 2-26223
CA 4-25993, 4-26223
LP 1-25993, 1-26223

MOTHER LOVE BONE
Apple
CD PolyGram 843191-2
CA 843191-4
LP 843191-1

MS. ADVENTURES
CD Atco 91418-2
CA 91418-4

NATASHA'S BROTHER
What's With All This Love?
CD Atlantic 82052-2
CA 82052-4

NEVADA BEACH
Zero Day
CD Metalblade 2-26294
CA 4-26294
LP 1-26294

GRACE POOL
Where We Live
CD Warner Bros 2-26228
CA 4-26228

THE REMBRANDTS
CD Atco 91412-2
CA 91412-4

SWEET F.A.
Stick To Your Guns
CD MCA MCAD-6400
CA MCAC-6400
LP MCA-6400

TERREL
On The Wings Of Dirty Angels
CD Giant-Reprise 2-24400
CA 4-24400

TKA
Louder Than Love
CD Tommy Boy 2-26290
CA 4-26290
LP 1-26290

Y&T
The Best Of Y&T: 1981-1985
CD A&M 5309-2
CA 5309-4
LP 5309-1

BLACK

JONATHAN BUTLER
Heal Our Land
CD Jive 1361-2-J9
CA 1361-4-J9
LP 1361-1-J9

COOL G RAP AND DJ POLO
Wanted: Dead Or Alive
CD Cold Chillin' 2-26165
CA 4-26165
LP 1-26165

CPO
To Hell In Black
CD Capitol C2-94522
CA C4-94522
LP C1-94522

DANGEROUS DAME
I Got What You Want
CD Atlantic 82132-2
CA 82132-4

DUPONT
New World Beat
CD MCA MCAD-6336
CA MCAC-6336
LP MCA-6336

KIARA
Civilized Rogues
CD Arista ARCD-8617
CA AC-8617
LP AR-8617

PERRI
Tradewinds
CD MCA MCAD-6386
CA MCAC-6386
LP MCA-6386

SAMUELLE
Living In Black Paradise
CD Atlantic 82130-2
CA 82130-4

TIMOTHY B. SCHMIT

Tell Me The Truth
CD MCA MCAD-6420
CA MCAC-6420
LP MCA-6420

SYDNEY YOUNGBLOOD
CD Arista ARCD-8651
CA AC-8651
LP AR-8651

COUNTRY

CARLENE CARTER
I Fell In Love
CD Reprise 2-26139
CA 4-26139

SKIP EWING
Healing Fire
CD MCA MCAD-42334
CA MCAC-42334

KATHY MATTEA
A Collection Of Hits
CD PolyGram 842330-2
CA 842330-4

GARY MORRIS
Greatest Hits VII
CD Warner Bros 2-26305
CA 4-26305

MICHAEL MARTIN MURPHEY
Cowboy Songs
CD Warner Bros 2-26308
CA 4-26308

JAZZ/NEW AGE

THE RAY BROWN TRIO
Summer Wind—Live At The Loa
CD Concord Jazz CCD-4426
CA CJ-426-C

PAUL DESMOND
Easy Living
CD Bluebird 2306-2-RB
CA 2306-4-RB
LP 2306-1-RB

JOHNNY DODDS
Blue Clarinet Storm
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CA 2293-4-RB
LP 2293-1-RB

SCOTT HAMILTON
Radio City
CD Concord Jazz CCD-4428
CA CJ-428-C

JOHNNY HODGES
In A Mellow Tone
CD Bluebird 2305-2-RB
CA 2305-4-RB
LP 2305-1-RB

KARUNESH
Sky's Beyond
CD Nightingale-Higher Octave NGHCD-346
CA NGHC-346

GERRY MULLIGAN
Lonesome Boulevard
CD A&M 5326-2
CA 5326-4
LP 5326-1

BERNIE WORRELL
Bernie Worrell Jams
CD Gramavision 79430
CA 79430

SOUNDTRACKS

PRINCE
Graffiti Bridge, Original Motion Picture Soundtrack
CD Paisley Park 2-27493
CA 4-27493
LP 1-27493

VARIOUS ARTISTS
The Return Of Superfly, Original Motion Picture Soundtrack
CD Capitol C2-94244
CA 4-94244
LP C1-94244

VARIOUS ARTISTS
Wild At Heart, Original Motion Picture Soundtrack
CD PolyGram 845098-2
CA 845098-4
LP 845098-1



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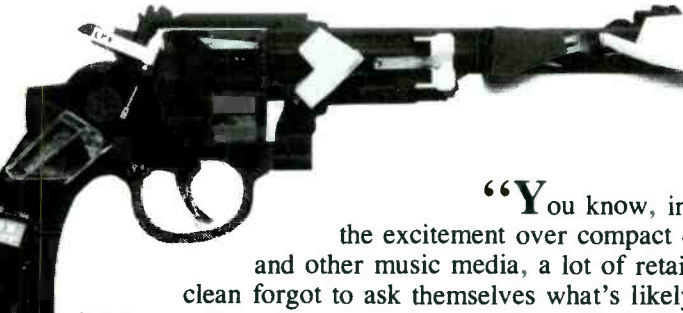
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Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . . and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

Well? Do ya?'"

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Your Phone Number (____) _____



Turtle Power. CEMA sales representative Jon Burk, left, Z100's Kid Kelly, second from right, and SBK Records regional promotion manager Michele Block join friends at a "Teenage Mutant Ninja Turtles" promotion, held at Sam Goody's at New York's Rockefeller Center.

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CONSUMER-RESPONSE

(Continued from page 45)

for example, the consumer's purchase price was sought to measure its effect on buying habits.

While most CBS surveys deal with marketing issues (how the consumer learned about the product, what factors influenced purchase, etc.), the "Theodore" questionnaire was more concerned with obtaining lifestyle characteristics to achieve a better grasp of the alternative music buyer.

At PolyGram, the alternative consumer is seen as the main target of market research surveys, especially in relation to developing artists.

"Five-thousand names of [buyers of the first album by] House Of Love is a tremendous asset, both for future House Of Love albums and similar alternative projects," says Savage.

This growing "data base" of alternative consumers can be tapped by "alternative club" newsletters, he adds, or postcards announcing tour dates or special offers.

Indie labels, which often appeal primarily to an alternative market, have long used consumer-response pieces to identify and expand their bases.

Alligator Records president Bruce Iglauer reports getting as many as 150 consumer-stamped cards daily, replete with demographic information signaling appropriate advertising venues.

"This constant flow of information gives us an important sense of publications," he says. Alligator also is building a mailing list from respondents, who are promptly serviced with an Alligator catalog.

Rykodisc, which has seen its responses increase from 175 a week to 300-400 since its David Bowie reissues, also plans to compile a mailing list to inform active consumers and tie in affected retailers.

Aside from inquiring about general buying habits, Rykodisc surveys get the particulars on the wheres, whys, and how much of the titles purchased, and include blank lines for further comments.

At MCA Records, VP of catalog development Andy McKaie runs a 9,000-member Chess Club comprising respondents of cards dropped in Chess boxed sets.

"Members get our current catalog, and 'Original Chess Masters' button, and a newsletter with information about future releases and Chess-related events," says McKaie.

The club is vital to enthusiasts of the legendary blues/rock'n'roll label, he adds.

"Many people don't know we're out there because local retailers don't stock older stuff deeply and the media doesn't track it," he says. "And older people don't buy rock and blues magazines, but they're still interested and don't know where to get information."

Chess Club members have actually "cinched" McKaie's decision to put out a second Muddy Waters box. He now hopes to find a way to involve the label's jazz aficionados.

Major-label market researchers, meanwhile, hope for increased use of consumer-response techniques. RCA's Pepin also expects future surveys to deliver data on video purchases and nonmusic questions as well as cover current, timeless concerns.

No space. The Lift retail display system lets you display up to 640 CD's on a 4-foot wall



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RETAIL TRACK



by Geoff Mayfield

BYE: Trans World Music Corp. head buyer Dave Roy has left the chain to take a VP slot with HMV U.S.A., which means that the big chain's buying corps has changed over almost completely this year. VP of merchandising Gary Arnold and buyer Dwight Montjar left earlier, and Roy's exit is one of 1990's least surprising events. He had been quietly-but-actively looking for a different gig for several months, and HMV reportedly tried to woo him more than once. Can you spell turnover?

BOX SCORE: Between all of its labels, the New York CEMA branch had a solid week of parties and shows to cover during a recent week. So, what did they do with the evening of Monday, July 30, the one night they had to themselves? Branch manager Gene Rumsey reports in amazement that his troops scheduled a softball game on their off night.

Actually, the contest was an illustration of how the natural rivalry that so often exists between labels and distributors can be channeled into a healthy direction. The names of the teams that squared off on the diamond? The CEMA Scum vs. the Label Geeks. The Scum won the high-scoring affair 15-10 and, yes, there will be a rematch.

The intramural game seems to prove that the restructuring strategy that CEMA president Russ Bach put into play last year—when he insisted that each of the distributor's labels place staffers in each of CE-

MA's branches—is yielding some positives. You also have to wonder if the softball game's offensive fireworks had some impact on New York's professional sports scene: In the wake of the game, the Yankees withdrew their multimillion-dollar offer to two-sport player Deion Sanders, and Don Mattingly announced he'd try to come back from his back injury... Will Howie Spira be the Yankees' MVP this year? This decade?

NAME GAME: An award-winning New York chain is proving that a great ad slogan can often make for a clumsy store name. For years, Brooklyn-based The Wiz has been using the slogan "Nobody Beats The Wiz," an apparent offshoot of the Broadway musical that was also called "The Wiz."

But throughout most of 1990, the hardware/music web's radio and TV ads have utilized the entire "Nobody Beats..." phrase as a brand name. It makes for some rather awkward-sounding copy, to wit: In a phone conversation, a woman tells her honey, "I was just at Nobody Beats The Wiz and..." In a previous commercial, football great Joe Namath, who acts as announcer for many Wiz spots, enumerated a list of Father's Day suggestions, and said, "And those are just a few of the great gifts for Dad that you'll find at Nobody Beats The Wiz." Or, in a recent press release from production house Shelton Leigh Palmer & Co., which discussed a new jingle package created by company president Shelly Palmer, Palmer is quoted as saying "We usually work with advertising agencies or other production companies. But Nobody Beats The Wiz knew exactly what they were looking for..."

The company has not completely forsaken its tight, two-word trademark—it still shows up once or twice in most ads—but the longer rendition is used more often than not. For the last several weeks, Retail Track has heard regular, everyday radio listeners and TV
(Continued on page 53)



That's CES. Dan Garcia, far left, GM of That's America audiocassette company, socializes at the Consumer Electronics Show with, from left, Jackie Uterano, radio consultant to That's; Mitch Michaels, morning man at classic rock station WCKG Chicago; and Gary Victor, ad director, Circus magazine.

Georgia Indie Celebrates 20 Years In Madison Market

BY DON FLUCKINGER

NEW YORK—Although Madison, Ga., is a town so small it needs only two stoplights, Henry's Music Center, a 600-square-foot independent store celebrating its 20th anniversary, has enough competition to keep owner Annie Lou Henry on her toes.

For one thing, Wal-Mart, the discounting juggernaut with its racked music department, operates a store down the road apiece. Also, a flea-market retailer sells cassettes at a ferociously aggressive price. And a Union 76 truckstop carries country cassettes.

But Henry says she has a couple of advantages over her competitors—service and superior knowledge of the town's customer base.

"I treat the customer nice, I invite them to come back, and I thank them for coming," she says. "I let them know I appreciate their business."

Also, Henry, the store's sole full-time employee, can react more quickly in stocking hot product.

Henry opened the store June 28, 1970, with help from her husband, I.V. Henry, who still keeps his hand in the business. At that time, pop, soul, and country were big. Now, Henry says rap is her store's best seller, followed closely by older soul titles and gospel. Moreover, configuration and pricing have changed dramatically since

1970, when eight-tracks were the rage and the store sold albums for 79 cents.

Despite its entrenched position in the marketplace, Henry's Music Center definitely feels the heat from the competition. The Wal-Mart store sells CDs and cassettes cheaper, and the truckstop, which sells cassettes, cuts into sales of country music at Henry's. The flea market, which was outside the city limits before an annexation last January, sells tapes for \$4.

Cassettes, which are priced at \$3.49-\$10.98, are the dominant configuration at Henry's, outselling CDs by 10:1. CDs and vinyl albums
(Continued on next page)



Six Easy Steps to Success

1. Call us.
2. We enter your CD and Cassette orders into our computers and tell you how many are in stock and provide you with the latest sale pricing.
3. With a single keystroke, the items you select are now instantly yours Guaranteed!
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GEORGIA INDIE

(Continued from preceding page)

sell for \$12.98-\$15.98 and \$4.98-\$9.98, respectively. Though not many people have CD players yet in Madison, the store's vinyl business continues to shrink, and Henry is still trying to clear her shelves and wall display of the vinyl that is left.

The store delved into video rentals two years ago, but it was not profitable for the store, since people can also rent at the Racetrack, a local gas station. When people want a bigger selection of videos, Henry says, they drive 32 miles north to Athens, Ga.

But although Henry's store has only one aisle, two racks of cassettes, and one wall full of albums, it has a customer base that spans five counties. People come from

'I let customers know I appreciate their business'

miles around to purchase cassettes, CDs, albums, and various other accessories at Henry's Music Center, Henry says.

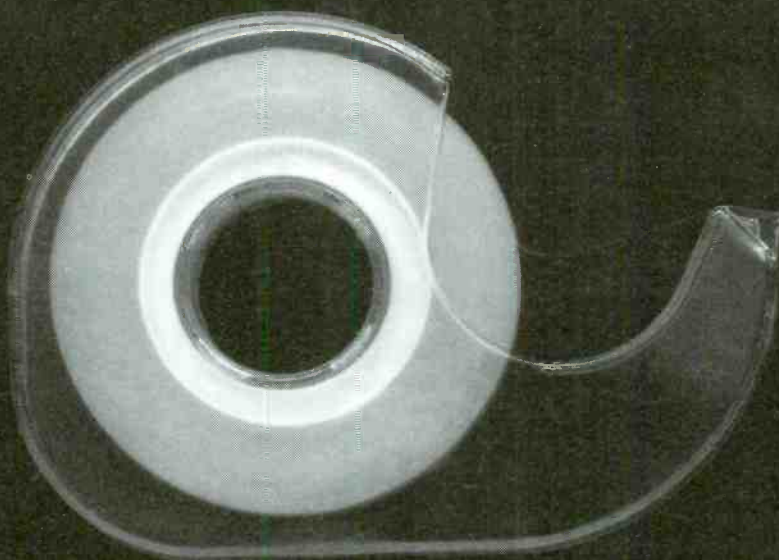
When Henry's Music Center opened 20 years ago, it was around the corner from its current location and occupied 1,500 square feet of floor space, although with less inventory than is currently crammed into the new store. When the building housing the original store fell into a state of disrepair, Henry's Music Center moved into its current location, which may be smaller but does have central air conditioning.

Right now, M.C. Hammer's "Please Hammer Don't Hurt 'Em" is the store's biggest seller, moving "seven, eight, nine, 10 pieces a week," although Keith Sweat's "I'll Give All My Love To You" is catching up to it, Henry reports. Due to the debate surrounding 2 Live Crew's "As Nasty As They Wanna Be," Henry says she now asks for identification from any one purchasing that album.

"Before the big controversy, I hadn't heard the 2 Live Crew," Henry says. "So I listened to it, and it's not my taste in music. The people my age have been listening to oldies because we can understand what they're singing about."

To celebrate its 20th anniversary, Henry's Music Center offered weekend clearance specials during July. Cassettes were marked down by \$1-\$1.50, and albums were marked down to \$5.98 and up. The cleaning accessories and guitar supplies were discounted 10%. Also, Henry plans to run a coupon special in the town newspaper, The Madisonian, which can be redeemed for "three or four dollars" off certain CDs.

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TO OUR READERS

The Grass Route column is on hiatus. It will return in a future issue.

A. ALASKA: Magnum Electronics (Anchorage) ARIZONA: Hasslers (Phoenix) ARKANSAS: River City Compact Disc (Little Rock) CALIFORNIA: Compact Disc Unlimited (Costa Mesa, Santa Ana) Crystal Source (Glendale) Soundwaves (Capitola) Soundtek (Los Angeles) Mad Jacks (San Diego, Escondido, Oceanside, Chula Vista, La Mesa, Carlsbad) Digital Ear (Tustin) Radio Lab (Glendale) General Audio (El Toro, Mission Viejo) Showcase Audio (Mill Valley) Discount Sales (Upland) Fidelity Sound (Orange) Roundhouse Records (Montebello) Audio Video Mart (Alhambra) Last Record Store (San Rafael) Compact Disc Warehouse (Berkeley) Ultimate Sound (San Francisco) Sales Sign & Sound (Castro Valley) Music Revolution (Whittier) Speakers' Corner (Berkeley) COLOADO: Laserland (Denver) Music Disc (Denver) McDuck Records (Boulder) Studio Seven (Denver) Soundtrax (Colorado Springs) Strawberries (All Locations) Record World Square Circle (All Locations) Take 5 Audio (New Haven) County Hardware (Stamford) Hi-Fi Stereo House (Hawthorne) Sound Playground (Newington, Orange) FLORIDA: Zeboni Grove Camera (Miami) Discronics (Miami) Audio Vision (Tampa) Kuhn's (Sarasota) Sensuous Sound Systems (Tampa) Stereo Sales (Tallahassee) Sound Component (Coastal) Varsity Records (Miami) Audio Images (West Beach) A&D Auto Alarm (Miami) Chart Butlers (P. Lauderdale) GEORGIA: Capitol Music (Atlanta) Audio Warehouse (Savannah) I&H Audio Sound Systems of Idaho (Boise) Drake's (Lewiston) The Bon Marche (Pocatello, Idaho Falls, Boise) ILLINOIS: Ray's Top Electric (Berwyn) Rock Records (Chicago) ApplePie Records (Batesville, DeKalb, Elgin, Rockford, Normal, Springfield) Crown West (Crest Hill, Aurora) DeWaters (Grove, Naperville) Entertainment Express (DeKalb) Popovich Records (Cahoon) Day, Richards Park, Merrillville Stereo Studio (Jules, Schaumburg, Palatine, Villa Park, Huntley) Pearsons TV (Palatine) Audio Consultants (Evanston, Hinsdale, Libertyville) Laserland (Deerfield) Record Service (Champaign) Stereo Systems (Aurora) Compact Disc Stores, Inc. 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(Danvers) Four Star Video (Northampton) MICHIGAN: Boogie Records (Calamazoo) Records & Tapes Galore (Saginaw) Warehouse Records (Lansing) Hi-Fi Specialists (Fridland) Sound Room (Traverse City) MINNESOTA: The Digital Only Store (Minneapolis, Roseville) Title Wave (Crystal, Roseville, Minneapolis, Bloomington) NEBRASKA: Strawberries (All Locations) Homers (Omaha) Catalog Electronics (Omaha) NEW HAMPSHIRE: Strawberries (All Locations) Camera Shop of Hanover (Hanover) Portsmouth Computer (Portsmouth) NEW JERSEY: Record World Square Circle (All Locations) Strawberries (All Locations) Para Sign & Sound (Red Bank) Compact Disc World (Woodbridge, Totowa, Metuchen, Paramus) Chart: Hi-Fi Union House (Rocky Hill) Records (Ashbury Park) Compact Disc Broker (Roseland Park) Stacy's Sound Machine (Westers) Speakers Stereo (Woodstock) Disc & Day (North Brunswick) Ultimate Sound (Pineburgh) 5th Avenue Electronics (Paramus) Shop-Rite (Hillsdale, Ramsey, Emerson) Talk of the Town Video (Weehawken, Midland Park) Island Record Shop (Stapleton) NEW MEXICO: Paradise Village (Gallup, Albuquerque, Farmington) NEW YORK: New York City Record World Square Circle (All Locations) The Wiz (All Locations) Electr. Brands (NYC) The Hits Record Center (Flushing) Long Island: Record World Square Circle (All Locations) The Wiz (All Locations) CD City (E. Northport) Uncle Phil's (Massapequa, Levittown) CD Express (Seyville) JAY Audio & Video Center (North) Laserland (Briarcliff, Carl Place) Upstate: Record World Square Circle (All Locations) Strawberries (All Locations) Gordon Electronics (Syracuse) Cavages Records & Tapes (Buffalo, Syracuse, Rochester) (Hickory Audio (Batavia) Stereo Lab (Oneonta) Alan Audio (Auburn) Adirocdeck Music (Bochville) Sound Trax (Rochester) Speaker Shop (Amherst) Middletown Audio (Middletown) JSG Audio (Schenectady) Train City Enterprises (North Tonawanda) Southtown Electronics (Hamburg) Westchester-Recordland: The WB (All Locations) Record World Square Circle (All Locations) Laserworks (White Plains) CD Express (White Plains, Mamaroneck) CD City (Hartsdale) One Stop Entertainment Ctr. (Mt. Kisco, Wakefield) Appleville USA (Nanuet) NEVADA: Tiger Tech Stereo & Video (Las Vegas) NORTH CAROLINA: Big D Records (Morganton) O-H-O: 2-B (Cincinnati) Re-united Electronics (Niles) Ohio Sound (Highland Heights) The Speaker Shop (Youngstown) Video Town Entertainment (Cincinnati) Video Town Entertainment (Dayton) Just Music (Cuyahoga) Video Town Entertainment (Fairport) Video Town Entertainment (Kettering) RED OWE: Audio Alternative (Portland) Has to Evil (Bain) The Bon Marche (Eugene) PENNSYLVANIA: Strawberries (All Locations) The Stereo Shop (Greensburg) Record World Square Circle (All Locations) House of Records (Allentown) Audio Images (Pottsville) Strawberries (Pittsburgh) Pianos & Stuff (Blairton) Top World (Butte) PURE ITD (RICO) Cass de las Tapes (Hawthorn) Ray, Guaymas, Saymon, Ponce) Andrews Music (Aguada) RHODE ISLAND: Strawberries (All Locations) Stereo Discount Center (Providence) SOUTH CAROLINA: Poco Hi-Fi (Eastley) TENNESSEE: Audio Masters (Murfreesboro) Hi-Fi House (Knoxville) TEXAS: Rhythm & Views (Dallas) Jeti Racing & Sales (Lubbock) Sound Trax (Laredo) Videorama (Houston) Professional Tape & Communication Supply (Austin) American Energy (Fort Stockton) Jay's Melody Records (Galveston) VERMONT: Strawberries (All Locations) VIRGINIA: Audio Connection (Virginia Beach) WASHINGTON: Deranias (Kirkland) The Bon Marche (Tukwila, Seattle, Tacoma, Bellingham, Spokane, Kennewick) FEDERAL WAY, Everett, Olympia, Lynnwood, Bellevue, Shoreline, Burlington, Puyallup, Seattle, Silverdale WASHINGTON, D.C.: Record World Square Circle (All Locations) Griffin Records (Washington, D.C.) WISCONSIN: Art Fromme (Milwaukee) Radio Doctor (Milwaukee) WYOMING: US Tech (Rock Springs)

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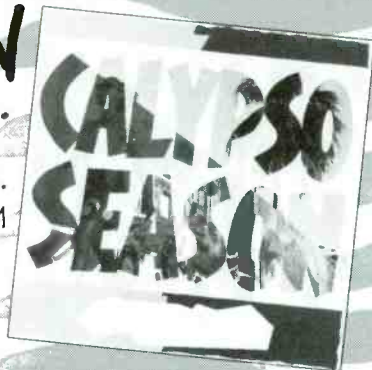
Lee Perry

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FOR WEEK ENDING AUGUST 25, 1990

Billboard® TOP ADULT ALTERNATIVE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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NEW AGE ALBUMS™

1	1	11	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	★★ NO. 1 ★★ 5 weeks at No. 1	YANNI
2	2	17	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*		OTTMAR LIEBERT
3	3	17	CITIZEN OF TIME NARADA ND-62008*/MCA		DAVID ARKENSTONE
4	4	19	KOJIKI Geffen 24255-2		KITARO
5	5	11	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*		STEVEN KINDLER
6	6	67	NO BLUE THING MUSIC WEST MW-103*		RAY LYNCH
7	8	11	FOREVER BLUE SKY SHINING STAR SPPCD-115*		BRUCE BECVAR
8	7	33	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089*		MANNHEIM STEAMROLLER
9	11	5	TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P*		JOHN TESH
10	10	9	MAGICAL CHILD NARADA ND-61027*/MCA		MICHAEL JONES
11	12	9	CAUGHT IN THE BLUE LIGHT NOUVEAU A 892-2*		BILL WOLFER
12	NEW		PIANISSIMO PRIVATE MUSIC 2073-2-P*		SUZANNE CIANI
13	9	15	THE ODD GET EVEN PRIVATE MUSIC 2065*		SHADOWFAX
14	14	81	WATERMARK ● Geffen 24233		ENYA
15	16	97	DEEP BREAKFAST ● MUSIC WEST MW-102		RAY LYNCH
16	15	17	BODYMUSIC NUAGE 89888*		NICHOLAS
17	20	5	JET STREAM SONIC ATMOSPHERES CD 80028*		CHI
18	21	5	ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM		WIND MACHINE
19	13	15	BETWEEN PLACES MESA 79019		EXCHANGE
20	25	3	SHADES OF SHADOW MIRAMAR MPCD3001*		QUINTANA + SPEER
21	17	13	A VIEW FROM THE EDGE AMERICAN GRAMAPHONE AGCD 790*		CHECKFIELD
22	18	25	SET FREE HEARTS OF SPACE HS11016-2*		CONSTANCE DEMBY
23	RE-ENTRY		CRISTOFORI'S DREAM NARADA 61021*/MCA		DAVID LANZ
24	19	37	THEMES POLYDOR 839 518-2		VANGELIS
25	22	13	HEART & BEAT NARADA ND-63009*/MCA		RALF ILLENBERGER

WORLD MUSIC ALBUMS™

1	1	15	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	★★ NO. 1 ★★ 11 weeks at No. 1	JOHNNY CLEGG & SAVUKA
2	4	7	MEK WE DWEET MANGO 539-863/ISLAND		BURNING SPEAR
3	6	7	ELEGIBO MANGO 539-855/ISLAND		MARGARETH MENEZES
4	3	15	MOSAIQUE ELEKTRA 60892		GIpsy KINGS
5	2	11	TWO WORLDS ONE HEART WARNER BROS. 26125-2		LADYSMITH BLACK MAMBAZO
6	5	15	NOW MESA 79021		BLACK UHURU
7	8	5	PUZZLE OF HEARTS COLUMBIA CK 45435		DJAVAN
8	7	9	PARIS-SOWETO POLYDOR 839-676/POLYGRAM		MAHLATHINI & THE MAHOTELLA QUEENS
9	11	5	PANCHA NADAI PALLAVI ECM 841 641-4*		SHANKAR
10	9	13	COYOTE MOON GLOBAL PACIFIC R2 79331*		BEN TAVERA KING
11	NEW		BAREFOOT GLOBAL PACIFIC R2 79333*		BAREFOOT
12	10	9	TIME WILL TELL SHANACHIE SH 43072		BUNNY WAILER
13	15	3	FROM THE SECRET LABRATORY MANGO 539-869/ISLAND		LEE PERRY
14	13	15	BRAZIL CLASSICS 2: O SAMBA LUAKA BOP/SIRE 26019/WARNER BROS.		VARIOUS ARTISTS
15	NEW		PRISONER SHANACHIE 43073		LUCKY DUBE

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

RETAIL TRACK

(Continued from page 50)

viewers comment on how clumsy the expanded store logo sounds, and the problem is obvious. The Wiz is taking its tagline, which is a complete sentence in and of itself, and then jams that sentence into the middle of other unsuspecting sentences—sentences that would sound a lot more sensible if the chain were willing to go back to simply calling itself The Wiz.

The again, maybe this change of names was to be expected. After all, it was The Wiz, in springtime spots that trumpeted its retailer-of-the-year triumph, that had Namath change the name of the National Assn. of Recording Merchandisers to the National Assn. of Record Merchants (Inside Track, April 21).

Sure hope this Wiz strategy doesn't catch on. Otherwise, we'll have people saying things like, "I feel like having some french fries. Let's stop by You Deserve A Break Today So Go Out And Get Away to McDonald's, but we're low on gas, so first we have to go to You Can Trust Your Car To The Man Who Wears The Star, The Big Bright Texaco Star." And in our business, you'd have people buying tapes and CDs at places like "Where? The Wherehouse and Camelot Music; Let Us Entertain You."

GOOD TO GET: Keith Altomare, national sales director for Rhino, passed along the sampler that his label is giving away at chains this year during the Convention Season, and it's, well, pure Rhino. In other words, this is a tchatchka that's guaranteed to make you grin.

The item is an LP-styled jacket that bears the artwork of the "Save The LP" slogan that Rhino used at trade shows a few years ago, but written in graffiti-styled lettering above that familiar copy block is the line "I Guess We Didn't . . ."

To emphasize the point, there's no LP inside the jacket. Instead, it contains a mock LP made out of cardboard, which houses three jam-packed CDs. One features an eclectic combination of comedy bits, disco hits, and other goodies; a second features wall-to-wall oldies; the third carries jazz gems from Mesa/BlueMoon, which Rhino distributes.

MOVING EXPERIENCE: The world's most protracted relocation is finally at hand, as this columnist switches coasts. I'm giving up New York's smelly subway stations in exchange for Los Angeles' traffic jams. I'm going to miss Gotham's pizza (the best in the world. Sorry, Chicago) and Chinese food, but I'm looking forward to Cobb Salads and California Cuisine.

However, although I'll be a bit tanner, this move does not affect my job. To paraphrase a T-shirt slogan, it's a matter of "Same Stuff, Different Coast." I still work in the charts department and I'll continue to write this column.

I'm truly looking forward to life on the Left Coast and its calmer, friendlier pace. If I'd exited New York a year or two ago, it would have felt like I was leaving the amusement park before I had the chance to ride all the rides. Well, like Disneyland, New York is a place where one really cannot ever taste all of its attractions, so I'll have things to look forward to when I return. And, in less than five years, I've managed to see more of New York's five boroughs than most of the city's natives see in a lifetime.

When I first moved East from Ohio, I told friends that New York City reminded me of the old Camel cigarettes phrase: It's not for everyone, but it doesn't try to be. Thankfully, it's been to my liking. My "little town blues" melted away pretty quickly, and a lot of that has to do with people. I could not leave this dirty, crime-ridden, but incredible city without saying a fond farewell to a host of friends—including many in the music and video industries—who made my stay here worthwhile. As another Ohioan would say, thanks for the memories.

RETAIL PEOPLE

Mary Kuhn is named advertising assistant at Harmony House in Troy, Mich.



MARY KUHN

Ken Guilford, previously director of retail marketing with Luke Records in Miami, is named director of video marketing with Retail Instore Presentations, a

division of Crossover Marketing in New York.

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BMG Ariola To Promote Vid Mags, Folk Longforms

BY ELLIE WIENERT

MUNICH, West Germany—BMG Ariola's in-house video division is introducing two "entirely new concepts" in a bid to improve the market share of music video product, currently running at a "stagnant" 2.8% of overall rental and sell-through action.

The company is to promote international music video magazines bannered Video Publishing, and also release music video packages of domestic folk music artists.

Thomas Stein, BMG Ariola managing director, says, "We've got to do everything we can to make music videos more attractive to the public."

"It's fallow ground in the marketplace right now in Germany. We can see the enormous potential of the market when we get sales of 30,000 units of German rock singer Peter Maffay's live performance cassette two years ago.

"But the overall results in music video show clearly that we're not meeting basic requirements of the fans."

The launch of videos by folk performers the Original Naabtal Duo, whose record "Patrona Bavariae" sold more than 1 million units and ushered in a folk music crossover revolution in the German charts, is phase one of the BMG Ariola plan to build better trade results. Also scheduled is a music video of Austrian singer/songwriter Rainhard Fendrich.

Says Stein, "These are pioneering releases for this kind of music in video format. They'll run alongside a new music video by David Hasselhoff, plus a September release of a 90-minute package of Peter Maffay's live concert in Leipzig for 80,000 East German fans."

He adds that the "Video Publishing" concept is for one-hour packages with exclusively taped interviews, videoclips, and special features on international artists. "These cassettes cannot be found anywhere else," says Stein.

The first three in the series are "Metalhead," featuring Lita Ford, Anthrax, Kiss, and Alice Cooper; "Dance International," with Lisa Stansfield, Snap, and Black Box; and "Slamin' Rap," with Tone Loc and Ice-T.

These videos were produced in cooperation with Los Angeles-based Video Publication International (VPI), whose chief executive, Stuart S. Shapiro, says, "The key word here is 'magazine' in the true sense of the word.

"We've created a new journalistic medium of entertainment which appeals to specific consumer groups and through which record companies can successfully promote acts."

The emphasis is on current material, with releases at two-month intervals, selling here at roughly \$19.25. Releases covering country and reggae music are next in line.

Distribution at first in Germany will occur primarily through specialist record shops and department stores rather than video shops. Says Stein, "Once we've established the product we'll think about presenting the range on laserdisk as well, when hardware becomes more available."

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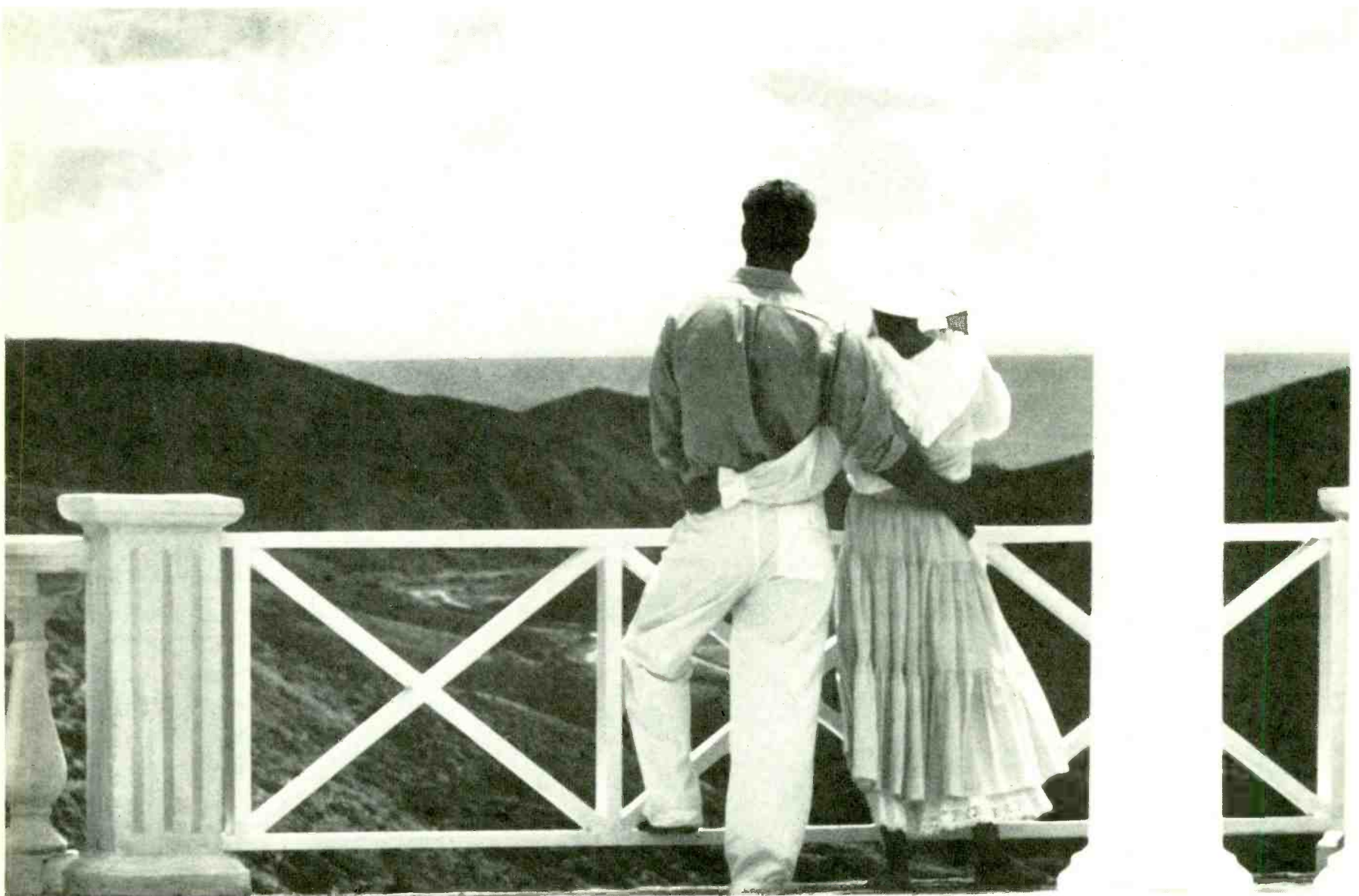
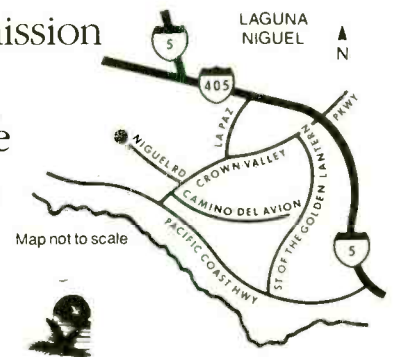
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Pricing Issue Sidestepped At VSDA Board Pre-empts Action Vs. Paramount

BY PAUL SWEETING

LAS VEGAS—So what happened to the pricing issue at the ninth annual Video Software Dealers Assn. convention?

Contrary to dire predictions in advance of the Aug. 5-8 trade show here, the keynote address from Paramount Home Video president Robert Klingensmith was not boycotted, the Paramount booth was

not picketed or vandalized, and the new \$99.95 list price for "The Hunt For Red October" did not become the flash point for a bitter standoff between manufacturers and retailers.

What happened, in large measure, according to a number of veteran industry observers, was some deft political navigation by the VSDA board of directors, and an apparent tactical retreat on the part of some manufacturers.

The board managed to effectively preempt any unsanctioned demonstrations on the part of retailers by issuing a statement opposing price hikes by the studios. Arriving the first morning of the show, that helped set a tone of civilized discourse (Billboard, Aug. 18).

The carefully crafted VSDA position statement contained nothing the studios could particularly object to—but sounded forceful enough to position the board near the forefront of the issue.

In deference to legal considerations, the statement carefully avoided mentioning any particular studio's pricing policy or the pricing of any particular title.

Having most board members in the room while the statement was read to the press on opening day—including such big-chain appointees as Lou Fogelman, head of Show Industries, the parent of Music Plus—also lent an air of unanimity to the proceedings.

According to a top executive at one major studio, the board was motivated, at least in part, by an understanding that the studios' support for the convention—still VSDA's single largest revenue producer—is at an all-time low. Paramount would almost certainly have walked away had VSDA been unable to protect it from unseemly demonstrations, the executive speculates, and at least two other major suppliers confirmed to Billboard that they, too, would have packed up and left in solidarity with Paramount.

"The VSDA statement was purely

political," one studio executive says.

Another opportunity to debate the question of pricing was presented by Klingensmith's keynote address. In the wake of the announcement of a \$99.95 list price for "Red October," the Paramount executive certainly had everyone's attention at the show.

Instead, Klingensmith chose a different tactic—seeking to rekindle trade and consumer excitement in video with a call for a generic advertising campaign designed to boost overall rental activity. He called on other manufacturers to follow suit (Billboard, Aug. 18).

The Paramount chief drew cheers

from the audience of retailers by pledging \$100,000 from the studio to start the ball rolling.

The generic advertising campaign is rapidly becoming a favorite pet project among many influential retailers and was deemed a "first and foremost" priority by outgoing VSDA president Lou Berg in his state-of-the-association address.

As generous as Klingensmith's offer was, however, it is seen by some home video industry watchers as a comparatively inexpensive gambit in light of the additional \$2 million Paramount hopes to take out of the mar-

(Continued on next page)

VSDA Forges Ahead With Generic Video Ad Campaign

BY EARL PAIGE

LAS VEGAS—The new board of the Video Software Dealers Assn. will move ahead faster than expected on a generic advertising campaign to push home video, be more open to discussion on the issue of censorship, and will examine new areas of member participation, particularly during its convention.

These objectives were indicated during a new-style membership meeting at VSDA's ninth annual convention here Aug. 5-9, where at one point nearly every member of the board became embroiled in a censorship debate with a member in the audience.

Convening on closing day, the membership meeting was an experiment: VSDA opened it up by no longer limiting attendance to just full members.

As the four-hour meeting wore on, there was a steady exodus as people drifted toward the exhibits, with the result that ultimately throughout the cavernous room there were only one or two people at most tables and dozens of tables with no one present.

While some audience members and VSDA speakers made cynical references to the sparse attendance, especially the lack of program suppliers, others noted there were still more people present than may have appeared. "We probably had more people than we ever do at the membership meeting," said Jim Salzer, of Salzer's Video, Ventura, Calif., and a board member.

In accepting the gavel from Lou Berg, Audio/Video Plus, Houston, who served two consecutive terms,

Jack Messer, Gemstone Entertainment, Cincinnati, said he would first look for increased cooperation from "all segments of the industry—retail, distributors, and studios—and enlarge the video pie."

The new president's second point "is to increase the awareness of all our programs"—and in a tribute to Berg and his administration for getting the generic campaign going, Messer thanked Paramount Home Video, Blockbuster Entertainment, Rentrak Corp., and Macrovision for contributions to the fund (Paramount and Blockbuster's donations were for \$100,000 each and were announced during the convention).

As the new board filed onto the stage, board member Jan DeMasse, Video Place, Exeter, Vt., noted that Messer had failed to mention the New England regional chapter's previously committed \$5,000 pledge to the generic campaign fund; moments later it was announced that Channel 3 Connection, Laurel, Md., a retail firm and a distributor under a revenue sharing plan, would donate \$2,500.

The generic campaign was also mentioned by Berg as the "first and foremost" of VSDA's immediate needs. DeMasse listed "self regulation" in terms of displaying and handling sensitive product as another immediate need. Ken Dorrance, Video Station, Alameda, Calif., pointed out that "the board is there for you all year, not just at conventions. Call us."

A delegate from New Mexico said the membership feels "cut off" because the election is done via mail and merely announced at the convention, and because members never see candidates face to face. New board member Dawn Wiener, Home Video Plus Music, Houston; Messer; and Allan



Fit To Party. While stumping to promote her "Health And Fitness" video from PPI/Peter Pan Industries, Denise Austin takes time out to party with country superstar Randy Travis.

A SPECIAL
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ANALYSIS

VSDA
REPORT



by Earl Paige

REGIONAL REPORT: The buzz started immediately at the Aug. 5-9 Video Software Dealers Assn. opening affair Saturday night in the Las Vegas Hilton as the annual convention got rolling—the regional leaders party. Everyone was saying this is one convention that will provide a lot of material for regional meetings. Look for new regionals, too. Susan Englemann of Scarborough Video, Belle Mead, N.J., is very eager to start a new chapter on the west side of the state, even though the Pennsylvania/New Jersey Chapter is up and running. Another sign of re-

vitalized chapter activity comes from Mitch Lowe, head of the Northern California Chapter, of three-store Video Droid, and just winding down from being convention chairman at Las Vegas. Lowe is pleased at the way the six chapters in California are pulling together with a newsletter and on several industry issues. Lowe noted that an announcement was made at the annual membership meeting about how California stores in some areas are pumping to be voter registration centers. It was also noted that the California chapters' efforts in workers' compensa-

(Continued on page 61)

VSDA SKIPS PRICE ISSUE

(Continued from preceding page)

ket by raising the wholesale price of "Red October."

As one competing studio executive noted, "\$100,000 won't buy much media [time] but it certainly bought a lot of goodwill."

Taking their cue from Paramount, several other studios sought safe passage through the show, maintaining that pricing decisions have not yet been made on several big summer blockbusters due on video in the next several months. Nonetheless, retailers widely believe some of those titles, including LIVE's "Total Recall," CBS/Fox's "Die Hard 2," and Disney's "Dick Tracy," will ultimately be released at \$99.95.

One major retail executive says he believes "Total Recall" has already been penciled in for a Dec. 20 street date at the higher price point but that LIVE—wary of retail reaction during the show—decided to shelve any price announcement until just after VSDA.

Both LIVE and Disney are also officially leaving open the possibility that either "Total Recall" or "Dick Tracy" could still be released as a sell-through title in time for Christmas.

In the interest of comity, Klingensmith's tactic was also seen by observers as certainly understandable. But the pricing issue still threatens to rekindle the adversarial relationship between Hollywood and video retailers, thought to have subsided last year with the increased number of focus groups and other stepped-up supplier overtures to retail.

Throughout the show both sides of the pricing argument stuck closely to positions already staked out. The studios still maintain that higher Hollywood production costs, as well as higher video marketing costs, leave them no choice but to push up the wholesale price of rental titles. They are charged, they maintain, with a fiduciary responsibility to maximize the profit potential of every title they distribute.

Retailers, on the other hand, are less concerned about the profit potential of particular titles and more with the profitability of their stores. As incoming VSDA president Jack Messer, head of four-store Gemstone Entertainment in Cincinnati put it, higher prices will put pressure on retailers operating from a fixed budget for new titles and will ultimately cause them to decrease their purchases. "With fewer titles in stores, rentals will decrease, so revenues will ultimately decrease, causing a downward spiral of revenues and purchases," Messer predicts.

"We have to look at the industry as a whole," Messer continues, "rather than at maximizing the profits on one title. If we do that it will ultimately maximize profits for everyone."

The question that still separates retailers and manufacturers—a gulf reflected in the VSDA statement's urging Hollywood "to consider for implementation only those projects which can be economically successful under pricing standards which allow the video retailer to grow and prosper"—is how and whether higher movie production costs should be passed along to video retailers.

Even though most of the major home video companies are wholly
(Continued on next page)

Superb Performances

Stars charismatic Alec Baldwin fresh from his success in "The Hunt For Red October."

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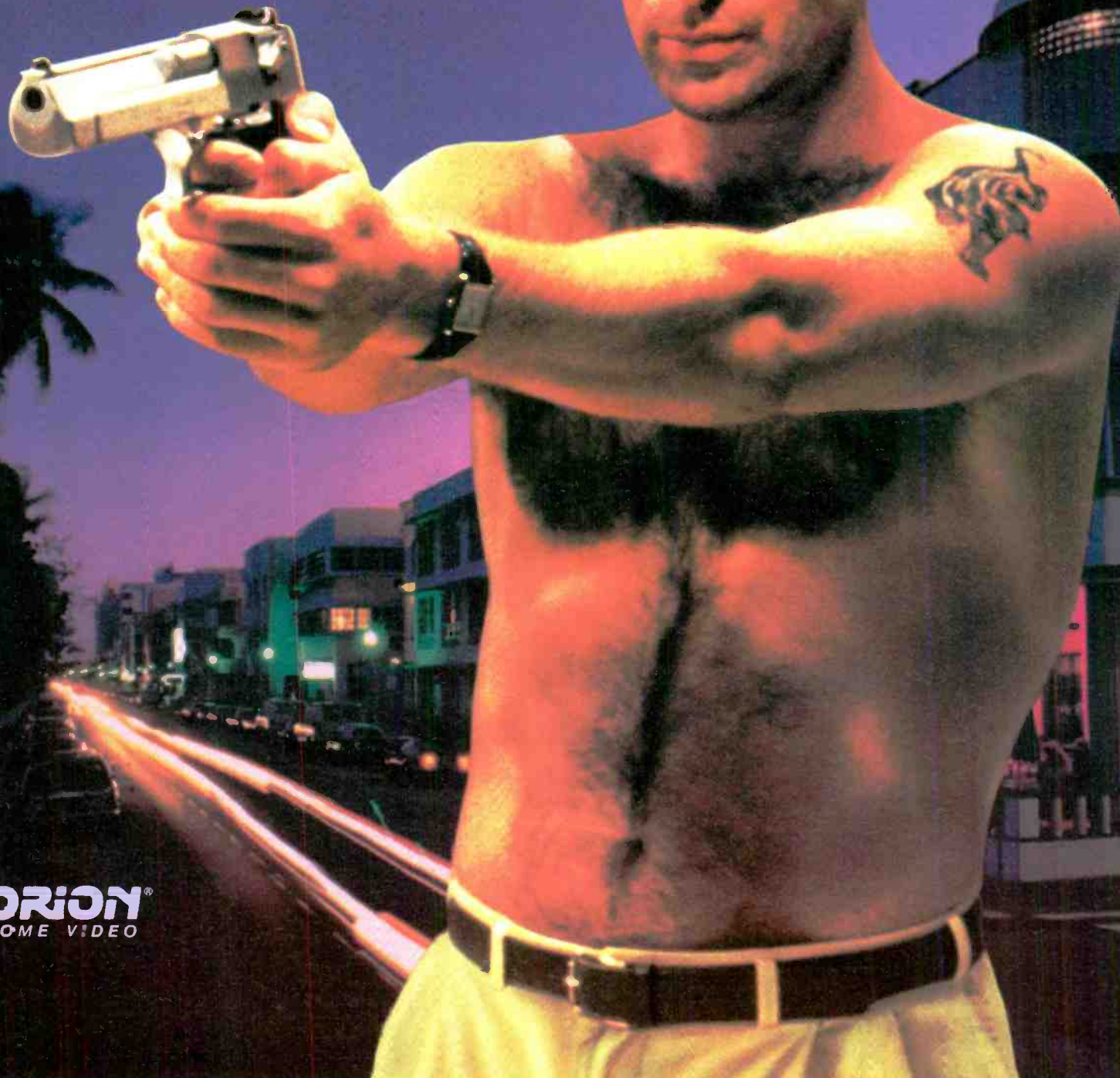
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VSDA SKIPS PRICE ISSUE

(Continued from preceding page)

owned subsidiaries of the studios (with the exception of the joint ventures RCA/Columbia and CBS/Fox, and LIVE Home Video, which is 49% owned by Carolco Pictures), they are treated, for the purposes of financing movie production, like any other distribution company. They pay a license fee (part up front and part in the form of a royalty) to distribute movies on cassette, even if the films were nominally produced by the parent company.

According to LIVE Home Video president Dave Mount, the home video company today is typically expected to put up somewhere around 40% of the production budget up front, plus pay a royalty of 18%-20% of net revenues in exchange for the home video rights. Thus, for a film costing \$28 million to produce (the average cost today) the home video company is expected to contribute more than \$11 million up front.

As Mount explains, "even if the source of product is internal, 40% of the negative cost is allocated to the video division. It's not necessarily 40% on a \$60 million movie, but you still pay more."

Thus, from the studio's perspective, home video revenues are not the "gravy" they were when the industry was young, but an integral part of the economics of Hollywood.

Less clear is the role of the higher marketing costs alluded to by Paramount and other studios when discussing higher wholesale prices. "When a movie comes to video you have advertising, co-op dollars, standees, posters, trade ads, all of which add up to several million dollars," Mount says. "Plus, our normal costs of doing business have gone up and there haven't been any real price hikes in five years or so. Something has to give."

Paramount claims it will spend at least \$3 million to market and promote "The Hunt For Red October," including at least \$1 million in television advertising. The marketing campaign for "Red October" will be the largest for any rental title in its history, according to Paramount executives.

The studios claim that the video industry is more competitive today than ever before and that they must spend the extra dollars just to move the same number of units they were able to move three years ago.

Perhaps so, add observers, but the case for how that benefits retailers is lost on many dealers. Some studios, such as MCA/Universal Home Video, argue that by spending money for consumer advertising they are driving people into video stores, thus benefiting retailers (Billboard, July 21).

But even some other studios do not buy that argument. "I'm not sure that when we advertise a title on TV that it registers with consumers that it's on video," Mount says. "What registers is the title, so that if they see it in video stores they might rent it."

That's one reason a generic advertising campaign has the broad appeal exhibited at the show. Such a campaign, it is hoped, would motivate lapsed renters to return to the market, boosting business across the board.

But the bottom line from the retail-
(Continued on page 67)

'Honey,' 'Rain Man,' 'Talking' Take Top VSDA Video Awards

VID INDUSTRY VOTES: The home video industry loved MGM/UA Home Video's "Rain Man," RCA/Columbia Pictures Home Video's "Look Who's Talking," and Walt Disney's "Honey, I Shrank The Kids."

Those were the three big winners in the drama, comedy, and family categories, respectively, at the Video Software Dealers Assn.'s closing banquet hosted by film critic Leonard Maltin Aug. 9. The event capped the four-day VSDA convention in Las Vegas.

The trade group polled about 4,000 retail members for their choices, while nominees were chosen by suppliers. The VSDA has also chosen to designate its award as the "Homer."

Other big winners of Homer awards included CBS/Fox Video's "The Abyss" (science fiction), Warner Home Video's "Dead Calm" (horror), Touchstone Home Video's "Beaches" (musical), and Walt Disney Home Video's "Bambi" (classic).

Paramount Home Video's "Shirley Valentine" won in the foreign category, CBS Music Video's "New Kids On The Block: Hangin' Tough Live" won in the music category, and LIVE/Family Home Entertainment's "Teenage Mutant Ninja Turtles—Cowabunga Shredhead" won as favorite children's program.

Coliseum Video's "Wrestlemania VI" won as favorite sports video, Warner Home Video's "Jane Fonda's Light Aerobics And Stress Reduction Program" won as favorite health and fitness video, and RCA/Columbia's "How To Lambada" won in the how-to/self-improvement category. Caballeró Home Video's "Night Trips" won in the adult category.

The VSDA also gave superstar actor Arnold Schwarzenegger—who was on hand to accept—its Video Star Of The Year award. Michael J. Fox was the recipient in 1987, the last time the trade group bestowed that honor.

MORE AWARDS: Paramount Home Video's "The Godfather: The Complete Epic" was the hands-down winner in Entertainment Weekly's first survey in its Aug. 10 issue of the "100 Best Movies Of All Time On Video." The list was based on a poll of Entertainment Weekly editors and contributors, including such film critics as Peter Travers of Rolling Stone and Jami Bernard of the New York Post.

Ranked second through 10th were "Citizen Kane" (Turner), "Raging Bull" (MGM/UA Home Video), "Blue Velvet" (Warner

Home Video), "Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb" (RCA/Columbia Pictures Home Video), "Vertigo" (MCA Home Video), "Chinatown" (Paramount Home Video), "Sullivan's Travels" (MCA Home Video), "The General" (HBO Video), and "The Magnificent Ambersons" (Turner).

MCA Home Video had six of the top 20 titles, as "The Palm Beach Story" was 15, "Duck Soup" was 16, "Psycho" was 17, and "Double Indemnity" was 18.

BOX-OFFICE BITS: Who would have thought it... Patrick Swayze outgunning the Cruise missile? It's true. Paramount's "Ghost"—billed as romance, comedy, and supernatural thriller all rolled into one—has taken in more than \$70 million during its first couple of weeks in release. Not only is it the summer's genuine sleeper, say observers, but it now has a

shot at the coveted \$100 million mark. "Days Of Thunder" with Tom Cruise, also from Paramount, has taken in more than \$70 million—but in twice the time.

Meanwhile, 20th Century-Fox's "Die Hard 2: Die Harder" becomes the third summer movie to reach the \$100 million plateau, following Carolco's "Total Recall" and "Dick Tracy" from Walt Disney.

SHORT TAKES: Action director John McTiernan's ("The Hunt For Red October," "Die Hard," "Predator") next two projects will be to lens "The Stand," a love story set in Brazil that stars Sean Connery, and "Princess Of Mars." Both are for Hollywood Pictures... Warren Beatty has signed on to star in "Bugsy," a story based on mobster Bugsy Siegel, to be directed by Barry Levinson ("Rain Man").

COMING SOON: "Q & A," with Nick Nolte, arrives Oct. 3 from HBO Video... "Stanley & Iris," with Robert De Niro and Jane Fonda, arrives Oct. 17 from MGM/UA Home Video... "Deceptions," a suspense thriller starring Harry Hamlin of TV's "L.A. Law," arrives Oct. 25 from Republic Pictures Home Video... "Bird On A Wire," with Mel Gibson and Goldie Hawn, arrives Nov. 15 from MCA/Universal, which will also release "Back To The Future III" on Nov. 8... Vidmark will release "The Cook, The Thief, His Wife & Her Lover" on Oct. 17... Orion Home Video has set an Oct. 9 street date for the Alec Baldwin-starring "Miami Blues," a Nov. 15 street date for Robin Williams' "Cadillac Man," and a Dec. 20 street date for "RoboCop 2."



by Jim McCullough

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	6	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
2	2	8	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
3	3	4	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
4	7	2	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
5	4	8	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
6	30	2	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
7	5	9	ALWAYS	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
8	9	4	TREMORS	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13
9	6	5	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
10	10	11	THE FABULOUS BAKER BOYS	Live Home Video 68910	Jeff Bridges Beau Bridges	1989	R
11	16	2	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R
12	11	17	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
13	8	12	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
14	20	3	MEN DON'T LEAVE	Warner Bros. Inc. Warner Home Video 11897	Jessica Lange	1990	PG-13
15	13	6	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13
16	14	9	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
17	12	6	SHE-DEVIL	Orion Pictures Orion Home Video 8752	Meryl Streep Roseanne Barr	1989	PG-13
18	15	7	MUSIC BOX	Carolco Home Video Live Home Video 68903	Jessica Lange	1989	PG-13
19	17	16	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
20	19	16	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
21	18	6	WE'RE NO ANGELS	Paramount Pictures Paramount Home Video 32154	Robert De Niro Sean Penn	1989	PG-13
22	NEW ▶		FLASHBACK	Paramount Pictures Paramount Home Video 32110	Dennis Hopper Kiefer Sutherland	1990	R
23	24	13	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
24	22	13	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
25	21	10	THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
26	34	2	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	1989	R
27	40	2	EVERYBODY WINS	Orion Pictures Orion Home Video 8763	Debra Winger Nick Nolte	1989	R
28	23	15	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
29	39	2	DOWNTOWN	CBS-Fox Video 1826	Anthony Edwards Forest Whitaker	1990	R
30	25	8	ROGER & ME	Dog Eat Dog Film Prod. Warner Home Video 11978	Michael Moore	1989	R
31	33	2	VALMONT	Orion Pictures Orion Home Video 8753	Colin Firth Annette Bening	1989	R
32	29	8	HEART CONDITION	New Line Cinema RCA/Columbia Home Video 75023-5	Bob Hoskins Denzel Washington	1990	R
33	31	11	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
34	26	20	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
35	35	11	WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
36	NEW ▶		HOMER AND EDDIE	HBO Video 220	James Belushi Whoopi Goldberg	1989	R
37	32	13	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
38	28	13	DRUGSTORE COWBOY	Live Home Video 68911	Matt Dillon Kelly Lynch	1989	R
39	27	13	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
40	38	2	CLOWNHOUSE	Vision International RCA/Columbia Home Video 59103	Nathan Forrest Winters Brian McHugh	1990	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.

STORE MONITOR*(Continued from page 57)*

tion resulted in a \$500,000 per year savings.

FOOD FOR THOUGHT: Several VSDA delegates from the food industry thought there were more of their contemporaries at the show than ever before, according to **Greg Ryan**, video supervisor, **Food Giant**, Sikeston, Mo., a chain with video in 41 of its 54 outlets.

FAMILY AFFAIR: Religious videos are becoming very important as a genre, reports **David Henrichs**, manager at **Family Films**, who was scouting the show for video specialty retailers. "The potential is awesome," he claimed. "Forty percent of the U.S. population are Christians. There are 6,500 Christian bookstores," he noted—but went on to say that generally those outlets are not savvy about video.

VIDEO SPY: Among the zillions of trade tips exchanged during VSDA, **Gordon Mudrow**, who runs some **Ben Franklin** video departments out of Winston, Ore., offers this tip when comparative shopping—"I talk into a hidden tape recorder but pretend it's my wife," who accompanies him. Mrs. Mudrow may have another version on this one.

NEW COMPETITION: It was repeated for emphasis: Video stores have a new type of competitor. It is the computer software store, such as **Egghead Software**, **Computerland**, and many, many more. The reason is that the television screen and the computer monitor screen are still screens—and a screen is a screen. Sounding the early warning on all this was **Stan Cornyn**, president of **Warner New Media**, who dazzled an opening-morning audience by showing how the videodisk, the CD, and the floppy disk or computer are all converging. "The future is here and it's the TV screen—whatever plays on it," he told the attendees as an assistant showed off the "Megillah," a customized playback machine Cornyn had assembled.

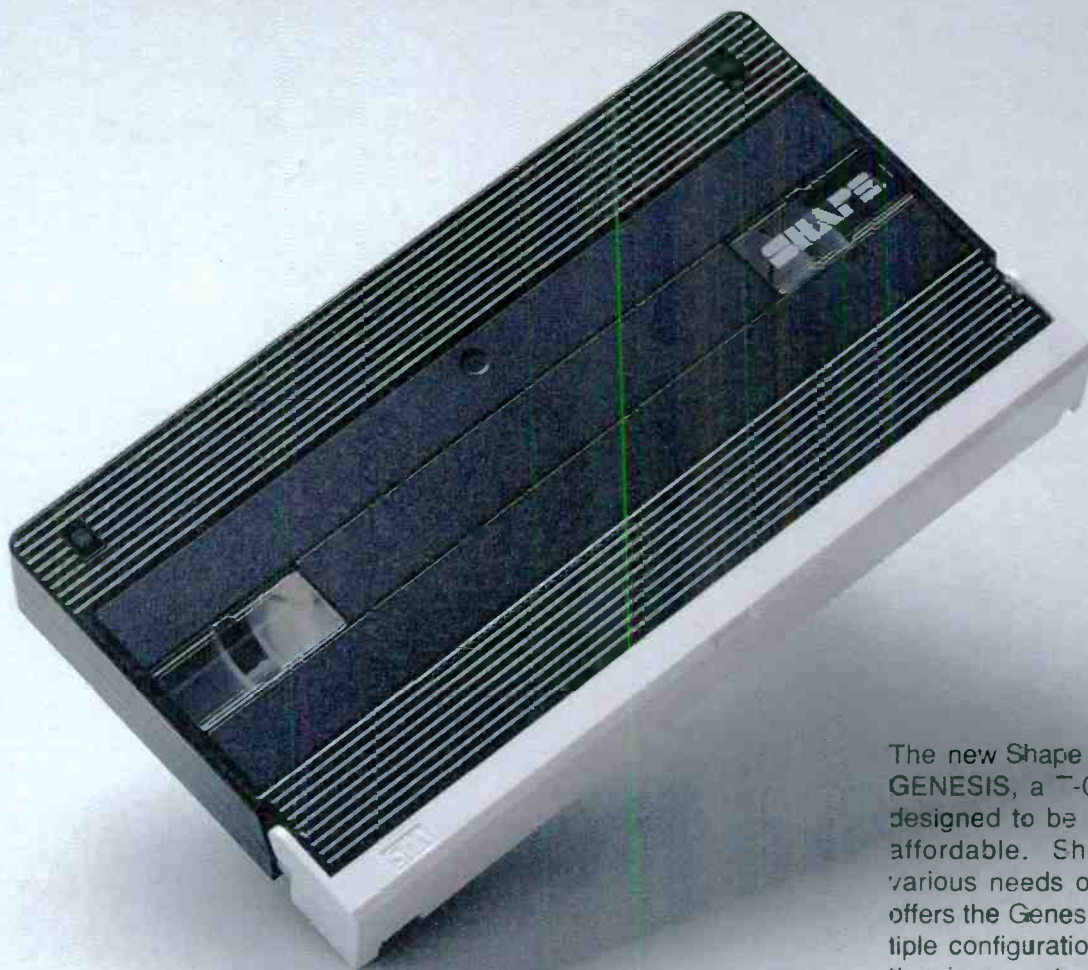
PPT PLAYS IT COOL: Pay-per-transaction was a hot topic two years ago at VSDA. This year it was all but a whisper, acknowledges **Ron Berger**, energetic head of **Rentrak**, who was here quietly meeting people. Also in attendance was **Harris Egen-dorf**, who was seeking licensees for a videocassette he invented that counts each play. Actually, PPT people, like **Alan Coccio**, head of **Channel 3 Connection**, Laurel, Md., are happy the topic is so low-key. Coccio, working with a plan that brings hit titles down to \$18 a copy, once dueled with Berger via Commentary articles at the height of the PPT brouhaha. Berger said, "It's no longer as emotional an issue" and PPT advocates want to keep it that way.

HANDICAPPING VSDA: This is not about placing bets but you can bet that subsequent conventions will be more sympathetic to the wheelchair-bound attendee, according to **Charles Rich**, **NBC Radio** entertainment reporter, who conferred with **Lou Berg**, president of VSDA and a wheelchair user since a horseback ac-

(Continued on page 66)

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FOR WEEK ENDING AUGUST 25, 1990

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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
				★ ★ NO. 1 ★ ★				
1	1	13	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	2	10	STEP BY STEP	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
3	3	8	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY...	Family Home Entertainment 27336	Animated	1989	NR	14.95
4	4	30	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
5	5	20	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
6	6	135	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
7	7	22	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
8	8	8	AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
9	9	26	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
10	13	15	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
11	11	39	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
12	12	13	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
13	10	45	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
14	24	2	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
15	17	54	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
16	15	28	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
17	21	15	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
18	23	47	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
19	14	43	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
20	16	19	TEENAGE MUTANT NINJA TURTLES: HEROES...	Family Home Entertainment 23978	Animated	1988	NR	14.95
21	32	2	MORRISSEY: HULMERIST	Warner Reprise Video 38175	Morrissey	1990	NR	19.98
22	27	17	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER...	Family Home Entertainment 23981	Animated	1987	NR	14.95
23	29	15	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	1990	NR	19.98
24	26	5	THE BOB MARLEY STORY	Island Visual Arts Island Video 440 082 373-3	Bob Marley And The Wailers	1990	NR	19.95
25	19	170	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
26	18	172	CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
27	22	18	TEENAGE MUTANT NINJA TURTLES: HOT RODDING...	Family Home Entertainment 23980	Animated	1989	NR	14.95
28	28	39	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
29	RE-ENTRY		HARRY CONNICK, JR.: SINGIN' & SWINGIN'	CBS Music Video Enterprises 19V-49019	Harry Connick, Jr.	1990	NR	19.98
30	30	109	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
31	39	29	JANE FONDA'S LIGHT AEROBIC WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
32	20	94	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
33	25	9	SINEAD O'CONNOR: THE VALUE OF IGNORANCE	PolyGram Music Video 440 081 32193	Sinead O'Connor	1990	NR	14.95
34	35	3	AUNTIE MAME	Warner Bros. Inc. Warner Home Video 11152	Rosalind Russell	1958	NR	19.98
35	40	3	OCEAN'S 11	Warner Bros. Inc. Warner Home Video 11158	Frank Sinatra Dean Martin	1960	NR	19.98
36	31	12	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
37	37	2	A BRIDGE TOO FAR	MGM/UA Home Video 301838	Robert Redford Michael Caine	1977	PG	29.98
38	NEW ▶		LIFESTYLES OF THE RAMONES	Warner Reprise Video 38178-3	The Ramones	1990	NR	19.98
39	36	3	EXPOSE-VIDEO EXPOSURE	Arista Records Inc. 6 West Home Video SW-5702	Expose	1990	NR	16.98
40	33	26	25X5: CONTINUING ADVENTURES OF ROLLING STONES ▲ ²	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98

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

'90's' Shines; 'Brain Dead' Anything But

■ BY MICHAEL DARE

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

• "The 90's Home Video." The 90's (Tel. 312-321-9321, Fax 312-321-9323)

This collection features some of the best moments from the first season of what is easily the most important and innovative news show on the air, a show that does all the things that television was born to do but never does. "The 90's" comes out of Chicago, appears mainly on local PBS stations, and consistently undermines all your preconceptions about what news is supposed to be. Part "60 Minutes," part counterculture documentary, part rock'n'roll,



all experimental and groundbreaking, it presents a truly global and often radical view of world affairs. Rather than focusing on events, it focuses on attitudes, sociological phenomena, "people, places, and ideas," exposing all manner of hypocrisy with performance art and fantastic computer graphics. It's all intercut with fascinating historical footage from the video revolution, including backstage video of Johnson and Nixon preparing for speeches, and a cooking lesson in how to make "Flying Morning Glory on Fire." Best of all, it does NOT feature men in suits standing in front of blue screens. Now that there's virtually no alternative press in the U.S., at least there's alternative video. Every broadcast episode contains a mail-order ad for this tape, but there's a discount for retailers. Buy it and show it to everyone.

• "Brain Dead." MGM/UA Home Video. prebooks 8/30.

A great brain movie can be hard to come by these days, so thank God they're unleashing this one. It's got open brains, splattered brains, happy brains in jars and bad brains in trouble. Luckily, the brains behind the whole enterprise belong to screenwriter Charles Beaumont, who wrote many of the best "Twilight Zones." This is complex, entertaining, and cerebral, full of interchanging realities where you're never quite sure what's really happening. In many ways, it's what "Total Recall" would have been if it was directed by Alfred Hitchcock. Get past the gore and you'll find it's intelligent, grotesque, and mesmerizing, full of dynamite over-the-top performances by Bill Pullman, Bud Cort, and Bill Paxton. Rent it with "Re-Animator."

• "Dr. Caligari." (1989). Sha-
(Continued on next page)

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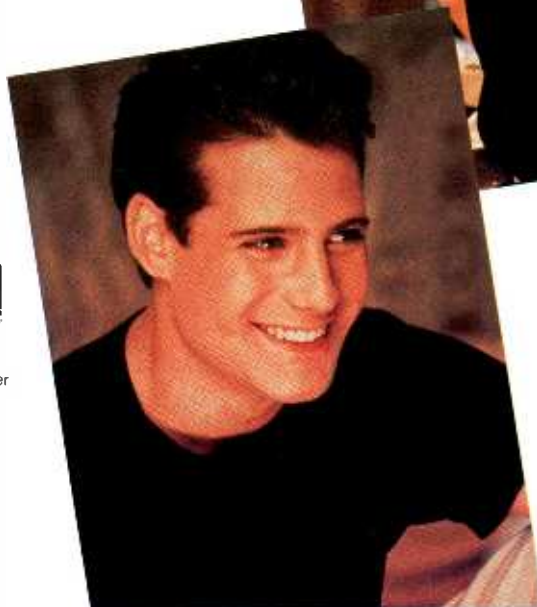
A Razor Sharp Look at the Lives, Loves and Challenges of Third Year Med Students



An ensemble cast of talented young actors create dynamic chemistry as they portray third year med students facing the life and death challenges of medicine...and the pressures of personal competition. *Vital Signs* is a fast-paced story that offers a winning blend of romance and human drama.

- Starring Jimmy Smits, from his Emmy-nominated role on the hit TV series, "L.A. Law."
- "Vital Signs" was a 1990 20th Century Fox Theatrical Release.

Catalog # 1831
Dealer Order Date: September 11, 1990
Street Date: September 27, 1990
Suggested Retail: \$89.98



TWENTIETH CENTURY FOX Presents
A PERLMAN Production
A MARISA SILVER Film

VITAL SIGNS
ADRIAN PASDAR DIANE LANE WILLIAM DEVANE
NORMA ALEANDRO and JIMMY SMITS

Music by MILES GOODMAN Edited by ROBERT BROWN Production Designer TODD HALLOWELL
Director of Photography JOHN LINDLEY Screenplay by LARRY KETRON and JEB STUART Story by LARRY KETRON
Produced by LAURIE PERLMAN and CATHLEEN SUMMERS Directed by MARISA SILVER
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2ND FEATURES

(Continued from preceding page)

piro Glickenhau Home Video, prebooks 9/18.

It's art direction *uber alles* in this spectacularly bizarre sequel to "The Cabinet of Dr. Caligari." Welcome to Dr. Caligari's grand-daughter's asylum, pleasantly situated next to a toxic waste dump, full of dayglow colors and unlimited sex and drugs in between the shock treatments. This is more a fever dream than a feature, and it takes more artistic chances than any maniac would have thought feasible. I can't possibly make it sound as good as it is just by describing it. I'm afraid I must demand you see this for yourself. Made by the purveyors of "Cafe Flesh," it is the biggest wacked out expressionist explosion of eclectic dementia since "The Forbidden Zone," and it can sizzle your brain. See it with your analyst.

• "Twisted Obsession," (1990), I.V.E. Inc., prebooks Tuesday (21).

Jeff Goldblum ("The Fly") gives one of his best performances in this macabre and mysterious tale of love that certainly lives up to its title. Goldblum plays a Hollywood screenwriter who is hired to work on a puzzling film project where everyone's motives are suspect. Director Fernando Trueba successfully creates an aura of deep mystery that only resolves itself through an unusual sample of sexual fulfillment. This is an odd European creation, full of Freudian undertones, some surprising fetishes, and startling nudity. Originally called "The Mad Monkey," it's been on a shelf for years while someone tried to figure out how to sell it. It will convince anyone that filmmakers are indeed sick puppies. Rent it with "The Stunt Man" or "Sunset Boulevard."

DOUBLE BILL OF THE WEEK

• "Time of the Gypsies," (1990) RCA Columbia Pictures Home Video, prebooks Tuesday (21), and "The Raggedy Rawney," (1988) Cannon Video, prebooks 9/6.

These little-known features present two fascinating looks at Gypsy life. "Time of the Gypsies" is a brilliant examination of Gypsies in modern Yugoslavia—the type of film that usually gets shown only once in the U.S. at some obscure international film festival. Like "Salaam Bombay," it follows the exploits of a child of the streets who has no choice but to learn everything the hard way. What could have been sordid and depressing is witty and surreal. Director Emir Kusturica won the Best Director Award at the 1989 Cannes Film Festival. "The Raggedy Rawney" stars Bob Hoskins ("Who Framed Roger Rabbit"), who also wrote and directed. This is the slicker of the two in the Gypsy-fest, with a movie star in its midst, an emotional Hollywood score, and no annoying subtitles to distract from the melodrama. A mystical wandering tribe gets caught up in the middle of a war with no name. Life and death. Cruelty and compassion. Rent it with "Gypsy."

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	Flatliners (Columbia)	10,034,685	1,319 7,608	—	10,034,685
2	Ghost (Paramount)	9,453,230	1,766 5,353	4	85,477,046
3	Air America (Tri-Star)	8,064,480	1,902 4,240	—	8,064,480
4	Presumed Innocent (Warner Bros.)	7,901,866	1,451 5,446	2	42,012,238
5	Problem Child (Universal)	4,847,060	1,769 2,740	2	31,229,870
6	Young Guns II (Fox)	4,709,199	1,770 2,661	1	21,281,157
7	Two Jakes (Paramount)	3,729,149	1,206 3,092	—	3,729,149
8	Arachnophobia (Buena Vista)	3,602,023	1,823 1,976	3	41,154,113
9	Die Hard 2 (Fox)	3,078,221	1,691 1,822	5	101,182,968
10	Ducktales: The Movie (Buena Vista)	2,618,657	1,558 1,681	1	9,279,238
11	Mo' Better Blues (Universal)	2,439,580	572 4,265	1	8,627,580
12	The Freshman (Tri-Star)	2,060,640	954 2,160	3	14,112,030
13	Jungle Book (Buena Vista re-issue)	1,905,134	1,246 1,529	4	35,556,102
14	Days of Thunder (Paramount)	1,626,314	1,075 1,513	6	76,949,155
15	Navy Seals (Orion)	1,276,323	1,154 1,106	3	20,077,207
16	Pretty Woman (Buena Vista)	883,234	729 1,212	20	165,766,684
17	Total Recall (Tri-Star)	847,175	721 1,175	10	114,055,915
18	Dick Tracy (Buena Vista)	658,713	688 957	8	102,394,529
19	Back To The Future III (Universal)	554,260	518 1,070	11	82,157,490
20	Robocop 2 (Orion)	543,844	539 1,009	7	43,199,528
21	Another 48 HRS. (Paramount)	361,351	360 1,004	9	78,091,960
22	Bird On A Wire (Universal)	355,680	416 855	12	68,831,790
23	Ghost Dad (Universal)	346,500	396 875	6	20,876,910
24	Jetsons: The Movie (Universal)	322,915	493 655	5	17,604,855
25	Teenage Mutant Ninja Turtles (New Line)	259,802	315 825	19	132,180,845
26	Ford Fairlane (Fox)	167,521	239 701	4	20,423,389
27	Cinema Paradiso (Miramax)	160,248	95 1,687	25	9,507,710
28	Betsy's Wedding (Buena Vista)	140,452	190 739	7	19,331,375
29	Hunt for Red October (Paramount)	130,467	157 831	23	120,221,149
30	Quick Change (Warner Bros.)	129,770	208 624	4	14,452,181
31	Milo & Otis (Columbia re-issue)	126,908	290 438	8	9,923,226
32	Metropolitan (New Line)	90,319	5 18,064	1	181,851
33	May Fools (Orion Classics)	88,185	18 490	7	627,117
34	Gremlins 2 (Warner Bros.)	87,481	163 537	8	39,739,297
35	Fire Birds (Buena Vista)	74,524	147 507	11	14,570,487
36	Longtime Companion (Goldwyn)	67,614	40 1,690	13	4,481,214
37	Unbelievable Truth (Miramax)	63,080	22 2,867	3	236,110
38	Tie Me Up (Miramax)	60,032	53 1,133	14	3,676,912
39	Ernest Goes To Jail (Buena Vista)	53,946	77 701	18	24,848,627
40	Without You I'm Nothing (New Line)	52,667	30 1,756	13	1,149,103

HOME VIDEO

Image Entertainment Posts 1st-Qtr. Profit Laserdisk Distributor Sees Figures As 'Strong Sign'

BY DON JEFFREY

NEW YORK—Image Entertainment Inc., an independent distributor of laser videodisks, reports a net profit of \$111,860 for the first quarter, after a year-earlier loss of \$94,624.

Revenues for the Chatsworth, Calif.-based company increased 117% to \$10.18 million for the three months that ended June 30.

The company considers the first-quarter profit a strong sign of future profitability. In the fourth quarter of the last fiscal year, Image took large one-time writeoffs that resulted in a net loss.

Operating income, which is calculated before taxes and interest charges are subtracted, amounted to \$438,000 in the first quarter, a sharp rise from \$68,000 last year.

Jerry Smolar, chief financial officer,

attributes the gains in profitability to "operating efficiencies" realized from the big increase in revenues.

Fahnestock & Co., a New York brokerage firm, said in a recent,

'The laser vid market is on the verge of becoming a sizable growth industry'

favorable report on Image that "the 10-year-old laser video market is on the verge of becoming a sizable growth industry thanks in part to the rapid consumer acceptance of compact disks." The report also said that lower-priced combiplayers—digital laser ma-

chines that play videodisks and compact disks of recorded music—"should help increase the attraction of laser video technology."

According to Fahnestock, there are now more than 400,000 laser videodisk players in the U.S. and that the total may exceed 1 million next year.

But, despite the bullish projections by Image and Wall Street, the company's stock continues to languish below \$1 a share. Investors recently bid 78 cents for Image shares in the over-the-counter market.

Fahnestock recommends that long-term investors "willing to assume high risk" purchase the company's stock.

Image has released more than 1,500 films on laserdisk and has long-term licensing agreements with more than 30 film and video suppliers.

FOR WEEK ENDING AUGUST 25, 1990

Billboard. TOP SPECIAL INTEREST VIDEOS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number					TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™						HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★						★ ★ NO. 1 ★ ★					
1	1	28	NBA AWESOME ENDINGS CBS-Fox Video 2422		14.98	1	1	189	CALLANETICS ♦ MCA/Universal Home Video 80429		24.95
2	18	46	BASEBALL FUNNIES Simitar Ent. Inc.		14.95	2	2	81	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650		29.98
3	2	18	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423		14.98	3	6	189	KATHY SMITH'S BODY BASICS JCI Video 8111		14.95
4	6	11	100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072		19.95	4	3	93	KATHY SMITH'S FAT-BURNING WORKOUT ♦ Fox Hills Video FH1059		19.95
5	7	37	CHAMPIONS FOREVER J2 Communications J2-0047		19.95	5	7	29	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652		29.98
6	17	68	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229		14.98	6	5	43	BEGINNING CALLANETICS MCA/Universal Home Video 80892		24.95
7	RE-ENTRY		NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024		14.95	7	4	189	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070		29.98
8	9	176	AUTOMATIC GOLF ▲ ♦ Simitar Ent. Inc. VA 39		14.95	8	10	77	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016		29.95
9	10	124	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.		19.95	9	9	11	JODY WATLEY: DANCE TO FITNESS Parade Video 207		24.95
10	4	74	MICHAEL JORDAN: COME FLY WITH ME CBS-Fox Video 2173		19.98	10	8	31	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ Fox Hills Video M032466		19.95
11	12	9	THE BOYS OF SUMMER VidAmerica 7017		14.95	11	11	189	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100		14.95
12	13	112	A KNIGHT OF BASKETBALL Kartes Video Communications		19.95	12	12	95	SUPER CALLANETICS MCA/Universal Home Video 80809		24.95
13	5	4	LEE TREVINO'S PRICELESS GOLF TIPS VOL. 2 Paramount Home Video 12624		19.95	13	19	10	DENISE AUSTIN: THE COMPLETE WORKOUT Parade Video 203		24.95
14	RE-ENTRY		FOOTBALL FOLLIES Fox Hills Video		19.95	14	13	127	START UP WITH JANE FONDA Warner Home Video 077		19.95
15	RE-ENTRY		DORF ON GOLF ♦ J2 Communications J2-0009		19.95	15	14	11	RITA MORENO: NOW YOU CAN! ♦ Wood Knapp Video 1054		19.95
16	RE-ENTRY		BASEBALL CARD COLLECTING JCI Video JCV-8212		9.95	16	NEW▶		CATHY LEE CROSBY'S BEAUTIFUL BODY WORKOUT Century Film Studios		19.95
17	3	21	GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685		29.95	17	RE-ENTRY		DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31		19.95
18	8	38	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE Fox Hills Video M092453		19.95	18	20	24	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27		19.95
19	20	67	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025		14.99	19	15	86	KATHY SMITH'S TONEUP JCI Video 8112		14.95
20	14	7	FUNNY SIDE UP Major League Baseball		19.95	20	RE-ENTRY		DENISE AUSTIN'S LOW-IMPACT AEROBICS Parade Video 26		19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

Huizenga Honored As Time/Billboard Video Man Of Year

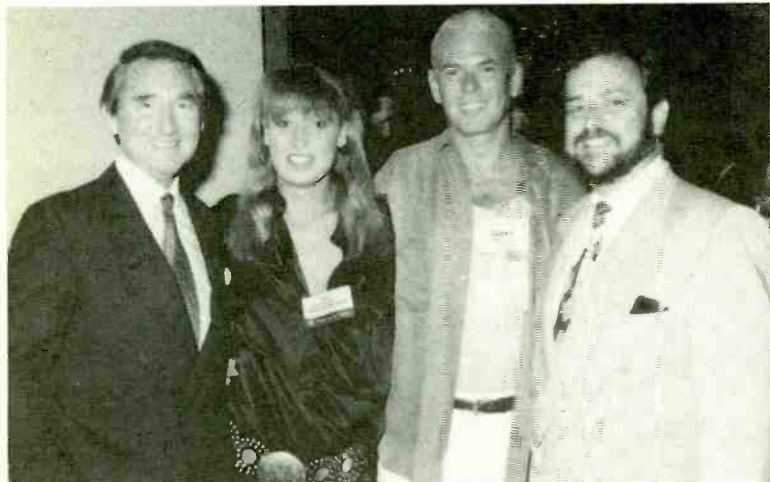
H. Wayne Huizenga, chairman and CEO of Blockbuster Entertainment, the 1,300-plus-store Fort Lauderdale, Fla.-based chain, was named Time/Billboard Video Man of the Year for 1990.

The presentation was made during the ninth annual Video Software Dealers Assn. convention in Las Vegas at a reception co-hosted by Time magazine and Billboard.

These photos were taken during the reception, which drew industry executives, VSDA board members, and other industry figures.



Man Of The Year. Janice Baio, left, category manager, consumer electronics, for Time magazine, and Billboard associate publisher Gene Smith, right, present Blockbuster Entertainment chairman/CEO H. Wayne Huizenga with a plaque recognizing Huizenga as the Time/Billboard Video Man of the Year.



Magnum Force. Billboard associate publisher Gene Smith, left, and last year's Man of the Year, Peter Balner of Palmer Video, right, greet Gina Devita and Danny Kopels of Magnum Entertainment.



MCA Home Video president Robert Blattner, right, congratulates Huizenga on being recognized by Time/Billboard as Video Man of the Year.



Video Huddle. Huizenga, left, confers with CBS/Fox Video CEO George Krieger, center, and Bill Mechanic, president of Buena Vista Home Video, Worldwide.



Blockbuster Coverage. Billboard home entertainment editor Jim McCullaugh, left, and marketing editor Earl Paige, right, keep close tabs on Blockbuster chairman/CEO H. Wayne Huizenga.



Passing The Crown. Last year's Man of the Year, Peter Balner, head of Palmer Video, acknowledges this year's recipient, Blockbuster's H. Wayne Huizenga.



Paramount: Conclave. Paramount Home Video senior VP/GM Eric Doctorow, left, and president Robert Klingensmith, center, greet Barry Collier, president of Prism Entertainment.

STORE MONITOR

(Continued from page 61)

cident in 1982. "Yes, it might seem like exploiting the handicapped to talk about the bus and other problems, but it's also the only way we're going to see improvements," said Rich.

ADULTS ADVANCE: More than a few attendees remarked how X-rated tapes are at last receiving at least equal representation on VSDA's wall of award nominees at the convention. Titles like VCA's "Pretty Peaches 3: The Quest" are presented exactly as all the other product. Generally, fewer adult exhibitors were in evidence

and they were more or less relegated to the rear of the convention exhibit in its new configuration, said various X-rated specialists.

COMBO CONNECTION: Many of the leading combo chains were in greater evidence this year as with Florida's Spec's Music & Video Stores, Warehouse Entertainment, with a hospitality suite, Tower Records/Tower Video's usual large crew, and two more chains very close to VSDA—Music Plus and Sound Warehouse, whose respective top-

(Continued on next page)

FOR WEEK ENDING AUGUST 25, 1990

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TOP KID VIDEO SALES

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	13	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
2	2	7	TEEN MUTANT NINJA TURTLES: SUPER ... Family Home Entertainment 27336	1990	14.95
3	3	20	TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment 27319	1990	14.95
4	4	45	BAMBI Walt Disney Home Video 942	1942	26.99
5	6	97	CINDERELLA Walt Disney Home Video 410	1950	26.99
6	12	103	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
7	7	47	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
8	10	256	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
9	5	95	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
10	8	44	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
11	11	80	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
12	9	65	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
13	16	3	THE JETSONS: ELROY'S MOB Hanna-Barbera Home Video HB-1216	1962	9.95
14	14	201	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
15	13	5	THE JETSONS: ASTRO'S TOP SECRET Hanna-Barbera Home Video HB-1219	1962	9.95
16	15	13	TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317	1988	39.95
17	17	148	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
18	19	3	THE JETSONS: GOOD LITTLE SCOUTS Hanna-Barbera Home Video HB-1218	1962	9.95
19	18	5	THE JETSONS: LAS VENUS Hanna-Barbera Home Video HB-1217	1962	9.95
20	21	67	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video HB-1119	1987	29.95
21	22	43	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
22	RE-ENTRY		DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
23	23	9	ROAD RUNNER VS. WYLE E. COYOTE: CLASSIC ... Warner Bros. Inc./Warner Home Video 11504	1985	12.95
24	20	142	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
25	25	34	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95

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VSDA MEET

(Continued from page 59)

ers' perspective is who should foot the bill for the increased marketing activity. By raising wholesale prices the studios are passing along to retailers the higher costs associated with those campaigns. Whether the retailers can in turn pass along their higher costs—in the form of higher rental fees—is an open question.

"I believe there is some elasticity in the price of rentals," Disney executive VP Richard Cohen said during an industry issues panel discussion. "A video rental is one of the best bargains in the economy. Perhaps consumers are getting too good a bargain."

Cohen's point, reiterated by virtually all other studio executives during the show, is that retailers should raise the price of a movie rental, thereby offsetting the higher cost of rental inventory.

"Show me a retailer anywhere in the world who does not want to raise prices," counters Messer. "It's not that simple. If you raise prices and the guy down the block doesn't, you're just driving business to him. We would all love to raise prices but it's not something a lot of retailers are in a position to do."

By sidestepping the pricing question, veteran show observers say, the VSDA and the studios bought themselves four days of relative harmony in Las Vegas. But inevitably, the issue must be addressed. The question of wholesale pricing for rental cassettes lies at the heart of the business, say analysts, because of the economic dynamics of the business. Manufacturers' revenue is relatively fixed but accrues all at once and up front, while retailers' revenue is potentially limitless but takes weeks or months to accrue, during which their investment is at risk.

Assistance in preparing this story provided by Jim McCullaugh, Earl Paige, Ken Terry and Ed Christman.

STORE MONITOR

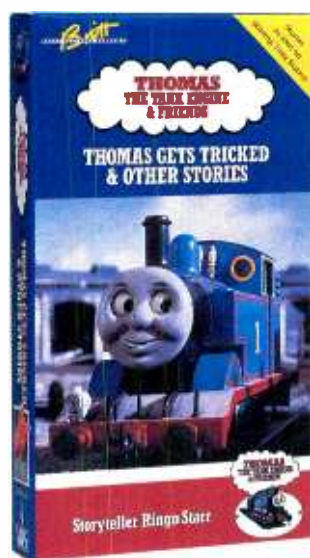
(Continued from preceding page)

pers, Lou Fogelman and Terry Worrell, serve on the board. With rental slow or worse for specialty chains, the combo outfits have music and things keep on keeping on, indicated an upbeat Scott Young, head of Wherehouse, the West Coast behemoth. That message is getting through, according to John Maierello, president of JD Store Equipment, who in a panel said of 5,000 specialty store accounts, "50% are looking into music if not already adding it." Ann Loeff, president of Spec's, came to see vendors armed with a new study and happy that rental is approaching 27% of total store revenues and in most cases these are comparative units. So business is good. Totals show rental dipping slightly as a percentage of Spec's total video revenue: 80% in 1988, then 77% last year, and now 73% as sell-through grows. Action by category: Children's/Family 24%; Feature Films 20%; Music Video a whopping 21%; Exercise/Sports 9%; Mature Audience 8%; Classics/Westerns 8%; Fine Arts 4%; Musicals 3%; Documentary/Educational 3%.

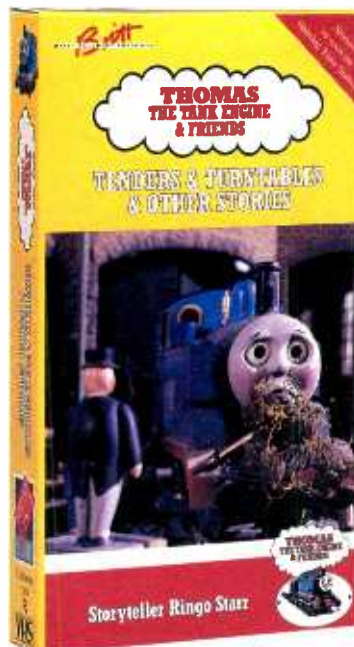
"The focus is on values as Ringo Starr narrates a series of charming vignettes surrounding the daily life of a group of railway engines."

Nora Fraser, Movie Mom/The Home Show

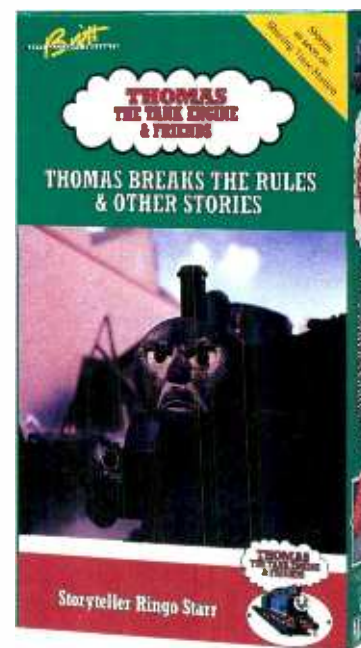
He's Back in Town and Right on Time.



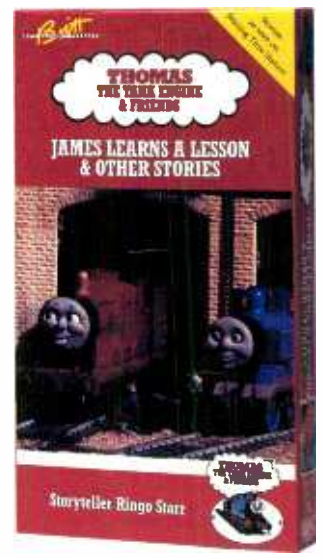
Thomas Gets Tricked
& Other Stories
1201 /Color/Approx. 40 min./



NEW!
Tenders & Turntables
& Other Stories
1203/Color/Approx. 40 min./



NEW!
Thomas Breaks the Rules
& Other Stories
1204/Color/Approx. 40 min./



James Learns a Lesson
& Other Stories
1202/Color/Approx. 40 min./

Thomas the Tank Engine has been filling his passenger cars with fans since he first arrived in video outlets across the country. His heartwarming escapades have delighted all those who can still see the world with the wide eyes of a child. Now he's making a second stop at video stores and he's brought with him all new adventures.

This time around, join in as Thomas deals with a grumpy policeman, and Gordon comes face to face with a cow on the tracks. See what the little engines do when they get ordered around by the big engines, and find out how Thomas ends up in the stationmaster's dining room!

These stories are so amusing you might not notice that you always arrive at a message of self-respect, friendship, or honesty. So grab your ticket as Thomas and his friends set off for a world of wonder and gentle fun where all kids feel at home.

Availability Date:
September 27

USA
\$14.95

CANADA
\$19.98

Suggested Retail Price

Hot Off The Tracks... Thomas' Headlines

- Featuring the voice of Ringo Starr as Storyteller.
- Thomas the Tank Engine & Friends guest star in the Emmy, ACT and Parents' Choice Award winning "Shining Time Station".
- Thomas books, published by Random House, have reached Number 1 on the bestseller lists.
- Extensive national exposure in trade and consumer publications and other media.
- The Thomas stories are based on The Railway Series by Rev. W. Awdry, first published in 1945 and brought to life in these Britt Allcroft productions.
- Closed Captioned. Registered Service mark of the National Captioning Institute. Used with Permission.

Distributed By:
Strand VCI Entertainment
3350 Ocean Park Blvd., Ste. 205
Santa Monica, CA 90405
213/396-7011



Distributed in Canada by:
J.L. Bowerbank & Associates
416/856-4422

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	33	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/IND
	2	2	21	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	3	3	9	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	4	7	27	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	POLYGRAM LATINO 842085/POLYGRAM
	5	5	23	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	6	6	11	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	7	10	3	MELLOW MAN ACE	SCAPE FROM HAVANA	CAPITOL 91295
	8	8	45	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	9	—	1	MIRIAN HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	10	4	39	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162
	11	14	11	PANDORA	999-RAZONES	CAPITOL-EMI LATIN 42294
	12	9	7	JOSE JOSE	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
	13	11	15	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	14	16	19	LUIS ANGEL	SENALES DE VIDA	CBS 80272
	15	—	1	LOLA FLORES	HOMENAJE	CBS 80379
	16	12	7	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
	17	—	1	DANNY RIVERA	CANTO A LA HUMANIDAD	CBS 80397
	18	23	3	LOURDES ROBLES	IMAGENES	CBS 80378
	19	24	57	LOS BUKIS	Y PARA SIEMPRE	FONOVI SA 8828
	20	25	3	PIMPINELA	HAY AMORES Y AMORES	CBS 80339/IND
	21	21	33	XUXA	XUXA	GLOBO 91113
	22	22	70	CHAYANNE	CHAYANNE	CBS 80051
	23	—	1	ALEJANDRA GUZMAN	DAME TU AMOR	FONOVI SA 8829
	24	17	34	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	25	13	6	ANGELA CARRASCO	ESE HOMBRE ES	CAPITOL-EMI LATIN 44278/IND
TROPICAL/SALSA	1	5	3	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIOS DE LA SALSA	CBS
	2	1	19	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001/IND
	3	3	5	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	4	7	3	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507
	5	8	9	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	6	2	51	LUIS ENRIQUE	MI MUNDO	CBS 80146
	7	6	17	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/IND
	8	4	5	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231/IND
	9	24	3	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	10	9	19	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	11	16	8	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	12	11	37	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	13	15	13	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM-CBS 80348/IND
	14	13	15	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	15	14	3	WILLIE COLON	AMERICAN COLOR	CBS 80351
	16	12	13	HECTOR TRICOCHÉ	CLASE APARTE	TH-RODVEN 2734
	17	—	1	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX BUENO	KAREN 129
	18	17	23	EDDIE SANTIAGO	NEW WABE	TH-RODVEN 2660
	19	—	1	WILLIE GONZALES	PARA USTEDES EL PUBLICO	M.P.I. 6036
	20	23	13	BONNY CEPEDA	PA'LA CALLE	COMBO 2068
21	18	8	SILVA Y GUERRA	AMOR INCONDICIONAL	CAPITOL-EMI LATIN 42306/IND	
22	—	48	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126	
23	—	1	PEDRO GUZMAN	VOLUMEN 2 JIBARO JAZZ	SONOTONE 1181	
24	10	9	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52	
25	—	1	ALEX MANCILLA Y CANAVERAL	UN AMOR COMO EL NUESTRO	WEA	
REGIONAL MEXICAN	1	1	33	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	2	2	51	BRONCO	A TODO GALOPE	FONOVI SA 8830
	3	7	3	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
	4	5	21	LA MAFIA	ENTER THE FUTURE	CBS 80314
	5	4	21	DAVID LEE GARZA	EL QUE MAS TE HA QUERIDO	CAPITOL-EMI LATIN
	6	3	45	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVI SA 8831
	7	—	1	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	8	11	17	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/IND
	9	8	15	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	10	17	41	LOS YONICS	A TU RECUERDO	FONOVI SA 8832
	11	25	5	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	12	12	13	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVI SA 8849
	13	10	7	DAVID MARES	EL MUSICANO	CBS 80340
	14	9	39	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	15	14	32	SELENA Y LOS DINOS	SELENA	CAPITOL-EMI LATIN 421-44/IND
	16	16	9	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	17	15	16	JUAN VALENTIN	16 CORRIDOS DE EXITOS CON BANDA	CAPITOL-EMI
	18	—	80	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	19	—	1	ADALBERTO	ME NACE	CBS 80342
	20	20	3	RAM HERRERA	JUST FOR YOU	CBS 80357
	21	24	3	NEW VARIETY BAND	AMOR SECRETO	CBS 80345/IND
	22	19	17	LAURA CANALES	NO REGRETS	CAPITOL-EMI LATIN 42239/IND
	23	—	1	EXELENIA	RUNNING AGAIN THE ODDS	CBS 80367
	24	13	57	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	25	—	1	LITTLE JOE	TU AMIGO	CBS 80266

Latin Notas



by Carlos Agudelo

The following item was contributed by Billboard's chief European correspondent, Mike Hennessey, from Frankfurt, West Germany.

GOETZ WOERNER, head of German independent label Messidor Musik GmbH, which specializes in Latin repertoire, has created a special stamp to promote the new Willie Colon album, "American Color," for which Messidor is the European licensee.

The 1 1/2-by-1 3/4-inch colored stamp, a reproduction of the album cover, is not only promoting the album but is also helping the Save The Planet campaign, organized by the Artists United For Nature group.

Messidor is offering sheets of 20 stamps for 5 deutschmarks (about \$3) to people wishing to support the campaign to save the rain forests. The money received by Messidor is transferred to the AUFN fund after deduction of costs.

"I got the idea of printing the stamps because Messidor is a member of AUFN, and I wanted to support this action with money which helps to preserve the rain forests," says Woerner. "The principal idea was to connect the two things: a promotion campaign for Willie Colon, who is currently on tour in Europe, and the Save The Planet campaign. Willie himself is highly enthusiastic about the stamp idea."

Woerner says that, already, a number of the stamps have been used effectively on regular mail in Germany, but he adds, "I wouldn't want to encourage this, even if the mailmen do support the campaign."

Billboard readers interested in acquiring a set of these unique stamps and supporting the Save The Planet campaign are invited to send \$3 to Poststech Konto 340500607, Postbank, Frankfurt, West Germany.

AWARDS, AWARDS, AND MORE AWARDS: "Premios Estrellas del Merengue" will take place in New York Sept. 17. According to its organizers, the event seeks to recognize the work of those who have helped to promote and support merengue music in New York. There will be a special international award, plus 19 prizes in such categories as journalism, photography, publicity, and TV and radio per-

A German indie label has created a Willie Colon stamp

sonalities... Can you believe it? **Los Panchos**, perhaps the best-known Latin trio of all time, which became famous in the '50s singing boleros with such stars as **Eydie Gorme**, is now on the top of the charts in Spain. Another old-timer performing quite well is singer **Lucho Gatica**. Both are Mexican acts that have found a haven in Spain.

WORLD MUSIC FROM MEXICO. It is refreshing to hear groups like **Maldita Vecindad y los Hijos de Quinto Patio**. Refreshing because the group's music is a far cry from the standardized pop ballad and the easy clichés of pop/rock imitators. Maldita Vecindad's production is an original blend of rhythms that nobody expects to hear coming out of Mexico. Also, the group's presence is encouraging because its members, in addition to being serious and accomplished musicians, impart a thorough knowledge of their culture through their music. Maldita Vecindad has recently released its eponymous debut album on the BMG label.

CHAYANNE

This strong follow-up to Chayanne's multi-platinum last album is sure to dominate the airplay and sales chart for many months to come.



CHAYANNE "Tiempo de Vals"

COMPLETAMENTE ENAMORADOS / DARIA CUALQUIER COSA / SIMON SEZ / SOLEIL SOLEIL / TIEMPO DE VALS / DONDE VAS (Risop e Dor) / LA FUERZA DE AMAR (A Forca do Amor) / SUENO PERDIDO (Luz Da Manha) / NO PENSAR EN TI **DCL-DCC-CD-80423**

LOURDES ROBLES



LOURDES ROBLES "Imagenes"

Lourdes Robles is hot. Her new album, produced by Rudy Perez and Ricardo Eddy, is a smash. This album includes the #1 hit duet with Luis Enrique. "Gracias A Tu Amor".

ABRAZAME FUERTE / ES EL / CHIN CHIN (Brindemos Por Nosotros) / GRACIAS A TU AMOR / MIEDO / QUE LASTIMA / DIME COMO LLEGO A TI / LA NOTA IDEAL / NI TU NI YO **DCL-DCC-CD-80378**



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Billboard Awards To Honor Top Latin Videoclips

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TALENT IN ACTION

(Continued from page 32)

keyboardist George Duke were joined by Duke's cousin, EMI vocalist Dianne Reeves.

One of three dates with Reeves in a monthlong tour, this blended funk, fusion, and volume as Duke and Clarke played "Pit Bulls" and the mindless yet catchy "Oh Oh" from their new Epic album, "3."

Reeves offered a rendition of "I've Got It Bad And That Ain't Good" that interwove stretched lyrics, melismas, and vocalise. Technically formidable, her virtuosity threatened to cloud the song's message. But her singing, if short on subtlety, showed a sense of daring the more seasoned musicians lacked. "Better Days," a tribute to her grandmother, brought the house down.

People expecting a jazz jam likely were disappointed, though Clarke and Duke improvised with power. Each strode into the crowd, thrilling fans as drummer Scott Peaker and keyboardist Brian Simpson held the stage.

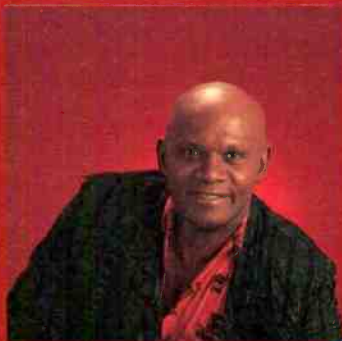
The one nod to more traditional jazz was a reading of Charlie Mingus' "Goodbye Porkpie Hat," sparked by Clarke's sturdy triplets and chromatic ascensions and lines played in unison with Duke.

CARLO WOLFF

Member of
NAIRD



Kubaney Records and its artists wish to express their sincere appreciation to all the radio stations, distributors, retail stores and the media in general for their support and cooperation in helping promote these young talented artists.



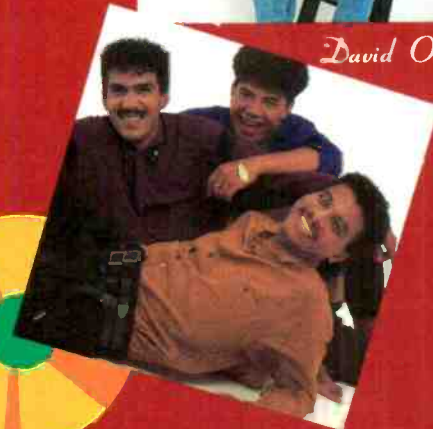
Cuco Valoy



Pochi y su Cocoband



David Oliva



Fernandito Villalona



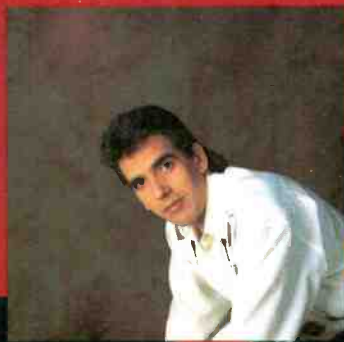
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Galante Fills Top Slots At RCA Names Weston, Leo To VP Posts

NASHVILLE—Joe Galante, newly appointed president of RCA Records U.S., has appointed Jack Weston VP/GM of RCA Records, Nashville, and Josh Leo VP A&R, RCA Records, Nashville.

Weston's appointment comes on the heels of efforts by the label to restructure the Nashville division and create a second record label. Weston was originally named VP/GM of that operation. Prior to that move, Weston was RCA's VP, national country promotion.

The marketing, promotion, and administration departments will report directly to Weston, who will, in turn, report to Galante.

Leo's responsibilities will include directing the existing roster and all new signings. He has produced such acts as Alabama, the Nitty Gritty Dirt Band, K.T. Oslin, and Juice Newton. He is also a musician and songwriter who has toured with such artists as Jimmy Buffett and Kim Carnes. His songwriting credits include the No. 1 hits "Baby What About You" (Crystal Gayle) and "Baby's Got A Hold On Me" (Nitty Gritty Dirt Band). Leo will report to Galante.

The appointments are effective immediately. Announcements regarding the new country label are forthcoming. **DEBBIE HOLLEY**

BMG Music Broadens Its Appeal Catalog Buys, Staffing Lead To Hits

BY EDWARD MORRIS

NASHVILLE—"A lot of catalogs aren't for sale," observes BMG Music's VP/GM Henry Hurt, "until somebody takes a look at what you've done with the ones you've bought. And then you start to hear from a lot more people you didn't know were interested in selling." Under the company's umbrella are BMG Songs (ASCAP) and Careers Music (BMI).

When he was hired nearly three years ago to establish BMG's Nashville division, Hurt knew he couldn't make a quick impact on the country market simply by signing songwriters. He also had to shop for catalogs

of proven or potential hits.

That strategy led BMG to purchase MTM Music, Act III, the Ronnie Milsap collections, and the recorded catalog of Window Music. More recently, the company bought a number of songs from Stan Schulman, including such early Eddie Rabbitt copyrights as "Kentucky Rain" and the old pop hits, "Pretty Little Angel Eyes" and "Under The Moon Of Love."

In the other catalogs, Hurt says, are works by Holly Dunn, Becky, Hobbs, Larry Boone, Hugh Prestwood, Rodney Foster and Bill Lloyd, Kerry Chater, Dewayne Blackwell, Mike Reid, Danielle Alexander, Linda Hargrove, Guy Clark, Jeff Tweel, Frank Dycus, Larry Kingston, Pam Rose, Mary Ann Kennedy, David Allan Coe, and Buzz Rabin.

Concurrent with making these acquisitions, Hurt has built a staff of 20 writers, including John Hiatt, Hugh Prestwood, Johnny MacRae, Robert Ellis Orrall, Rodney Foster, and Bill Lloyd. BMG has just signed Archie Jordan and John Beland to the staff and have taken on producer and picker Chip Young as a professional manager.

This rapid buildup of talent has already yielded five No. 1 country hits: Randy Travis' "Hard Rock Bottom Of Your Heart" (by Prestwood), Lorie Morgan's "Five Minutes" (Beth Nielsen Chapman), Kathy Mattea's "Burnin' Old Memories" (Boone); Holly Dunn's "Are You Ever Gonna Love Me" (Dunn); and Shenandoah's "Next To You, Next To Me" (Orrall).

Hiatt and Prestwood are currently the two hottest BMG/Nashville writers. "The wonderful thing about John Hiatt," says BMG president Nick Firth, "is that you can get a cut by Earl Thomas Conley or a cut by Iggy Pop. There aren't too many writers who can cross the spectrum the way Hiatt can." The country rocker also has two cuts on the new Nitty Gritty Dirt Band album.

Hurt is equally impressed by Prestwood's reach: "Everything he sends us is taken." Among Prestwood's recent coups are the new Anne Murray and Suzy Bogguss singles and two cuts on the current Barbara Mandrell album.

Orrall, who's just scored his first No. 1 via Shenandoah, is a Boston songwriter who was originally signed to BMG's pop music division. He also had a pop single out on RCA (with Carlene Carter) in 1983, "I Couldn't Say No."

Although he oversees BMG's publishing worldwide, Firth's credentials in country music date back to the days he operated Acuff-Rose's London office. He says he has doubts that country music will profit greatly from the opening up of eastern Europe and the economic consolidation of western Europe. "It's a bit like country ham or grits," he notes. "It's kind of hard to export."

If country copyrights do have a future in Europe, Firth speculates, they will have to be presented and plugged as something other than country.

The richness of new country talent, Hurt explains, has changed the way BMG works its songs: "It's getting so that you can give your best song to a new artist. Years ago, people who were trying to produce new acts had a hard time getting good songs. But with the advent of the Travis Tritts and the Doug Stones—who just seem to come from nowhere—we take the chance."

Stone's first single, "I'd Be Better Off (In A Pine Box)," was co-written by BMG staffer Johnny MacRae. Even though the song was originally pitched to George Jones, Hurt gave the OK for Stone to record it. "I wouldn't tell Johnny for three weeks," Hurt recalls, "because I was afraid he'd quit. And he got mad when I did tell him. Now, he's ecstatic."

That figures; Stone took the song to No. 4.

Mae Boren Axton Won't Slow Down Country Pioneer's Career Enters Fifth Decade

MOTHER MAE, 1990: One of the great creators and personalities of country music, Mae Boren Axton, continues to pursue her career into its fifth decade. Now she has added the titles of VP and executive director, general administration/public relations, for Lawrence Productions, Inc. and the newly formed DPI Records. The lady just will not slow down.

Axton could live comfortably on her song royalties, especially the checks that still keep coming in for her classic, "Heartbreak Hotel," Elvis Presley's first million-seller. Back in 1956, her writing partner **Tommy Durden** showed her a newspaper item about a man who had torn out all of the identification in his clothes and wrote one line before he committed suicide: "I walk a lonely street." Durden paced the floor, pondering, "Lonely, lonely...why did he do it?" Distraught

over the story, Mae answered, "Think of the heartbreak he left behind. Let's put a heartbreak hotel at the end of that lonely street." Exactly 22 minutes later, the song was finished. Axton later played the song for Presley, then a Sun Records rockabilly singer, and his initial reaction was, "Hot dog, Mae, play it again." Nine plays later Elvis was still excited. Presley's name appears on the credits, although he did not write or co-write the song and never claimed to. It wasn't one of those shady deals, it was Axton's compassion for a struggling young singer making \$50 on the nights he performed. Presley had told Axton how he'd love to have enough money to allow his mother and father to visit Florida. "I knew that RCA was about to buy his contract from **Sam Phillips**," Axton recalls. I told Elvis that this could be his first original release for RCA and I'd give him a third of the writer's rights so he'd have enough money to bring his mother and daddy to Florida."

Her creativity, care, and eye for talent has enriched the careers of many more greats, including **Willie Nelson, Hank Snow, Mel Tillis, Conway Twitty, Faron Young, Red Foley, Wanda Jackson, Patsy Cline, Roger Miller, Dolly Parton, Kenny Rogers, Crystal Gayle, Sonny James, Jerry Reed**, and many whose names are known only locally or regionally. Mother Mae was instrumental in bringing **Hoyt Axton** into this world—and the circle stayed unbroken as her son was one of the first acts signed to DPI Records. A native of Bardwell, Tex., Axton has been a teacher, publicist, author, manager, and den mother to anyone in the country music world who needed counseling or cuddling.

Among the honors that have come her way are the

Tex Ritter Award from the International Fan Club Organization, seven BMI Awards (four country, two pop, one R&B), and a 1988 roast/toast from her country music peers in Nashville. Much of her time remains devoted to charities and humanitarian causes.

Jim Lawrence, the Texas oil tycoon and inventor (and part-time country songwriter), made the right choice when he hired Mae Boren Axton. With the friends she has made throughout the years, Axton can rest assured that she will never be down at the end of any lonely street.



by Gerry Wood

BOCEPHUS BURGERS: According to **Merle** ("If Merle says it's so, it's so.") **Kilgore**, Nashville will see a new restaurant and live showcase venue arriving in 1991. **Hank Williams, Jr.** plans to open his Montana Cafe, a \$5 million complex to be constructed

near Opryland U.S.A. Beef and buffalo burgers, from livestock raised on Williams' Montana ranch will be featured. The showroom will be constructed for TV production and live shows. . . . **Steve Sanders** of the **Oak Ridge Boys** has announced his engagement to **Janet Riggins**. They met last year in Las Vegas and are partners in Halo Productions, an independent TV production company. . . . Leave it to **John Sturdivant**, head of Music City News, to come up with a fiery ad for Gilley's, the famous Houston club that recently burned down. His mock ad reads: "Gilley's—The Hottest Club In Houston—presents **The Barn Burners**. No Door. No Cover. Charcoal Filtered Beer. Hot Tamales. Come see us anytime, we're wide open every day. Enjoy our new open air dance floor."

FROM THE WE'D LIKE TO BE A FLY ON THE TEEPEE WALL DEPT: Following a **Kentucky Headhunters** performance in Window Rock, Ariz., for the Navajo tribe, drummer **Fred Young** was invited to participate in their annual powwow. He joined the **Red Horse Singers** as they beat their drums in the ceremonial circle. The ritual took place before hundreds of Navajos and guests, including the remainder of the Headhunters. At the end of the ceremony, Young was presented with a gift drumstick. It's not known if he ate it.

SIGNINGS: MCA artist **Mark Chesnutt** to **Buddy Lee Attractions** for exclusive booking. . . . **Celebrity International** becomes exclusive agent for country bookings at The Cannery in Nashville for the fall season. . . . **Gerry House** to **Phil Walden** for management.

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TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	67	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
2	2	4	67	GARTH BROOKS ● CAPITOL 90897* (9.98)	GARTH BROOKS
3	3	2	12	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
4	4	5	41	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
5	5	3	11	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
6	6	6	22	TRAVIS TRITT WARNER BROS. 26094* (9.98)	COUNTRY CLUB
7	7	7	45	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
8	9	9	30	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
9	8	8	23	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	10	13	6	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
11	11	10	62	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
12	12	15	33	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
13	16	16	70	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
14	13	11	11	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
15	14	14	12	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
16	15	12	27	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
17	17	18	19	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
18	18	20	16	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
19	19	17	27	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
20	20	19	42	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
21	21	21	43	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
22	22	22	170	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
23	23	23	44	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
24	24	24	24	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
25	31	30	105	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
26	25	28	5	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
27	29	25	46	SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
28	27	32	78	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
29	28	27	63	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
30	30	29	158	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
31	36	40	5	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
32	26	31	21	DAN SEALS CAPITOL 91782* (9.98)	ON ARRIVAL
33	32	26	12	LIONEL CARTWRIGHT MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
34	35	34	152	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
35	33	33	7	T. GRAHAM BROWN CAPITOL 91780* (9.98)	BUMPER TO BUMPER
36	50	—	2	EMMYLOU HARRIS REPRIS 25791* (9.98)	DUETS
37	38	43	249	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
38	37	37	235	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS

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39	39	39	79	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
40	51	41	218	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
41	34	35	53	KEITH WHITLEY ● RCA 9809 (8.98)	I WONDER DO YOU THINK OF ME
42	NEW ▶	—	1	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
43	47	65	181	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
44	49	52	70	THE JUDDS ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
45	46	38	48	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
46	42	42	20	STEVE WARINER MCA 42335* (8.98)	LAREDO
47	45	64	108	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
48	41	47	114	KEITH WHITLEY ● RCA 6494 (8.98)	DON'T CLOSE YOUR EYES
49	57	49	97	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
50	67	—	2	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
51	48	48	54	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
52	40	44	65	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
53	53	51	41	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
54	43	45	57	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
55	52	50	62	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
56	74	—	535	WILLIE NELSON ▲ ³ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
57	54	53	29	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
58	61	62	326	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
59	RE-ENTRY	—	94	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
60	44	54	67	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
61	65	57	9	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
62	55	55	8	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III
63	66	74	3	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
64	56	63	45	DWIGHT YOAKAM REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT
65	59	36	14	LACY J. DALTON CAPITOL 93912* (9.98)	LACY J.
66	62	60	12	FOSTER & LLOYD RCA 52113* (8.98)	VERSION OF THE TRUTH
67	64	70	6	KELLY WILLIS MCA 6390* (9.98)	WELL TRAVELLED LOVE
68	RE-ENTRY	—	142	K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES
69	68	68	21	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
70	71	67	129	VERN GOSDIN ● COLUMBIA 40982*/CBS (6.98 EQ)	CHISELED IN STONE
71	RE-ENTRY	—	355	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
72	70	69	5	KEVIN WELCH REPRIS 26171*/WARNER BROS. (9.98)	KEVIN WELCH
73	69	59	10	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
74	60	56	20	ROBIN LEE ATLANTIC 82085* (9.98)	BLACK VELVET
75	RE-ENTRY	—	64	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 40056/CBS (CD)	HIGHWAYMAN

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

We didn't lie when we said this is the best yet to come from REBA!



MCA-10016

“You Lie” the blockbuster new single from the forthcoming Reba McEntire album “RUMOR HAS IT”

Watch for Reba as the co-host of the 1990 CMA Awards!

Street date: September 4, 1990

MCA RECORDS

Produced by Tony Brown and Reba McEntire

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
19 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM	ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
62 BLACK COFFEE (ESP, BMI/Great Cumberland, BMI) CPP	17 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) CLM
65 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	58 IF LOOKS COULD KILL (Coolwell, ASCAP)
70 BOOGIE AND BEETHOVEN (Kristoshua, BMI)	38 IF YOU COULD ONLY SEE ME NOW (W.B.M., SESAC/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM
32 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascapi)	30 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL
57 DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI) HL	10 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joe Chambers, ASCAP) HL
18 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)	2 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Hearth Street, ASCAP) HL
46 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM	47 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)
64 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	73 I'M YOUR MAN (Acuff-Rose, BMI/Maypop, BMI)
9 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL	67 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) HL
28 DRINKING CHAMPAGNE (Acuff-Rose, BMI)	59 ISLANO (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM
69 FEED THIS FIRE (Careers, BMI)	42 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL
74 A FEW MORE REDNECKS (Cabin Fever, BMI/Miss Hazel, BMI)	53 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM
54 FOOL SUCH AS I (MCA, ASCAP) HL	6 JUKEBOX IN MY MIND (Maypop, BMI)
15 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	44 LONELY OUT TONITE (Eddie Rabbitt, BMI/Englishtowne, BMI) HL
23 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP)	66 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP)
43 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)	39 LOVE IS STRANGE (Ben-Ghazi, BMI)
7 GOOD TIMES (Abkco, BMI)	31 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI) HL
11 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL	22 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
24 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)	40 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI)
34 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	25 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP)
13 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)	71 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)
68 HOME (Texas Wedge, ASCAP)	1 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL
36 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI)	27 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI)
16 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	
52 I'D BE BETTER OFF (IN A PINE BOX) (BMG,	
	75 NOTHING'S GONNA BOTHER ME TONIGHT (Colgems-EMI, ASCAP/Hayes Street, ASCAP/Almo, ASCAP)
	4 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP
	12 OH LONESOME ME (Acuff-Rose, BMI)
	33 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL
	60 OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn, BMI) HL
	51 PASS IT ON DOWN (Maypop, BMI) WBM
	20 PRECIOUS THING (Steve Wariner, BMI/Irving, BMI/Beginner, ASCAP)
	55 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP)
	26 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM
	56 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtowne, BMI) HL
	63 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP)
	45 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI) HL/CLM
	61 SMALL SMALL WORLD (Irving, BMI/Screen Gems-EMI, BMI/Bethlehem, BMI)
	14 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL
	35 STORY OF LOVE (Bar None, BMI)
	41 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM
	21 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL
	29 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP/Gre-key, ASCAP) HL
	48 WALKIN' AWAY (Howlin'Hits, ASCAP) CPP
	49 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
	37 WALK ON (Tom Collins, BMI)
	5 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL
	3 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP) WBM
	72 WORK SONG (Sabal, ASCAP)
	8 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM/CLM
	50 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)

COUNTRY CORNER



by Marie Ratliff

CLASSIC REVIVED: Baillie & the Boys (RCA) have taken the 1952 Hank Snow hit "(Now And Then, There's) A Fool Such As I," renamed it "Fool Such As I," and given it new life at No. 54 on the Hot Country Singles & Tracks chart.

"I think they've done a great job of taking a classic song and reviving it," says PD Ken Johnson, WYRK Buffalo, N.Y. "There's two ways to go when you revive a song—you can make people angry because it's not the original; or you can bring a new dimension to it, which is what I think they did. Kathy [Baillie] does a fine job on it."

After only three weeks on the chart, "Fool" is showing a good frequency of play at KASE Austin, Texas, KXXY Oklahoma City, WYNY New York, KKAT Salt Lake City, WSIX Nashville, WTQR Winston-Salem, N.C., WBVE Cincinnati, WEZL Charleston, S.C., and KCKC San Bernardino, Calif.; it shows early action at KZLA Los Angeles, KZSN Wichita, Kan., WONE Dayton, Ohio, WDAF Kansas City, Mo., WKSJ Mobile, Ala., WGNA Albany, N.Y., WCMS Norfolk, Va., WFMS Indianapolis, KVOO Tulsa, Okla., KBUL Reno, Nev., and WESC Greenville, S.C.

PICK TO CLICK: MD Dan Baker, KLUR Wichita Falls, Texas, sees some good charting possibilities in Jerry Lansdowne's "Paradise Knife And Gun Club" (Step One)—a song you may remember from a Roy Clark version in 1982.

Says Baker, "I'm a little young on the song, but I like it and think it will do real well for us here." Others giving it early play include WCMS Norfolk, KEEN San Jose, Calif., KVOO Tulsa, and KSOP Salt Lake City.

"TOO COLD AT HOME," Mark Chesnutt's debut on MCA, continues to fulfill the promise of its recent Hot Shot Debut as it climbs inside the top 30 to No. 29 in just four weeks.

"It's rapidly approaching No. 1 request status here," says PD Bob Mitchell, KCKC San Bernardino, Calif. "And they're requesting not only the song by name—but the artist by name as well. I'm seeing an extreme snowball effect. It's the hottest of the new songs I have right now."

Among those adding it are WWYZ Hartford, Conn., both KNIX and KMLE Phoenix, KYGO Denver, WONE Dayton, KSOP Salt Lake City, WQIK Jacksonville, Fla., WWWW Detroit, and KZLA Los Angeles. It's already strong at both WSOC and WTDR Charlotte, N.C., KPLX Dallas, WTQR Winston-Salem, N.C., WESC and WSSL Greenville, WHOK Columbus, Ohio, KXXY Oklahoma City, WSM Nashville, WAMZ Louisville, Ky., WKJN Baton Rouge, La., WUSY Chattanooga, Tenn., WPOC Baltimore, KIIM Tucson, KIKK Houston, WIVK Knoxville, Tenn., WCOS Columbia, S.C., and KSSN Little Rock, Ark.

"IT'S GOING GANGBUSTERS HERE," says PD Dan O'Brian, WIRK West Palm Beach, Fla., of Southern Pacific's "Reckless Heart" (Warner Bros.). "The group is normally popular here, but not to the extent that this one is showing up."

The song, charted at No. 55, is showing new adds at WGNA Albany, KWJJ Portland, Ore., KZSN Wichita, and WSSL Greenville; it shows some good moves at WIVK Knoxville, KKAT Salt Lake City, WSOC Charlotte, WSIX Nashville, WUSY Chattanooga, WHOK Columbus, WCMS Norfolk, WFLS Fredericksburg, Va., and WMZQ Washington, D.C.

Jazz BLUE NOTES



by Jeff Levenson

WHO'S THAT KNOCKING?: More than a few fortunate jazz fans will finally get to hear the distinguished voice of a brass man, who, until earlier this month, only dreamed about trumpeting freedom's call. The musician, a good neighbor from Cuba, is Arturo Sandoval. His new adopted homeland? The U.S.

After years of restlessness and anguish concerning life under Castro's rule, Sandoval sought—and received—political asylum. As one of Cuba's most renowned artists, he enjoyed a life more comfortable than most. The turning point came while on a recent tour through Europe with Dizzy Gillespie's United Nation Orchestra. Sandoval decided to defect during a stopover in Greece. Talks bogged down with officials there but then resumed while the group traveled to Italy. U.S. authorities in Rome secured the necessary papers.

Sandoval enjoys a near-legendary reputation. He is a founding member of the Orquesta Cubana de Musica Moderna, which, during the early-'70s, evolved into the seminal Afro-Cuban jazz group Irakere. His partner at the time was Paquito D'Rivera, who defected to the States in 1980.

The trumpeter's style owes much to that of mentor Gillespie. He loves high-end play. (Put Sandoval, Jon Faddis, and Maynard Ferguson together, and dogs stir.) More to the point, he is a fierce and proud competitor. In an all-night, hotel-lobby jam session in Holland three summers back, I heard him go head to head with Wynton Marsalis. Both approached the match-up very seriously. Ringside observers saw an unusual split decision: Wynton scored with melodic jabs, while Sandoval consistently took him over the top. Clearly, the Cuban wanted to be heard. Now, more than before, he will be.

STUFF: Not a bad segue, this. View Video, a leading supplier of jazz and performing-arts videos, has added two new titles to its catalog that fit right in with any discussions about Dizzy Gillespie or international jazz. They are Dizzy's "A Night In Tunisia" and the Moscow Sax Quintet's "The Jazznost Tour." The Soviet group was discovered in New Orleans at a recent Jazz Educators conference. This video captures their first American performances . . . A few columns back we reported that David Sanborn's "Night Music," arguably the best music

Cuba's Arturo Sandoval now trumpets freedom in America

performance program on TV, was not being picked up for renewal next season. It turns out that Michelob, the show's main supporter the last two years, has decided not to continue its sponsorship. However, the production will be back on the air, says a spokesman from Broadway Video, the program's parent company. Any interested sponsors? Now's your chance . . . Drummer Tony Williams has been awarded a \$25,000 grant from the Wallace Alexander Gerbode Foundation for a live performance of an original work for string quartet, piano, and drums . . . Telarc reports that "Uptown," a new Andre Previn issue of songs by Duke Ellington and Harold Arlen, is about to be released. The real story about the date, however, is the presence of underrecorded (and out of the loop) guitarist Mundell Lowe.

PASSING NOTE: Jazz lost one of its great producers when Harry Lim died July 26. Lim, who was 71 (or thereabouts), was responsible for all the great Keynote recordings between the years 1944-47. In New York, he was the retail world's principal jazz expert, having served at Sam Goody's from 1956-73.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. KEEPIN' ME UP NIGHTS ASLEEP AT THE WHEEL ARISTA
2. YOU REALLY HAD ME GOING HOLLY DUNN WARNER BROS.
3. HE WAS ON TO SOMETHING RICKY SKAGGS EPIC
4. THIS AIN'T MY FIRST RODEO VERN GOSDIN COLUMBIA
5. WHEN IT RAINS IT POURS MERLE HAGGARD CURB
6. LET'S CALL IT A DAY TODAY TAMMY WYNETTE EPIC
7. WHEN SOMEBODY LOVES YOU RESTLESS HEART RCA
8. UNDER THE GUN SUZY BOGGUSS CAPITOL
9. MAN TO MAN HANK WILLIAMS, JR. WARNER/CURB
10. RIVER OF LOVE KELLY WILLIS MCA

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.

Stage Space Will Be SRO, As Buyers Meet Inks 23 Acts

NASHVILLE—A record 23 acts are slated to perform at SRO '90, the annual country music talent buyers convention here, Oct. 5-7. The event will be staged at the Stouffer Hotel and adjacent Nashville Convention Center.

In addition to the performances, SRO '90 will include an awards

banquet, trade exhibits, seminars, and round-table discussions.

K.T. Oslin and Roger Miller will sing at the awards show, where citations will be conferred in the categories of talent buyer/promoter, touring artist, venue, club/theater, festival/special event, support services company, new touring artist, talent agent, artist manager, and road manager.

Scheduled to perform in a series of showcases are Daniele Alexander, Susi Beatty, Matraca Berg, Jann Browne, Carlene Carter,

Mark Collie, Exile, James House, McBride & the Ride, Delbert McClinton, Tim Mensy, Lee Roy Parnell, Pirates Of The Mississippi, Prairie Oyster, Doug Stone, Les Taylor, Marsha Thornton, Travis Tritt, Kevin Welch, Wild Rose, and Michelle Wright.

Companies affiliated with selling, buying, staging, or otherwise supporting live talent can buy 10-by-10-foot booth space at the Convention Center for \$400. That fee includes the cost of registration and as many as 10 exhibitor

passes. Reservations are being handled by Dave DeBolt at 615-329-4487.

The registration fee for Country Music Assn. members is \$150. Nonmembers, who are eligible for CMA membership, can enroll for \$200. Prices go up after Sept. 10.

Information on registration is available from the CMA's special projects department at 615-244-2840.

SRO '90 is sponsored by the CMA and Amusement Business magazine.

WestFest Lineup Set

NASHVILLE—Michael Martin Murphey's WestFest has been scheduled for Sept. 1-3 in Copper Mountain, Colo. The event spotlights artists, dancers, poets, and musicians—all with a Western, Native American, and Mountain Man theme. Among the acts booked are Asleep At The Wheel, Desert Rose Band, and the Colorado Springs Symphony Orchestra. Contact: 800-458-8386.

The WestFest set for Sept. 15-16 at Nashville's Starwood Amphitheatre has been canceled.

Canadian radio license goes to country station
... see page 77

FOR WEEK ENDING AUGUST 25, 1990

Billboard®

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	3	12	★★ NO. 1 ★★ NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS 2 weeks at No. 1
2	4	6	11	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
3	2	2	14	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.OUBOIS)	◆ VINCE GILL (V) MCA 79011
4	6	7	8	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACKY)	CLINT BLACK (C) (V) RCA 2596-4 RS
5	7	10	10	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON (C) (V) ARISTA CAS-2032
6	8	16	5	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.G.BSON,R.ROGERS)	ALABAMA (V) RCA 2643-7
7	3	1	12	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
8	5	5	14	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS
9	11	15	10	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	◆ TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
10	12	18	9	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
11	9	4	14	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	◆ LORRIE MORGAN (V) RCA 2508-7
12	10	8	13	OH LONESOME ME THE KENTUCKY HEADHUNTERS (O.GIBSON)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4
13	14	24	8	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSSBY,J.FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
14	17	22	11	SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
15	16	23	7	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.L.OWENS)	DOUG STONE (C) (V) EPIC 34T 73425/CBS
16	19	25	9	I COULD BE PERSUADED E.GORDY, JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
17	28	33	7	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	◆ CARLENE CARTER (C) (V) REPRIS 4-19915/WARNER BROS.
18	13	9	17	THE DANCE A.REYNOLDS (TARATA)	◆ GARTH BROOKS CAPITOL PRO-79024
19	24	30	6	THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ,P.OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
20	25	32	6	PRECIOUS THING T.BROWN (S.WARINER,M.CANALLY)	STEVE WARINER (C) (V) MCA 53854
21	27	31	5	'TIL A TEAR BECOMES A ROSE B.MEVIS,G.FUNDIS (B.RICE,M.S.RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
22	23	26	11	MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
23	65	—	2	★★★ POWER PICK/AIRPLAY ★★★ FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL PRO-79239
24	15	14	16	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 4-29878
25	29	29	7	MY PAST IS PRESENT T.BROWN (R.CROWELL,S.SMITH)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS
26	18	11	15	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2505-7
27	20	19	20	NOBODY'S TALKING R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	◆ EXILE (V) ARISTA 2009
28	36	65	3	DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK)	GEORGE STRAIT (V) MCA 79070
29	35	40	4	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT (C) (V) MCA 53856
30	31	34	9	I'LL LIE MYSELF TO SLEEP B.MONTGOMERY (T.MENSY,T.HASELDEN)	◆ SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS
31	30	17	18	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT (V) MCA 79015
32	38	51	3	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-R/S/RCA
33	21	13	15	ON DOWN THE LINE T.BROWN (KOSTAS)	PATTY LOVELESS (C) (V) MCA 53811
34	26	20	18	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	◆ MARTY STUART (V) MCA 79001
35	37	47	6	STORY OF LOVE P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
36	40	49	5	HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.)	◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
37	32	27	20	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE (V) MCA 79009
38	33	28	21	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN (C) (V) CAPITOL 4JM 44534

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	49	—	2	LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	KENNY ROGERS & DOLLY PARTON (C) (V) REPRIS 4-19760/WARNER BROS.
40	41	54	5	MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
41	22	12	14	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19829
42	39	36	25	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73263/CBS
43	34	21	15	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B.BECKETT,H.WILLIAMS, JR.,J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. (C) (V) WARNER/CURB 4-19872/WARNER BROS.
44	52	56	4	LONELY OUT TONITE R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL PRO-79183
45	46	37	21	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KOLLER)	KATHY MATTEA (C) (V) MERCURY 876 746-4
46	44	35	19	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART (V) RCA 2503-7
47	43	44	26	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY (V) RCA 9122-7
48	42	41	25	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	◆ CLINT BLACK (V) RCA 2520-7
49	48	43	23	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER (C) (V) CAPITOL 4JM 44520
50	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE (V) MCA 79071
51	50	38	18	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA (C) (V) RCA 2519-4 RS
52	51	46	25	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE (C) (V) EPIC 34T 73247/CBS
53	47	45	23	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	◆ LIONEL CARTWRIGHT (C) (V) MCA 53779
54	59	68	3	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
55	66	72	3	RECKLESS HEART SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE,A.PESSIS)	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
56	56	55	21	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT (C) (V) CAPITOL 4JM 44538
57	60	70	4	DANCE IN CIRCLES K.KILLEN (T.RYAN,A.HARVEY)	◆ TIM RYAN (C) (V) EPIC 34T 73372/CBS
58	67	62	26	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (C) (V) COLUMBIA 38T 73254/CBS
59	53	50	19	ISLAND B.BECKETT (T.S.EALS,E.RAVEN)	◆ EDDY RAVEN (C) (V) CAPITOL 4JM 44537
60	54	58	9	OUGHTA BE A LAW B.BECKETT (G.NICHOLSON,D.PENN)	◆ LEE ROY PARNELL (C) (V) ARISTA CAS-2028
61	62	67	5	SMALL SMALL WORLD J.KENNEDY (G.SCRUGGS,T.SCHUYLER)	THE STATLER BROTHERS (C) (V) MERCURY 878 094-4
62	64	60	22	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	◆ LACY J. DALTON CAPITOL PRO-79024
63	57	53	16	SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KEES,N.LARKIN)	BILLY JOE ROYAL (C) (CD) ATLANTIC 4-3265
64	61	61	24	THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY,B.FOSTER)	◆ STEVE WARINER (C) (V) MCA 53854
65	68	64	25	BLACK VELVET N.LARKIN (C.WARD,D.TYSON)	◆ ROBIN LEE (C) (CD) ATLANTIC 4-87979
66	55	39	12	LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (V) MCA 79023
67	69	63	23	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ THE DESERT ROSE BAND (V) MCA/CURB 53804/MCA
68	NEW	1	1	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
69	NEW	1	1	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
70	70	74	4	BOOGIE AND BEETHOVEN J.BOWEN,GATLIN BROTHERS (L.GATLIN)	◆ THE GATLIN BROTHERS (C) CAPITOL 44563
71	63	48	13	NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD)	◆ MICHELLE WRIGHT (V) ARISTA 2002
72	72	71	3	WORK SONG H.SHEDD,B.CORBIND,HANNER (B.CORBIN)	◆ CORBIN/HANNER (C) (V) MERCURY 875-688-4
73	75	—	2	I'M YOUR MAN R.SCRUGGS,S.EWING (S.EWING,R.BOWLES)	SKIP EWING (C) (V) MCA 53853
74	NEW	1	1	A FEW MORE REDNECKS J.STROUD (C.DANIELS,J.GAVIN,C.HAYWARD,T.DIGREGARIO)	THE CHARLIE DANIELS BAND (C) (V) EPIC 34T 73426/CBS
75	NEW	1	1	NOTHING'S GONNA BOTHER ME TONIGHT W.WALDMAN (B.NELSON,A.SHAMBLIN)	THE FORESTER SISTERS (C) (V) WARNER BROS. 4-19744

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

Billboard® TOP GOSPEL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★				
1	1	15	MILTON BRUNSON REJOICE 9111/WORD	4 weeks at No. 1 OPEN OUR EYES
2	4	15	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
3	2	13	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
4	3	59	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
5	5	43	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
6	11	5	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
7	7	23	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE ...
8	6	39	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
9	8	7	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
10	10	11	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
11	18	9	JOHN P. KEE & FRIENDS TYSOT 406143/SPECTRA	THERE IS HOPE
12	12	17	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
13	9	11	THE RICHARD SMALLWOOD SINGERS WORD 8469	PORTRAIT
14	13	27	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
15	15	19	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
16	23	23	THE RICKEY GRUNDY CHORALE SPARROW 1222	THE RICKEY GRUNDY CHORALE
17	21	15	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
18	14	31	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
19	20	21	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
20	25	15	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
21	NEW▶		HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
22	16	31	COMMISSIONED LIGHT 72026/SPECTRA	ORDINARY JUST WON'T DO
23	17	15	DOUGLAS MILLER WORD 9109	LIVING AT THE TOP
24	19	31	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSOT 89415/SPECTRA	WAIT ON HIM
25	35	3	DOROTHY NORWOOD I AM 4002	A WONDERFUL DAY
26	22	27	RON WINANS SELAH 7504/SPARROW	FAMILY & FRIENDS CHOIR II
27	27	43	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
28	24	31	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO	HE'S WORTHY
29	29	3	JOHNNIE WYLDER LIGHT 72036/SPECTRA	MY GOAL
30	32	67	BEAU WILLIAMS LIGHT 72021/SPECTRA	WONDERFUL
31	26	55	THE WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL I
32	31	23	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190	IN WORSHIP
33	28	9	KING BAPTIST CHURCH MASS CHOIR ATLANTA INTERNATIONAL 10153	HOLDING ON TO JESUS' HAND
34	37	31	THE CLARK SISTERS WORD 8449	BRINGING IT BACK HOME
35	33	83	BEBE & CECE WINANS ● SPARROW 1169	HEAVEN
36	30	13	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO	IF ANYBODY CAN, GOD CAN
37	34	21	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
38	NEW▶		COMMISSIONED BENSON 2553	STATE OF MIND
39	RE-ENTRY		REV. MILTON BRUNSON REJOICE 8418/WORD	AVAILABLE TO YOU
40	36	24	THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.

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GOSPEL

In the SPIRIT



by Lisa Collins

FOR TRAMAINE HAWKINS, just one word sums up her latest release, "Tramaire Hawkins—Live." And that one word is "awesome." "Everything fell in place," she says. "The Spirit was just super high, and the reviews were great."

Of course, the appearance on the album (and video) of friends like Stanley Turrentine, El DeBarge, Carlos Santana, organist Jimmy McGriff, Danny Glover, the Rev. Jesse Jackson, and M.C. Hammer didn't hurt matters—or projected sales—either.

But it is the music that has people most excited. There are those who say that "Tramaire Hawkins—Live" marks the artist's return to traditional gospel. Which, of course, surprises the lady herself.

"I think basically they're coming from the standpoint that I did an album for A&M that had crossover appeal," especially cuts like "Fall Down, Spirit Of Love" and "Morning Time," Hawkins says. "Doing that style of music—and even 'The Joy That Floods My Soul,' the first album I did for Sparrow [featuring 'What Shall I Do?' which she sang recently at Sammy Davis Jr.'s funeral]—when you put those styles together, it would make what I'm doing now appear traditional. However, I've always been contemporary. I think it's more an issue of where gospel music has been and where it is going."

"When we first did 'O Happy Day' in '69, we were considered contemporary just for the fact that it got secular airplay. Today, next to the music of those like

BeBe & CeCe or Take 6, that same music would be considered traditional."

The fact is, Tramaire, who married into the Hawkins family (though she and Edwin are now divorced), has always received more than her share of licks for her pioneering spirit.

"When you take chances, you get controversy," she says. "That's what happened with 'Fall Down.' It had secular overtones. I was a woman, and people's idea of me was that of [someone having] real gutsy gospel roots. When 'Fall Down' came out, they felt that not only had the music changed, but that I had changed as

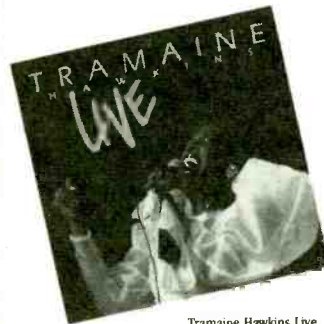
'The Spirit was super high, and the reviews were great'

a committed Christian—which was not the case.

"At the time, I felt badly for the treatment I was receiving—the gossip and the disapproval. People who'd normally been verbally supportive at my concerts began looking with a sneer. I felt all of that. I attributed it at that time to them not really understanding the music and what He was doing through music. But I understood, and what has happened is that the understanding and love has come back to me."

"Because of what has happened in the past year and a half, and the approval I have gotten from fans—if they feel I've come back, then that's fine. I've never gone anywhere. I've just been a trendsetter. But I'm grateful because, in this industry, there's so much talent that if you have a spot in people's hearts and they hold dear, it's something to cherish. And I do."

Two evenings of sheer excitement from one of Gospel music's most revered song stylists.



Tramaire Hawkins Live
Double album, Cassette, Compact Disc
SPR/C/D 1246
Releases August 30, 1990



Tramaire Hawkins Live
Video
VCY 3116 VHS only
Releases September 27, 1990

More than 70 minutes of vintage Tramaire including special guest performances by Walter Hawkins, Carlos Santana, Stanley Turrentine, Jimmy McGriff, Daryl Coley, and Edwin Hawkins. Plus, a special medley containing 8 of Tramaire's classics from 'Highway' to 'Changed' to 'Goin' Up Yonder'.

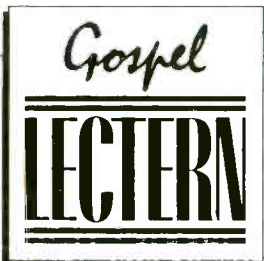
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Billboard® TOP CONTEMPORARY CHRISTIAN ALBUMS™



by Bob Darden

WHEN IT COMES TO VIDEO, it looks like contemporary Christian music has finally come of age. Although there are a host of folks who get the credit, nothing is bigger than—and nothing compares to—Carman's "Revival In The Land."

The longform combines concept videos, complete with special effects ("A Witch's Invitation" and the title track) and dance ("Resurrection Rap"), with state-of-the-art concert footage (including "I Got The Joy" with Carlton Pearson's Higher Dimensions Choir).

Produced by Stephen Yake, "Revival In The Land" is by far the most ambitious full-length music video ever released primarily for the religious marketplace. Carman's previous longform, "Carman Live ... Radically Saved!" went gold in a few months and earned a Dove Award as longform video of the year. "Revival In The Land," meanwhile, is the first Christian video to ship gold. Both are released on Benson Video; "Revival In The Land" is listed at \$19.95.

Now the most ambitious video series is forthcoming from Sparrow. Its Front Row acoustic series features Steven Curtis Chapman, Michael Card, Margaret Becker, and Charlie Peacock and is available through Sparrow Star Song Distribution. Each video in the series is 60 minutes long and focuses on the featured artist in an intimate concert setting. Front Row videos will debut Sept. 13 and retail for \$14.95 each.

Also on Sparrow will be new videos (and live albums) from Tramaine Hawkins and Daryl Coley. Sparrow, in-

identally, noted its largest sales year ever at its recent third-quarter sales conference, with VP Danny McGuffey reporting a 38% increase in sales over last year.

Star Song's Newsboys—whose "Hell Is For Wimps" is one of my current favorites—recently finished their first video, "Simple Man." The clip features legendary folk artist the Rev. Howard Finster's Paradise Garden in Summerville, Ga. The Rev. Finster's work has been seen in Rolling Stone and Time and on album covers by artists like Talking Heads and R.E.M. The Rev. Finster also makes a cameo appearance in the video.

Star Song Moving Pictures, meanwhile, will release skateboard master Andre Walton's first skateboarding

Carman's 'Revival In The Land' leads a burgeoning vid market

video Oct. 5. Featuring an alternative-Christian-music soundtrack, the video shows Walton in action and ends with his testimony.

If we're talking numbers, nothing is bigger than the "McGee And Me!" series. The first six titles have been certified for combined sales of more than 600,000 units. One title, "The Big Lie," has itself moved more than 200,000 units in less than a year. The series is available through Tyndale House Publishers, in association with Focus on the Family. For more information, call 708-668-8300.

Finally, watch for the new clip by Reunion's Kim Hill. The video for her new single, "Snake In The Grass," was filmed in Charmlee State Park (north of Malibu, Calif.) and features contributions from co-director Karey Kilpatrick (co-writer of Walt Disney's "The Rescuers Down Under"), director of photography Kim Hahn (numerous rock videos and commercials), and Steadicam operator Bruce Greene ("Less Than Zero," "Gremlins 2").

THIS WEEK	2 WKS AGO	WKS ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
★★ NO. 1 ★★				
1	1	5	PETRA WORD 4191	3 weeks at No. 1 BEYOND BELIEF
2	4	3	TWILA PARIS STARSONG 8155/SPARROW	CRY FOR THE DESERT
3	2	41	CARMAN BENSON 2588	REVIVAL IN THE LAND
4	6	11	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
5	3	37	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
6	7	5	MYLON & BROKEN HEART STARSONG 8145/SPARROW	CRANK IT UP
7	10	5	PHIL KEAGGY WORD 6988	FIND ME IN THESE FIELDS
8	5	17	GLAD BENSON 2602	ACAPELLA PROJECT II
9	11	209	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
10	8	41	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
11	9	101	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
12	17	3	STEVE CAMP SPARROW 1238	DOING MY BEST
13	15	7	4 HIM BENSON 2624	4 HIM
14	13	29	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
15	18	3	77'S BROKEN 0518/WORD	STICKS AND STONES
16	30	101	AMY GRANT ▲ MYRRH 5199/WORD	LEAD ME ON
17	12	37	SANDI PATTI WORD 8456	THE FINEST MOMENTS
18	NEW▶		MAD AT THE WORLD BENSON 9203	SEASONS OF LOVE
19	33	17	SANDI PATTI BENSON 3884	SONGS FROM THE HEART
20	14	49	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
21	24	3	ONE BAD PIG WORD 6901	SWINE FLEW
22	23	86	RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
23	36	41	STEVE GREEN SPARROW 1196	THE MISSION
24	31	122	CARMAN BENSON 2463	RADICALLY SAVED
25	22	70	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
26	35	3	VARIOUS ARTISTS MARANATHA! 8702/BENSON	TIME WELL SPENT
27	16	21	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
28	27	13	CHARLIE PEACOCK SPARROW 1217	THE SECRET OF TIME
29	RE-ENTRY		RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR
30	20	45	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
31	26	29	MICHAEL CARD SPARROW 1219	THE BEGINNING
32	32	7	D.C. TALK FOREFRONT 2543/BENSON	D.C. TALK
33	RE-ENTRY		MORGAN CRYAR REUNION 0056/WORD	KINGDOM UPSIDE DOWN
34	38	97	RAY BOLTZ DIADEM 30296/SPECTRA	THANK YOU
35	RE-ENTRY		HOSANNA! MUSIC INTEGRITY 030/SPARROW	AMAZING LOVE
36	RE-ENTRY		VARIOUS ARTISTS BENSON 2631	RAP STRAIGHT FROM THE STREET
37	RE-ENTRY		LARNELLE HARRIS BENSON 3956	FROM A SERVANT'S HEART
38	RE-ENTRY		WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL. I
39	NEW▶		DELIVERANCE FRONTLINE 9089/BENSON	WEAPONS OF OUR WARFARE
40	RE-ENTRY		JULIE MILLER WORD 6895	MEET JULIE MILLER

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International

Planned EMI, Hungarian Venture Is Off Abrupt Dismissal Of Hungaroton Chief Cited

■ BY MIKE HENNESSEY

BUDAPEST, Hungary—Guy Marriott, EMI Records' head of business affairs, has confirmed to Billboard that its projected \$25 million joint-venture deal with the Hungarian state record company, Hungaroton, has been shelved.

The news follows the recent dismissal of the Hungaroton managing director, Jenő Bors, after heading the company for 25 years. The official explanation of his dismissal by the ministry of culture was that while Bors had done a good job as managing director—the company made a profit of \$2 million last year—the time had come for the state to take more control and for Bors to be replaced by a more aggressive chief.

"We had reached a handshake deal to buy a major stake in the company and were making good progress in finalizing the legal formalities," Marriott says. "But the abrupt dismissal of Jenő Bors has caused us to reconsider our options in terms of securing a presence in the Hungarian market."

The sacking of Bors has provoked a storm of criticism from the company's employees and also from many leading musicians and composers. Bors' replacement, organist István Ella, has claimed that one reason for his predecessor's dismissal was his alleged record of favoring certain artists.

Bors has denied this and counter-claimed that his removal was prompted by factions opposed to the Thorn-EMI deal.

This is the second EMI-Eastern European deal to fall apart. An

agreement between Electrola in Cologne, West Germany, and Deutsche Schallplatten VEB in East Berlin to establish a pop production joint venture has also failed, as the East German state record company has virtually ceased to exist.

Marriott says that EMI Records remains committed to moving into the Eastern European countries, with Hungary and Czechoslovakia

at the top of the priority list.

"We are looking at equity investments in these countries and also in Poland, where there are 40 million people. We have been meeting and talking but we are not yet at a stage where we can announce anything," he says. "We feel the East European territories will offer excellent market prospects over the next decade."

Promoter Awarded \$1.37 Mil In Prince Case Court Orders Confiscation Of Future Italian Earnings

■ BY DAVID STANSFIELD

MILAN, Italy—A court in Venice has ordered the confiscation of 1.6 billion lire from future earnings in Italy of rock star Prince. That works out at some \$1.37 million at an exchange rate of 1,165 lire to the dollar.

The court decision is in favor of the Avantgarde agency owned by Francesco Sanavio and follows the cancellation of concert dates by the artist set for Turin and Udine on July 17 and 30, respectively.

Sanavio claims his lawyers will retrieve the authorized amount from the national distributors of the new Prince movie "Graffiti Bridge," from publishing revenue via SIAE (the Italian society of authors and publishers), and through WEA International Italy from sales of Prince's new album, named after the movie.

"I have to get my money back," Sanavio says. "I hope Prince sells

a million copies of his new album. Like the rest of the Italian music business WEA is closed for vacation through August, but when they return they'll be in for a big surprise."

However, Billboard contacted

*'Prince had better
make a transaction
or my lawyers will
be back in action'*

Marco Bignotti, WEA Italy president, who said, "We don't know the exact story at this stage. We've not received a court order to deliver up any Prince earnings so far, and we've had no notice as yet from Warner Bros. in Los Angeles."

Sanavio, who has always claimed he paid Prince up front for



Carey On. Top CBS executives congratulate Mariah Carey after her recent London showcase. "Vision Of Love" is the first single from her self-titled debut album. Shown in the front row, from left, are Don Jenner, president, Columbia Records; Tim Bowen, managing director, CBS U.K.; Carey; Paul Russell, chairman, CBS U.K.; and Tommy Mottola, president, CBS Records Division. In the back row, from left, are Randy Hoffman, Carey's manager; Alan Phillips, VP, CBS Europe; Muff Winwood, managing director, CBS U.K.; and Jorgen Larsen, president, CBS Europe.

Enja, E. German Radio In Dispute

MUNICH, West Germany—Enja Records director Horst Weber is demanding payment of \$45,000 from the German Democratic state radio organization to compensate three jazz groups for what he claims to be the unauthorized release of their concert performances at the East Berlin Jazz Buehne festival.

The recordings, acquired from the GDR radio organization by Hamburg, West Germany-based Repertoire Records, are part of a collection of more than 50 masters and feature the Mal Waldron Sextet, the Yosuko Yamashita Quartet, and the Aki Takase Duo.

So far, six Jazz Buehne albums have been released on Repertoire CDs and all have provoked objections from the artists or their representatives that they are unauthorized (Billboard, June 30). The other releases so far issued are by the Max Roach Quartet, Barbara Dennerlein, Betty Carter, and Ornette Coleman.

Killy Kumberger, head of Repertoire Records, claims that the contracts signed by all Jazz Buehne artists with the GDR radio organization authorize the station to assign the performances for release on commercial sound carriers in return for a flat payment of 25% of their concert fee.

But Weber claims that the contract is invalid. "It is a one-page document on which the musicians or their agents sign to acknowledge receipt of the concert fee. The small print on the back contains a reference to recordings, but it is all in German and none of the musicians would have agreed to the conditions had they been explained," he says.

In his letter to the GDR radio organization claiming a \$15,000 fee for each of the artists he represents, Weber points out that the musicians' contracts with the state concert agency made no ref-

(Continued on next page)

MCPS Holding Disputed Royalties In Escrow

■ BY HUGH FIELDER

LONDON—An escrow account has been opened pending resolution of the bitter dispute between the British Phonographic Industry and the Mechanical Copyright Protection Society about a new mechanical royalty rate.

The MCPS is now operating the BIEM/IFPI agreement in the U.K., and has agreed to open a separate account into which will be paid the difference between the old statutory rate of 6.25% of retail price and the BIEM/IFPI level, which is 9.504% of the dealer price.

This development marks an improvement in the acrimonious atmosphere between the two organizations. The BPI wanted the extra money deposited separately when its members apply for licenses under the new rate, and the MCPS has acknowledged it would be difficult to

return money already paid to music publishers if the Copyright Tribunal rules for a lesser rate than the BIEM/IFPI figure. The full Tribunal is scheduled to hear the case in December.

The BPI is expected to suggest next month a low-key meeting with the MCPS to discuss the operation of the new licensing scheme. The record company organization wants a representative cross-section of big and small members to confer with the MCPS on problems arising from implementation of the BIEM/IFPI system.

Both sides acknowledge that the rate issue can be settled only by the Copyright Tribunal because the differences between them are irreconcilable. The BPI believes that ancillary issues, such as minimum royalties and timings of statements, can be resolved by negotiation.

The MCPS concurs, and managing

director Bob Montgomery points out that he has already conducted "fruitful" negotiations with Umbrella, the independent-labels organization, and the Scottish Record Industry Assn. on these matters.

The BPI has not accepted the principle of the BIEM/IFPI agreement, which prevails on the European mainland, but is prepared to talk on the basis of the new agreement instead of basing its stance on the old statutory rate.

It will argue before the Tribunal that the U.K. record industry should be regarded separately from other European countries because of the amount of money spent on A&R and developing U.K. acts to a level at which they can break internationally. The MCPS will advocate European harmonization of rates, and both sides believe that the European Commission will support their attitude.

CD Outlook Bleak In India

Hardware Cos. Loath To Enter Market

BOMBAY, India—Since its first tentative introduction to the market-place some five years ago, the compact disk format has failed abjectly to make any kind of sales impact in this vast territory.

It seems that consumers are content to let the CD pass them by as they continue on a substantial diet of low-price cassettes.

In 1985, Music India Ltd. (MIL) believed it was on to a winner when it put out CDs of Indian repertoire. Though the disks were manufactured in Korea and intended for markets other than India, the initiative offered optimistic prospects for the Indian audiophile.

And MIL, having stirred public interest, went a step further by announcing that the company was to set up a CD plant in Bombay. Though most of the disks were intended for export, it was promised that a sizable percentage would get into the domestic market.

But months went by with no sign of progress, and now the company, in the wake of a financial squeeze, has shelved its plans.

With the absence of software in India, hardware manufacturers have steered away from the production of players. But in recent months two companies—Bush and Videocon—have put CD players on the market.

Sales for both lines have been low and public interest at best lukewarm. The few consumers who are really interested in a CD player bring it in from abroad—or buy in the hardware "black market," where the Sony 437, the most popular model, currently sells for less than \$260.

Videocon say it was only "test-mar-

keting" the players and that the overall response was "encouraging." Company officials insist that this has spurred them into full-scale production, which will go onstream "maybe by the end of this year."

The Videocon product will be manufactured in collaboration with a Japanese company whose name was not revealed.

Last year the government of India issued letters of intent to six companies for the manufacture of CDs. These companies now have to obtain a capital goods import license to bring in the equipment necessary to produce the software.

And this could take up to two years in the light of the usual bureaucratic delays here. An added dampening factor is the cost of the investment, which is estimated at almost \$9 million.

Any company able, or prepared, to put up that kind of money would find it difficult to recover it unless a really healthy export market can be established.

If the CD does eventually make an appearance in India, the anticipated retail price of the equivalent of \$10 would place it far beyond the reach of the average consumer. The cassette, because of its relatively low cost, is still the prime sound carrier.

Industry heads have resigned themselves to this situation. While Shashi Gopal of Magnasound says there is "vast scope" for CDs, he adds that "unless there is hardware, software won't come in."

But V.J. Lazarus of MIL believes that the CD age has effectively bypassed India.

ENJA, E. GERMAN STATE RADIO IN DISPUTE

(Continued from preceding page)

erence to commercial recordings but provided only for a radio broadcast.

He notes that in the case of a Dizzy Gillespie concert, an approach was made to Gillespie by the state record company, VEB Deutsche Schallplatten, to acquire mechanical rights in the performance but Gillespie declined. Says Weber, "If the radio contract covers release of commercial recordings, why was it necessary for VEB to seek Gillespie's assent?"

Weber claims that the licensing of 50 recordings to Repertoire Records is "a breach of the musicians' economic and artistic rights."

A spokesman for the GDR radio organization who requested anonymity claims that the radio's agreement with Repertoire required Repertoire to obtain prior approval of the artists before releasing the records.

Kumberger meanwhile maintains his position that all the recordings have been authorized by the musicians involved by dint of their signing the radio's fee receipt.

A similar fee receipt "contract" has been used for many years by West German radio stations and has been the subject of much contention between the broadcasters and the record industry.

Companies have advised their

contract artists, when making radio broadcasts, to indicate that when they sign for their fees that their signature does not imply an endorsement of the small print on the reverse of the form.

Kumberger says he has no intention of withdrawing the Jazz Buehne product already on the market or of suspending release plans for the other recordings, which include concerts by Stan Getz, Art Blakey, and Lester Bowie.

Kumberger points out that the receipt form signed by the musicians or their agents expressly states on the front that the signatory agrees to the conditions outlined on the reverse.

MIKE HENNESSEY

NEW CHRYSALIS HQ

LONDON—Effective Aug. 20, the Chrysalis Group will be located at the Old Phoenix Brewery, Bramley Road, London W10 6SP; telephone: 71 221 2213, fax: 71 221 6455. Involved in the move are Chrysalis Records, Chrysalis Music (publishing), Chrysalis TV, Chrysalis News & Sport, the Black Rod production company (promos and commercials), and Interactive Video.

Country License Stuns B'casters

Award Raises Questions On CRTC Policy

■ BY KIRK LaPOINTE

OTTAWA—An appeal to the federal cabinet is expected—and many feel will be successful—following the awarding of a Toronto FM radio license to a country music station over the objections of even the head of the federal broadcast regulator himself.

Rawlco Communications Ltd. of Calgary, Alberta, has been given the scarce FM frequency—seemingly the last one available—in a move that has touched off questions about the hearing process, the leadership of the Canadian Radio-television and Telecommunications Commission, and the CRTC's ability to practice what it preaches on ethnic and multicultural broadcast policy.

In short, the decision has stunned Canadian broadcasting.

The majority of the nine-member CRTC executive committee, after reviewing evidence from a hearing last April and weighing the needs of the Toronto market, opted for Rawlco's country FM bid. In a shock, however, the chairman of the CRTC and two of the three commissioners who heard evidence at the hearing dissented from the decision.

CRTC chairman Keith Spicer said a country format is "not nearly as needed in today's Toronto as is a dance and/or black format." What's more, Spicer argued, failure to grant such a license flies in the face of federal policies that encourage a diverse and multicultural Canada. Commissioners Bev Oda and Roaslie Gower, who sat through the 11 bids in April, also expressed their support for a dance or black format.

Oda argued that Toronto country fans are already well-served by CHAM in nearby Hamilton, Ontario, and noted in her dissenting opinion that CFGM Toronto only in June dropped its country format to become a contemporary hit station because of low ratings and declining advertising revenue.

The majority of the commissioners, while acknowledging the need for more black and dance music in Toronto radio, said existing stations should respond to that need.

If the decision is appealed, the federal cabinet has until Oct. 8 to either set it aside or refer it back to the CRTC for another look. It cannot award the license to another group and, once the CRTC has reviewed its decision, it cannot refer it back once more. The only appeal route after that would be to the Federal Court of Canada.

What is clear, however, is that one or two groups are bound to ask the cabinet to make its move. Already, Milestone Communications has signaled its intention to appeal, and others may either join in or wait to see how the Milestone request goes.

In signaling his dissension, however, new CRTC chairman Spicer has practically given the cabinet the go-ahead to let his agency have another crack at the decision. Never in recent memory has the regulatory agency chairman publicly admonished his commission in such a way or made his opposing views so widely known.

Spicer said he hopes there will be "other occasions" to support a "di-

verse Canadian society." He even made a reference indirectly to the Canadian constitutional woes and poor racial relations with native people when he said that it was sad that such a CRTC decision had to come "at a time when an uneasy Canada needs to embrace, not ignore, left-out groups."

Although the federal cabinet could pave the way for a changed decision, it is ironically the federal government that may have been able to avert such a decision in the first place. Amendments to the Broadcasting Act, which have been given a low priority in the House of Commons and seem stuck in neutral despite general political support, would have made it impossible for the CRTC to make a decision when a majority of sitting commissioners at a hearing disagreed.

Lost in the shuffle was the elation at Rawlco, a western Canadian broadcaster that made a move into the East a few years ago with the purchase of CFGO Ottawa, followed by the awarding of an FM sister license for a station that will soon be

launched in the nation's capital. Rawlco, which Spicer praised as a commendable broadcaster nonetheless, hopes the Toronto station will be up and running by September 1991.

In the first year of operation, 32% of the station's country music will be Canadian, and should boost a fledgling and promising Canadian country scene that has spawned the likes of k.d. lang, George Fox, Prairie Oyster, Michelle Wright, and others in recent years.

By the fifth year of its five-year license, the new station will play 40% Canadian content.

Also slated is an annual \$800,000 commitment to develop Canadian music talent, including \$317,000 to finance a country music festival and the showcasing of local country talent at free, outdoor concerts. Two initiatives to assist Canadian musicians—Canada Country Stars and Toronto Country Stars—are budgeted at \$275,000 and \$138,000.

The station promises 15 hours of spoken-word programming, eight hours of news, and seven-and-a-half hours of public affairs shows a week.

New Kids' Albums, Videos

Top July Certifications List

OTTAWA—New Kids On The Block are providing new vigor at retail and becoming old hands on the charts.

The Canadian Recording Industry Assn. reports that "Step By Step" is rapidly moving through the ozone layer at retail, churning past quadruple-platinum in July. Meanwhile, the "Hangin' Tough" video whizzed past the seven-, eight-, and nine-times-platinum marks in July, while "Step By Step" went eight-times-platinum in the month as a video.

By all accounts, New Kids have racked up nearly \$5 million in video business alone for CBS' home video division in Canada in the last year. On the recording side, they have put CBS back on the block as a front-line player after a couple of so-so market-share years.

CRIA certified 22 recordings in all in July, but apart from the New Kids release and the double-platinum "Soul Provider" by Michael Bolton, only gold and platinum were handed out in what is usually a normal clutchful of multiplatinum awards

each month.

It was a big month for M.C. Hammer. "Please Hammer Don't Hurt 'Em" went platinum as an album, while "U Can't Touch This" went gold as a single in the month.

Other platinum albums included two featuring fiery Canadian guitarists: the Jeff Healey Band's "Hell To Pay," and Colin James' "Sudden Stop." "Wilson Phillips," "Flesh And Blood" by Poison, "Silhouette" by Kenny G, and "Shut Up And Dance" by Paula Abdul also surpassed platinum.

The Wilson Phillips, James, and Poison albums also went gold in the month, as did "Alias," "Vol. II (1990—A New Decade)" by Soul II Soul, "Snow In June" by Canada's the Northern Pikes, "A Bit Of What You Fancy" by the London Quireboys, "Can't Fight Fate" by Taylor Dayne, "Fear Of A Black Planet" by Public Enemy, "Passion And Warfare" by Steve Vai, and "Rockapella" by Canada's the Nylons.

MAPLE BRIEFS

LYLE DRAKE has been appointed VP of purchasing and distribution of A&A Records & Tapes, the largest record retailer in Canada, with more than 280 stores. Meanwhile, longtime A&A exec Robin Ram has left the firm.

NEWCAP BROADCASTING has purchased 40% of the shares of CJMO-FM Moncton, New Brunswick, better known as Rock 103, and will manage the station, which

covers most of southern New Brunswick, northern Nova Scotia, and Prince Edward Island.

TORONTO-BASED metal band Gypsy Rose sports Kiss veteran Gene Simmons as executive producer on its debut album, "Prey," on BMG/Simmons. Tom Treumuth (Helix, Honeymoon Suite) produced and helped arrange the deal with Simmons' new label.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 8/20/90

SINGLES	
1	BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M
2	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
3	BLAZE OF GLORY JON BON JOVI MERCURY/POLYGRAM
4	SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M
5	VISION OF LOVE MARIAH CAREY COLUMBIA/CBS
6	STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
7	10 UNSKINNY BOP POISON CAPITOL/CAPITOL
8	4 HANKY PANKY MADONNA SIRE/WEA
9	13 KING OF WISFUL THINKING GO WEST EMI/EMI
10	8 THE POWER SNAP ARISTA/ARISTA
11	15 I DIDN'T WANT TO NEED YOU HEART CAPITOL/CAPITOL
12	14 JOEY CONCRETE BLONDE I.R.S./MCA
13	17 JUST CAME BACK COLIN JAMES VIRGIN/WEA
14	9 RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA
15	12 7 O'CLOCK LONDON QUIREBOYS CAPITOL/CAPITOL
16	11 HOLD ON EN VOGUE ATLANTIC/WEA
17	NEW RELEASE ME WILSON PHILLIPS CAPITOL/CAPITOL
18	NEW HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
19	NEW ROCKET TO MY HEART PAUL JANZ A&M/A&M
20	NEW I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA/BMG
ALBUMS	
1	2 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
2	1 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
3	3 POISON FLESH & BLOOD CAPITOL/CAPITOL
4	4 VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
5	5 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
6	8 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
7	6 HEART BRIGADE CAPITOL/CAPITOL
8	15 CONCRETE BLONDE BLOODLETTING I.R.S./MCA
9	9 MADONNA I'M BREATHLESS WARNER BROS./WEA
10	7 JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA
11	11 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
12	10 COLIN JAMES SUDDEN STOP VIRGIN/A&M
13	13 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
14	12 DEPECHE MODE VIOLATOR SIRE/WEA
15	16 VARIOUS ARTISTS DAYS OF THUNDER GEFEN/WEA
16	14 PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
17	NEW MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
18	18 THE NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M
19	17 PAULA ABDUL SHUT UP AND DANCE VIRGIN/A&M
20	20 STEVE EARLE THE HARD WAY MCA/MCA

BRITAIN (Courtesy Music Week/Gallup) As of 8/18/90

This Week	Last Week	SINGLES
1	1	TURTLE POWER PARTNERS IN KRYME SBK
2	2	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
3	11	ITSY BITSY TEENY WEENY YELLOW POLKA ... BOMBALURINA CARPET/POLYDOR
4	4	NAKED IN THE RAIN BLUE PEARL BIG LIFE
5	3	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
6	8	TONIGHT NEW KIDS ON THE BLOCK CBS
7	5	I'M FREE THE SOUP DRAGONS FEATURING JUNIOR REID RAW TV/BIG LIFE
8	6	HANKY PANKY MADONNA SIRE
9	21	LISTEN TO YOUR HEART/DANGEROUS ROXETTE EMI
10	7	THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WARNER BROS.
11	9	SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM
12	17	HARCORE UPROAR TOGETHER 1111/LONDON
13	24	BLAZE OF GLORY JON BON JOVI VERTIGO/PHONOGRAM
14	15	TRICKY DISCO TRICKY DISCO WARP/OUTER RHYTHM
15	10	ROCKIN' OVER THE BEAT TECHNOTRONIC FEATURING YA KID K SWANYARD
16	12	LFO LFO WARP/OUTER RHYTHM
17	35	WHERE ARE YOU BABY? BETTY BOO RHYTHM KING
18	26	ENGLISHMAN IN NEW YORK (REMIX) STING A&M
19	23	AMANDA CRAIG McLACHLAN & CHECK 1-2 EPIC
20	14	CARRY THE BLAME/CALIFORNIA DREAMIN' RIVER CITY PEOPLE EMI
21	19	POISON BELL BIV DeVOE MCA
22	16	WASH YOUR FACE IN MY SINK DREAM WARRIORS 4TH & B'WAY/ISLAND
23	29	I CAN SEE CLEARLY NOW HOTHOUSE FLOWERS LONDON
24	40	THE KING OF WISFUL THINKING GO WEST CHRYSALIS
25	34	WHAT TIME IS LOVE? THE KLF/CHILDREN OF THE REVOLUTION KLF COMM
26	NEW	COME TOGETHER PRIMAL SCREAM CREATION
27	NEW	VISION OF LOVE MARIAH CAREY CBS
28	18	IT MUST HAVE BEEN LOVE ROXETTE EMI
29	NEW	SILLY GAMES LINDY LAYTON FEATURING JANET KAY ARISTA
30	37	STAY WITH ME HEARTACHE/I FEEL FINE WET WET WET PRECIOUS/PHONOGRAM
31	22	OOOPS UP SNAP ARISTA
32	20	VIOLENCE OF SUMMER (LOVE'S TAKING OVER) DURAN DURAN PARLOPHONE
33	13	MONA CRAIG McLACHLAN & CHECK 1-2 EPIC
34	NEW	LOOK ME IN THE HEART TINA TURNER CAPITOL
35	36	WEAR YOU TO THE BALL UB40 DEP INTERNATIONAL/VIRGIN
36	33	DOIN' OUR OWN DANG THE JUNGLE BROTHERS ETERNAL/WEA
37	38	NOBODY TOUNGE'N'CHEEK SYNCOPATE
38	NEW	HEART LIKE A WHEEL HUMAN LEAGUE VIRGIN
39	NEW	RELEASE ME WILSON PHILLIPS SBK
40	39	LET LOVE RULE LENNY KRAVITZ VIRGIN AMERICA
ALBUMS		
1	1	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
2	4	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
3	7	NEW KIDS ON THE BLOCK STEP BY STEP CBS
4	2	MADONNA I'M BREATHLESS SIRE
5	5	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
6	3	BEACH BOYS SUMMER DREAMS CAPITOL
7	NEW	SOUP DRAGONS LOVEGOD RAW TV/BIG LIFE
8	8	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
9	6	THE ROLLING STONES HOT ROCKS 1964-1971 LONDON
10	10	CRAIG McLACHLAN & CHECK 1-2 CRAIG McLACHLAN & 1-2 EPIC
11	9	BANGLES GREATEST HITS CBS
12	13	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
13	12	TINA TURNER FOREIGN AFFAIR CAPITOL
14	21	HOTHOUSE FLOWERS HOME LONDON
15	17	TECHNOTRONIC PUMP UP THE JAM SWANYARD
16	11	POISON FLESH AND BLOOD ENIGMA/CAPITOL
17	18	WILSON PHILLIPS WILSON PHILLIPS SBK
18	15	SOUL II SOUL VOL II (1990—A NEW DECADE) 10/VIRGIN
19	16	THE CARPENTERS ONLY YESTERDAY A&M
20	NEW	VIXEN REV IT UP EMI
21	19	MICHAEL BOLTON SOUL PROVIDER CBS
22	14	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
23	26	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
24	20	JASON DONOVAN BETWEEN THE LINES PWL
25	22	BOB GELDOF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM
26	25	TALK TALK NATURAL HISTORY—THE VERY BEST OF ... PARLOPHONE
27	38	DAVID BOWIE CHANGES BOWIE EMI
28	27	MAXI PRIEST BONAFIDE 10/VIRGIN
29	23	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
30	NEW	CANDY DULFER SAXUALITY RCA
31	28	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
32	NEW	ROXETTE LOOK SHARP EMI
33	24	SNAP WORLD POWER ARISTA
34	29	THE STONE ROSES THE STONE ROSES SILVERTONE
35	NEW	THE NEVILLE BROTHERS BROTHER'S KEEPER A&M
36	34	CHER HEART OF STONE GEFEN
37	37	THE B.52'S COSMIC THING REPRISE/WARNER BROS.
38	31	ANITA BAKER COMPOSITIONS ELEKTRA
39	NEW	GARY MOORE STILL GOT THE BLUES VIRGIN
40	36	GLORIA ESTEFAN CUTS BOTH WAYS EPIC

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 8/18/90

HOT 100 SINGLES		
1	1	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
2	3	TURTLE POWER PARTNERS IN KRYME SBK
3	2	OOOPS UP SNAP LOGIC/BMG ARIOLA
4	8	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
5	11	SOCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
6	9	UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
7	10	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
8	6	IT MUST HAVE BEEN LOVE ROXETTE EMI
9	7	MALDON ZOUK MACHINE BMG/ARIOLA
10	4	HANKY PANKY MADONNA SIRE
11	17	NAKED IN THE RAIN BLUE PEARL W.A.U./MR. MODO/BIG LIFE
12	16	WHITE AND BLACK BILLES JOELLE URSULL CBS
13	12	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILIEN TALAR
14	15	STEP BY STEP NEW KIDS ON THE BLOCK CBS
15	14	I PROMISED MYSELF NICK KAMEN WEA
16	NEW	I'M FREE SOUP DRAGONS FEATURING JUNIOR REID RAW TV/BIG LIFE
17	13	KILLER ADAMSKI MCA
18	NEW	THIEVES IN THE TEMPLE PRINCE WARNER BROS.
19	20	VOUS ETES VOUS BENNY B. VIE PRIVÉE
20	19	INSIEME 1992 TOTO CUTUNGO EMI
HOT 100 ALBUMS		
1	1	NEW KIDS ON THE BLOCK STEP BY STEP CBS
2	2	MADONNA I'M BREATHLESS SIRE
3	3	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
4	4	EROS RAMAZZOTTI IN OGNI SENSO DDD
5	5	MATTHIAS REIM MATTHIAS REIM POLYDOR
6	6	ELTON JOHN SLEEPING WITH THE PAST ROCKET
7	10	SOUNDTRACK PRETTY WOMAN EMI
8	7	JOE COCKER LIVE CAPITOL
9	8	GARY MOORE STILL GOT THE BLUES VIRGIN
10	9	NIGHT OWLS VAYA CON DIOS BMG/ARIOLA
11	11	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
12	13	UB40 LABOUR OF LOVE II VIRGIN
13	12	JEAN MICHEL JARRE WAITING FOR COUSTEAU POLYDOR
14	16	TOTO PAST TO PRESENT 1977-1990 CBS
15	14	ALANNAH MYLES ALANNAH MYLES ATLANTIC
16	17	SNAP WORLD POWER LOGIC/BMG/ARIOLA
17	18	DEPECHE MODE VIOLATOR MUTE
18	19	ERSTE ALLGEMEINE VERUNSICHERUNG NEPPOMUK'S RACHE EMI
19	NEW	SOUNDTRACK—EIS AM STIEL BEST OF EIS AM STIEL EDELTON
20	NEW	BEACH BOYS SUMMER DREAMS CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/7/90

SINGLES		
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	2	OOOPS UP SNAP ARISTA
3	3	UN'ESTATE ITALIANA E. BENNATO & G. NANNINI SUGAR/VIRGIN
4	4	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
5	5	KINGSTON TOWN UB40 VIRGIN
6	7	IT MUST HAVE BEEN LOVE ROXETTE EMI
7	9	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA
8	13	WE LOVE TO LOVE P.M. SAMPSON CBS
9	6	KILLER ADAMSKI MCA
10	10	STEP BY STEP NEW KIDS ON THE BLOCK CBS
11	8	GO GET THE CUP DAVID HANSELMANN ELECTROLA
12	19	CLOSE TO YOU MAXI PRIEST 10 RECORDS
13	11	IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI
14	12	I PROMISED MYSELF NICK KAMEN WEA
15	16	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA
16	14	WHOSE LAW (IS IT ANYWAY?) GURU JOSH BMG/ARIOLA
17	NEW	MANTA NORBERT & FEIHINGE GLAMOUR
18	17	INSIEME 1992 TOTO CUTUNGO ELECTROLA/EMI
19	18	SHE AIN'T WORTH IT GLENN MEDEIROS LONDON
20	NEW	THE GREAT SONG OF INDIFFERENCE BOB GELDOF MERCURY
ALBUMS		
1	1	MATTHIAS REIM MATTHIAS REIM POLYGRAM
2	2	STEP BY STEP NEW KIDS ON THE BLOCK CBS
3	3	EROS RAMAZZOTTI IN OGNI SENSO DDD
4	4	PHIL COLLINS ... BUT SERIOUSLY WEA
5	9	SOUNDTRACK BEST OF EIS AM STIEL EGEL COMPANY
6	5	JOE COCKER LIVE! EMI
7	7	ERSTE ALLGEMEINE VERUNSIC NEPPOMUKS RACHE EMI ELECTROLA
8	8	VAYA CON DIOS NIGHT OWLS ARIOLA
9	11	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
10	10	SNAP WORLD POWER BMG/ARIOLA
11	6	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
12	13	GARY MOORE STILL GOT THE BLUES VIRGIN
13	15	TOTO PAST TO THE PRESENT 1977-1990 CBS
14	12	TALK TALK THE VERY BEST OF TALK TALK PARLOPHONE
15	17	BOB GELDOF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM
16	14	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
17	16	BILLY JOEL STORM FRONT CBS
18	18	MADONNA I'M BREATHLESS SIRE
19	NEW	SOUNDTRACK PRETTY WOMAN EMI
20	20	WILSON PHILLIPS WILSON PHILLIPS SBK

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 8/5/90

SINGLES		
1	1	U CAN'T TOUCH THIS M.C. HAMMER EMI
2	2	IT MUST HAVE BEEN LOVE ROXETTE EMI
3	3	HOLD ON WILSON PHILLIPS EMI
4	4	I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM
5	5	SPIN THAT WHEEL HI-TEK 3 EMI
6	9	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
7	8	UNSKINNY BOP POISON EMI
8	12	SHOW NO MERCY MARK WILLIAMS CBS
9	15	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
10	17	EPIC FAITH NO MORE LIBERATION/FESTIVAL
11	6	I NEED YOUR BODY TINA ARENA EMI
12	10	INFINITY GURU JOSH BMG
13	7	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
14	18	HANKY PANKY MADONNA WEA
15	11	LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
16	13	DUB BE GOOD TO ME BEATS INTERNATIONAL POLYGRAM
17	16	THE POWER SNAP BMG
18	NEW	STILL GOT THE BLUES GARY MOORE VIRGIN/EMI
19	20	CLUB AT THE END OF THE STREET ELTON JOHN POLYGRAM
20	14	STEP BY STEP NEW KIDS ON THE BLOCK CBS
ALBUMS		
1	2	GLORIA ESTEFAN CUTS BOTH WAYS CBS
2	1	SOUNDTRACK PRETTY WOMAN EMI
3	6	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
4	3	1927 THE OTHER SIDE WEA
5	5	POISON FLESH AND BLOOD EMI
6	NEW	VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
7	4	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
8	10	BANGLES GREATEST HITS CBS
9	8	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
10	17	FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
11	11	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI
12	9	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
13	12	MADONNA I'M BREATHLESS WEA
14	NEW	TOMMY EMMANUEL DARE TO BE DIFFERENT EMI
15	7	ABSENT FRIENDS HERE'S LOOKING UP YOUR ADDRESS ROO/POL
16	14	SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI
17	13	WILSON PHILLIPS WILSON PHILLIPS EMI
18	16	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
19	NEW	JOHN LEE HOOKER THE HEALER FESTIVAL
20	18	ROXETTE LOOK SHARP EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/10/90

SINGLES		
1	1	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
2	2	KILLER ADAMSKI MCA
3	3	HEAR THE DRUMMER GET WICKED CHAD JACKSON BIG WAVE
4	5	IT MUST HAVE BEEN LOVE ROXETTE PARLOPHONE
5	6	CLOSE TO YOU MAXI PRIEST 10 RECORDS
6	4	DIRTY CASH (MONEY TALKS) ADV OF STEVIE V MERCURY
7	NEW	THIEVES IN THE TEMPLE PRINCE PAISLEY PARK RECORDS
8	10	MOOI WAS DIE TIJD CORRY KONINGS CNR
9	NEW	VISION OF LOVE MARIAH CAREY CBS
10	NEW	THAT'S JUST THE WAY IT IS PHIL COLLINS WEA
ALBUMS		
1	1	TOTO PAST TO PRESENT CBS
2	6	VARIOUS ARTISTS THE GREATEST HITS II EVA
3	2	GARY MOORE STILL GOT THE BLUES VIRGIN
4	3	LUCIANO PAVAROTTI CARUSO DECCA
5	4	THE CARPENTERS THEIR GREATEST HITS A&M
6	5	EROS RAMAZZOTTI IN OGNI SENSO DDD
7	7	UB40 LABOUR OF LOVE II VIRGIN
8	9	CLOUSEAU HOEZO? HKM
9	NEW	VARIOUS ARTISTS THE BEST IN BLUES EVA
10	NEW	MARIAH CAREY MARIAH CAREY CBS

JAPAN (Courtesy Music Labo) As of 8/6/90

SINGLES		
1	NEW	JEEP TSUYOSHI NAGABUCHI TOSHIBA/EMI
2	NEW	JYONETSU NO BARA THE BLUE HEARTS MMG
3	NEW	MANATSU NO KAJITSU SOUTHERN ALL STARS VICTOR
4	1	DEAR FRIEND AKINA NAKAMORI WARNER/PIONEER
5	2	ODORUPONKORIN B.B. QUEENS BMG/VICTOR
6	3	HATARAKU OTOKO UNICORN CBS/SONY
7	4	THE POINT OF LOVERS' NIGHT TM NETWORK EPIC/SONY
8	NEW	P.S. I LOVE YOU PINK SAPPHIRE HUMMING-BIRD
9	5	DEAR SENRI OE EPIC/SONY
10	NEW	JUST A FRIEND ... AURA EPIC/SONY
ALBUMS		
1	NEW	ANZEN CHITAI ANZEN CHITAI 7-YUME NO MIYAKO KITTY
2	NEW	HIKARU GENJI COOL SUMMER PONY CANYON
3	1	TOSHINOBU KUBOTA BONGA WANGA CBS/SONY
4	NEW	TOSHIKI KADOMATSU LEGACY OF YOU BMG/VICTOR
5	2	MISATO WATANABE TOKYO EPIC/SONY
6	5	ANRI MIND CRUISIN' FOR LIFE
7	3	TAMA SANDARU AXEC
8	6	TAKAKO OKAMURA KISS FUN HOUSE
9	NEW	KADRU KOHIRUMAKI TIME THE MOTION LIVE TDK
10	4	MIHO NAKAYAMA JEWELUNA KING



Red Hot And Byrne. David Byrne, standing at BMG Studio A's Neve VR60 console, brought in a 10-piece pick-up group of Latin percussionists from the New York area to record the Cole Porter classic "Don't Fence Me In," to be released on a double-album called "Red Hot And Blue." Due from Chrysalis in London this September, the album honors Porter's 100th anniversary. Byrne and about 20 other artists, including Debbie Harry, U2, and Sinéad O'Connor, are compiling their own arrangements of Porter's music. (Photo: Mitchell Seidel)

PWL Studios Loses 'Hit Factory' Suit

U.K. Court Says New Facility Can Use Name

■ BY NIGEL HUNTER

LONDON—The High Court here has formally dismissed the claim brought against The Hit Factory/London by PWL Studios for use of the Hit Factory name.

The Hit Factory/London, a joint studio venture between CBS London and the New York-based Hit Factory, is slated to open under that name in September.

The use of the name was disputed by PWL Studios in London, which claimed that it was known to the public and its clients as "The Hit Factory." Pete Waterman, who heads the PWL recording complex, objected when plans were announced for the refurbished CBS Studios on London's Whitfield Street to be called the Hit Factory and run under a licensed joint venture arrangement by Ed Germano and family, founders of the New York equivalent (Billboard, March

10).

Waterman claimed his facility in south London has been generally known as The Hit Factory since mid-1987. However, High Court Judge Sir Nicolas Browne-Wilkinson ruled that Waterman had failed to show that the descriptive name was identified in the public mind as distinctively referring to his work.

The court was told that PWL had never attempted to adopt the name as a trading title and it was more of an "accolade." The judge decided that while there was a chance of some confusion among artists and the record-buying public, he did not believe the consequences of the two companies using the same title would be damaging.

"I'm delighted with the justice

system in the U.K.," says Germano. "It's a great result and bodes well for the future of the studio and the joint venture with CBS/United Kingdom."

Waterman was ordered to pay 75% of CBS' legal costs, estimated at \$561,000. His liability was reduced because of the CBS allegation that he had acted in bad faith in adopting the name.

The judge said that this accusation was "quite unfounded" and regarded Waterman as "an honest, good, and entertaining witness."

At press time, Waterman declined to comment.

Assistance in preparing this story was provided by Susan Nunziata in New York.

AUDIO TRACK

NEW YORK

BBC WAS IN Giant Recording mixing a record for release in Japan. **Tomas Donker** and **Charles Alexander** produced. **Alexander** engineered, assisted by **Kevin Thomas** and **Ron Allaire**. **Haru Takauchi** recorded and mixed a soundtrack in 48-track digital for the eight-part television series "Galactic Odyssey." **Doug Epstein** produced and engineered. **Shirji Nishikubo** assisted. **Girls Club** recorded and mixed the dance single "Have The Heart" for **Select Records**. **Vito Bruno** produced, with **David Sushan** at the board. **Thomas** assisted.

Kid Creole's upcoming Columbia single, "I Love Girls," was re-

corded at **Prime Cuts**. **Eric Kupper** handled keyboards and **Mario Rodriguez** was at the board. **Producer Yvone Turner** was in Studio A working on overdubs for her remix version of **Gwen Guthrie's** "Miss My Love" on **Warner Bros**.

Producer Ron Levy had blues legend **Charles Brown** in the **Magic Shop** recording 19 songs for a **Rounder** album. **Ruth Brown** makes a vocal appearance with **Charles Brown** on one number, and **Dr. John** stopped in to add piano tracks. Other musicians on the project included **Earl May** on acoustic bass, **Danny Caron** on guitar, and **Keith Copeland** and **Kenny Blevins** on drums. **Levy** played organ. **Steve Rosenthal** handled engineering duties, assisted by **Sue Dyer**. **Netzwerk Productions** remixed the **Aquanettas'**

second single, "Beach Party," for **I.R.S.** **Bruce Calder** engineered with **Dyer**.

LOS ANGELES

TOMORROW'S CHILD tracked several songs in **Paramount Recording** for **Arista** with producer **Jim Creegan**. **Geza X** engineered. Australian pop artist **Kylie Minogue** worked on a new number with producer **Rick Nowels** (**Belinda Carlisle**) and engineer **Michael Becker**.

Thelma Houston and producer **Richard Perry** were in **Powertrax/55** working on cuts with engineer **Steve McMillen**. **Richard Engstrom** assisted on the **Warner Bros.** project. **Kenny Loggins** and producer **David Kershenbaum** (Continued on next page)

Pending Sale, PRC Tape Files Chapter 11

■ BY SUSAN NUNZIATA

NEW YORK—PRC Tape Co. Inc. and its affiliates, based in Richmond, Ind., filed voluntary petitions Aug. 3 for protection under Chapter 11 of the Bankruptcy Code, pending a purchase of company assets by Cinram, a Toronto-based duplication concern.

According to PRC president **Ira Hainick**, the company filed for Chapter 11 in Indianapolis Bankruptcy Court because of a potential liability to the National Labor Relations Board arising from a 1982 collective bargaining negotiation and subsequent strike.

The NLRB liability is approximately \$12 million, according to a reliable source.

Hainick notes that the company and its affiliates, PRC Industries Inc. and Richmond Recording Corp., have no other significant financial difficulties.

A hearing on the matter is scheduled for Aug. 27 and Hainick expects the purchase by Cinram to be completed by the end of the month. PRC's working capital lender will finance it in the Chapter 11 case and PRC will continue to operate on a business-as-usual basis pending the completion of the sale to Cinram, according to Hainick.

He adds that PRC has attempted for a number of months to amicably resolve its potential liability to the NLRB outside of court so as to allow this sale without a Chapter 11 filing; however, those efforts were unsuccessful.

"The main thing we're trying to do is enable the company to move forward and get out from under a situation of liability and to create a vibrant, technologically alert independent duplicator," says Hainick.

Hainick and the remainder of

PRC's several-hundred employees will remain with the company, which will keep its Richmond headquarters.

"We intend to operate the plant in Richmond as it is, adding our expertise and financial solidity," says **David Ambeault**, VP/divisions with Cinram, who will be operating chief of the PRC facility and will relocate there shortly.

The plant has a capacity of approximately 170,000 cassettes per day, supplying both music and nonmusic clients, and is equipped primarily with Gauss duplication gear.

Cinram, a 20-year-old facility that manufactures cassettes, vinyl records, and CDs, also has a U.S. subsidiary in Boston called **Nobler Technologies Inc.**, which designs and manufactures technology for the laserdisk industry.

NEW PRODUCTS AND SERVICES

LARRABEE OASIS: **Larrabee Sound Studios** in Los Angeles purchased **Oasis Studios** from producer/composer **Giorgio Moroder**. The facility will be completely redesigned as part of a \$2.5 million upgrade that includes two of the nation's largest **Solid State Logic** consoles. The G-Series boards, 80 and 72 inputs respectively, will feature the **Real World Automated Send Matrix**—developed by **Peter Gabriel's** **Real World Studios**—which provides four extra automated sends per channel. The Universal City, Calif.-based facility, to be named **Larrabee North**, is scheduled to open in November. Contact Larrabee: 213-657-6750.

NED GOES TO LEBANON: Lebanon, N.H., is the new home of **New England Digital**. The company is relocating from its 13-year stay in Vermont to a new center that houses manufacturing, R&D, product development, sales, marketing, finance, and administration in 100,000 square feet of space. The move is already under way and is expected to be completed by year's end. Contact: 802-295-5800.

VIDEO SERVICES SALE: **Video Services Corp.** has sold **VSC Presentations** and the audio rental division of **Video Rentals Inc.** to its former management team, **Peter Scharff** and **Josh Weisberg**, who will operate the company under the name **Scharff Weisberg Inc.** Contact: 201-767-1000.

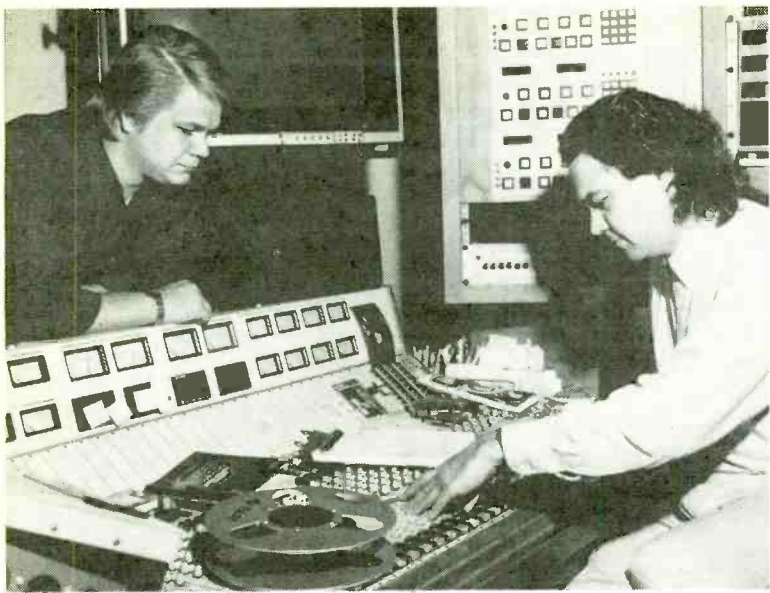
VIDEO VERIFIER: **Electro-Sound Inc.** introduced a videotape quality control pancake verifier, **VQC III**, an open-reel evaluator aimed at high-speed duplicators for inspection of prerecorded video pancakes and incoming tape. Contact: 408-245-5800.

MODIFIED GROUND CONTROL: A major acoustic modification project at **Ground Control Studios**, Santa Monica, Calif., was completed by **London-based Recording Architecture**. The studio's clientele includes **Madonna** and **Stevie Nicks**, and the recent project is part of a program that will encompass other areas of the facility. The modification, in the studio's SSL room, consisted of complete reconfiguration of the control-room monitor wall and associated acoustic treatments. Contact **Recording Architecture**: 44-081-853-6883.

AUDIO JAPAN: **Soundcraft Japan Ltd.** has formed a new service and distribution company in Japan with **AKG Acoustics Vienna** and **Neitrik AG Liechtenstein** through a merger with **AKG Of Japan Service KK**. At the end of 1989, the Japanese founders of **Soundcraft Japan** completed a management buyout from **Soundcraft Electronics**. The new company, **SCJ & AKG Ltd.**, is chaired by **Hisao Takagi**, previously president of **AKG Japan**. **Takashi Saito**, former president of **Soundcraft Japan**, is president of the new company. Contact **Soundcraft Japan Ltd.**: 81-3-341-6201.

DIGITAL HANCOCK: **Herbie Hancock** purchased two **Akai Adam** 12-track digital recorders, one of which he has taken on tour with an ensemble that includes guitarist **Pat Metheny**, bassist **Dave Holland**, and drummer **Jack DeJohnette**. Eventually intended to serve as a 24-track installation in Hancock's Los Angeles studio, **Hancock Music**, one of the units is being used to digitally record the shows and the other has been installed at the facility. Contact **Akai**: 817-336-5114.

SMPTE FOR IBM: **Midiman** introduced a PC-compatible **SMPTE Player** program designed to allow any Standard MIDI file to be played using MIDI time code. The program retails for \$74.95. The company also debuted a MIDI-to-tape-recorder interface for \$200 that is designed to record MIDI information directly to standard cassette tape. Contact: 818-449-8838.



No Laughing Matter. Fred/Alan Inc. producer Chris Strand, left, and production supervisor Dino Tortu sweeten the audio for a series of "HA" comedy cable network on-air TV promotions at ABC Radio Production Group. This is the latest in a series of MTV networks projects recorded and sweetened here. Mary Lou Grisell engineered the dates at ABC, which recently standardized its 11 production studios with Otari multitracks and Agfa PEM 469 mastering tape.

AUDIO TRACK

(Continued from preceding page)

were in tracking for CBS with **Terry Nelson** at the board. **Julie Last** assisted.

Elektra artist **Keith Washington** stopped in **Encore** with producer **John Nettlesby** to mix his new album. **Barney Perkins** and **Gerard Smerek** engineered, assisted by **Milton Chan**, **Steve Gallagher**, and **David Betancourt**. **El DeBarge** was in Studio B tracking and overdubbing for his new **Warner Bros.** album. **Chan** assisted engineer **Perkins**, and **Gallagher** assisted engineer **Elliot Peters** on the project. A variety of artists cut vocal overdubs in Studio A for the "Warner Bros. Quincy Jones Tribute." **Arthur Baker** produced the sessions on **Siedah Garrett**, **Karen White**, **James Ingram**, **Ice-T**, and others. Video footage was also shot. **Peters** handled engineering duties.

Guns N' Roses tracked and mixed a tune for the **Paramount** release "Days Of Thunder" in **Conway Recording's** Studio A. **Mike Clink** produced and engineered. **Michael Bolton** and producer **Walter Afanasieff** worked on **Bolton's** upcoming album with **Dana Chapelle** at the board. **Toto** worked on a "Greatest Hits" project with producer/engineer **James Guthrie**.

NASHVILLE

JEFF CHANCE recorded tracks and vocals at the **Music Mill** with producer **Harold Shedd**. The **PolyGram** cuts were engineered by **Jim Cotton**, **Joe Scaife**, **Grahame Smith**, **Billy Sherrill**, and **Paul Goldberg**.

The **Sound Emporium** had **Stella Parton** in cutting a spot for **M.A.D.D. (Mothers Against Drunk Driving)**. **Steve Messer** engineered. **Don Williams** and producer **Garth Fundis** mixed a new album for **BMG**. **Gary Laney** engineered.

Gidget Baird cut tracks for **Capitol Records** at **Sound Stage**, with **James Stroud** producing. **John Guess** engineered, assisted by **Marty Williams**.

Gene Watson tracked vocals and overdubs for his new **Warner Bros.** album at **Recording Arts**. **Gregg Brown** produced, with **Chris Hammond** at the board. **Josh Leo** produced overdubs and vocals on artist **Tom Kell** for his debut **Warner Bros.** project. **J.D. Souther** did a duet with **Kell** on the project. **Steve Marcantonio** engineered. **Jann Brown** and producer **Steve Fishel** tracked album vocals for **Curb**. **Mike Poole** engineered.

At **Digital**, **Amy Grant** tracked with producer **Brown Bannister** for **Brown Inc.** **Jeff Balding** engineered. **Grant** also cut tracks with producer **Keith Thomas** for **A&M/Yellow Elephant**. **Billy Whittington** engineered, assisted by **John Kunz**. **K.T. Oslin** and **Clint Black** worked on a **Target** jingle with producers **J.C. Meyer** and **Chris Harris**. **Willie Pevear** engineered, assisted by **Melanie Jones**.

OTHER CITIES

THE BANANA SLUGS String Band was in **Mobius Music**, **San Francisco**, working on a children's ecology record. **Jim Dean** engineered, assisted by **Jane Scolieri**. Producer **Ken Kessie** completed work on "Sin," a song by artist **Oh Lamour**. The number is slated for release on **TSR Records**. **Scolieri** engineered, and **Kessie** and **Steve Masters** mixed. **Techno-Diva** is featured on backing vocals.

Studio 4, **Philadelphia**, had **Larry Larr** in working on his **Ruff-House Records** debut. **Chuck Nice (3XD)** produced, with **Joe "The Butcher" Nicolo** engineering. **Craig "Make The Groove" Caruth** assisted. **Skip Drinkwater** produced mix sessions on **Latin Science** for **Island Records**. **Darryl Ross** co-produced and **Nicolo** engineered with **Mike Schlesinger** and **Phil Nicolo**. **Caruth** assisted.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

PRO AUDIO

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 18, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	VISION OF LOVE Mariah Carey/ Rhett Lawrence (Columbia)	VISION OF LOVE Mariah Carey/ Rhett Lawrence (Columbia)	NEXT TO YOU, NEXT TO ME Shenandoah/ R.Hall;R.Byrne (Columbia)	BRICKYARD ROAD Johnny Van Zant/ B.Foraker; R.White Johnson (Atlantic)	I'LL BE YOUR CHAUFFEUR David J/ David J; J.Rivers (Beggars Banquet)
RECORDING STUDIO(S) Engineer(s)	OAKSHIRE/ SKYLINE/ HIT FACTORY Rhett Lawrence; Patrick Dillett	OAKSHIRE/ SKYLINE/ HIT FACTORY Rhett Lawrence; Patrick Dillett	FAME Alan Schulman; Doug Johnson Rick Hall; Robert Byrne	DIGITAL RECORDERS/ SIXTEENTH AVENUE Brian Foraker	WOODBINE STREET John A. Rivers
RECORDING CONSOLE(S)	Neve V/Amec 2500; SSL 4000-G Series/ Neve 8058	Neve V/Amec 2500; SSL 4000-G Series/ Neve 8058	Neve 8232	Neve VR/ SSL 4000-E Series	DDA DCM 232
MULTITRACK RECORDER(S)	Sony JH24/ Otari MTR-90; Studer A-800/ Studer A-827	Sony JH24/ Otari MTR-90; Studer A-800/ Studer A-827	MCI JH24	Sony 3348/ Mitsubishi X-850	Saturn Research
MASTER TAPE	Ampex 456	Ampex 456	Scotch 250	Ampex 456/ Ampex 467	3M
MIXDOWN STUDIO(S) Engineer(s)	TARPAN David Frazer	TARPAN David Frazer	FAME Alan Schulman; Doug Johnson; Rick Hall; Robert Byrne	DIGITAL RECORDERS Brian Foraker	WOODBINE STREET John A. Rivers
CONSOLE(S)	SSL 4000-G Series	SSL 4000-G Series	Neve 8232	Neve VR	DDA DCM 232
MULTITRACK/ 2-TRACK RECORDER	Studer A-80/ Ampex ATR 102	Studer A-80/ Ampex ATR 102	MCI JH24	Sony 3348/ Studer A-80 Otari MTR-12	Saturn Research/ PCM 701
MASTER TAPE	Scotch 250	Scotch 250	Scotch 250	Ampex 456	3M
MASTERING HOUSE (ALBUM) Engineer	MASTERDISK Bob Ludwig	MASTERDISK Bob Ludwig	CUSTOM MC Rather; Hollif Flatt	ARTISIAN SOUND Greg Fulginiti	HIT FACTORY DMS Tom Coyne
PRIMARY CD REPLICATOR (ALBUM)	CBS Records Manufacturing (New Jersey)	CBS Records Manufacturing (New Jersey)	CBS Records Manufacturing (New Jersey)	WEA Manufacturing	Laserdisc; Disctronics
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Records Manufacturing (Georgia)	CBS Records Manufacturing (Georgia)	CBS Records Manufacturing (Georgia)	WEA Manufacturing	Sonopress
PRIMARY DUPLICATION TAPE	CBS Ultra 4	CBS Ultra 4	CBS Ultra 4	Agfa 649	

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BASF

LASERDISK FORMAT BOOSTED AT VSDA

(Continued from page 8)

are Walt Disney Home Video and CBS/Fox. There is a one-week delay in the laser release of MCA/Universal Home Video product, he says, but "that's close enough."

The day-and-date release policies of most studios—which stand in marked contrast to the situation a year or two ago—were apparently implemented after much thought. According to O'Shea, "The issue was piracy, and that's still a concern. Whether one believes in Macrovision

or any other [anti-copying] system, the laserdisk becomes a good master for anyone who wants to engage in piracy. But to get the format off the ground, we're going day and date."

O'Shea also said the studios' commitment to the laser format can be seen in the TV ads and in-store posters that say a title is "available on videocassette and laserdisk." But Lee Kasper, senior VP, sales and marketing, for Image Entertainment, Pioneer LDCA's main competitor, says

that only a few suppliers advertise the laserdisk versions of their titles. "I'd like to see it more recognizable," he says. "That's something the majors in the [Laser Disk] association should do. All majors should state the availability on laserdisk."

Meanwhile, the LDA is launching a "laserdisk identification program" (Billboard, Aug. 18) to increase consumer awareness of the new format. In the first phase of the program, point-of-purchase materials will be

furnished to retailers in the fourth quarter.

Currently, Wallace and Kasper say, about 2,000 retail outlets carry laserdisk. Some of them are among the 4,500 electronics stores that offer laserdisk players, and about 40% are record stores—not surprising, considering that 20%-25% of the laserdisks sold are music titles. So far, there has been no large involvement of video specialty stores, although Blockbuster Video offers laserdisks for rental and sale in about 135 of its 1,300 outlets nationwide.

While Kasper says that the studios' encouragement of laser growth may induce more video distributors to handle the format, he does not believe that will have much impact on the market. "I don't think Image is looking to open up more distributors now," he says. "There's no need. If we did that, it would just be the same number of pieces sold to different people."

Not that he is discouraging video specialists from getting into laser. But he feels that at this stage in the format's growth, they can come to Image and Pioneer for laserdisk supplies.

Currently, many laser titles are still being retailed in the \$35-\$40 range, although blockbuster and music titles are often priced at \$25-\$30. Noting that it costs about \$13 to make a laserdisk, including the cost of replication, mastering, editing, and artwork, Kasper says, "It's hard to sell something at \$29.95," with 30% off for dealers and a 20%-25% royalty for the studios. "It doesn't leave very much [margin for Image]."

Kasper does not expect to see this equation change until the market is considerably bigger. "I'd love to see the price at \$24.95, but you need to see 2 million machines in the market, not 400,000. There wasn't any sell-through [of videocassettes] until there were 80 million VCRs."

The LDA says 500,000 laserdisk players are in U.S. homes, although there are higher and lower estimates. At the current rate of growth, Wallace and others contend, that number could double next year.

Meanwhile, 14 companies are manufacturing laserdisk hardware, double the number of a year ago, and the latest models include combiplayers priced at \$499 list that may retail for as little as \$399. Moreover, Radio Shack is reportedly planning to sell its own \$499 combiplayer in its national network of stores, beginning in September.

Overall, Kasper estimates the laserdisk software market this year will be worth between \$100 million and \$200 million. Image itself, which earned \$111,860 on \$10.1 million in sales during its first quarter, ended June 30, projects revenues of \$57 million for its whole fiscal year (see story, page 65).

Pioneer's software sales are also growing rapidly, says Wallace, noting that they more than doubled for the fiscal year ending March 31, and, since then, have risen by 271% compared with the same period last year. To keep up with the demand, he said, Pioneer plans to build another U.S. manufacturing plant next to its current facility in Carson, Calif., which

(Continued on next page)

WARNER, HBO STAND UNITED IN SALES EFFORTS

(Continued from page 1)

we consider this combination of HBO Video's and Warner's organizations a prime example. HBO Video will now focus on its strength in programming and marketing, while having the world's leading distribution network through which to release product. It is the best of both worlds."

One source close to the situation says that senior management at HBO Video will remain intact and will continue to operate autonomously. According to the source, HBO Video's field sales staff will also remain intact.

"It's a pro-active move," says the source. "Warner Home Video has about 18 direct accounts, while HBO had about three. It makes sense. It's a little like the WEA [Warner/Elektra/Atlantic] analogy, whereby you have separate record labels but a combined sales force. But HBO will be more than just a label. It's a very profitable enterprise on its own and has begun to get very aggressive

again in terms of movie acquisitions, while it has been very successful with sell-through nontheatrical product."

The stage for the current move was set in March 1989, when Warner Communications Inc., parent of the Warner/Elektra/Atlantic record labels and Warner/Chappell Music, and Time Inc. said they intended to merge into a new conglomerate, Time Warner Inc.

Some analysts place Time Warner's home video market share at about 15%-17%, compared to the 10%-11% slices enjoyed by such rivals as Walt Disney/Buena Vista, CBS/Fox Video, Paramount, and MCA.

In addition to its own sizable, ongoing theatrical release schedule and catalog, Warner Home Video also has rights to the Jane Fonda fitness catalog, the result of a previous merger between WCI and Lorimar Telepictures. WHV also distributes Cannon Films on home video.

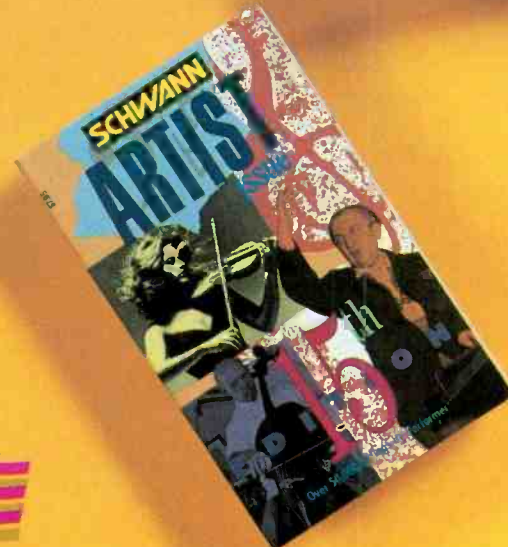
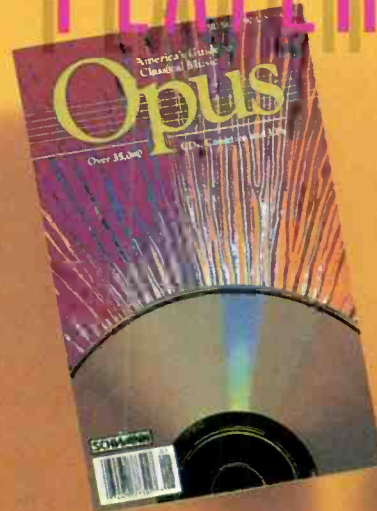
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HOME VIDEO INDUSTRY MAPS GENERIC AD FUND

(Continued from page 5)

dios for each cassette they sell.

During the VSDA show, however, Klingensmith suggested a surcharge to be assessed to retailers on each cassette they purchase. His position was echoed by several other studios that called for a surcharge either on retail purchases or on each rental transaction.

Even if a surcharge is assessed to manufacturers, studio executives indicated at VSDA, it would likely be passed along to retailers in the form of higher wholesale prices.

"Retailers will contribute one way or another," says LIVE Home Video president/CEO Dave Mount. "They'll contribute either through a surcharge or through the mechanism of the market."

Mount's last point worries distributors. "NAVD feels retailers must participate," Burton says. "Obviously, distribution will participate, but it doesn't want to bear the complete burden. We feel the surcharge should be a separate line item on the invoice so it doesn't become part of

the basic price of the tape."

What concerns Burton is that competition at the distribution level would not allow wholesalers to pass along the cost of a surcharge that was simply built into the basic price of a cassette.

By making the surcharge a separate invoice item, however, some retailers might refuse to pay it, leading to inequity among retailers.

Some of the problems likely to confront the video industry in launching a generic campaign derive from the fact that it is unlikely to enjoy the government mandate that spurred the development of similar campaigns in other industries.

The National Dairy Board, for example, which directs a broad-based generic campaign for dairy products, was created by act of Congress in 1983 specifically to promote the consumption of milk, calcium, butter, and ice cream.

Congress decreed that dairy farmers be assessed 15 cents per

100 pounds of milk sold, with 5 cents going toward the national campaign and 10 cents toward various regional efforts.

Through that mechanism, the dairy industry raises \$50 million annually to support the national and regional efforts.

Similarly, an act of Congress in 1988 helped launch the campaign to promote beef. Under the act, every time a cow changes hands—from breeder to slaughterhouse to packing house—the Beef Industry Council receives \$1. The beef industry raises \$60 million a year, of which roughly \$28 million goes for media advertising.

Perhaps the most dramatically successful industry campaign is or-

chestrated by Cotton Inc., a growers' organization formed by Congress in 1971. The government acts as collection agent and oversees use of the funds.

After falling to 34% of the fabric market in the early '70s, cotton has rebounded to more than 50% of the market today, partly as a result of Cotton Inc.'s efforts.

The cotton industry spends \$25 million a year on its campaign.

Unlike agricultural products, Klingensmith notes, the government is unlikely to regard videocassettes as a natural resource, the consumption of which is vital to the national economy.

Not only will that make it more difficult to secure universal partici-

pation by the industry, but it could also create legal problems for the studios.

Klingensmith envisions a video campaign running over several years. The first year would be based on purely generic advertising and subsequent years would incorporate both generic and product-specific elements, probably in the form of tagging generic spots with specific titles.

The funding for such a campaign would be two-pronged, including a surcharge on retailers and lump-sum contributions by the studios.

"Manufacturers would have to find a way legally to decide which product gets highlighted each month," Klingensmith says.

TURTLES BOOST LIVE'S 2ND-QUARTER PROFITS

(Continued from page 5)

strong across the board.

The company noted that its rack-jobbing subsidiary, Lieberman Enterprises, was still struggling. The statement said that Lieberman "continued the weak profit performance experienced in 1990's first quarter." It added that the rackjobber had an operating loss in the quarter. Revenues, however, were up over last year's because operations of Navarre Corp., a rackjobber that LIVE bought earlier this year, had been included.

Analysts attribute Lieberman's problems to financial difficulties at one of its biggest accounts, Ames Department Stores, and softness in the music business.

As for LIVE's Specialty Retail Di-

vision, which includes the music retail chains Strawberries and Maxie Waxie, the company report said only that there were year-to-year increases in operating income and revenues.

Emanuel Gerard, executive VP of the brokerage firm Gerard, Klauer & Mattison, says, "Retailing was solid but not spectacular." He estimates \$2.7 million in operating income for the retail division in the second quarter.

Analysts say they expect even stronger results for LIVE's home video division in the second half, when the company will release the home video versions of two blockbuster films, "Teenage Mutant Ninja Turtles" and "Total Recall."

Shares of LIVE rose 25 cents each in trading on the New York Stock Exchange on the day the financial results were revealed, closing at \$18.875. Their 52-week price range was \$12.75-\$25.

For the quarter, LIVE reported earnings per share of 17 cents, a 30.7% increase over the same period last year. Analyst Keith Benjamin of Silberberg, Rosenthal says that result fell within his quarterly projection of 15-20 cents a share. For six months, earnings were up 28% to 32 cents.

LIVE also announced that it had made a \$100 million loan agreement with two banks, replacing a previous \$50 million line of credit.

LASERDISK FORMAT BOOSTED AT VSDA

(Continued from page 8)

has a capacity of 600,000 disks per month. When the new plant is fully on line in September 1991, he says, Pioneer's total capacity will be more than doubled.

Meanwhile, Digital Audio Disc Corp., the Sony CD manufacturing subsidiary in Terre Haute, Ind., is planning to triple its laserdisk capability to 300,000 units a month by mid-1991; it is also installing a laserdisk

mastering facility. DADC president Jim Frische says, "We think the market is large enough to warrant addressing it with a deeper software availability."

Right now, Frische says, DADC cannot meet the demand of its customers for laserdisk, and he does not foresee that the shortage will disappear even when the plant is tripled in size.

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ALBUM REVIEWS

POP

► **EXTREME**
Pornograffiti
 PRODUCERS: Michael Wagener, Nuno Bettencourt
A&M 5313

In a growing universe of identikit hard rock bands, this quartet stands above the pack by dint of musical virtuosity and sheer zestiness. Second A&M volley has its share of superheated rockers ("Decadence Dance," appropriately dance-grooved "Get The Funk Out"), as well as a nice ballad in "More Than Words." Group has a different feel than its peers; with proper care and feeding, it could make the big-time grade.

★ **THE NEVILLE BROTHERS**

Brother's Keeper
 PRODUCERS: Malcolm Burn, the Neville Brothers, Steve Jordan, David A. Stewart
A&M 5312

The First Family of New Orleans R&B, abetted by such notables as ex-Meters guitarist Leo Nocentelli, drummer Willie Green, Buffy Sainte-Marie, and Daniel Lanois, continues in distinguished path cut on last year's acclaimed "Yellow Moon." Originals like percolating "Brother Jake" and brooding political rap "Sons And Daughters" and bright covers of "Mystery Train" and "Bird On A Wire" stand out in laudable new effort that is fine for both rock and black audiences.

★ **BOB MOULD**

Black Sheets Of Rain
 PRODUCER: Bob Mould
Virgin 91395

In contrast to last year's more introspective and almost poppy solo debut, "Workbook," sophomore solo jolt by ex-Hüsker Dü leader fumes and roars like the work of his old band. Again accompanied by Pere Ubu bassist Tony Maimone and drummer Anton Fier, Mould spits fire on withering yet not untuneful assaults like title cut, "One Good Reason," and "Stop Your Crying." Lashing stuff should be ravenously received by modern rockers.

★ **PIXIES**

Bossanova
 PRODUCER: Gil Norton
4 AD/Elektra 60963

Postpunk standard-bearers' sophomore major effort hits hard with band's now-familiar stance of sledgehammer hooks, over-the-edge vocals, and apocalyptic guitar assault. Highlights of a set tailor-made for alternative/college programmers include the thrash of "Rock Music," the angry pop of "Allison," the tough grooves of "Down To The Well" and "Hang Wire," and the atypically ethereal strains of "Havalina."

★ **THE HEART THROBS**

Cleopatra Grip
 PRODUCERS: Gil Norton, The Heart Throbs
Elektra 60961

U.S. invasion of Manchester, England, rockers continues with quintet's well-conceived major-label debut. Phil Spector-esque, wall-of-sound production provides a properly ethereal and arty environment for intense beatnik poetry, as well as Rose Carloti's Siouxsie Sioux-like vocals and Allan Barclay's slicing guitar work. Expect modern rockers

to devour insinuating "Dreamtime" and "Slip & Slide," while proper remixing could prime "She's In A Trance" for club crossover.

★ **THE BATS**

The Law Of Things
 PRODUCERS: Brent McLaughlin, Paul Kean, the Bats
Comunion 15

Exceptional New Zealand band shows the same delicate melodic sense that made last year's U.S. debut, "Daddy's Highway," among the year's most delicious surprises. Leader Robert Scott has a way with melancholy; almost any randomly selected cut here would find favor with smart modern rock programmers. Last album and work by offshoot band the Clean have set this quartet up as one of the coming things—don't miss the boat.

ORIGINAL MOTION PICTURE SOUNDTRACK

Air America
 PRODUCERS: Various
MCA 6467

Though the movie has been soundly bombed by critics, the soundtrack has some highlights. Aside from the obvious period music by the original artists, including "California Dreamin'" and "Free Ride," there is a killer cover of "Right Place, Wrong Time," by Bonnie Raitt and B.B. King, and Aerosmith's version of "Love Me Two Times."

2 LIVE JEWS

As Kosher As They Wanna Be
 PRODUCERS: Easy Irving, Moisha MC, Da Big Guy, L.S.D.
Kosher Records

The surprise isn't that someone finally got around to making a parody of 2 Live Crew's "As Nasty As They Wanna Be," it's that this record, made by comedian Eric Lambert and performer Joe Stone (son of TK Records founder Henry Stone), is funny all the way through. It might not age well, but the first listening is hilarious and the raps are better than one could reasonably hope. It's not totally clean—there are sex jokes aplenty—but no one could take offense at this, as the stereotypes are so widely drawn. Watch for the first single and video, "Oui It's So Humid," a takeoff on "Me So Horny." Contact: 305-666-4265.

NEW & NOTEWORTHY

COMPTON'S MOST WANTED

It's A Compton Thing
 PRODUCERS: Unknown, DJ Slip
Orpheus/EMI 475633

Smart, street-dope rhyming is drenched with funk and soul-flavored hip-hop juice, rendering debut a strong contender for mainstream black radio play. Slick production and astute use of scratching and sampling support inspired tracks like "Final Chapter" and hot new single, "I'm Wit Dat," without overpowering them. Check it out.

DEEE-LITE

World Clique
 PRODUCER: Deee-Lite
Elektra 60957

Bolstered by top club 12-inch "Groove Is In The Heart" b/w "What Is Love," New York coed trio's debut is deee-hit-full. "Groove" should make major inroads on the pop chart. Fresh tunes, clever spinning and sampling from Super DJ Dmitry and Jungle DJ Towa Towa, as well as shimmering vocals from Lady Miss Kier—not to mention guest turns from Bootsy Collins, Maceo Parker, and A Tribe Called Quest's Q-Tip—all make this a premiere that bubbles over with enough dance hits to keep clubgoers worked up well into 1991.

B I L L B O A R D

SPOTLIGHT



RATT
Detonator
 PRODUCER: Sir Arthur Payson
Atlantic 82127

The Ratt boys come scurrying back with this explosive extravaganza. Lead singer Stephen Pearcy's gruff metal-toned vocals add an extra rawness to the catchy pop rock tunes. The quintet is opening for Motley Crue this summer, and could give the band a run for its money as a headliner before all is said and done. Best bets are first single, "Lovin' You's A Dirty Job," "Top Secret," and "Shame, Shame, Shame."

WEIRDOS

Condor
 PRODUCERS: Dix Denney, John Denney & Cliff Roman
Frontier 4623

L.A. punk rock progenitors resurface with a somewhat underproduced but still welcome batch of goofily energetic songs. Red Hot Chili Peppers bassist Flea and ex-Allnighters drummer Jerry Angel augment original '70s lineup. "Shining Silver Light" and "Living Thing," songs best reflecting energy of Weirdos of old, stand as best tracks for modern rock interest.

MARY BLACK

No Frontiers
 PRODUCER: Declan Sinnott
Giffhorse 77308

Contemporary Irish folkie gives suitably subdued treatment of a brace of nonoriginals notable for their muted surfaces. While a bit too laid back to be the average listener's cup of Guinness, this should fly righteously with Anglophile folk enthusiasts. Distributed in the U.S. by Curb.

VARIOUS ARTISTS

"If 6 Was 9"—A Tribute To Jimi Hendrix
 PRODUCERS: None listed
Comunion 18

Latest in ongoing series of tribute albums from Alan Duffy's Imaginary label in England runs the gamut from affectionate homages to the late guitar wizard to violent deconstructions/demolitions of his best-known songs. Participants and miscreants here include Thin White Rope, the Monks Of Doom, Thee Hypnotics, Giant Sand; XTC also supposedly has an uncredited hand here.

VARIOUS ARTISTS

Stoned Again—A Tribute To The Stones
 PRODUCERS: None listed
Comunion 16

More of the same as above from Imaginary—England's bad boys are faced down, lauded, and have their butts kicked on yet another rocking and often very funny tribute package. Contributors include the Shop Assistants, Dave Kusworth, Death Of Samantha, 3 Imaginary Boys, and the Henry Kaiser Band.

BLACK

WHISPERS
More Of The Night
 PRODUCERS: Various

Capitol 92957

Velvet-throated soulsters return with one of their strongest efforts. As witnessed by the soaring first single, "Innocent," the venerable band takes a contemporary turn with several new jack tunes, but also throws in several songs that highlight what the band does best—silky, romantic numbers that are custom-made for close, slow dances. So listen to the last half of the album (the fast cuts) first, and then slow it down . . . a lot . . . and get into the sexy ballads that really make the project stand out.

RICHARD ROGERS

Can't Stop
 PRODUCERS: Various
Sam 50

First full-length release on reactivated indie label is an R&B-spiced set of dance tunes, enlivened by 19-year-old Chicago native's velvety pipes. House-vibed "Spread A Little Love" and "Can't Stop Loving You" should spark initial interest at club level, though Rogers' stylish crooning, at times reminiscent of Vandross, belongs on radio. Contact: 718-335-2212.

JAZZ

BRANFORD MARSALIS QUARTET FEATURING TERENCE BLANCHARD

Music From Mo' Better Blues
 PRODUCERS: Bill Lee, Delfeayo Marsalis, Raymond Jones
Columbia 46792

Saxman Marsalis leads his four-piece (with the welcome addition of explosive trumpeter Blanchard) through Spike Lee's jazz *homage* with an assortment of self-penned post-bop reveries, as well as the gently swinging movie title theme by Spike's dad, Bill Lee. Vocal numbers include "Pop Top 40," Denzel Washington's sarcastic monolog on radio fare, the jazz-sampling rap "Jazz Thing," and two delicious versions of W.C. Handy's "Harlem Blues" sung by Cynda Williams. A broad enough assortment to please most formats, aided by the boost from the film's popularity among the jazz faithful.

COUNTRY

► **WAYLON JENNINGS**

The Eagle
 PRODUCERS: Richie Albright, Bob Montgomery
Epic 46104

Jennings pursues the tough-but-tender themes and the instantly recognizable stalking sound that have served him so well these many years. Best cuts: "Wrong" (his current single), "Reno And Me," and "What Bothers Me Most."

► **SHELBY LYNNE**

Tough All Over
 PRODUCER: Bob Montgomery
Epic 46066

Embracing neither the country resilience of Patty Loveless and Reba McEntire nor the urbane self-possession of K.T. Oslin, Lynne brings a mythic strength to her music that transcends time, locale, and, ultimately, style. Everything here seems carved out of the heart.

GARY STEWART

Battleground
 PRODUCER: Roy Dea
Hightone 8023

Stewart has never sounded better—that is, more in pain—than he does in this roundup of rage and recrimination. His best: "Bedroom Battleground," "Woman In Demand," "Ol' Hank's Lovesick Blues."

ALISON KRAUSS

I've Got That Old Feeling
 PRODUCERS: Bill VornDick, Jerry Douglas
Rounder 0275

This wunderkind is one of the few female bluegrass singers who

SPOTLIGHT



BOOGIE DOWN PRODUCTIONS

Eduainment
 PRODUCERS: KRS-One, D-Nice, Pal Joey, Sidney Mills, The Decadent Dub Team, D-Square, DJ Kenny Parker
Jive/RCA 1358

Stellar effort from rap outfit succeeds in combining messages encouraging education and stompin' grooves under the banner Human Education Against Lies (HEAL). Interspersed between tunes are "exhibits": lecture-style bits of modern philosophy and history. Front man KRS-One deftly delivers his points without ever becoming too preachy or sacrificing hooks. There's plenty here for radio to tap into, including the pro-vegetarian "Beef" and the uplifting "Love's Gonna Get'cha."

continue to evoke interest from the major country labels. And the reasons are apparent: her striking stage appearance, her insouciant mastery of the fiddle, and her wounded Jeannie Kendall-like vocals.

CLASSICAL

DVORAK: SYMPHONY NO. 8; SERENADE FOR STRINGS

Royal Philharmonic Orchestra, Flor
BMG Classics 60234

These works share a disk with utmost compatibility. Generous in melody, and beautifully directed by the young German conductor, they also benefit from a most sympathetic acoustic setting. Lots of individual title duplication, but not in this apt coupling.

PUCCINI: CHRYSANTHEMUMS; 3 MINUETS

DONIZETTI: STRING QUARTET NO. 9
VERDI: STRING QUARTET IN E MINOR
Orchestre d'Auvergne, Kantorow
Denon 3871

Great opera composers do not necessarily exhibit equivalent expertise in other musical forms, and that certainly is the case here. Yet, these pieces, particularly the Puccini and to a somewhat lesser extent the Verdi, rest easy on the ears and have a certain historical interest. Violinist Jean-Jacques Kantorow, who conducts, transcribed the material for string orchestra.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **GEORGE MICHAEL** *Praying For Time* (4:41)
 PRODUCER: George Michael
 WRITER: G. Michael
 PUBLISHERS: Morrison Leahy/Warner Chappell, ASCAP
 Columbia 38-73512 (c/o CBS) (cassette version also available, Columbia 38T-73512)
 Previewing the long-awaited "Listen Without Prejudice, Vol. I" album is a dramatic, socially conscious ballad, delivered with the kind of unabashed soul and bravado we've come to expect (and love) from Michael. The countdown to No. 1 starts now...

► **BREATHE** *Say A Prayer* (4:01)
 PRODUCERS: Bob Sargeant, Breathe
 WRITERS: D. Glasper, M. Lillington
 PUBLISHER: Virgin, ASCAP
 MIXER: Daniel Abraham
 A&M 75021-1519-4 (c/o PGD) (cassette single; 12-inch version also available, A&M 75021-2337-1)
 U.K. pop trio ushers in upcoming "Peace Of Mind" set with an infectious, soul-flavored gem, fueled by singer David Glasper's laid-back style and nifty horn fills. The 12-inch version sports convincing house and hip-hop remixes that club jocks may need to investigate.

DAVID CASSIDY *Lying To Myself* (no timing listed)
 PRODUCER: E.T. Thorngren
 WRITERS: D. Cassidy, S. Shifrin
 PUBLISHERS: WB/Palancar/Intersong, ASCAP
 Enigma 775084-4 (cassette single)
 Hey, if Donny Osmond can stage a major comeback, why not the former Keith Partridge? Engaging, guitar-driven pop rocker is a natural for top 40 formats. Check it out. Contact: 213-390-9969.

CROSBY, STILLS & NASH *If Anybody Had A Heart* (4:28)
 PRODUCERS: Joe Vitale, Stanley Johnston, Graham Nash, Stephen Stills, David Crosby
 WRITERS: J.D. Souther, D. Kortchmar
 PUBLISHER: Famous, ASCAP
 Atlantic 4-87843 (cassette single)
 Second release from recent "Live It Up" album should have been tapped as premiere single. Indelibly contagious rock ballad, enlivened by trio's legendary harmonies, deserves to generate action at several formats.

JOEY KID *Everything I Own* (3:57)
 PRODUCER: Craig Bevan
 WRITER: C. Bevan
 PUBLISHER: Big Generic, BMI
 Atlantic 4-87847 (cassette single; 12-inch version also available, Atlantic 0-86143)

Catchy pop/freestyle jam made the club rounds last year as an indie. New synth-drenched, radio-conscious remix (not to mention new major-label affiliation) should ensure pop and dance crossover radio attention. Club jocks may want to backpedal and investigate the house-inflected "Red Zone" mix on the 12-inch.

THE LIGHTNING SEEDS *All I Want* (3:01)
 PRODUCER: Ian Broudie
 WRITERS: I. Broudie, P. Coyle
 PUBLISHER: not listed
 MCA 53867 (cassette single; 12-inch reviewed Aug. 11)

BEATS INTERNATIONAL *Won't Talk About It* (3:43)
 PRODUCER: Norman Cook
 WRITERS: Cook, Bragg
 PUBLISHER: Chappell, ASCAP
 Elektra 4-64948 (cassette single; 12-inch reviewed June 30)

PRIVATE LIFE *Domino* (3:07)
 PRODUCERS: Edward Van Halen, Ted Templeman
 WRITER: V. Morrison
 PUBLISHERS: WB, ASCAP/Caledonia Soul, BMI
 MIXER: Chris Lord-Alge

Warner Bros. 4-19578 (cassette single)
 Femme-fronted pop/metal outfit offers a perky rendition of the Van Morrison chestnut.

HARLOW *When You Love Someone* (4:49)
 PRODUCERS: Pat Regan, Teresa Straley
 WRITER: T. Straley
 PUBLISHER: Stray Tunes/Virgin Songs, BMI
 Reprise 4-25874 (c/o Warner Bros.) (cassette single)

Well-sung, rhythmic rocker is framed with a nice blend of acoustic and electric guitar riffs. Deserves immediate album rock radio attention.

BLACK

► **KEITH SWEAT** *Merry Go Round* (4:55)
 PRODUCER: Keith Sweat
 WRITERS: K. Sweat, B. Douglas
 PUBLISHERS: Keith Sweat/Bobby D., ASCAP
 Vintertainment/Elektra 4-64937 (cassette single)

Now that he has worked up a sexy sweat, Keith turns down the lights and moves in for the kill with this sensually sung ballad. Multiformat acceptance is imminent.

► **CURTIS MAYFIELD & ICE-T** *Superfly 1990* (5:25)
 PRODUCER: Curtis Mayfield
 WRITER: C. Mayfield
 PUBLISHER: M&M, BMI
 MIXERS: Mantronik, Tavvi Mote
 Capitol V-15602 (12-inch single)

Early-'70s progressive black music shaker is primed for a major comeback with this swing-styled rendition of his classic hit lifted from the film soundtrack album of the same name. Rap by Ice-T complements original concept nicely, as do remixes by Mantronik and Tavvi Mote.

► **WHISPERS** *Give It To Me* (no timing listed)
 PRODUCER: Nicholas Caldwell
 WRITER: N. Caldwell
 PUBLISHER: Whispermix, BMI
 Solar/Epic 35T-74519 (c/o CBS) (cassette single)

Venerable R&B group should continue to ride high on the charts with this romantic, sax-lined slow jam.

► **QUINCY JONES FEATURING SIEDAH GARRETT** *I Don't Go For That* (3:51)
 PRODUCER: Quincy Jones
 WRITER: I. Prince
 PUBLISHER: EMI Songs, ASCAP
 MIXERS: Teddy Riley, Jon Nettlesby, Terry Coffey, Bokie Coleman
 Quest 4-719755 (c/o Warner Bros.) (cassette single)

Fourth shot from the acclaimed "Back On The Block" opus places Jones protege Garrett at the center of a bass-heavy swing jam, which comes in a series of funk-fortified remixes.

► **CAMEO** *Close Quarters* (4:25)
 PRODUCER: Larry Blackmon
 WRITERS: L. Blackmon, B. Allen, R. Smith, K. Kendrick
 PUBLISHER: Better Nights/PRI, ASCAP/BMI
 Atlanta 878198-4 (c/o PolyGram) (cassette single; 12-inch version also available, Atlanta 878198-1)

Sparse hip-hop/funk jam is, gratefully, less derivative of past hits, and reveals Blackmon's strongest vocal performance to date.

NEW AND NOTEWORTHY

CARON WHEELER *Livin' In The Light* (4:55)
 PRODUCER: Afrika Baby Bam
 WRITERS: C. Wheeler, P. Hall
 PUBLISHERS: Orange Tree/Motherman
 MIXER: Blacksmith
 EMI 4JM-50286 (c/o CEMA) (cassette single; 12-inch version also available, EMI V-56175; 12-inch extended maxicassette version also available, EMI 4V-56175)

Singer who fronted Soul II Soul hits "Keep On Movin'" and "Back To Life" unveils first fruits from upcoming debut album. Produced by Afrika Baby Bam of the Jungle Brothers, lyrically uplifting cut shuffles down a funk/swing groove path somewhat similar to S.I.S., though Wheeler's own unique sense of melody and vocal arrangements ultimately shine through. A smash.

WHISTLE *Bad Habit* (4:30)
 PRODUCER: Kangel
 WRITER: Kangel
 PUBLISHERS: Adra/Kang's Thang, BMI
 MIXER: Shep Pettibone
 Select FMS-62354 (12-inch single)

Charismatic quartet offers a tasty chunk of new jack swing. Remixes by Pettibone provide pop sweetening that could inspire deserved crossover activity. Contact: 212-691-1200.

ZIGGY MARLEY & THE MELODY MAKERS *All Love* (3:59)
 PRODUCERS: Ziggy Marley, Glenn Rosenstein, Chris Frantz, Tina Weymouth
 WRITER: Z. Marley
 PUBLISHERS: Ziggy Marley/Colgems/EMI, ASCAP
 MIXER: KRS-One
 Virgin 4-96439 (c/o Atlantic) (cassette single)

Insinuating combination of reggae and soul benefits from street-savvy remixes by KRS-One. Flip side features an impressive live rendition of "Lee & Molly."

BOB BALDWIN *On Our Own* (4:17)
 PRODUCERS: Bob Baldwin, Danny Weiss
 WRITERS: L.A. Reid, Babyface, D. Simmons
 PUBLISHERS: Kearsy/Hip Trip/Green Skirt, BMI
 Atlantic 4-87842 (cassette single)

Instrumental cover of Bobby Brown hit from the "Ghostbusters II" soundtrack softens song's initial new jack stance and emphasizes Baldwin's fab piano interpretation of the lead melody line.

DOMINO THEORY *On To You* (5:24)
 PRODUCERS: Domino Theory, Andre Cleveland
 WRITERS: T. Lyle, R. Lyle, C. Crawford
 PUBLISHERS: EMI-Blackwood/Domino Theory, BMI
 MIXERS: Bonzai Jim, Domino Theory, Hami Dair
 RCA 2684-1-RDAB (c/o BMG) (12-inch single)

Quartet tries to ignite radio interest in overlooked debut album by dressing R&B-doused swing track with impressive jazz and funk nuances.

COUNTRY

► **T. GRAHAM BROWN** *Moonshadow Road* (3:43)
 PRODUCERS: Barry Beckett, T. Graham Brown
 WRITERS: Brown, Thompson, Nicholson
 PUBLISHERS: EMI April/Ides Of March/Cross Keys, ASCAP
 Capitol 83722 (c/o CEMA)

A splendid vocalist, Brown reminisces about the lessons in love he got on Moonshadow Road. A slow, swaying, dreamy ballad, but hooky and melodic.

MATRACA BERG *The Things You Left Undone* (2:56)
 PRODUCERS: Wendy Waldman, Josh Leo
 WRITERS: M. Berg, R. Samost
 PUBLISHERS: Warner-Tamerlane, BMI/WB/Samosonian Songs, ASCAP
 RCA 2644-7-RAA (c/o BMG)

Berg's assertive vocal delivery and sharp-focus imagery make for a powerful complaint in this up-tempo dressing-down of an errant lover.

CRYSTAL GAYLE *Never Ending Song Of Love* (2:32)
 PRODUCER: Allen Reynolds
 WRITER: D. Bramlett
 PUBLISHER: EMI/Unart, BMI
 Capitol 79256 (c/o CEMA)

Crystal adds her never-ending vocal shimmer to this familiar tune.

GAIL DAVIES *The Other Side Of Love* (3:29)
 PRODUCER: Gail Davies
 WRITER: G. Davies
 PUBLISHER: Silverline/Sweet Bird, BMI
 Capitol 79255 (c/o CEMA)

Compare and contrast is what Davies does when exploring the two sides of love. She holds this melodic number, self-penned and -produced, tightly in her vocal clutch.

DANCE

► **JESUS LOVES YOU** *Generations Of Love* (7:13)
 PRODUCER: Simon Rogers
 WRITERS: Rogers, Geary, Dust
 PUBLISHER: Virgin, ASCAP
 MIXERS: Bruce Forest, Paul Oakenford
 More Protein/Virgin 0-96446 (c/o Atlantic) (12-inch single)

If the vocals sound familiar, they should—since track is actually the latest from former pop darling Boy George. Brilliantly conceived deep house jam has already set U.K.

dancefloors on fire. Similar results can be expected here. Five mixes are included, ranging in moods from the sultry a.m.-ready "Land Of Oz" mix to the "80's" mix, a peak-hour blaster.

► **SOUL II SOUL** *People* (7:37)
 PRODUCER: Jazzie B., Nellie Hooper
 WRITERS: Romeo, Browne
 PUBLISHER: not listed
 MIXERS: Jazzie B., Timmy Regisford
 Virgin 0-96445 (c/o Atlantic) (12-inch single)

Fave cut from the "1990—A New Decade" set is extended and given a beefier house bottom. A proper edit could ignite radio interest similar to that earned by earlier hits.

► **D-MOB** *Put Your Hands Together* (7:37)
 PRODUCER: Dancin' Danny D
 WRITERS: D. Poku, Gamble, Huff, C. Scarlett, G. Stennet
 PUBLISHERS: EMI Songs/EMI-Blackwood, BMI
 MIXER: Blacksmith
 FFRR 869-145 (c/o PolyGram) (12-inch single)

Aimed more toward the clubs than radio, Dancin' Danny D offers something for everyone this time. A-side is a festive peak-hour hip-house rave, boasting rhymes by Nuff Juice. Refreshed version of "All I Want" on the flip is deep enough to keep the party jammin' into daylight.

► **GEORGE LAMOND** *Look Into My Eyes* (6:51)
 PRODUCERS: Mark Liggett, Chris Barbosa
 WRITERS: P. Andreua, D. Marabeti
 PUBLISHERS: Tasha/Barbosa/Hit & Run/Hit & Hold/Andreua, ASCAP
 MIXERS: Mark Liggett, Chris Barbosa
 Columbia 44-73509 (c/o CBS) (cassette single reviewed Aug. 11)

► **WEE PAPA GIRLS** *The Bump* (6:40)
 PRODUCERS: Robert Clivilles, David Cole
 WRITERS: R. Clivilles, R. Crespo
 PUBLISHERS: Robi-Rob/Virgin, ASCAP
 MIXERS: Robert Clivilles, David Cole
 Jive 1362-1-JDCD (c/o BMG) (12-inch single)

Brit rappers resurface with a fierce hip-house anthem, fueled by fun rhymes and golden groove guidance by the unstoppable Cole and Clivilles.

NITZER EBB *Fun To Be Had* (5:17)
 PRODUCER: Flood
 WRITERS: V. Harris, D. McCarthy
 PUBLISHER: Dying Art, ASCAP
 MIXERS: Dual Brothers, George Clinton
 Geffen 2-21602 (c/o Warner Bros.) (CD-5 single)

Funkateer Clinton kicks in some serious grooves with modern rockers on a quirky track that could find a home in clubs specializing in alternative jams.

BLUE PEARL *Naked In The Rain* (6:09)
 PRODUCERS: Youth
 WRITERS: M. Glover, D. McBroom
 PUBLISHERS: E.G./Saraswall, BMI/ASCAP
 MIXERS: Youth, Graham Massey, David Morales
 Big Life 877-615 (c/o PolyGram) (12-inch single)

Atmospheric deep house jam emphasizes divalike vocals and disco-era strings thanks to textured mixes by Morales. A smoker.

★ **PAUL ZONE** *Love Is The Message* (7:37)
 PRODUCERS: Paul Zone, Frank Buonadonna
 WRITERS: Gamble, Huff
 PUBLISHER: not listed
 ZYX 6634-12 (12-inch single)

Hi-NRG icon enters the house era and unleashes his most viable mainstream single. Colored with insinuating retrovibed synth/string fills, fab track could keep jocks twirling until sunrise. Contact: 516-253-0800.

ROBERT OWENS *Far Away* (7:18)
 PRODUCERS: Frankie Knuckles, David Morales
 WRITERS: R. Owens, F. Knuckles, S. Tomie
 PUBLISHER: Def Mix, ASCAP
 MIXER: Frankie Knuckles
 4th & B'way 4405-14-0 (c/o Island) (12-inch single)

Steamy club stomper goes a long way toward establishing mixers Morales and Knuckles as formidable songwriters and producers, while Owens exudes sensual star power. Check out the equally noteworthy hip-hop groover "Happy" on the flip.

LIANTA *It's Too Late* (4:16)
 PRODUCER: Joseph Bernard II
 WRITER: J. Bernard II
 PUBLISHER: Atrous, ASCAP
 Atrous AR-321 (12-inch single)

Blend of freestyle and house influences proves a most potent club and crossover radio contender. Added attraction is Lianta's charming vocal performance. Contact: 212-320-9180.

DON'T KNOW YET *What Time Is It?* (7:04)

PRODUCERS: Rey Rodriguez, Michael J. McNamee
 WRITER: R. Rodriguez
 PUBLISHERS: Mac-Attack/CBS Songs, ASCAP
 MIXER: Rey Rodriguez
 Epic 49-73429 (c/o CBS) (12-inch single)

Miami-based group serves up an appealing, Euro-spiced groove'n'sample house jam.

AC

LAURA BRANIGAN *Never In A Million Years* (4:08)
 PRODUCER: Peter Wolf
 WRITERS: V. Stephenson, D. Robbins, B. Farrell
 PUBLISHERS: Warner Tamerlane, BMI/WB/Uncle Beave/Mint To Be, ASCAP
 Atlantic 4-87865 (cassette single)

After a pair of dance-oriented singles, Branigan applies her acrobatic vocal style to a formulaic, but engaging, power ballad.

TIMOTHY B. SCHMIDT *Was It Just The Moonlight* (3:57)
 PRODUCERS: David Cole, Bruce Gaitsch
 WRITERS: T. Schmidt, B. Gaitsch, W. Jennings
 PUBLISHER: not listed
 MCA 53832 (cassette single)

Ex-Eagle serves up a soft and summery pop/rocker.

MODERN ROCK

THE WAY-MOVES *Revel (In Your Time)* (4:05)
 PRODUCER: Brian McGee
 WRITER: S. Marks
 PUBLISHER: Smashycuntheface, BMI
 Chameleon CDP-90 (CD single)

Poignant, acoustic-powered rocker is a favorite from band's recent "Favor & Disgrace" set. Album rock radio could find track equally useful. Contact: 800-444-6044.

LOUDON WAINWRIGHT III *Jesse Don't Like It* (5:10)
 PRODUCER: not listed
 WRITER: L. Wainwright III
 PUBLISHERS: Snowdon/Hannibal
 Hannibal HNS-0705 (cassette version also available, Hannibal HNC-0705)

Folkie takes a cynical and amusing stab at Sen. Jesse Helms, R-N.C., and his current campaign to eliminate federal funding for the National Endowment for the Arts. Topical and novelty-minded programmers should take interest. Contact: 201-816-7070.

RAP

► **MAESTRO FRESH-WES** *Drop The Needle* (5:16)
 PRODUCERS: Peter Davis, Anthony Davis
 WRITERS: W. Williams, P. Davis, A. Davis
 PUBLISHERS: Saja/DSG/Tasting/Warner-Chappell, ASCAP
 MIXER: DJ Mark The 45 King
 LMR/RCA 2661-1-RDCD (c/o BMG) (12-inch single)

Now that he has conquered Canada and Europe, the Maestro finally drops his clever and agile brand of rhyming stateside. Pay attention.

► **COMPTON'S MOST WANTED** *I'm Wit Dat* (4:50)
 PRODUCERS: Unknown, DJ Slip
 WRITERS: A. Tyler, T. Allen, A. Manuel
 PUBLISHER: Grandma's Hands, BMI
 Orpheus/EMI 4V-72312 (c/o CEMA) (maxicassette single)

Second single from impressive "It's A Compton Thang" album continues along a street-smart, hip-hop groove that should keep programmers plugged in.

PICKS (►): New releases with the greatest chart potential.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"VISION OF LOVE" BY Mariah Carey (Columbia) holds at No. 1 for a fourth week. "Come Back To Me" by Janet Jackson (A&M) gains strongly at No. 2 and dislodges "Vision" from the top of the airplay-only chart, but needs to catch up on the sales side in order to hit the top spot next week. With Nos. 3-8 all bulleted, it will be highly competitive in the next few weeks. After "Come Back," the records gaining the most points in the top 10 are "Blaze Of Glory" by Jon Bon Jovi (Mercury) and "Release Me" by Wilson Phillips (SBK). The latter jumps from No. 12 to No. 6, forcing the records at Nos. 7 and 8 to hold in place despite strong point gains. "Blaze" was a former Power Pick/Sales & Airplay, which gives it an 88% chance of going to No. 1.

THREE NEW RECORDS ARE standout performers. Breathe returns to the chart with the most-added record at radio, "Say A Prayer" (A&M); 87 adds yield a No. 75 debut. "Georgia On My Mind" by Michael Bolton (Columbia) has 81 stations on it, but debuts slightly higher than "Prayer," at No. 72, since its airplay point total is slightly greater. Neither record is the Hot Shot Debut, however, as "Crazy" by the Boys (Motown) blows onto the chart at No. 61 due to massive sales points from its strong base (No. 11) on the Hot Black Singles chart. Early top 40 radio activity includes jumps of 24-18 at KS104 Denver and 21-18 at KGGI Riverside, Calif. Two new artists enter the Hot 100 for the first time: Tricia Leigh Fisher, the daughter of Eddie Fisher, who had several big hits in the '50s, debuts at No. 93 with "Empty Beach" (Atco); and Sydney Youngblood, a San Antonio, Texas, native transplanted to Germany, enters the U.S. chart with "I'd Rather Go Blind" (Arista) at No. 96.

THE THREE FASTEST MOVERS on the chart include the Power Pick/Airplay, "This Is The Right Time" by Lisa Stansfield (Arista). Forty-six adds and upward moves fuel a 19-place jump to No. 50. "Giving You The Benefit" by Pebbles (MCA) has 51 adds and an early move of 20-17 at Kiss 102 Charlotte, N.C., good for an 18-place chart move to No. 58. "Policy Of Truth" by Depeche Mode (Sire) garners 43 adds and early top 10 reports from Texas—including 16-9 at Power 104 Houston and 10-7 at KSAQ San Antonio—pushing the single up 18 positions to No. 41.

QUICK CUTS: The strong re-entry at No. 78 for "Unchained Melody" by the Righteous Brothers (Verve)—a No. 4 hit in 1965—is no surprise to those who have seen the movie "Ghost," in which the song is prominently featured. Thirty-seven stations so far have added the record, including Power 96 Miami (27-15) and KIIS Los Angeles (17-13). . . . The high teens and low 20s are tight; as a result, both "Across The River" by Bruce Hornsby (RCA) and "The Other Side" by Aerosmith (Geffen) are pushed down despite gaining points. "Other" is No. 1 at WAAF Worcester, Mass., and WZZU Raleigh, N.C. . . . "La Raza" by Kid Frost (Virgin) moves up without a bullet, to No. 45, but is a hit where it is played: it was No. 1 at B94 El Paso, Texas, is No. 4 at Power 92 Phoenix, and moves 10-8 at B95 Fresno, Calif. . . . "How Bad Do You Want It?" by Don Henley (Geffen) regains its bullet at No. 48 as it picks up more radio points.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON
SAY A PRAYER BREATHE A&M	8	17	62	87	87
GEORGIA ON MY MIND MICHAEL BOLTON COLUMBIA	5	14	60	79	81
GIVING YOU THE BENEFIT PEBBLES MCA	3	4	44	51	121
THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA	4	8	34	46	135
POLICY OF TRUTH DEPECHE MODE SIRE	0	6	37	43	136
I'D RATHER GO BLIND SYDNEY YOUNGBLOOD ARISTA	2	7	31	40	40
I DON'T HAVE THE HEART JAMES INGRAM WARNER BROS.	6	8	20	34	98
UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE	7	12	14	33	37
VIOLENCE OF SUMMER DURAN DURAN CAPITOL	3	5	24	32	33
ROMEO DINO ISLAND	2	4	22	28	161

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

FOR WEEK ENDING AUGUST 25, 1990

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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	VISION OF LOVE	MARIAH CAREY	1
2	4	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	5
3	5	DO ME!	BELL BIV DEVOE	7
4	3	UNSKINNY BOP	POISON	4
5	6	EPIC	FAITH NO MORE	10
6	7	IF WISHES CAME TRUE	SWEET SENSATION	3
7	10	COME BACK TO ME	JANET JACKSON	2
8	8	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	20
9	11	HAVE YOU SEEN HER	M.C. HAMMER	8
10	9	JERK OUT	THE TIME	9
11	14	RELEASE ME	WILSON PHILLIPS	6
12	2	THE POWER	SNAP	12
13	22	LOVE AND AFFECTION	NELSON	15
14	18	TIC-TAC-TOE	KYPER	19
15	21	COULD THIS BE LOVE	SEDUCTION	11
16	13	MAKE YOU SWEAT	KEITH SWEAT	16
17	27	THIEVES IN THE TEMPLE	PRINCE	18
18	30	TONIGHT	NEW KIDS ON THE BLOCK	13
19	12	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	14
20	17	WE'RE ALL IN THE SAME GANG	W. COAST ALL-STAR	37
21	20	MENTIROSA	MELLOW MAN ACE	36
22	16	HOLD ON	EN VOGUE	33
23	25	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	22
24	26	THE OTHER SIDE	AEROSMITH	23
25	28	LOVE AND EMOTION	STEVIE B	21
26	15	KING OF WISFUL THINKING	GO WEST	17
27	19	RUB YOU THE RIGHT WAY	JOHNNY GILL	24
28	29	MY, MY, MY	JOHNNY GILL	32
29	23	SHE AIN'T WORTH IT	GLENN MEDEIROS	31
30	36	CLOSE TO YOU	MAXI PRIEST	25
31	39	THE GIRL I USED TO KNOW	BROTHER BEYOND	27
32	40	LA RAZA	KID FROST	45
33	33	VOGUE	MADONNA	59
34	—	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	26
35	24	I DIDN'T WANT TO NEED YOU	HEART	29
36	—	CRAZY	THE BOYS	61
37	35	STEP BY STEP	NEW KIDS ON THE BLOCK	66
38	—	DIRTY CASH	THE ADVENTURES OF STEVIE V	40
39	37	POISON	BELL BIV DEVOE	65
40	—	CAN'T STOP	AFTER 7	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	COME BACK TO ME	JANET JACKSON	2
2	1	VISION OF LOVE	MARIAH CAREY	1
3	3	IF WISHES CAME TRUE	SWEET SENSATION	3
4	7	RELEASE ME	WILSON PHILLIPS	6
5	5	HAVE YOU SEEN HER	M.C. HAMMER	8
6	10	UNSKINNY BOP	POISON	4
7	8	COULD THIS BE LOVE	SEDUCTION	11
8	13	TONIGHT	NEW KIDS ON THE BLOCK	13
9	12	JERK OUT	THE TIME	9
10	15	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	5
11	4	KING OF WISFUL THINKING	GO WEST	17
12	6	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	14
13	18	DO ME!	BELL BIV DEVOE	7
14	16	MAKE YOU SWEAT	KEITH SWEAT	16
15	9	RUB YOU THE RIGHT WAY	JOHNNY GILL	24
16	19	LOVE AND EMOTION	STEVIE B	21
17	11	THE POWER	SNAP	12
18	23	THIEVES IN THE TEMPLE	PRINCE	18
19	21	THE OTHER SIDE	AEROSMITH	23
20	17	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	22
21	27	SOMETHING HAPPENED ON THE WAY . . .	PHIL COLLINS	28
22	14	POSSESSION	BAD ENGLISH	30
23	31	CLOSE TO YOU	MAXI PRIEST	25
24	29	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	26
25	26	EPIC	FAITH NO MORE	10
26	32	LOVE AND AFFECTION	NELSON	15
27	25	I DIDN'T WANT TO NEED YOU	HEART	29
28	33	OH GIRL	PAUL YOUNG	34
29	30	THE GIRL I USED TO KNOW	BROTHER BEYOND	27
30	34	HEART OF STONE	TAYLOR DAYNE	35
31	35	TIC-TAC-TOE	KYPER	19
32	20	SHE AIN'T WORTH IT	GLENN MEDEIROS	31
33	22	GIRLS NITE OUT	TYLER COLLINS	39
34	38	ROMEO	DINO	42
35	39	MY, MY, MY	JOHNNY GILL	32
36	24	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	44
37	—	POLICY OF TRUTH	DEPECHE MODE	41
38	—	CAN'T STOP	AFTER 7	38
39	—	HOW BAD DO YOU WANT IT?	DON HENLEY	48
40	—	THIS IS THE RIGHT TIME	LISA STANSFIELD	50

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
22 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	CPP/WBM
49 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	58 GIVING YOU THE BENEFIT (Kear, BMI/Epic/Solar, BMI) HL
63 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM	68 HANKY PANKY (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
76 ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI) HL/WBM	8 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL
83 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	35 HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Eliot Wolff, ASCAP) CPP
91 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	87 HEARTS IN TROUBLE (FROM DAYS OF THUNDER) (J.S.H., ASCAP/Geffen, ASCAP/Matkosky, ASCAP/WB, ASCAP/Careers, BMI/Crooked Letter, ASCAP) WBM/HL
97 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL	85 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Bramtree, BMI) HL
20 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	33 HOLD ON (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
5 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	48 HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM
60 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP	69 HOW MUCH LOVE (Goldie Lix, ASCAP/EMI April, ASCAP/Mophamus, BMI/Plunkrock, BMI)
15 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM	29 I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM
26 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM	54 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
38 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	96 I'D RATHER GO BLIND (ARC, BMI)
25 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	3 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM
2 COME BACK TO ME (Black Ice, ASCAP) WBM	70 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM
11 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	94 I MELT WITH YOU (Momentum, BMI) WBM
14 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL/WBM	64 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Les Etioles De La Musique, ASCAP/Must Be Marvelous, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP)
61 CRAZY (Buff Man, BMI)	55 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
53 CUTS BOTH WAYS (Foreign Imported, BMI) CPP	86 I WANNA GET BACK WITH YOU (Louie Louie, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Lorimar, BMI/Spinning Platinum, ASCAP/Sir & Trini, ASCAP) WBM
40 DIRTY CASH (MONEY TALKS) (Copyright Control)	71 I WON'T GIVE UP ON YOU (Chrysalis, ASCAP/Sal, BMI) CLM
7 DO ME! (Willessden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	88 JEALOUSY (Momentum, BMI/Chappell, ASCAP)
62 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	9 JERK OUT (Tionna, BMI/WB, ASCAP) WBM
92 DON'T YOU COME CRYIN' (Turkishman, BMI/Pennachio, BMI)	89 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM
79 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	17 KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL
93 EMPTY BEACH (David Gresham, ASCAP)	45 LA RAZA (Mo Knows, BMI/Mi Paio, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)
51 ENJOY THE SILENCE (Emie, ASCAP) MSC	82 LIES (2 Tuff-E-Nuff, BMI)
10 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM	84 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreula, ASCAP) WBM
46 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong USA, ASCAP)	21 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL
81 FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP)	16 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
80 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	36 MENTIROSA (Varry White, ASCAP)
72 GEORGIA ON MY MIND (Peer, BMI)	47 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL
27 THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL	32 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL
39 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)	
	34 OH GIRL (Unichappell, BMI) HL
	73 ONLY WOMEN BLEED (Ezra, BMI/Early Frost, BMI)
	23 THE OTHER SIDE (Swag Song, ASCAP/Calypto Toonz, BMI/Irving, ASCAP) CPP/HL
	65 POISON (Hi-Frost, BMI)
	41 POLICY OF TRUTH (Emie, ASCAP) MSC
	30 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
	12 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
	100 PURE (Chrysalis, ASCAP) CLM
	6 RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Bramtree, BMI) HL
	90 THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
	42 ROMEO (Island, BMI/Onid, BMI/Doc Ice, BMI/Willessden, BMI) WBM
	24 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
	99 SAME OLD LOOK (Ryser, ASCAP/Bottom Dog, ASCAP)
	75 SAY A PRAYER (Virgin, ASCAP)
	31 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
	56 SLOW LOVE (Diva 1, ASCAP/Hami Way, ASCAP)
	28 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, BMI) WBM
	66 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
	52 STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
	74 SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bullwinkle, ASCAP)
	67 TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
	43 TELL ME SOMETHING (MCA, ASCAP) HL
	77 THAT'S NOT HER STYLE (Joel, BMI) HL
	18 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM
	50 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP)
	19 TIC-TAC-TOE (RSK, BMI/XTC, BMI)
	17 TIME FOR LETTING GO (Coleision, BMI/EMI Blackwood, BMI) WBM
	53 TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/AI Lancellotti, ASCAP) HL
	78 UNCHAINED MELODY (Frank, ASCAP)
	4 UNSKINNY BOP (Sweet Cyanide, BMI/Willessden, BMI) HL
	1 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
	59 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
	37 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
	44 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
	98 WON'T TALK ABOUT IT (Go! Discs, ASCAP/Chappell & Co., ASCAP)
	95 YOU CAN'T DENY IT (Big Life, PRS/BMG, ASCAP) MSC

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 16-18, **Texas Alive '90**, Christian music festival, Six Flags Over Texas, Arlington, Texas. 817-640-9705.
 Aug. 16-19, **Jack The Rapper Conference**, Atlanta Hilton and Towers, Atlanta. 407-423-2328.
 Aug. 17-18, **Atlanta Regional Rap Showcase '90**, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.
 Aug. 17-18, **Concord Jazz Festival**, Concord Pavilion, Concord, Calif. 415-762-2277.
 Aug. 23-26, **Midwest Music Conference**, North Pier, Chicago. Jeff Kwatinetz, 312-876-1766.

SEPTEMBER

Sept. 1, **1990 Evian Southampton Music Festival and Gala Ray Charles Benefit Concert**, Cultural Center of Southampton, N.Y. 516-287-4300.
 Sept. 7-8, **Select-O-Hits Showcase '90—30th Anniversary Celebration**, Holiday Inn Crowne Plaza, Memphis. Kathy P. Gordon, 901-523-1190.
 Sept. 11-13, **Video Expo New York**, Jacob K. Javits Convention Center, New York. 800-248-5474.
 Sept. 12, **City Of Hope "Spirit Of Life" Award Presentation**, Columbia Pictures Studios, Los Angeles. 212-445-5047.
 Sept. 12, **11th Annual Licensing Industry Symposium**, sponsored by the Licensing Letter, Century Plaza Hotel, Los Angeles. 602-948-1527.
 Sept. 12-15, **National Assn. of Broadcasters Radio Convention**, Hynes Convention Center, Boston. 202-429-5300.
 Sept. 13-15, **Foundations Forum '90**, third annual hard rock/heavy metal convention, Sheraton Plaza La Reina Hotel, Los Angeles. Melanie Schaffner, 212-645-1360.

Sept. 15-16, **18th Annual San Francisco Blues Festival**, Great Meadow at Fort Mason, San Francisco, Calif. 415-826-6837.
 Sept. 21-25, **Audio Engineering Society Convention**, Los Angeles Convention Center, Los Angeles. 212-661-8528.
 Sept. 24-27, **Radio/Television News Directors Assn. Convention**, San Jose Convention Center, San Jose, Calif. 202-659-6510.
 Sept. 25-28, **National Assn. of Black Owned Broadcasters (NABOB) Fall Management Conference**, Washington Court Hotel, Washington, D.C. 202-463-8970.

Sept. 26, **Fifth Annual Minnesota Video Awards**, Rupert's Nightclub, Golden Valley, Minn. 612-290-2835.
 Sept. 26-29, **Fourth Annual MARS International Market for the Performing Arts, Music, and Communication**, Grand Hall-La Villette, Paris. 011-33-1-4202-3917.
 Sept. 30-Oct. 2, **Sponsorship Strategies**, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Laura Stroh, 615-321-4254.

OCTOBER

Oct. 2-3, **Third Annual Super Seminar on Special Interest Video**, presented by IFA, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Beth Jacques, 516-487-5904.

NOVEMBER

Nov. 7-9, **American Video Conference & Awards and Billboard Music Video Conference & Awards**, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752.

LIFELINES

BIRTHS

Boy, **Valdemar Alfred**, to **Ronnie Rocket** and **Christina Bengtsson**, June 12 in Copenhagen, Denmark. He is founder of Gangster Communications.
 Girl, **Jaclyn Grace**, to **Eric** and **Annie Betteli**, July 30 in Glendale, Calif. He is publisher of Music Connection magazine.

Girl, **Danielle**, to **David Levin** and **Ellie Padell**, July 31 in New York. He is a partner at Padell Nadell Business Management. She is director of marketing and promotion at Columbia Pictures Merchandising.

Girl, **Kathryn Gabriella Goldberg**, to **Danny Goldberg** and **Rosemary Carroll**, Aug. 3 in Los Angeles. He is the president of Gold Mountain Entertainment. She is a partner in the law firm of Codikow, Leventhal & Carroll.

Girl, **Hillary Rita**, to **Joe** and **Monique Dawson**, Aug. 13 in Battle Creek, Mich. He is PD at WBXX Battle Creek. She is a former air personality at WUSN Chicago.

Girl, **Kerry**, to **Nigel** and **Pauline Best**, July 10 in Scarborough, Ontario. He is the national publicity manager at WEA Music Canada.

MARRIAGES

Greg Eagle to **Laurie Bergmann**, July 14 in St. Louis Park, Minn. She is a sales representative for K-Tel International.

Michael Connelly to **Cynthia Dillon** in New York Aug. 10. He is senior art director at Warner Bros. Music Publications.

DEATHS

Bert Sommer, 42, of liver failure, July 23 in New York. Sommer was an actor and singer/songwriter, best known for his performance at Woodstock and as Claude in the 1969-70 Broadway production of "Hair."

Anita Marie Fisk, in her 60s, of cancer Aug. 11 in New York. A resident of Dobbs Ferry, N.Y., she was a singer who performed in off-Broadway productions as a member of the Gilbert & Sullivan Players, a soloist with the New York City Opera Society, and a former soloist and member of the chorus of the Metropolitan Opera Co. Survivors include two sons, Greg and Wayne, two grandchildren, two brothers—including Tony Martell, senior VP/GM of Epic/Portrait & Associated Labels—and a sister.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

Statlers' Lew DeWitt Dies At Age 52

BY EDWARD MORRIS and DEBBIE HOLLEY

NASHVILLE—Lew DeWitt, a founding member of the Statler Brothers and the writer of "Flowers On The Wall," the group's first hit, died at his home in Waynesboro, Va., Wednesday (15) after a long illness. Lewis Calvin DeWitt was 52.

Brothers Harold and Don Reid, Phil Balsey, and DeWitt first sang together in their home state of Virginia in 1955. The group performed for three years, disbanded briefly, and then regrouped in 1960 as The Kingsmen.

Johnny Cash gave the group its first break, allowing it to open a show for him in 1963. Soon after, the Kingsmen re-styled themselves the Statler Brothers, reportedly taking the name from a box of tissues.

The Statlers toured with Cash for eight years and appeared on his popular ABC TV variety series.

As an act in their own right, the

Statlers made it big in 1965 with DeWitt's composition, "Flowers On The Wall." It was a No. 2 country and a No. 4 pop hit. The song also earned the group two Grammys—for best contemporary performance by a group and best new country & western artist.

DeWitt sang with the group until 1981, when he was sidelined by an onset of Crohn's disease. Plans called for him to return to the Statlers after recuperating, but he was eventually replaced by Jimmy Fortune, who continues to sing with the quartet.

In late 1985, DeWitt attempted a comeback as a soloist signed to Compleat Records. He told Billboard in an interview at the time that he had signed an agreement just before leaving the Statlers that "if I should ever come back to work, I wouldn't use or play off their name." Consequently, the Statler connection was conspicuously absent from all his publicity and advertising.

His solo venture never worked.

POLYGRAM READIES MAJOR ACTS FOR 3D Q SOUND SYSTEM

(Continued from page 8)

Gram Group, adding that the "option [to purchase] gives us an opportunity to do that."

According to Kuhn, PolyGram chose QSound because "it's ready to go, and our artists are interested in using it." Neither QSound nor PolyGram would disclose which artists have expressed interest in the process.

PolyGram officials were introduced to QSound by Jimmy Iovine, the renowned producer and partner in A&M Recording Studios. Iovine, who has worked with U2, Dire Straits, Bruce Springsteen, and John Lennon, sits on Archer's board of directors and is responsible for introducing and implementing the system in the industry.

Negotiations are currently under way to determine which releases will feature QSound. At present, PolyGram plans to use the

process only on audio recordings, although Kuhn acknowledges that it could be used on music video as well.

Used during the remix stage, QSound is designed to allow mix engineers to place each sound element in a specific part of the listening environment, so that the sounds are perceived to be outside the speakers.

Recordings featuring QSound are designed to provide improved height, depth, and width over ordinary stereo sound, when played on conventional, two-channel stereo equipment. The process does not require extra speakers or hardware, and no further treatment of material is needed at the duplication level.

"I've been in this business since I've been 10 years old," says Shelly Yakus, Archer's managing

director of audio and remix operations. "Of all the albums I've done, all the mixes I've done, all the studios I've been in, I've never seen or heard anything like this." Yakus, an audio engineer based at A&M Studios in Los Angeles, has worked with Tom Petty, Don Henley, U2, and Lennon.

There are other sound manipulation tools available, including the BASE system from Gamma Electronics and the Sound Retrieval System from Hughes Electronics. However, unlike the QSound system, these processes require the addition of new circuitry or equipment at the listener level.

"The major difference between this and existing systems is that QSound can actually take a single sound and place it outside the speakers," says Yakus. "No other system can do that that exists today. The other systems have to use an existing stereo signal in two channels and stretch the sound so that it ends up beyond the speakers."

The QSound mixing system, called the QSystem, consists of a portable hardware/software package that can be directly linked to conventional mixing consoles.

The hardware, which Yakus says is extremely expensive, is available only on a royalty basis and is not available for sale.

Producer/engineer Dan Lowe began developing QSound in 1980, teaming with John Lees, an elec-

tro-technologist who had worked with Northern Telecom, to invent the basic principles of the system.

In 1986, Lowe and Lees formed QSound Ltd., a California company, with Lawrence G. Ryckman, a Calgary, Alberta, businessman, and they merged with an existing public company that became Archer Communications. Ryckman is president and CEO, Lowe is senior VP of development, and Lees is senior VP of engineering.

In 1988, Archer appointed producer George Folsey Jr. as its chairman. Iovine joined the board in November 1988.

Earlier this year, Nintendo licensed the technology for use on its video games.

Archer is also aligned with Todd AO/Glen Glenn Studios, which owns more than 10% of Archer. The studio's Chris Jenkins joined the Archer board last November and will be responsible for the testing and application of the system for TV and motion pictures.

"The potential is enormous," says Yakus. "It ranges from mixing current albums and singles to remixing record company catalog, prerecorded video, movies, and commercials. It reaches anything that you listen to. We've been living with stereo for 40 years. The record business needs a change, radio needs a change, MTV needs a change in what's coming across. I think this is going to give it to them."

UNION VS. SHOW INDUSTRIES

(Continued from page 8)

the unionization effort.

The focal point of Show Industries' attempt to win a second vote revolves around a car accident involving a NLRB agent, who was transporting the ballots from the November election.

According to a trade ad taken out by the union, the ballot box was damaged in the election, but "there has never been any evidence of tampering with the ballot box."

In the ad, the union alleges that Show has "filed voluminous documents with the government, claiming that the election was unfair based on a purely fortuitous event... Show Industries' mean-spirited objections were promptly overruled by the regional director of the NLRB, but Show immediately appealed to Washington, knowing that the process of review there is backlogged and could take years to resolve."

TO OUR READERS

The Market Action chart will return next week.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	25	M.C. HAMMER ▲ ⁴ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
2	3	2	20	WILSON PHILLIPS ▲ SBK 93745 (9.98)	WILSON PHILLIPS
3	2	3	5	POISON ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
4	4	6	9	MARIAH CAREY ● COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	6	9	6	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
6	5	4	10	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
7	9	10	21	BELL BIV DEVOE ▲ MCA 6387 (10.98)	POISON
8	7	7	9	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
9	8	5	12	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
10	10	8	21	SOUNDTRACK ▲ EMI 93492 (10.98)	PRETTY WOMAN
11	11	11	17	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
12	13	13	58	MICHAEL BOLTON ▲ ² COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
13	12	12	21	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
14	14	15	27	FAITH NO MORE ● SLASH 25878/REPRISE (9.98)	THE REAL THING
15	18	43	3	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
16	16	16	39	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
17	15	14	21	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
18	17	17	19	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
19	19	19	48	AEROSMITH ▲ ³ GEFFEN 24254 (9.98)	PUMP
20	20	18	5	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
21	24	48	3	LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
22	23	22	15	BILLY IDOL ● CHRYSALIS 21735 (9.98)	CHARMED LIFE
23	29	29	28	SLAUGHTER ● CHRYSALIS 21702* (9.98)	STICK IT TO YA
24	26	26	47	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
25	22	21	18	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
26	27	25	8	BRUCE HORNSBY & THE RANGE RCA 2041 (9.98)	A NIGHT ON THE TOWN
27	21	20	14	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
28	25	23	49	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
29	28	27	7	SOUNDTRACK DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
30	35	42	6	NELSON DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
31	30	24	12	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
32	NEW ▶	1	1	JON BON JOVI MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
33	31	33	11	SNAP ARISTA 8536 (9.98)	WORLD POWER
34	32	28	11	THE JEFF HEALEY BAND ARISTA 8632 (9.98)	HELL TO PAY
35	38	38	6	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
36	34	35	13	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
37	33	30	59	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
38	42	32	20	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
39	39	31	25	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
40	37	34	72	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
41	43	39	14	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
42	36	36	41	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
43	40	37	9	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
44	41	41	14	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
45	44	44	45	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
46	48	49	17	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
47	51	54	22	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
48	55	61	4	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
49	50	50	16	GARTH BROOKS ● CAPITOL 90897 (8.98)	GARTH BROOKS
50	46	45	57	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
51	45	46	18	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
52	54	59	64	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
53	53	60	6	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
54	99	—	2	VIXEN EMI 92923* (9.98)	REV IT UP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	56	56	14	TONY! TON! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
56	49	40	11	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
57	47	47	8	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
58	57	55	37	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
59	52	53	57	GLORIA ESTEFAN ▲ ² EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
60	59	57	105	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
61	62	73	5	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION
62	58	52	110	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
63	64	71	23	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
64	65	66	8	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
65	66	80	12	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
66	61	62	37	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)	THE LITTLE MERMAID
67	68	69	5	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
68	70	70	56	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
69	60	51	11	MILLI VANILLI ● ARISTA 8622 (9.98)	THE REMIX ALBUM
70	63	58	50	L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ)	COCKED & LOADED
71	74	77	40	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
72	69	68	26	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
73	93	107	43	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
74	NEW ▶	1	1	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
75	67	64	8	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
76	86	122	64	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
77	91	126	3	D-NICE JIVE 12021/RCA (9.98)	CALL ME D-NICE
78	81	86	45	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	
79	71	63	19	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98)	THE DAY THE LAUGHTER DIED
80	77	81	6	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
81	84	97	5	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
82	76	75	33	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
83	73	79	13	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
84	114	—	2	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
85	79	174	3	VARIOUS ARTISTS WARNER BROS. 26280* (9.98)	NOBODY'S CHILD - ROMANIAN ANGEL APPEAL
86	80	82	11	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN
87	95	121	4	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
88	72	74	56	BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
89	98	124	4	MAXI PRIEST CHARISMA 91384* (9.98)	BONAFIDE
90	78	72	13	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
91	75	76	13	MELLOW MAN ACE CAPITOL 91295 (8.98)	ESCAPE FROM HAVANA
92	85	85	14	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
93	82	65	19	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES
94	164	—	2	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
95	83	78	11	LITA FORD RCA 2090 (9.98)	STILETTO
96	88	87	6	SANTANA COLUMBIA 46065 (9.98 EQ)	SPIRITS DANCING IN THE FLESH
97	110	98	43	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
98	90	99	5	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
99	108	—	2	WAS (NOT WAS) CHRYSALIS 21778* (9.98)	ARE YOU OKAY?
100	92	84	7	DANZIG DEF AMERICAN 24281/GEFFEN (9.98)	DANZIG II - LUCIFUGE
101	97	100	13	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
102	112	110	38	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
103	NEW ▶	1	1	BRANFORD MARSALIS QUARTET/T. BLANCHARD MUSIC FROM "MO' BETTER BLUES" COLUMBIA 46792* (9.98 EQ)	
104	96	93	58	THE B-52'S ▲ ² REPRISE 25854 (9.98)	COSMIC THING
105	101	132	8	WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
106	94	89	21	ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98)	MANIC NIRVANA
107	102	90	7	CROSBY, STILLS & NASH ATLANTIC 82107 (9.98)	LIVE IT UP
108	117	130	18	SWEET SENSATION ATCO 91307 (9.98)	LOVE CHILD
109	113	109	7	SONIC YOUTH DGC 24297/GEFFEN (9.98)	GOO

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

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JON BON JOVI'S ALBUM

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MORGAN

CREEK

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BILLBOARD

#13 HOT 100 CHART

RADIO AND RECORDS

#20 CHR.

#3 AOR TRACKS

HITS MAGAZINE

#17 TOP 50 SINGLES CHART

THE ALBUM NETWORK

#2 POWER CUT

MTV

#1 DIAL MTV

HEAVY ROTATION

Billboard® TOP POP ALBUMS™ continued

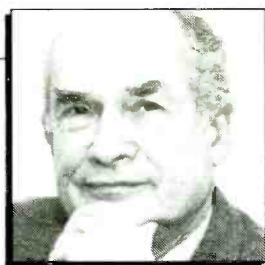
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	106	92	24	MIDNIGHT OIL ● COLUMBIA 45398 (9.98 EQ)	BLUE SKY MINING
111	89	83	21	DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98)	CHANGESBOWIE
112	109	101	33	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II
113	87	67	7	SOUNDTRACK ELEKTRA 60952 (9.98)	THE ADVENTURES OF FORD FAIRLANE
114	132	183	3	BLACK BOX RCA 2221 (9.98)	DREAMLAND
115	122	139	3	JOHNNY VAN ZANT ATLANTIC 82110 (9.98)	BRICKYARD ROAD
116	105	103	7	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
117	152	129	13	JULEE CRUISE WARNER BROS 25859 (9.98)	FLOATING INTO THE NIGHT
118	104	94	10	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS
119	100	102	6	STEVE EARLE AND THE DUKES MCA 6430 (9.98)	THE HARD WAY
120	128	115	22	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
121	115	91	13	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
122	122	128	7	HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ)	HOME
123	121	117	14	BRUCE DICKINSON COLUMBIA 46139 (9.98 EQ)	TATTOOED MILLIONAIRE
124	103	95	6	HARRY CONNICK, JR. COLUMBIA 46223 (9.98 EQ)	LOFTY'S ROACH SOUFFLE
125	NEW	1	1	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
126	165	158	104	AC/DC ▲ ATLANTIC 16018 (6.98)	BACK IN BLACK
127	107	111	6	SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ)	LIGHTS... CAMERA... REVOLUTION
128	116	88	33	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98)	ALANNAH MYLES
129	118	108	84	SOUNDTRACK ▲ ATLANTIC 81933 (9.98)	BEACHES
130	124	135	25	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
131	111	96	12	PRETENDERS SIRE 26219/WARNER BROS (9.98)	PACKED
132	127	125	22	TRAVIS TRITT WARNER BROS 126094 (9.98)	COUNTRY CLUB
133	133	106	23	ROD STEWART ● WARNER BROS 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
134	131	119	18	FLEETWOOD MAC ● WARNER BROS 26111 (9.98)	BEHIND THE MASK
135	137	151	8	MICHAEL FRANKS REPRISE 26183 (9.98)	BLUE PACIFIC
136	119	104	10	JOE COCKER CAPITOL 93416* (9.98)	JOE COCKER LIVE
137	130	105	8	DAVID BOWIE RYKO 0134 /RYKODISC (9.98)	THE RISE & FALL OF ZIGGY STARDUST/SPIDERS...
138	166	—	2	GEORGE LAMOND COLUMBIA 45488* (9.98 EQ)	BAD OF THE HEART
139	NEW	1	1	DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98)	UN-LED-ED
140	142	154	11	SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98)	HERE COMES TROUBLE
141	NEW	1	1	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
142	126	116	17	THE LONDON QUIREBOYS CAPITOL 93177 (9.98)	A BIT OF WHAT YOU FANCY
143	135	147	7	24-7 SPYZ IN-EFFECT 3014/RELATIVITY (9.98)	GUMBO MILLENNIUM
144	197	150	3	EXODUS CAPITOL 90379 (9.98)	IMPACT IS IMMINENT
145	138	142	53	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
146	140	156	8	BUCKWHEAT ZYDECO ISLAND 842 925 (9.98)	WHERE THERE'S SMOKE THERE'S FIRE
147	151	155	132	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (11.98 EQ)	PHANTOM OF THE OPERA
148	154	162	28	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
149	147	164	11	POOR RIGHTEOUS TEACHERS PROFILE 1289 (8.98)	HOLY INTELLECT
150	141	145	14	SOCIAL DISTORTION EPIC 46055 (9.98 EQ)	SOCIAL DISTORTION
151	136	149	44	SEDUCTION ● VENETTA 5280 /A&M (8.98)	NOTHING MATTERS WITHOUT LOVE
152	169	192	73	MADONNA ▲ SIRE 25844/WARNER BROS (9.98)	LIKE A PRAYER
153	162	168	83	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ)	JOURNEY'S GREATEST HITS
154	177	—	2	REO SPEEDWAGON EPIC 45246 (9.98 EQ)	THE EARTH, A SMALL MAN, HIS DOG AND A CHICKEN
155	125	136	46	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	145	137	68	TOM PETTY ▲ ³ MCA 6253 (9.98)	FULL MOON FEVER
157	149	152	8	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
158	120	131	118	PINK FLOYD ▲ ⁷ COLUMBIA 36183 (15.98 EQ)	THE WALL
159	183	176	5	SACRED REICH ENIGMA 73560*/METAL BLADE (9.98)	THE AMERICAN WAY
160	158	134	50	ELTON JOHN ▲ MCA 6321 (9.98)	SLEEPING WITH THE PAST
161	129	113	7	CAMEO ATLANTA ARTISTS 846-297/MERCURY (8.98 EQ)	REAL MEN WEAR BLACK
162	157	146	75	MILLI VANILLI ▲ ⁶ ARISTA 8592 (9.98)	GIRL YOU KNOW IT'S TRUE
163	134	112	39	DANGER DANGER IMAGINE 44342*/EPIC (8.98 EQ)	DANGER DANGER
164	146	140	14	OTTMAR LIEBERT HIGHER OCTAVE 7026 (9.98)	NOUVEAU FLAMENCO
165	175	—	48	BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
166	150	123	11	KWAME ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
167	168	148	9	MODERN ENGLISH TVT 2810 (8.98 EQ)	FOLLOW LIPS
168	181	172	19	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW/ BY HEART
169	159	160	78	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98)	STRAIGHT OUTTA COMPTON
170	196	—	2	GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98)	KISS OF LIFE
171	155	143	10	HEAVENS EDGE COLUMBIA 45262 (9.98 EQ)	HEAVENS EDGE
172	176	188	3	PAUL YOUNG COLUMBIA 46755* (9.98 EQ)	OTHER VOICES
173	160	167	8	MARIANNE FAITHFULL ISLAND 842 794* (11.98)	BLAZING AWAY
174	153	114	18	LINEAR ATLANTIC 82090 (9.98)	LINEAR
175	178	199	4	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
176	173	159	5	SHINEHEAD ELEKTRA 60890 (9.98)	THE REAL ROCK
177	174	157	29	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE
178	143	133	71	ROXETTE ▲ EMI 91098 (9.98)	LOOK SHARP!
179	195	—	2	HELIX GRUDGE 4521* (9.98)	BACK FOR ANOTHER TASTE
180	167	185	30	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
181	182	—	2	WAYLON JENNINGS EPIC 46104* (8.98 EQ)	THE EAGLE
182	144	127	13	MICHAEL MCDONALD REPRISE 25979 (9.98)	TAKE IT TO HEART
183	171	171	41	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
184	NEW	1	1	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
185	148	163	20	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
186	172	—	2	DIONNE WARWICK ARISTA 8573 (9.98)	DIONNE WARWICK SINGS COLE PORTER
187	191	173	18	A TRIBE CALLED QUEST JIVE 1131 /RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
188	RE-ENTRY	51	51	THE RIGHTEOUS BROTHERS ● VERVE 823662* (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
189	156	118	9	JEFF LYNNE REPRISE 26184 (9.98)	ARMCHAIR THEATRE
190	179	175	9	JOAN ARMATRADING A&M 5298 (8.98)	HEARTS & FLOWERS
191	170	181	6	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
192	187	178	47	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98)	BRAVE AND CRAZY
193	NEW	1	1	JOHN MAYALL ISLAND 942-795 (9.98)	A SENSE OF PLACE
194	180	144	13	DIO REPRISE 26212 (9.98)	LOCK UP THE WOLVES
195	161	165	90	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98)	EAZY-DUZ-IT
196	189	141	14	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
197	139	120	36	TECHNORTRONIC ▲ SBK 93422 (9.98)	PUMP UP THE JAM - THE ALBUM
198	194	161	15	SLEEZE BEEZ ATLANTIC 82069 (9.98)	SCREWED, BLUE'D 'N TATTOOED
199	185	177	23	TOMMY PAGE SIRE 26148/WARNER BROS (9.98)	PAINTINGS IN MY MIND
200	163	—	2	OZZY OSBOURNE PRIORITY 57129* (9.98)	TEN COMMANDMENTS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------|---------------------------------|-------------------------------|-----------------------------------|-------------------------------|---------------------------------|--------------------------------|-------------------------------|
| The 2 Live Crew 50 | Cameo 161 | Eazy-E 195 | Bruce Hornsby & The Range 26 | Madonna 9, 152 | Tommy Page 199 | Snap 33 | Troop 82 |
| 24-7 SPYZ 143 | Mariah Carey 4 | Electric Boys 121 | Hothouse Flowers 122 | Bob Marley And The Wailers 76 | Perfect Gentlemen 196 | Social Distortion 150 | UB40 112 |
| Paula Abdul 27, 62 | Cheap Trick 48 | En Vogue 25 | Ice Cube 36 | Wynton Marsalis 105 | Tom Petty 156 | Sonic Youth 109 | Urban Dance Squad 184 |
| AC/DC 126 | Eric Clapton 71 | Eric B. & Rakim 57 | Billy Idol 22 | John Mayall 193 | Pink Floyd 158 | Soul II Soul 56 | |
| Aerosmith 19 | Andrew Dice Clay 79 | Gloria Estefan 59 | Janet Jackson 24 | Michael McDonald 182 | Robert Plant 106 | SOUNDTRACK | Steve Vai 31 |
| After 7 45 | Joe Cocker 136 | Melissa Etheridge 192 | Alan Jackson 120 | Glenn Mederos 118 | Poison 3 | Adventures/Ford Fairlane 113 | Johnny Van Zan 115 |
| Alabama 86 | Phil Collins 16 | Exodus 144 | Waylon Jennings 181 | Mellow Man Ace 91 | Poor Righteous Teachers 149 | Beaches 129 | Luther Vandross 97 |
| Allman Brothers Band 53 | Tyler Collins 92 | Extreme 125 | Midnight Oil 110 | Iggy Pop 98 | Public Enemy 51 | Days Of Thunder 29 | VARIOUS ARTISTS |
| Joan Armatrading 190 | Concrete Blonde 65 | Faith No More 14 | Elton John 160 | Pretenders 131 | Nelson 30 | The Little Mermaid 66 | Nobody's Child/Romanian 85 |
| The B-52's 104 | Harry Connick, Jr. 35, 124, 145 | Marianne Faithfull 173 | Journey 153 | Maxi Priest 89 | The Neville Brothers 141 | Pretty Woman 10 | We're All In The Same Gang 75 |
| Babyface 88 | Crosby, Stills & Nash 107 | Fleetwood Mac 134 | The Kentucky Headhunters 58 | Public Enemy 51 | New Kids On The Block 6, 60, 68 | Tenage Mutant Ninja Turtles 93 | Vixen 54 |
| Bad Company 43 | Julee Cruise 117 | Lita Ford 95 | Kid Frost 67 | Bonnie Raitt 40, 61 | Nine Inch Nails 177 | Special Ed 84 | |
| David Baerwald 157 | Michael Franks 135 | Michael 117 | Kid Sensation 175 | REO Speedwagon 154 | Alannah Myles 128 | Stevie B 80 | Dionne Warwick 186 |
| Anita Baker 5 | D-Nice 77 | D-Nice 77 | Kwame 166 | The Righteous Brothers 188 | Linda Ronstadt 78 | Whispers 94 | Was (Not Was) 99 |
| Basia 72 | D.J. Magic Mike 191 | D.J. Magic Mike 191 | Kyper 87 | Linda Ronstadt 78 | Roxette 178 | Wilson Phillips 2 | Whisper 15 |
| Bell Biv DeVoe 7 | Damn Yankees 47 | Damn Yankees 47 | L.A. Guns 70 | Roxette 178 | Sacred Reich 159 | World Party 83 | X-Clan 101 |
| Black Box 114 | Danger Danger 163 | Danger Danger 163 | George LaMond 138 | Sacred Reich 159 | Santana 96 | | Paul Young 172 |
| The Black Crowes 63 | Danzig 100 | Danzig 100 | Ottmar Liebert 164 | Scatterbrain 140 | Scatterbrain 140 | | Buckwheat Zydeco 146 |
| Clint Black 52 | Taylor Dayne 42 | Taylor Dayne 42 | The Lightning Seeds 46 | Seduction 151 | Shinehead 176 | | |
| Michael Bolton 12 | Depeche Mode 13 | Depeche Mode 13 | Linear 174 | Sinead O'Connor 17 | Sir Mix-A-Lot 183 | | |
| Jon Bon Jovi 32 | Bruce Dickinson 123 | Bruce Dickinson 123 | The London Quireboys 142 | ORIGINAL LONDON CAST | Slaughter 23 | | |
| Boogie Down Productions 74 | Digital Underground 38 | Digital Underground 38 | Luke Featuring The 2 Live Crew 21 | Phantom Of The Opera 147 | Sleeze Beez 198 | | |
| Dav D Bowie 111, 137 | Dio 194 | Dio 194 | Jeff Lynne 189 | Phantom/Highlights 130 | | | |
| Branford Marsalis Quartet 103 | Dread Zeppelin 139 | Dread Zeppelin 139 | | Ozzy Osbourne 200 | | | |
| Garth Brooks 49 | Steve Earle And The Dukes 119 | Steve Earle And The Dukes 119 | | | | | |
| Jimmy Buffett 168 | | | | | | | |

Classical KEEPING SCORE



by Is Horowitz

TRADE TALK: Violinist **Pinchas Zukerman** is reportedly moving over to BMG Classics under a long-term, exclusive agreement. The first project is said to be a batch of Mozart sonatas in which he will be partnered with pianist **Marc Neikrug**. Both artists performed some of this repertoire in mid-August at New York's Mostly Mozart Festival.

Elektra International Classics' move into video, both laserdisk and VHS, has been pushed back to next March. The original plan was to introduce the line late this summer. Logistical complications are cited.

Among EIC artists slated to appear at WEA's sales convention in San Francisco later this month are Teldec's two-piano team **Duo Pekinel**, and Erato violinist **Alexander Markov**. . . . An announcement is expected shortly on Teldec plans with **Kurt Masur** and the New York Philharmonic. Masur, of course, will become the orchestra's music director when **Zubin Mehta** leaves the post next year. . . . **Kathryn King**, who headed EIC's Teldec wing, is no longer with the company.

A one-of-a-kind laserdisk will provide the sound and images of Angel's fall product program to retailers at regional meetings beginning this month. The specially mastered disk, played through laserdisk player and professional B&W speakers, is designed to present the label's product in the best possible light—and sound, says Angel's marketing exec, **Tom Evered**.

INDIE EUROPEAN LABELS continue to play distribution musical chairs. This month, Allegro Imports takes over representation of British labels Altarus and Continuum, formerly handled by Harmonia Mundi; Big Ben, from Sweden, recently in the Qualiton

camp; and Denmark's Kontrapunkt, formerly with Koch International. The latter outlet has added Casca- velle to its string. The Swiss label, involved in co-pro- ductions with Erato in recent years, has begun issuing product under its own imprint.

Koch continues to schedule new recording projects as it seeks to add quick catalog heft to its own Koch International Classics label. A sampling illustrates A&R director **Michael Fine's** penchant for nibbling around the edges of the standard repertoire.

Some examples: An all-Szymanowski disk to be re- corded by (violinist) **Franciska** and (pianist) **Anne Koscielny**; the **New York Festival of Song**, directed by **Michael Barrett** and **Steven Bleier**, will set down

Pinchas Zukerman is reported moving over to BMG Classics

works by Marc Blitzstein, Schumann, and Britten, re- spectively, on three separate albums; **The Aureole Trio** (harp, flute, and viola) will record works by Niel- sen, Gubaidulina, and Del Tredici on one disk, and French composers on another; violinist **Ani Kafavian** will be the soloist in the Barber Violin Concerto, part of an all-Barber disk with the London Symphony Or- chestra conducted by **Andrew Schenck**. That's sched- uled for next April. Kafavian will also record a num- ber of nonorchestral works for Koch, beginning with the Mendelssohn sonatas.

MARCHING ALONG: Delos' newly recorded Sousa album, due out in October, will offer two marches never recorded before, says the label's VP, **Rudi Simp- son**. He identifies them as "The Pride of Pittsburgh" and an untitled march dating from 1930.

Even more offbeat is the inclusion of digital trans- fers from a half-dozen 78s of pieces conducted by the March King himself. Licensed from BMG, they were recorded between 1917 and 1923. Heard prior to these tasty collectibles is The New Sousa Band conducted by **Keith Brion**, which tours some 70 cities annually.

FOR WEEK ENDING AUGUST 25, 1990

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	3	6	8	COME BACK TO ME A&M 1475	JANET JACKSON 1 week at No. 1
2	2	3	13	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
3	4	5	9	RELEASE ME SBK 05342	WILSON PHILLIPS
4	1	1	13	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
5	6	8	8	OH GIRL COLUMBIA 38-73377	PAUL YOUNG
6	5	4	10	TALK TO ME ELEKTRA 4-64964	ANITA BAKER
7	7	2	13	CUTS BOTH WAYS EPIC 34-73395	GLORIA ESTEFAN
8	10	16	9	KING OF WISFUL THINKING EMI 50307	GO WEST
9	12	15	6	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
10	8	9	10	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
11	16	17	6	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
12	9	7	14	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	MICHAEL BOLTON
13	18	24	4	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	PHIL COLLINS
14	19	21	8	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
15	20	25	4	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
16	11	10	15	TAKE IT TO HEART REPRISE 4-19828	MICHAEL McDONALD
17	14	13	15	READY OR NOT VIRGIN 4-98995	AFTER 7
18	13	12	18	DO YOU REMEMBER? ATLANTIC 4-87955	PHIL COLLINS
19	15	14	19	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
20	17	11	11	NOTICE ME Geffen 4-19946	NIKKI
21	21	18	19	CLUB AT THE END OF THE STREET MCA 53818	ELTON JOHN
22	25	28	6	HEAVEN GIVE ME WORDS CHARISMA 4-98952	PROPAGANDA
23	29	34	7	COULD THIS BE LOVE VENETTA 1509/A&M	SEDUCTION
				★ ★ ★ POWER PICK ★ ★ ★	
24	33	42	3	HEART OF STONE ARISTA 2057	TAYLOR DAYNE
25	30	33	4	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
26	32	37	4	RHYTHM OF LIFE FONTANA 875 018-4/MERCURY	OLETA ADAMS
27	22	19	14	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
28	23	22	17	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
29	NEW ▶		1	UNCHAINED MELODY VERVE 871 882 4/POLYDOR	THE RIGHTEOUS BROTHERS
30	28	29	6	SEA CRUISE (FROM "FORD FAIRLANE") ELEKTRA LP CUT	DION
31	NEW ▶		1	GEORGIA ON MY MIND COLUMBIA 38-73490	MICHAEL BOLTON
32	24	23	23	HOLD ON SBK 07322	WILSON PHILLIPS
33	39	40	3	SAME OLD LOOK ARISTA 2039	JIMMY RYSER
34	31	31	5	PURE MCA 53816	THE LIGHTNING SEEDS
35	37	45	4	STOP RUNNING AWAY A&M 1514	BRENDA RUSSELL
36	41	50	4	TAKE ME ATLANTIC 4-87882	EVERYTHING BUT THE GIRL
37	43	—	2	GYPSY WOMAN COLUMBIA LP CUT	SANTANA
38	40	48	3	PROBLEM CHILD RCA 2546	THE BEACH BOYS
39	26	26	7	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
40	38	30	26	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
41	36	38	18	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
42	NEW ▶		1	TAKE ME THROUGH THE NIGHT MOTOWN 2056	SMOKEY ROBINSON
43	35	36	23	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART/RONALD ISLEY
44	34	27	19	THROUGH THE TEST OF TIME GRP 3032	PATTI AUSTIN
45	27	20	11	BABY YOU'RE MINE EPIC 34-73405	BASIA
46	45	47	7	POSSESSION EPIC 34-73398	BAD ENGLISH
47	42	43	3	MY HEART HAS A MIND OF ITS OWN CURB 76833	SALLY MOORE
48	44	39	17	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
49	47	41	20	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
50	46	32	10	WHAT DO PEOPLE KNOW RCA 2623	POCO

FOR WEEK ENDING AUGUST 25, 1990

Billboard CROSSOVER RADIO AIRPLAY™

TOP 40/DANCE			TOP 40/ROCK				
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Based on airplay reports from stations combining top 40, dance and urban music.			Based on airplay reports from stations combining top 40 and rock music.				
1	2	DO ME! MCA 53848	BELL BIV DEVOE	1	1	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
2	3	COME BACK TO ME A&M 1475	JANET JACKSON	2	4	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
3	1	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY	3	2	THE OTHER SIDE Geffen 4-19927	AEROSMITH
4	4	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER	4	3	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
5	6	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION	5	6	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
6	5	COULD THIS BE LOVE VENETTA 1509/A&M	SEDUCTION	6	5	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
7	7	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT	7	9	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
8	11	JERK OUT PAISLEY PARK 7-19750/REPRISE	THE TIME	8	7	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
9	8	THE POWER ARISTA 2013	SNAP	9	10	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
10	10	TIC-TAC-TOE ATLANTIC 4-87910	KYPER	10	22	RELEASE ME SBK 07327	WILSON PHILLIPS
11	12	LOVE AND EMOTION LMR 2645 RCA	STEVIE B	11	8	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
12	15	CAN'T STOP VIRGIN 4-98961	AFTER 7	12	20	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
13	14	SLOW LOVE MOTOWN 2028	DOC BOX & B FRESH	13	16	HOW BAD DO YOU WANT IT? Geffen 4-19699	DON HENLEY
14	17	MY, MY, MY MOTOWN 2033	JOHNNY GILL	14	17	HOW MUCH LOVE EMI 50302	VIXEN
15	13	ALL I DO IS THINK OF YOU ATLANTIC 4-87952	TROOP	15	18	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
16	21	THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS.	PRINCE	16	19	JOEY I.R.S. 73014	CONCRETE BLONDE
17	19	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST	17	14	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
18	22	TONIGHT COLUMBIA 38-73461	NEW KIDS ON THE BLOCK	18	13	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
19	9	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL	19	11	POSSESSION EPIC 34-73398	BAD ENGLISH
20	24	ROMEO ISLAND 878 012-4	DINO	20	24	CIVIL WAR WARNER BROS. LP CUT	GUNS N' ROSES
21	16	LA RAZA VIRGIN 4-98947	KID FROST	21	26	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
22	26	EVERYBODY EVERYBODY RCA 2221	BLACK BOX	22	12	HOLY WATER ATCO 4-98944	BAD COMPANY
23	27	DIRTY CASH (MONEY TALKS) MERCURY 875 802-7	THE ADVENTURES OF STEVIE N	23	23	KING OF WISFUL THINKING EMI 50307	GO WEST
24	28	FIRST TRUE LOVE MICMAC 2537	TIANA	24	15	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
25	30	I WON'T GIVE UP ON YOU TOMMY BOY 4-19730/WARNER BROS.	TKA	25	—	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
26	23	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN	26	27	JUST CAME BACK VIRGIN 4-98936	COLIN JAMES
27	—	INNOCENT CAPITOL 44593	WHISPERS	27	29	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
28	25	HOLD ON ATLANTIC 7-87984	EN VOGUE	28	25	I MELT WITH YOU TVT 2812	MODERN ENGLISH
29	—	LIES ATLANTIC 4-87893	EN VOGUE	29	—	BRICKYARD ROAD ATLANTIC 4-87889	JOHNNY VAN ZANT
30	—	THIS IS THE RIGHT TIME ARISTA 2049	LISA STANSFIELD	30	21	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

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

INVESTMENT GROUP SEEKS TO BUY OUT DISTRIBS

(Continued from page 1)

tors will retain individual autonomy, Hocutt says. Each company would continue to operate independently, yet would do so under the umbrella of a national organization. The financial clout behind Peers & Co. would allow small labels to maintain autonomy and perhaps quicken the often slow payment schedules of independent distributors, he explains.

One centralized INDI office, headquartered on the East Coast, would coordinate national promotion efforts among the various companies. In addition, plans include the creation of a proprietary label of some kind.

"This is not a move to create some monopolistic control of the [independent] record business at all," says Hocutt. "It's a natural evolution of the business of distribution. We're going to try to maintain the street-level knowledge we have as independents and pick up the assets one has as a branch."

Yet some distributors admit they are disturbed and somewhat confused by Peers & Co.'s aggressive plans to restructure their industry.

"I have no idea what their concept is," says James Schwartz, president of Lanham, Md.-based Schwartz Bros. Inc. "You say one thing like autonomy and then you talk about a network. That's very confusing to me."

He says the Peers & Co. people did contact him, but that they have not discussed any in-depth plans.

"I'd turn it down if I was approached," says Jerry Suarez, president of Miami's JFL Distributors Inc. "We don't want to become the seventh major."

Long Island City, N.Y.'s Landmark Distributors is one group that has actually turned down Peers & Co. on its offer to become a part of INDI. Instead, co-owner Steve Plotnicki says, Landmark plans to open a California

distribution branch. In addition, reports have surfaced that Landmark will enter a joint venture with Impact Distributing of Chicago, thus creating a coast-to-coast distribution web that apparently would challenge the Peers & Co. setup with offices in Los Angeles, Atlanta, Chicago, and New York. At press time, executives at Landmark and Impact could not be reached for comment.

Billy Emerson's Dallas-based Big State Distributing Corp. has been contacted regarding the INDI project, but he says he is not well enough informed to proffer an opinion on whether he would consider participating. He says Big State is not for sale, "with the exception of the price that no reasonable man could turn down. But the amount of money it would take for me to be interested has not even been discussed."

Elk Grove, Ill.-based MS Distributing Co. president John Salstone points to his family-owned business' half-century success as one reason to avoid joining the INDI web. "I'm not really interested in pursuing this right now; I honestly haven't given it any thought," Salstone says. "What it comes down to is the record labels; is this something they want?"

Landmark's Plotnicki, who also is a co-owner of Profile Records, says "no" on behalf of his label. He cites the threat of vendor and customer erosion, and says those issues concern him with regard to INDI's proposed distribution setup.

But, says Bud Katzel, president of GRP Records, which was recently purchased by MCA, "I think it's a great idea if someone can pull it off. Had it developed several years ago and was already under way, and they had an umbrella corporation of strength handling this, maybe [a number of indies] would never had gone to [major distribution]. I think this is a great alternative for a lot of companies who do not want to make a major distribution deal."

The Peers & Co. move to create INDI comes in the wake of recent increased involvement by major labels in independently distributed brands, highlighted by CBS Records' purchase of a 50% stake in Important Record Distributors and its Relativity/Combat/In-Effect labels (Billboard, May 12).

CBS is one of four majors either involved in tapping the street savvy of indies or expected to go that route. Another example is PolyGram, whose newly acquired Island Trading Co. is the umbrella for independently distributed 4th & B'way, Antilles, Mango, and Great Jones.

Virgin started an indie label, Cardiac Records. Irving Azoff is expected to form an indie affiliated with Giant Records, and Lou Maglia's Zoo Entertainment, owned by BMG, is said to be mulling a similar move.

Assistance in preparing this story was provided by Earl Patge.

FOR THE RECORD

Melissa Etheridge has been managed by Bill Leopold of the Buttleman Leopold Co. since 1984. A story about Lippman-Kahane Entertainment Aug. 18 included incorrect information. Lippman-Kahane's talent stable included Melissa Manchester.

GEFFEN REFUSES TO DISTRIBUTE GETO BOYS ALBUM

(Continued from page 1)

to the public."

Geffen head of publicity Bryn Bridenthal says, "While it isn't imperative that the lyrical expressions of even our own Geffen artists reflect the personal values of Geffen Records, the extent to which the Geto Boys album glamorizes and possibly endorses violence, racism, and misogyny compels us to encourage Def American to select a distributor with a greater affinity for this musical expression."

"We are hopeful and confident that Def American will succeed with such arrangements, and most importantly, we vehemently oppose any governmental censorship or restriction that would prevent the distribution or sale of this album or any other musical work," Bridenthal adds.

The decision, however, does not sit well with the Geto Boys. "With Andrew Dice Clay being put out on Geffen, I don't see why they have a problem with the Geto Boys," says band manager James Smith, owner of the indie Rap-A-Lot label. "I think there is some discrimination going on there."

In response, Bridenthal says, "It's not a race issue. It has nothing to do with the color of the performer. It has to do with the lyrical content."

Geffen's refusal to distribute the Geto Boys album marks the first time the label has halted a release on Def American, whose roster includes controversial comedian Andrew Dice Clay, speed metal act Slayer, and hard rock group Dan-

zig. In the past, Geffen has simply left its logo off albums by those acts.

In a prepared statement, Rubin said he was "obviously shocked and disturbed by Geffen's decision. I am very proud of this record and would have liked for people to have had the opportunity to hear and judge it for themselves."

Nearly every cut on the album, which was distributed to the press in advance of its release, is laced with sexually explicit language and violent imagery. In "Mind Of A Lunatic," the narrator slashes a woman's throat and then proceeds to have sex with the corpse. In "Scarface" the narrator violently describes a sexual act that ends when his partner's head explodes after being hit by a shotgun blast. Other cuts included are "Fuck 'Em," "Let A Ho Be A Ho," and "Size Ain't Shit," an angry narrative by group member Bushwick Bill, who is a midget.

The Geto Boys, who formerly used the spelling "ghetto," have released two full albums on the Rap-A-Lot label. In fact, all but two of the 13 tracks on the Def American release are rerecorded versions of songs that appeared on 1989's "Grip It On That Other Level" and 1988's "Making Trouble" albums.

According to Bill, a few of the lyrics in the rerecorded songs have been changed, but the content is basically the same as the original releases.

When the earlier releases were issued there was no controversy, de-

spite the success of "Grip It On That Other Level," which broke into the top 20 of the Top Black Albums chart in April.

Rubin began his association with Geffen in 1986, after CBS refused to release the Def Jam album "Reign In Blood" by Slayer. Geffen picked up the album for distribution. In 1988, Rubin severed his ties with CBS-distributed Def Jam, the rap label he formed with Russell Simmons, and started the Def American label, backed by Geffen distribution.

After DADC refused to press the Geto Boys album on CD, Rubin praised Geffen for not stopping the record from coming out. But when asked if the release date was Aug. 21, he replied, "I'll believe it when I see it in Tower Records."

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POLYGRAM PRICES

(Continued from page 5)

on any such plans, one retailer says that the distributor is considering starting a \$4.98 cassette budget line as well. "They have a lot of quality stuff that might be deserving of \$6.98," he says, "but there's also stuff that's deserving of \$4.98 or \$3.98 which wouldn't sell at \$6.98."

"If we had it at the lower price, that way we could afford to keep a lot more of their stuff in stock. When WEA went to \$7.98, we ended up eliminating a lot of titles because of consumer price resistance. The consumer makes the final vote."

Though the CD midline price increase does not alarm retailers, it does cause concern among retailers who are fighting for decreases in CD pricing. "Customers are resistant to the prices. I think CDs need to sell at \$10 front-line and between \$6 and \$7 for midline," says Howard Appelbaum, VP of the Washington, D.C.-based Kemp Mill Music chain. "I think the industry is going to get their head handed to them if they don't lower the CD price."

Ken Corum, VP of merchandising for rackjobber Arrow Distributing, says unless a lower price point is introduced, some titles will suffer. "I'm confident that we're going to lose some business," he says. "I have a problem with taking the entire line up; there are going to be some titles that we'll delete. But when you consider the titles that are coming down to \$6.98, it'll probably end up OK."

PARENTS FOR ROCK AND RAP

(Continued from page 8)

ations." There is no membership fee to join Parents For Rock and Rap, although Morello says she does ask for a \$3 donation "to help offset the expense of fax and phone calls."

Morello is no stranger to activism. In the '60s, while married to a Kenyan and living in Nairobi, she boycotted South African products. Now, retired after 22 years as a high-school teacher of African studies, world history, and American history, she works with the homeless. Morello took up the anti-censorship crusade after viewing a Parents' Music Resource Center video, and then formed Parents For Rock and Rap after observing how censorship efforts have been increasing.

"When my son and his friends had bands in high school, all the mothers on the block loved the groups," says Morello. "When Tom would come home from a hard-rock concert, he'd be happy and elated—there was nothing negative about it. I'd play Ozzy Osbourne records myself—Randy Rhoads was one of the greatest guitarists ever." Since she began her anti-censorship efforts, Morello says, rapper Ice-T has become a close acquaintance, and she has been named an honorary member of Detroit rap outfit Rhyme Syndicate.

Parents For Rock and Rap "advocates four things," says Morello. "First, freedom of expression under the First Amendment. Second, that parents, not outside forces, be in charge of their chil-

dren. Third, the pursuit of racial justice in the U.S. And fourth, that we keep this whole thing in perspective—there are issues that are more important."

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SIDE TWO
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Curtis Mayfield 'Guarded' After Thunderstorm Mishap

NEW YORK—Singer Curtis Mayfield is reportedly in "guarded" condition following an accident on Aug. 13 that left him paralyzed from the neck down.

Mayfield had just stepped on stage at Brooklyn, N.Y.'s Wingate Field when a gust of wind knocked over a light rack, which fell on the singer. According to an eyewitness, Mayfield was tuning his guitar when he was hit from behind on the back of his neck.

A representative for the singer says that Mayfield was warned before going on stage that possible thunderstorms had been forecast. It was not raining when the show started.

Doctors at Kings County Medical Center in Brooklyn, where Mayfield is currently under care, were reluctant to offer a prognosis

at press time, but said that he was "conscious and semi-alert."

The accident comes at a point when the 48-year-old singer was being primed for a major comeback. Capitol Records recently issued "Superfly 1990," a new version of his classic recording, featuring rapper Ice-T. The single comes from a soon-to-be-released soundtrack album to a film of the same name that includes several new songs.

Additionally, the singer has been active recording for his own Curtom label, which is distributed by Ichiban Records.

New York radio station WBLF-FM organized a silent vigil outside Kings County Medical Center on Aug. 14, which was attended by approximately 2,000 people.

LARRY FLICK

POLYGRAM BUYING SPREE CUTS GLOBAL NET BY 20%

(Continued from page 5)

stance PolyGram is taking to improve its market share and profitability in the U.S. He cites the formation of PolyGram Group Distribution (PGD) to handle American sales and distribution for PolyGram, A&M, and Island Records, and the strengthening of the U.S. management and sales team.

"1990 is a very important year in which our major task is to consolidate our recent record and music publishing acquisitions, as well as to restructure our marketing and distribution organization in the U.S.A.," adds Fine. "We want our impact in the U.S.A. to mirror our already strong performance in Europe and the rest of the world."

Reviewing the year's first half, he notes "excellent demand" for PolyGram repertoire on a worldwide basis, particularly in the U.K., France, Germany, the Netherlands, Japan and Southeast Asia.

Janet Jackson's "Rhythm Nation 1814" album, which has spawned three gold singles and a best-selling music video, has so far sold more than 5 million units. Other top-selling artists for the six months to June 30 include Elton John, Suzanne Vega, the Notting Hillbillies, and Van Morrison and the Carpenters through compilation reissues. PolyGram, with 19% of its sales in the classical market, also scored successes with "The

Essential Pavarotti," "Bernstein In Berlin" (Leonard Bernstein conducting Beethoven's Ninth Symphony), and Vivaldi's "Four Seasons" performed by I Musici.

Fine says that first-half sales were "influenced positively" by the acquisitions of Island in 1989 and A&M in January 1990. Other favorable contributions came from PolyGram Taiwan and Japan's Nippon Phonogram, in which PolyGram increased its stake from 50% to 65% last January.

"We anticipate second-half releases from major acts such as Jon Bon Jovi, Elton John, Van Morrison, Jean Michel Jarre, INXS, and Chris de Burgh, among others, as well as major-event records like 'The Wall Live In Berlin,' 'Knebworth,' and 'The Three Tenors Concert,' featuring Carreras, Domingo, and Pavarotti," Fine adds.

Philips, the Dutch electronics group that has an 80% stake in PolyGram, has posted a sharp decline in first-half earnings. Chief culprits are the troubled computer division and higher financing charges.

Net income from normal business operations dove to \$24 million from \$240 million in the equivalent period last year. Net profit fell 19% to \$212 million from \$260 million, due to a book profit on the sale of Philips' European defense activities. Operating profit dropped 10% to \$573.8 million.

EX-TICKETMASTER, MCA EXECS START MARKETING CO.

(Continued from page 6)

eventually sold more than 6 million records.

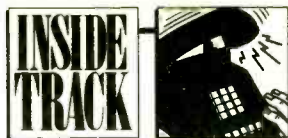
"Basically, the record industry was marketing to a very small, slender demographic of taste and age, what was 'hip' and 'cool,' to use '60s terms," he says. "The Tiffany thing was an example of something that wasn't perceived as being on the cutting edge, and certainly wasn't [initially] a popular or well-supported release. Well, we tried something and it worked."

Such success illustrates how the record industry has yet to reach its full potential, says Solters. "Maybe 10-12 years ago, every automobile being made suddenly had an AM/FM cassette as standard equipment. That's just a small example, but I

don't think the record industry ever took advantage of that explosion of hardware. The baby boom has made this audience grow to a younger and to an older audience than what the conventional record company markets to."

TicketMaster, the largest computerized ticketing company in the country, currently represents more than 500 facilities and 50 professional sports franchises.

"I just saw it as a perfect marriage," says Solters. "I have my own activities that I bring here anyway—between my publicity and my marketing background—and I just see the 31 million people who buy tickets every year. I'm looking forward to doing things with them as well."



(Continued from page 98)

for a dozen years, has been at closed recording sessions in New York over the past few months.

GOOD WORKS: The widow of the late singer Sergio Franchi is establishing the Sergio Franchi Foundation as a way to help youngsters study the arts. In order to help finance the foundation, she is looking to distribute unreleased material produced and recorded by the tenor, who died earlier this year.

TRUMPETING EDUCATIONAL: ASCAP and the Louis Armstrong Educational Foundation are creating an ASCAP Foundation/Louis Armstrong Fund to finance educational projects. Official announcement was set for Aug. 18 at Gracie Mansion, official residence of New York Mayor David Dinkins. The Mayor and other dignitaries were scheduled to be on hand. Legendary trumpet player/singer Armstrong, an ASCAP member, died in 1971 at the age of 71.

LEARNING EXPERIENCE: Sidney Shlenker, an entertainment impresario who is developing the Great American Pyramid, a 321-foot, stainless-steel-clad construction dedicated in part to American music, has at least one person in mind to view it when the pyramid opens in Memphis next June. He's Bruno Lion, France's first undersecretary for rock'n'roll, who happens to admit to ignorance of the genre.

THERE IS A FUNCTIONING Nashville office for NEM Entertainment, the new Hollywood-based music publishing entity run in the U.S. by Ira Jaffe and Kuni Murai in Japan. It's located at 111 17th Ave. South; telephone is 615-329-1100. A recent Track item on the formation of NEM Entertainment suggested a future opening in the city.

CAUSE OF DEATH: Grateful Dead keyboardist Brent Mydland, who was found dead in his Lafayette, Calif. home on July 26, succumbed to a narcotics overdose. Mydland's blood contained "lethal levels of morphine and co-

STICKERING ISSUE ON RECESS—FOR NOW

(Continued from page 6)

this activity here and in other states to make the industry take it seriously this time."

Says Joseph Arnall, sponsor of the Florida bill, "I'm going to give the voluntary labeling a chance, like I said in the spring."

UNDERATTENDED SESSION

At the annual meeting of the National Conference of State Legislatures in Nashville Aug. 5-10, a session on labeling drew less than 100 of the 7,000 attendees.

Panel moderator V. George Carey of Delaware, who also offered to withdraw his bill last spring, admitted, "My bill was stuck in committee ... it wasn't going anywhere."

Carey, who is retiring from his seat, added, "Well, I wanted a color-fluorescent label, and we only got a black and white one, but at least we got the industry's promise on this thing and I think if they don't come through this time, there'll be some hell to pay."

Another lawmaker who will certainly not reintroduce legislation next year is Rep. Jean Dixon of Missouri, who was defeated in her reelection bid in the state Republican primaries. Dixon was the architect of the state record labeling legislation drive, and had brought the issue to the attention of lawmakers at last year's state legislators' conference.

However, there are a few other state lawmakers who have not introduced legislation yet but feel the industry response is inadequate. Rep. Jane Svoboda, an Iowa legislator, was one of the few attendees at the panel discussion in Nashville to stand

up and express anger and outrage.

Svoboda, who was not on the panel, commented on the 2 Live Crew's "As Nasty As They Wanna Be" album by saying that "women should be appalled and marching in the streets for what that record suggests."

She also addressed those on the

panel who were in favor of voluntary labeling, including Tipper Gore, president of the Parents' Music Resource Center, and Ann Neal from the Recording Industry Assn. of America, by saying, "You can no longer do this assault against society and get away with it."

BRING THE BOYS HOME: The Durham, N.C.-based Record Bar chain services PXs at several East Coast military bases, including Fort Bragg in Fayetteville, N.C., and facilities in northern Virginia. Ron Phillips, Record Bar's director of purchasing, notes that the departure of large numbers of soldiers stationed at those bases who shipped out for Saudi Arabia may hurt sales, but, more importantly, he wants them all home for Christmas, "and not just for business reasons."

WELCOME CHANGE: The salute to Madonna, among others, for the AIDS Project Los Angeles' "Commitment To Life IV" Sept. 7 has been shifted to a larger venue, the 2,300-seat Wilton Hotel. Among the co-chairs are Al Teller, Mo Ostin, Jerry Moss, David Geffen, Sandy Gallin and Miles Copeland. Tickets are available through Levy, Pazanti & Associates, 213-386-8014.

WILLIE NELSON AND HIS MANAGER, Mark Rothbaum, claim that Price Waterhouse, acting as Nelson's investment and tax advisers, engaged in a 10-year fraud by failing to properly investigate investments made for him and concealing such failures. The claim, made in U.S. district court in Dallas, puts Nelson's losses at \$15 million, with a possible tripling of that amount under the U.S. Racketeer Influenced and Corrupt Organizations Act (RICO).

TRACK HEARS that the first three acts signed to Atlantic Records' new unnamed label are Crash Vegas, Blue Rodeo, and the Subdudes. All three are currently signed to Atlantic. The new label will bow in January.

Copyright-Protection Issue Seen Stalling Trade Talks

WASHINGTON, D.C.—The U.S. Trade Representative's office has said that a deadlock over such issues as copyright and patent protection threatens the major international trade agreement, the General Agreement on Tariffs and Trade, and further world economic growth.

Intellectual property protection for U.S. goods is one of several key negotiating areas where GATT deadlocks persist, according to Julius Katz, deputy U.S. trade representative.

Katz did not blame particular countries for the stalling of the talks, but added that national leaders have delayed in making necessary political decisions to allow worthwhile talks to proceed.

Increased copyright protection for American products, including records and movies, has become one of the major items on the agenda of U.S. Trade Representative

Carla Hills.

In June, the International Intellectual Property Alliance sent a frank letter to Hills and other high-ranking U.S. government officials detailing the growing resistance that industry officials meet as they work with officials in Pacific Rim countries on new anti-piracy laws and rules.

Six U.S. senators sent a letter in June to high-ranking officials of Thailand expressing grave concerns over threats made to international record industry officials there by underworld figures.

Another U.S. trade official at the GATT talks admitted that there are negotiations blockages "in every major area, in every area of importance to the United States," from farm trade to free-flow investment.

GATT officials say they hope involvement of top-ranking trade ministers will break the deadlocks when talks resume. BILL HOLLAND

Reconfigured CBS Stars In RADAR 41

BY CRAIG ROSEN

LOS ANGELES—Reconfiguring, the big trend in network radio, has paid off big for CBS Radio Networks in the spring 1990 RADAR network ratings survey. Under its new entity, CBS Spectrum Radio Network, CBS was able to top the key 25-54 and 12-plus demographics, knocking the ABC Entertainment Network and Information Network out from their respective top spots.

The good news was not limited to CBS. In the fall 1989 RADAR 40, there were more networks hit with big losses than posting gains. In RADAR 41, most webs were up.

Aside from CBS' gains—Spectrum was up 9.5% in 25-54 with the CBS Radio Network up 25%—other networks that posted gains in 25-54 include Unistar Radio Networks' reconfigured Super (+11.3%), Ultimate (+15.6%), and Power (+10.5%); Westwood One's Mutual Broadcasting System (+18.7%) and NBC (+10.1%); ABC's Entertainment (+5.3%), Contemporary (+9.9%), Rock (+7.3%), FM (+26.6%), and Direction (+10%); and the National Black Network (+21.6%).

The only networks with 25-54 losses were ABC's Information (down 0.6%), WW1's Source (2.4%), ABC's Satellite Music Network (5.5%), and the Sheridan Broadcasting Network (10.1%).

The top networks in the 25-54 demographic were CBS' Spectrum, Unistar's Super, ABC's Entertainment, Unistar's Ultimate, ABC's Information, Unistar's Power, WW1's Mutual, ABC's Contemporary, and WW1's Source.

While all four major networks have gone through recent reconfigurations, only CBS' and Unistar's retoolings are reflected in RADAR 41. That fact led WW1 president/chief financial officer Bill Battison to downplay CBS' gains, noting that ABC would likely regain the top spot in the next survey, when its reconfiguration is reflected. Battison, however, noted that the survey was generally up for most networks and the industrywide reconfiguration movement is paying off. "It is important that the industry as a whole has risen to the challenge," Battison says.

CBS got a preview of how its new Spectrum network, which merges audience and affiliates of the old CBS

RadioRadio and CBS Radio Network for sales purposes, would perform when Statistical Research Inc. published a special RADAR 40A in February to reflect the networks' reconfiguration.

CBS VP/radio research Paul Bronstein says he expected Spectrum to top 25-54, but adds, "Now it's official in a nice printed volume." He refuses to dismiss CBS' victory as a fluke based on the fact that ABC's reconfiguration has yet to be reflected in a RADAR survey. "We [reconfigured the networks] almost 11 months ahead, so why shouldn't we reap the benefits of doing it first."

WW1 recently announced its complete reconfiguration plan (see Newsline, page 14).

The top 10 network radio programs remained virtually unchanged with ABC's Paul Harvey and newscasts, and CBS' Charles Osgood and hourly newscasts filling out the top 10. Harvey's newscast took the top four spots, with his "Rest Of The Story" feature taking the fifth position. CBS' hourly news took sixth place, and its "Osgood File" tied for seventh. ABC's newscasts took the ninth and tenth spots.

MORE LABELS TRY \$10.98 TAPE/LP

(Continued from page 1)

dles PolyGram, A&M, and Island product, states that his company "has no definitive plans at this time" to release any cassettes at \$10.98.

The most savage retail comment on the \$10.98 releases comes from Stan Goman, senior VP of retail operations for Tower Records, a 54-store chain based in West Sacramento, Calif. "It's the wave of the future. I mean, who cares—if it's going to be 10, it's going to be 10. Hey, they're just putting themselves out of business. I'm getting in the shoe business. Fuck this."

Other dealers express a more resigned point of view. One Midwestern retail executive says, "It doesn't make any difference how I feel. It appears to be a pretty soft economy, but I guess [the manufacturers'] costs are such that \$10.98 has to be looked at."

Regarding MCA's decision to jack up the Bell Biv DeVoe price, a purchasing director from the Northeast who asks not to be identified says, "It's obvious that it doesn't cost them any more to make the record, and it's obvious people are buying the record and retailers have to buy it, and they're making an extra buck."

On the other hand, Cindy Barr, head buyer at Spec's, notes, "Since [Bell Biv DeVoe] have two really strong singles, they can probably get away with it."

In general, Barr feels that labels should not put out new releases at \$10.98 until they prove themselves at retail. Even then, she says, not all superstar titles are candidates for the higher price tag.

"With certain kinds of product, it could be a mistake, especially with black music product. You'll just see more cassette singles selling... But with a multiformat hit, it probably doesn't matter."

Similarly, Ron Phillips, director of purchasing for the 170-unit, Durham, N.C.-based Record Bar chain, says that if an album scores a hit and is four to five singles deep, "we can get \$10.98 for it. If it's just an OK record, there's not likely to be that impulse purchase."

"My feeling is that the higher we make the cassette price, we're allowing people to make the decision to say 'I choose not to spend my money on this piece of product or on music at all,'" says Harold Guilfoil, buyer for the 135-store WaxWorks chain, based in Owensboro, Ky.

Rackjobbers also object to the higher price. Ken Corum, VP of merchandising for Cleveland-based Arrow Distributing, says, "One of the things that we all have to concern ourselves with in audio is that there's tremendous competition out there with videos and other games. There are only so many dollars to go around. And if we're not performing in sales because prices are too high, the mass merchant will devote that space to something else."

Retailers say none of the current or upcoming titles with a \$10.98 cassette/LP tag will carry higher list prices on their CD equivalents. While they are glad of that, they also see a different problem being created: As more titles come out at \$10.98 and their prices edge closer to that of hit CDs on sale, cassette sales could be hurt.

Currently, shelf prices on \$10.98 list product range from \$9.99 to \$10.99, with sale prices in the \$7.99-\$8.99 range. Thus, everyday prices for \$10.98 cassettes are already bumping into full-line CD sale prices, which can be as low as \$10.99-\$11.99.

Assistance in preparing this story was provided by Melinda Newman in New York and Dave DiMartino in Los Angeles.

NARM BUYING GROUP

(Continued from page 6)

shoplifters," who are now able to steal "a heck of a lot more product" than even a year ago. And second, he ascribes the increases to the ability of "more and more companies to accurately determine the amount of shrinkage than in years past."

Yet the decision to administer a buying group for EAS equipment reflects an increasing concern in the retail community about the possible disappearance of the 6-by-12-inch CD package in the future.

The NARM survey states that 63% of respondents believe that eliminating the longbox would cause a "significant increase" in the shrinkage rate. That leaves 37% who think that removal of the 6-by-12 carton either would not cause more shrinkage or might even reduce it. But, since many dealers are opposed to the elimination of the box for reasons other than shrinkage, this split may not represent retailers' sentiments about the longbox. Murphy says a NARM EAS survey conducted about a year ago showed that about three-fourths of a retail sample representing 90%-95% of the business favored retention of the longbox.

On another side of the packaging controversy, NARM has asked its members to list their preferences for DAT box sizes, although none of the majors is currently releasing DAT product. Perhaps because so many retailers still use their LP bins to display CDs and probably intend to do the same with DAT, most say they prefer a 12-inch length for the DAT box.

A 6-inch width is favored slightly over a 4-inch width, suggesting that either two or three DATs could fit in the space originally designed for LPs. The length option that retailers clearly reject is the 8-inch.

Admitting that a DAT packaging battle may be in the offing if that format enters the market, Murphy says the outcome of the CD longbox dispute will determine the strategy for DAT packaging. So far, he says, no decision has been made on DAT packaging.

CBS: MICHAEL LP CANNOT COME HOME AGAIN

(Continued from page 1)

for loose pieces and \$6.34 for boxlots. For \$9.98s, the cost is \$5.90 loose, \$5.76 for boxlots.

According to Danny Yarbrough, senior VP/sales & branch distribution at CBS Records, the move has been made as a "test" that will allow accounts "enough margin to deal with it—and to see what the marketplace may be, or the demand may be, on a one-way policy."

The motivation for selecting Michael's new album—"Listen Without Prejudice," due in stores Sept. 11—as a subject for the test comes via "the strength of the product,"

said Yarbrough. Originally, he added, an LP version of the album had not been scheduled for American release, although one was planned for Europe.

Asked if CBS has any plans to release other upcoming LPs on a one-way basis, Yarbrough stressed the Michael album was "a test—and we may or may not do something like this [again] in the future."

At press time, Yarbrough said that it was "much too early" to gauge feedback from the field because initial solicitations had only started two days earlier.

TOO MUCH JOY TOO MUCH

(Continued from page 6)

The arrest took place at Geringer's Club Futura, the same nightspot where 2 Live Crew was booked by Broward deputies two months ago for performing songs from "Nasty."

Too Much Joy was practically inviting a confrontation with the Broward deputies when it announced its Hollywood date three weeks ago. The Giant Records act said refusal to arrest the band, whose members are all white, would prove that the police were racist.

Although the Broward Sheriff's Office knew about the Too Much Joy show, sheriff's spokesman Jim Lejedal said in a local newspaper article published Aug. 1 that the concert was a publicity stunt. He also stated that the sheriff's deputies were not going to arrest anyone.

But as the group was being handcuffed, Lejedal backtracked, saying that the preshow comments were based on the belief of the sheriff's office that Too Much Joy would not actually perform the 2 Live Crew songs. "Our options were still open at that point," he said. "We were still hoping that they were not going to come here and do this [performance]."

After spending the night in jail, Quirk said his anti-censorship conviction

were stronger than ever. "I'm really glad we did what we did because you can't just let this [issue] go away. My one big fear is that I don't want people to get so fed up with the publicity that was going on for us, that they get bored with the issue."

Too Much Joy shrugged off stage-side jitters early in its anti-censorship show here Aug. 10 and turned in a fiery, though ragged, set that spotlighted six rap songs taken from 2 Live Crew's notorious album.

Although no member of 2 Live Crew was in attendance, about 100 vocal onlookers and four undercover police officers were on hand when the group took the stage and began rapping through a medley of 2 Live Crew rap entries that would later result in the arrest of the three band members.

Quirk seemed particularly tense as he limply rapped the band's revved-up rocking covers of "F— Shop," "If You Believe In Having Sex," and "D— Almighty."

The show's high point occurred toward the end of the group's version of L.L. Cool J's "That's A Lie," when Quirk abruptly stopped the song and said sarcastically, "OK, we all know that this is nothing more than a publicity stunt." The band immediately

broke into the song's chorus, much to the delight of the cheering crowd.

After running through a sloppy rendition of "Me So Horny," the hard-working foursome tore into Bobby Fuller's "I Fought The Law"—a fitting close to the show, as it turned out.

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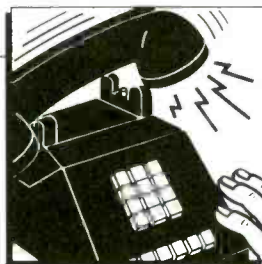
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INSIDE TRACK



Edited by Irv Lichtman

JURY SELECTION for the trial of independent promotion man **Joe Isgro**, former Columbia VP of promotion **Ray Anderson**, and Isgro associate **Jeffrey Monka** began Aug. 14. U.S. District Court Judge **James M. Ide** said that attorneys told him that they expect the trial to last six to eight weeks. Because of extensive pre-trial publicity, prospective jurors were asked to fill out a questionnaire regarding their prior knowledge of the case; after prosecutors and defense lawyers review the questionnaires, questioning of the jury panel will begin in open court on Aug. 21.

WEST COAST THRUST: North Canton, Ohio-based **Camelot Enterprises** has been talking to San Francisco-based **Rainbow Records** about buying its mall stores, according to sources. At latest count, seven of Rainbow's 36 outlets were located on malls. **Jim Bonk**, CEO of Camelot, had no comment on the reports, and Rainbow Records' **Jason Gilman** was unavailable at press time.

LAFF RAP: They're known as **2 Live Jews** and, of course, they're a sendup of controversial rap group **2 Live Crew**. They've got an album called—you may have guessed it—"As Kosher As They Wanna Be," released on Miami-based **Kosher Records**. The two are comedian **Eric Lambert** and **Joe Stone**, the son of veteran music man **Henry Stone**. The first single is "Oui! It's So Humid" (nee "Me So Horny")—with "Oui," pronounced as the Yiddishism "Oy." Lambert's role is that of Rabbi MC Moisha, while Stone plays his hard-of-hearing childhood friend, Easy Irving. Both are ready to tour if the album makes a stir (check out this week's Billboard's Album Review section, page 86). The Kosher label is a division of **Hot Productions** in Miami and can be reached at 305-666-0445.

NO VENDETTA: **Vendetta Records**, recently established by **A&M**, ceased operations Aug. 17, with label chief **Larry Yasgar** exiting. Artists on the label switch to the parent.

NO GROUND BREAKER YET: They won't be breaking ground, as expected, for the **Rock and Roll Hall of Fame** in Cleveland in October because label board members of the hall's foundation have not yet met to make a

final decision on a site, says executive director **Larry Thompson**. About two months ago, a dispute about the role of retail in the proposed site below Tower City Center put that site in jeopardy. But to begin work in October a decision was required in July. Now Thompson hopes for a decision at the end of this month.

NOT SNAPPED UP: Although they want to play a Boston nightclub to benefit AIDS victims, **Arista's Snap** are still feeling the heat following singer **Turbo Harris'** alleged involvement in a gay-bashing incident July 19 at a club there. **Dick Scott Management** says cancellation of an appearance at the nearby Great Woods venue after a threat of a boycott by a group called ZapSnap was a "coincidence." But so far no club seems willing to offend gay patrons by booking the benefit, nor does Boston's leading AIDS center want Snap's money.

ON THE ROAD AGAIN: **GRP Records** president **Larry Rosen** and senior VP **Bud Katzel** personally deliver the fall product news starting with their appearance at the West Coast **MCA** music convention Aug. 22-25, followed by Katzel's trip to Europe to showcase the new albums to the GRP Ltd. distributors in London, Paris, Copenhagen, Amsterdam, Hanover and Madrid. The fall release schedule features **Dave Grusin**, **David Benoit** and **Michael Brecker**.

TAKING IN-HOUSE CALLS: **Twentieth Century Fox** is going in-house for administration of its **ASCAP** and **BMI** music-publishing firms, ending a just-expired three-year deal with **Warner Bros. Music**, while naming **EMI** to handle international administration with the exception of Australasia and New Zealand, where **Festival Music** is the administrator. In the U.S., **Mary Jo Mennella** has been named director of music publishing administration out of Fox' HQ in Los Angeles. **Elliot Lurie**, senior VP for music at Twentieth Century Fox, says the moves signal a renewed commitment in music publishing for the onetime giant, which has been the repository of Fox film and TV projects—including "The Adventures Of Ford Fairlane" soundtrack on **Elektra**, which has spawned hits by **Billy Idol** and **Teddy Pen-dergrass & Lisa Fisher**.

BLONDE ON 'BLONDE': **Atlantic Records** is sending radio a blonde bombshell of a teaser to promote its new **INXS** single, "Suicide Blonde," from the group's upcoming "X" album. It's a Barbie doll. Single's release date is Wednesday (22).

TRACK'S TRACKERS tell us that **Shadow Morton**, the writer/producer responsible for such classic rockers as "Leader Of The Pack" and "Remember (Walkin' In The Sand)," and virtually absent from the music scene
(Continued on page 96)

Aussie Raids Seek Bogus Pop Albums

■ BY GLENN A. BAKER

SYDNEY, Australia—Four teams of representatives from the Australian Record Industry Assn. (ARIA), WEA Records, and a law firm mounted coordinated raids July 27 on four Melbourne locations, seizing quantities of allegedly counterfeit and bootleg vinyl singles and albums, production parts, labels and documents. The seized materials were related to product by Prince, Neil Young, U2, George Michael, Michael Jackson, Aretha Franklin and Ray Parker, among others.

The raids were implemented without participation from state or federal police. The teams were acting on an ex parte Anton Piller Order granted by the federal court on the basis of an affidavit sworn by Michael Patching, general manager of The Record Plant, a small Melbourne pressing operation owned by Gil Matthews and Harry and Michael Listokin.

Matthews also runs the Bazaar Records export and distribution company, and is a principal of the Australian Record Sellers Assn. (ARSA). This organization, which represents

less than 1% of the nation's retailers, is viewed by the record business as a prime mover in lobbying the government to instigate the current extensive investigation of the record industry (Billboard, March 17) by the Prices Surveillance Authority (PSA).

Patching swore his affidavit July 24 after contacting WEA Records and alleging that The Record Plant was engaged in counterfeiting. He joined The Record Plant in February from a New Zealand plastics factory; shortly afterwards, he says, he asked why the plant was pressing records bearing the labels of major record companies such as Warner Bros., Epic, and Reprise.

Patching claims that Matthews told him the records either did not require a license or a license to press them was held by the client.

The Australian record industry became aware in May that illegal pressings were being manufactured in the country. WEA Australia received an instruction from its Burbank, Calif. office to stop exporting copies to Europe of Neil Young's "Eldorado," a five-track EP released here to coincide with his tour, but WEA Australia

had not sent a single copy out of the country.

WEA's legal action in connection with an illicit Prince LP called "The Black Album" prompted a remark, according to Patching, from one of his Record Plant colleagues accusing the firm of pressing it, and Patching decided to contact WEA.

His 12-page affidavit is accompanied by nearly 100 pages of original documents alleging that counterfeit stock was primarily purchased by Matthew's Bazaar Records, Peter Snow's Monash Records and Central Station, a Melbourne heavy-metal store owned by Joe Palumbo. The documents apparently infer that 67,000 questionable records had been ordered during Patching's time with The Record Plant.

After examining the documents, ARIA suggested that Bazaar Records and Monash Records may have spread word in countries such as Germany and Japan that quantities of rare, deleted or limited edition records on any label from any era could be supplied from Australia.

THE POWER OF SNAP.



APRIL:

Hot on the heels of its explosive European success (#1 in the U.K. and Holland, #2 in Germany, with sales over 1.2 million copies) SNAP's debut single "THE POWER" is released in America.

MAY:

The single explodes onto the dance charts as their debut album WORLD POWER is released.

JUNE

"THE POWER" captures the #1 spot on the dance charts as the video is added to MTV. Later in the month the single is certified GOLD.

JULY:

"THE POWER" soars to Top 5 on both the POP and R&B charts. The single is certified PLATINUM. Album sales go through the roof. WORLD POWER is now GOLD selling over 200,000 copies in the last few weeks alone!

AUGUST:

By popular demand "OOOPS UP" is released as the new single and the one that will power the album to PLATINUM. Catch SNAP on tour now.

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