

Billboard

\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

35 F.M., 16.50 D.F.L., 59.50 DK, DM20

NEWSPAPER *****3-DIGIT 908
 000817973 4401 9039 MAR92CHZ
 MONTY GREENLY
 APT A
 3740 ELM
 LONG BEACH CA 90807

NEWSPAPER

IN THIS ISSUE



THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 29, 1990

New IFPI Chief Puts Focus On East Euro Piracy

BY NIGEL HUNTER

LONDON—Sir John Morgan, the new president of IFPI, the international federation of record industry groups, has made his first bust, figuratively speaking.

Morgan, who assumed his post Sept. 3, was being shown around a CD plant near Prague, Czechoslovakia, recently when he noticed a quantity of Pink Floyd CDs. All of them bore an EMI logo and the legend "Made in West Germany," and it was plain that all had been illicitly produced. Morgan raised the matter with the plant managers and was told they did not always have time to check all the orders.

The new IFPI chief identifies (Continued on page 83)

Sikes Reassures B'casters On DAB FCC Chief Says Inquiry Will Take Years

BY BILL HOLLAND

BOSTON—Alfred Sikes, Federal Communications Commission chairman and former radio station group owner, assured concerned broadcasters Sept. 14 at the National Assn. of Broadcasters' annual radio convention here that they will play a major part in any upcoming FCC rules on digital audio broadcasting.



It was Sikes' first public statement that the FCC will not leave broadcasters out of the DAB loop. The FCC chairman assured broadcasters that he considers "the public-service dimension" of local radio stations to be of "primary importance."

"I don't anticipate any rush to judgment," Sikes said, pointing out that the commission timetable on DAB would not even move out of the public inquiry and comment stage until 1992, and that it would be "at least

another year or two" before the FCC formulates any new policy for allocating new spectrum for DAB service.

Sikes' remarks at the breakfast meeting of invited group station owners came as a pleasant surprise, catching even NAB staffers off guard. "It certainly was assuring," said NAB president Eddie Fritts. "I wasn't expecting it."

In an industry already worried

about proposed spectrum fees, the potential impact of DAB was clearly the major topic at this year's NAB confab. Broadcasters are worried that, if the federal government champions satellite industry entry into DAB rather than integrating DAB into traditional local broadcasting, their stations could quickly become outmoded.

Sikes, in comments after his ad- (Continued on page 20)

Under-30 Musicians Take Root In Jazz

BY JANINE McADAMS

NEW YORK—Despite the focus of instrumental-oriented radio stations on fusion jazz and new age music, the jazz performers who are stirring things up in the marketplace these days tend to be those with traditional roots. A number of young, outspoken musicians, some with charismatic appeal, are raising the profile of their

art form while building respectable album sales.

The media attention on this crop of under-30 "young guns" has opened up avenues of exposure for a select handful of these artists. Thanks to enthusiastic reviews of their albums and live shows, they are sought after for fashion magazine features, film cameos, soundtrack recordings, and TV appearances that are more com-

monly offered to pop performers.

Wynton Marsalis ushered in this youth-oriented era earlier in the decade by winning accolades and Grammys for playing both mainstream jazz and classical music, beginning at age 20. As a staunch supporter of traditional roots and its pioneers, he became a symbol and a leader of jazz's new generation. More recently, Har- (Continued on page 83)

FOLLOWS PAGE 54.

BMG Attains Record Sales Of \$2 Billion

PAGE 5

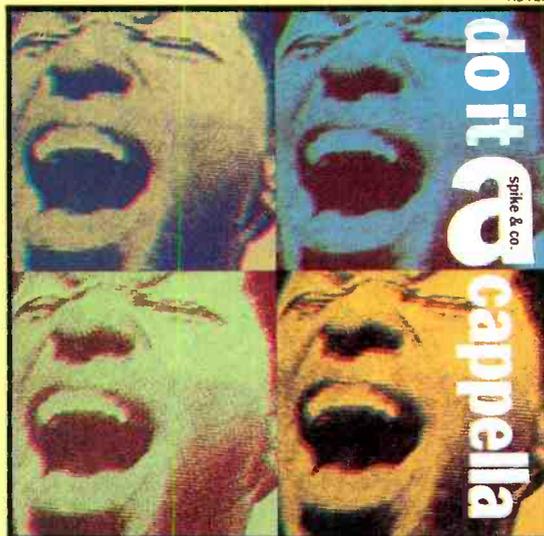
Magneto-Optical Recordable CDs Make Pro Debut

PAGE 5

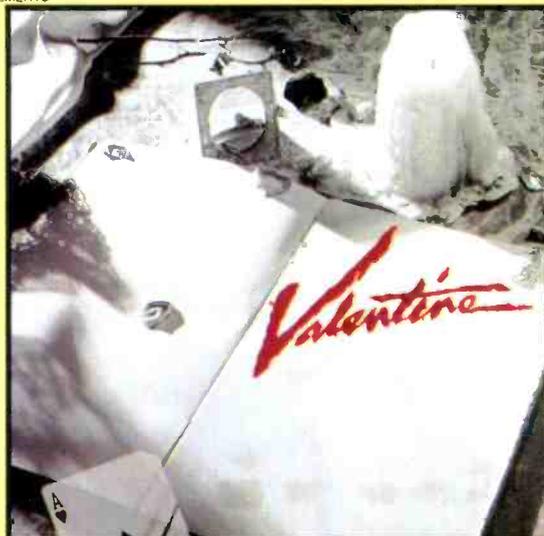
Elektra Celebrates Its 40th Birthday

PAGE 9

ADVERTISEMENTS



SPIKE & CO.: DO IT A CAPELLA Spike Lee presents voices & song. Includes new tracks by the Persuasions, Take 6, Ladysmith Black Mambazo & Rockapella. On Elektra Cassettes, Compact Discs & Home Videos.



Hard rock with heart... that's VALENTINE (4/2-24404), the self-titled debut album from one of New York's finest. Includes the single "Runnin' On Luck Again" (4-19598). Available On Giant Records cassettes and compact discs.

Tower Cuts Thru Red Tape, Opens Japanese Megastore

BY CAROLE HISASUE

TOKYO—Tower Records' newest store packs a punch. Scheduled to open Sept. 22 in Osaka, it is the largest record retail outlet in Japan. Furthermore, Tower executives say, it marks the first time a foreign retailer has been permitted to open within Japan's so-called "large retail store laws."

These controversial regulations, which govern store size and operating conditions, are said to restrict non-Japanese companies looking to do business here. Earlier this year, they were the subject of government-level "structural impediment" talks between Japan and the U.S.

Tower has been operating retail outlets in Japan since 1979. It has three stores in Tokyo, and others in Kyoto, Himeji, Sendai, Sapporo, Nagoya, Yokohama, and Hiroshima. All are smaller than the Osaka site.

In fiscal 1989, Tower Japan generated revenues of 7.8 billion yen (approximately \$57 million at current exchange rates). This compares with 3.8 billion yen (\$28 million) in fiscal 1986. The chain is thought to be among Japanese record companies' top five retail accounts.

The Osaka store is located in an area known as the "American Village," which mostly comprises clothing-related retailers or dining and (Continued on page 82)

HAVE YOU HEARD OLETA?

"Adams may soon become the yardstick by which other contemporary female singers are measured!" L.A. Times

OLETA ADAMS - "CIRCLE OF ONE" (846 346-4/2)

FEATURING "RHYTHM OF LIFE" (875 018-4)

OVER 100,000 UNITS & BREAKING ALL OVER!

produced by roland orzabal & david bascombe

management: david wernham



3 9

0 71486 02552 8

en Is" LOVE 1966 • JEVETTA STEELE "I'd Like To Teach The World To Sing" NEW SEEKERS 1971 • GIPSY KINGS "Hotel California" EAGLES 1976
 1972 • SHINEHEAD "One Meatball" JOE WHITE 1956 • THE HAWALINAS "Bottle Of Wine" TOM PAXTON 1965
 KRONGS QUARTET "Marquee Moon" TELEVISION 1977 • PHOEBE SNOW "Get Yourselves Together" DELANEY & BONNIE 1968
 IN NIK 1972 • AMBITIOUS LOVERS "A Little Bit Of Rain" FRED NEIL 1965 • ANITA BAKER "You Belong To Me" CARLY SIMON 1978
 IN FOGERTY 1975 • SARA HICKMAN "Hello, I Am Your Heart" DENNIS LINDE 1973 • TEDDY PENDERGRASS "I Went To Make It With You" BREAD 1970
 AN 1974 • JACKSON BROWNE "First Girl I Loved" INCREDIBLE STRING BAND 1967 • 10,000 MANIACS "These Days" JACKSON BROWNE 1973
 CATE BROTHERS 1975 • THEY MIGHT BE GIANTS "One More Parade" PHIL OCHS 1964 • HOWARD HEWETT "I Can't Tell You Why" EAGLES 1979
 RK SISTERS 1983 • JOHN EDDIE "Inbetween Days" THE CURE 1985 • THE BEAUTIFUL SOUTH "Love Wars" WOMACK & WOMACK 1983
 1967 • JOHN ZORN "TV Eye" THE STOOGES 1970

AND COMPACT DISCS

The New *MONOLINER MKII*

Higher productivity ... lower costs ... from less floor space!



OO&ME

Rekvelde 15 5503 NZ Veldhoven The Netherlands
Phone: ●● 3140543815 Serviceno.: ●● 3140541085
Telefax: ●● 3140541985 Telex: 51652

BILLY PRESTON AND DIC//DAT

TAKE MUSIC TO THE Nth DEGREE.

THE DIC//DAT Musician's Musicians Series #2



PHOTOGRAPH: KAREN ANDERSON
LOCATION: THE VILLAGE RECORDER L.A.

They called him the "Fifth Beatle." When they weren't calling him the first genius of the electronic keyboards.

From the Fab Four to number one on the charts, Billy Preston's career adds up to three decades of pure legend. A musician's musician, he takes charisma and the keyboards to their logical conclusion. And makes music to the *Nth* Degree.

Like DIC//DAT. The definitive digital audio tape.

As sound enters the DAT decade, DIC Digital is emerging as the one metal particle tape expert. Original source manufacturer of the one DAT tape audio pros are choosing more and more.

Proprietary coating and dispersion technology produces a magnetic medium more than three times as dense as

conventional tape. Which produces an astonishing range and clarity beyond any way you've ever heard—and recorded—music before.

The sound of the future. Available now to uncompromising audiophiles.

DIC//DAT™

TAKING MUSIC TO THE Nth DEGREE.

Call toll-free for the Official DIC//DAT Dealer nearest you: 1-800-DAT-I-DIC.
In NJ, 201-224-9344.

222 Bridge Plaza South, Fort Lee, NJ 07024



DIC
DIC Digital

Geffen Severs Ties With Def American

■ BY CRAIG ROSEN

LOS ANGELES—Geffen Records has terminated its manufacturing and distribution deal with Def American Recordings after butting heads with owner Rick Rubin over the release of the graphically violent, sexually explicit "Geto Boys" album and declining to affix its logo on Def American releases by Andrew Dice Clay, Slayer, and Danzig.

The move comes a month after Geffen refused to distribute the self-titled album by Houston-based rap act Geto Boys (Billboard, Aug. 25), and only a week after Rubin struck up a special arrangement with the WEA Corp. to distribute the album.

"David Geffen is a good friend of mine," Rubin said in a statement. "I believe strongly in my artists and am willing to personally defend them; I am upset that David was put in a position where he was forced to defend them, especially from fringe organizations."

Following Geffen's refusal to distribute the Geto Boys' album, Rubin said he felt "a lack of support artistically." While Rubin said he respected the fact that Geffen did not like the record, he complained that "a lot of labels really are folding and giving in to this pressure. It is a very, very scary time for art in this country."

In a statement, Geffen's Bryn Bridenthal said, "We find ourselves in-

creasingly at odds with Def American's creative philosophy after the decision not to affix our logos to their albums by Clay, Slayer, and, finally, Danzig, followed by our refusal to distribute the Geto Boys' album.

"Because we believe both in artistic freedom and the freedom to choose the direction of our company, we felt it would be most constructive to encourage Rick Rubin to find a manufacturer/distributor with a greater affinity for the direction of his label."

According to WEA president Henry Droz, Rubin will be selecting one of the WEA labels to distribute the Geto Boys' album, which was set for

a Sept. 21 release. Droz and Rubin say the Geto Boys' album will not necessarily be assigned to a WEA-distributed label before its release.

When announcing the agreement with WEA, Rubin said he was free to terminate his agreement with Geffen at any time, but did not anticipate a split.

"I'm not going to decide the future of my label based on what happens with one record," Rubin said at the time, "but I will take this into account in deciding where is the best home for Def American. This will not be the factor in making that decision."

At least one executive is leaving
(Continued on page 94)

NARM To Meet To Determine CD Packaging

■ BY ED CHRISTMAN

NEW YORK—As part of a process that could lead to the elimination of the controversial CD longbox, the packaging committee of the National Assn. of Recording Merchandisers will meet in January to recommend a standard size for an alternative package.

Once a standard size has been agreed upon, each record manufacturer could then choose the alternative package of its choice, with the likelihood that more than one design will proliferate, say sources who attended the NARM packaging committee meeting Sept. 12 in Los Angeles.

Until now, retailers have been fighting to maintain the longbox because its size is compatible with current store fixtures, provides a solution to security problems, and enhances merchandising display value. Some manufacturers have been sympathetic to those concerns.

But a very vocal group, including the Ban The Box Coalition, opposes the longbox because it contributes to environmental waste.

For the first time, retailers say they are optimistic that an alternative package can be found that addresses the concerns of both camps. But the process appears to have a way to go, with some issues still dividing participants.

Judging by proposals made at the NARM packaging meeting,
(Continued on page 97)

Debut Of MO Disk System Could Mean Trouble For DAT

■ BY SUSAN NUNZIATA

NEW YORK—The first recordable, erasable, and removable magneto-optical CD systems will be available to professional audio users within the next few months.

MO technology is debuting in the professional audio industry at this year's Audio Engineering Society Convention, where at least three manufacturers will introduce recordable disk systems using the format. The convention is held Sept. 21-25 at the Los Angeles Convention Center and Hilton Hotel.

MO is one of three types of recordable/erasable CD formats under development by both professional and consumer audio manufacturers, and is the first to make it beyond the prototype stage. It uses 5 1/4-inch optical

disks that cannot be played back on standard audio CD players.

The technology is also the basis for a consumer unit announced by Thomson Consumer Electronics (Billboard, Feb. 24). Several other manufacturers, including Sony Corp., Matsushita, and Philips, are working with the format for the consumer market, industry observers say. The Thomson unit is expected to retail for approximately \$1,500, although no date of introduction has been set.

"The potential for recordable, erasable technologies is there," says Jim Frische, president of the Sony-owned Digital Audio Disc Corp., a CD manufacturing plant in Terre Haute, Ind. "Making them accessible as mass-produced consumer products is the challenge."
(Continued on page 95)

PolyGram U.S. Restructures To Aid Growth Levy To Remain CEO After He Takes Global Helm

■ BY DON JEFFREY

NEW YORK—Amid a major corporate restructuring designed to increase PolyGram's market share in the U.S., Alain Levy intends to maintain direct control of PolyGram operations here, even after he becomes head of the worldwide record company, PolyGram N.V., in January.

At a recent meeting with Wall Street analysts, Levy also confirmed that PolyGram Records will divide its U.S. operations into three record companies, two for pop music and one for classical and jazz.

PolyGram is trying to increase its U.S. market share—including sales of its subsidiaries A&M Records and Island Records—from 12% to 14%.

One of the new pop record companies is a not-yet-named entity headed by Rick Dobbis, former executive VP of RCA Records. The company's labels will include Polydor, London, and a new Chicago-based imprint, Smash.

The other pop company is Mercury Records, which will include such labels as Mercury and Vertigo.

While Polydor and Mercury have had separate promotion staffs for some time, they will operate separately on all levels in the new setup.

Levy declined comment on the speculation that Ed Eckstine, executive VP/GM, creative affairs, Mercury/Wing, will head Mercury. Levy

said he himself has been "running Mercury day to day." He also said he was "looking for one or two key players" to complete the reorganization.

But, indicating that he would stay at the helm of all U.S. operations, Levy later added through a spokesperson: "At this point I have no plans for a president of PolyGram Records."
Levy is currently CEO of Poly-

Gram Records and of PolyGram Holdings Inc., which oversees U.S. operations. Under that umbrella are four subsidiaries: Island Records, A&M Records, PolyGram Records, and PolyGram Group Distribution.

David Fine, who is stepping aside for Levy as chief executive of the Netherlands-based PolyGram N.V. in January, said PolyGram has "rebuilt"
(Continued on page 97)

BMG Music Contributes To Bertelsmann's 25% Gain

■ BY MIKE HENNESSEY

GUTERSLOH, West Germany—After what president and CEO Mark Woessner describes as "a classic year of consolidation," the Bertelsmann Corp. achieved a 25% increase in net income in the fiscal year ended June 30, with a pretax profit of 1 billion deutsche marks (\$625 million) on sales of \$8.3 billion.

The largest contributor to the gross revenue last year was the Bertelsmann Music Group, which had record sales of \$2 billion, up 11% from the previous year.

Woessner said the music group's strategy of achieving growth through in-house creativity, rather than expensive acquisitions, had paid off and would continue to be BMG's policy.

The group's sales reflected growth of 7%, said Woessner when he presented the annual report; with exchange-rate fluctuations taken into account, it was actually more than 10%. Net income after taxes and profit sharing was \$318.7 million.

Michael Dornemann, chairman
(Continued on page 94)

CONTENTS

VOLUME 102 NO. 39

SEPTEMBER 29, 1990

MUSIC

| | | | |
|---------------------------|----|------------------------|----|
| Album & Single Reviews | 84 | Jazz/Blue Notes | 58 |
| Black | 29 | Latin Notas | 71 |
| Boxscore | 42 | Lifelines | 82 |
| Canada | 78 | Market Action | 82 |
| Chart Beat | 10 | Music Video | 60 |
| Classical/Keeping Score | 59 | Newsmakers | 44 |
| Clip List | 60 | Power Playlists | 26 |
| Commentary | 12 | Pro Audio | 55 |
| Country | 45 | Radio | 14 |
| Dance Trax | 35 | Retail | 62 |
| Executive Turntable | 9 | Retail Track | 70 |
| Grass Route | 64 | Rossi's Rhythm Section | 33 |
| Hot 100 Singles Spotlight | 88 | Studio Action | 56 |
| Inside Track | 98 | Talent | 40 |
| International | 74 | Update | 82 |

HOME VIDEO

Page 49

| | | | |
|-----------------------|----|---------------------|----|
| Box Office | 54 | Videocassette Sales | 53 |
| Music Videocassettes | 54 | Top Videodisks | 52 |
| Store Monitor | 53 | Video Reviews | 51 |
| Videocassette Rentals | 50 | | |

MUSIC CHARTS

| | | | |
|--------------------|----|------------------------|----|
| Top Albums | | Hot Singles | |
| Black | 30 | Adult Contemporary | 94 |
| Classical | 59 | Black | 28 |
| Country | 48 | Black Singles Action | 33 |
| Hits Of The World | 80 | Country | 46 |
| Jazz | 58 | Crossover | 94 |
| Modern Rock Tracks | 18 | Dance | 36 |
| Pop | 90 | Hits Of The World | 80 |
| Rock Tracks | 18 | Hot Latin | 71 |
| | | Hot 100 | 86 |
| | | Hot 100 Singles Action | 88 |
| | | Rap | 34 |

CLASSIFIED/REAL ESTATE

Page 72

©Copyright 1990 by BPI Communications Inc., a subsidiary of Affiliated Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by BPI Communications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$189.00, Continental Europe £175. Billboard, Quadrant Subscription Service Ltd., Perymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y97,500. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 3027, South Eastern, Pa. 19398. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 3027, South Eastern, Pa. 19398, 215-630-1679.

PLATINUM

Everyone's snapping up the most exciting power duo of the year, Snap. In less than 5 months their debut album World Power is well past Gold in the U.S. and Platinum worldwide. Their first single "The Power," was a Platinum sensation, going to #1 on the Dance chart and Top 5 at both POP and R&B radio.

But there's no power shortage here. Their new single "OOOPS UP," a former #1 smash in England and Germany, is on fire at POP, R&B and retail everywhere, selling over 300,000 singles already. The video is in stress rotation on MTV.

The album has met with widespread critical acclaim. For example, The Village Voice graded it A- and said "The music is crazy and radio-ready at the same time. Also funny." Entertainment Weekly also gave it an A- and said "Snap is smart dance/rap that's full of surprises."

**ARISTA.
A COMMITMENT
THAT'S AT FULL
POWER.**

**LATE FLASH:
"OOOPS UP" IS**

IN A SNAP!



THE NEW SINGLE
NOW ON FIRE!

C O N G R A T U L A T I O N S E L E K T R A !



Photography by Stan Gabel

4 0 Y E A R S O F A R T I S T R Y

Epic Sports New Logo, Talent, Marketing Exec

NEW YORK—A new logo, new artist signings, and an important appointment have been announced by Epic Records president Dave Glew, marking an aggressive new profile in the marketplace for the CBS label.

Since Glew's arrival at Epic in March 1989, the label has ventured to a greater degree into dance, metal, alternative, and other genres while strengthening its overall pop marketing efforts.

Those efforts continue with the recent promotion of Larry Stessel to the position of senior VP of marketing, in which capacity he will oversee marketing, media, and artist development for Epic on both coasts. Stessel was most recently VP, West Coast operations, for Epic.

"For the past 10 years, Larry's creative planning has been an essential component in the successful direction of the careers of our leading Epic artists," said Glew in a statement. "This appointment reflects our confidence in him as well as Epic's commitment to intensify our efforts in all areas of marketing."

The new Epic logo—created in-house by CBS art director Mark Burdett—replaces the familiar script design that has been the company's trademark since 1979. It will be featured on all upcoming Epic releases, including titles by such newly signed acts as metal veterans Iron Maiden; pioneer guitarist Les Paul; industrial dance band Front 242, picked up from the independent Wax Trax label; Seattle-based Metal Church, previously signed to Elektra; former Columbia Records artist Jean Luc Ponty; Screaming Trees; and Kathy Sledge. Other signing announcements are expected.

"The new Epic Records is not only competing but succeeding in nearly

(Continued on page 96)

Elektra, At 40, Has Reason To Celebrate

■ BY KEN TERRY

NEW YORK—Of the thousand or so independent labels that flourished in the late '40s and early '50s, Elektra Records is one of the few that "have been run continuously and are still active," according to Elektra founder Jac Holzman.

The reason for this remarkable longevity is illustrated by "Rubaiyat," a two-record set that Elektra is shipping Friday (28) to commemorate its

40th anniversary. Demonstrating the quality and breadth of Elektra's current roster, the album features covers of earlier Elektra artists' songs by such diverse acts as the Cure, Tracy Chapman, the Gipsy Kings, Shinehead, Faster Pussycat, the Kronos Quartet, Happy Mondays, Anita Baker, Howard Jones, the Georgia Satellites, Teddy Pendergrass, Linda Ronstadt, Jackson Browne, 10,000 Maniacs, Metallica, They Might Be Giants, and Michael Feinstein.

WEA Int'l Picks New Name To Reflect Global Makeup

NEW YORK—WEA International, the organization founded in 1970 by the late Nesuhi Ertegun to handle the global music affairs of the U.S.-originated Warner Bros., Elektra, and Atlantic labels, was renamed Warner Music International, effective Sept. 19.

More than a freshening up of a familiar name, the new nomenclature reflects a deep-seated philosophical underpinning, while also countering any lingering industry perception that the company is predominantly the foreign marketing arm of the three U.S. labels.

As described in a handsome brochure, WEA International affiliates abroad have "achieved unilaterally strong marketing positions; today, fully 50% of the company's sales are generated by its affiliate-signed artists, who number nearly 600."

Last year, the company contributed \$1.1 billion in revenues to the total \$2.6 billion in sales of the WCI music group.

Also, it is noted that the recently established classical music division aims to "achieve artistic and commercial parity" with other major players among classical labels. And, too, plans are to "craft a strong presence in the world video marketplace,"

including the "strategic development of growth opportunities availed by media deregulation and global broadcast trends."

Most of Warner Music International's 42 affiliates and divisions are being renamed. For example, WEA Netherlands will become Warner Music Netherlands. The exact timetable will depend on trademark clearances in individual countries.

(Continued on page 95)



WARNER MUSIC INTERNATIONAL



Hope-ful Event. CBS Records artists turn out in force for the City Of Hope gala honoring CBS Records Division president Tommy Mottola. The gala raised more than \$2 million for the City of Hope, topping all of the charity's previous music-industry events. Above, Gloria Estefan presents Mottola with the City Of Hope's "Spirit Of Life" award. At right is Michael Jackson congratulating Mottola.



Considering that Elektra still releases only 25-32 albums a year—compared with about 20 a year back in the '60s, according to Holzman—the above list of artists explains why Elektra's success rate is so high. In addition, the names of the acts that had the original hits on "Rubaiyat" say much about the label's tradition of idiosyncratic A&R: An eclectic group that spans the gamut from folk and blues to rock and pop, it includes the Doors, Love, the Eagles, Warren Zevon, Josh White, Tom Paxton, Phil Ochs, the Paul Butterfield Blues Band, Carly Simon, Television, Delaney & Bonnie, the Cars, MC5, Bread, the Incredible String Band, Browne, Queen, and Judy Collins.

Bob Krasnow, chairman since 1983 of what is now Elektra Entertainment, says that his guiding principle in signing artists "is a sense of individuality and a tradition of excel-

lence." Ten or 15 years ago, he says, many of Elektra's current bands might have been on CBS, due to the pioneering A&R of record men like John Hammond and Goddard Lieberson. "But I'm proud to say... we've been able to break that attitude."

To show his commitment to quality, Krasnow notes that Elektra formed a dance music department a year and a half ago, but it was given no records to work until recently. Now its first titles, by Beats International and Deee-Lite, are both high on the Billboard Hot Dance Music charts.

One of the few musical genres in which Elektra is not heavily involved is rap. Krasnow says, "I don't want to be in a situation where you're at the mercy of an idea rather than an ideal... But would I take a Public Enemy or an Eric B. & Rakim? Cer-

(Continued on page 96)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Joe Summers is named president of A&M Records Canada in Toronto. He was senior VP and GM of the label.

Larry Stessel is named senior VP of marketing at Epic Records in New York. He was VP of West Coast operations for the label (see story, this page).

CBS Records Canada in Ontario names Jack Robertson senior VP of corporate development and Tom Hay VP of operations. They were, respectively, senior VP of operations for the label, and director of finance/marketing controller for Northern Telecom.

Warner Bros. Records in Los Angeles names Earl Jordan VP of sales for



SUMMERS



STESSEL



JORDAN



SPANN

black music and Hank Spann VP of promotion for black music. They were, respectively, national director of black music sales and marketing for CEMA Distribution, and national director of black music promotion for Repertoire Records.

Joe Ianello is named VP of pop promotion for Atlantic Records in New York. He was senior director of pop promotion for the label.

David Fleischman is named VP of album promotion for MCA Records in Los Angeles. He was senior director of national album promotion for Atlan-



IANELLO



FLEISCHMAN



REIS



PIRETTI

tic Records.

Aloysio Reis is named director of marketing for Latin American operations for CBS Records International in Rio de Janeiro, Brazil. He was director of marketing for CBS Colombia.

Jim Pugliese is named director of marketing systems, MIS, for CBS Records in New York. He was director of technical support and administration for the company.

DISTRIBUTION. Andrew Piretti is named VP of planning and administration for CBS Records Distribution. He was director of finance and administration at the company.

Patrick Labriola is named chief financial officer and senior VP of operations for Schwartz Bros. Inc. in Lanham, Md. He was treasurer of Woodward & Lothrop.

RELATED FIELDS. Mitch Perliss is named VP of music acquisitions at Personics in Los Angeles. He was director of purchasing for Music Plus.

The Electronics Industries Assn.'s Consumer Electronics Group in Washington, D.C., names Thomas K. Lauterback staff VP of member services and Cynthia Saraniti Upson executive director of communications. They were, respectively, staff VP of communications and director of communications for the company.

Super Summer For Country Tours

Promoters, Bookers Boast Best Biz In Years

BY EDWARD MORRIS

NASHVILLE—This summer has been smiling on country concerts. Without exception, the talent agents and buyers surveyed report that the dates were plentiful and the attendance substantial. Neither the high temperatures and heavy rains throughout much of the country nor the leap in gasoline prices has so far seriously injured the live talent business, respondents say.

Gas costs, however, will soon be hurting the concert business, bookers and buyers speculate.

Dean Unkefer, executive director of the International Country Music Buyers Assn., says the summer of 1990 was "one of the best" for promoters. He adds, though, that he and some other promoters have had difficulty finding enough available talent for their dates. "I've had many

dates," Unkefer says, "that I've had trouble filling." In addition to his ICMA post, Unkefer also buys talent for the "Country Showdown" competitions.

Variety Attractions' VP, Nick Dorr, reports that his company will have promoted about 400 country shows by the end of 1990, and that summer business was "pretty good" overall. "I would say the general attendance was good, but the weather was terrible, mostly the rain. Most of the shows were well received, and we had good crowds across the board. The weather was a deterrent to having good walk-ins."

Based in Zanesville, Ohio, Variety promotes its shows primarily in a 10-state region in the Southeast, Northeast, and Midwest. Most of Variety's bookings are midprice acts, Dorr says. The company did, however, buy "a few scattered dates" with such su-

perstars as Alabama, Reba McEntire, Randy Travis, and Kenny Rogers. "The big names held their own this summer," he continues. "Of course, there are so many new acts coming on that [they are] really starting to get people's attention."

While increases in gas prices have not been devastating to Variety, Dorr says, he has noticed an impact since late August.

Tony Conway, president of Buddy Lee Attractions, takes the opposite viewpoint. Although he reports that his company's summer business was up about 18% over last year, he adds (Continued on page 47)



To Box Or Not To Box? BMG Distribution president Pete Jones, left, and Record World president Roy Imber discuss the pros and cons of CD packaging at a panel discussion during the Sept. 10 meeting of the Music and Performing Arts Unit of B'nai B'rith in New York.

AVA Stops Central Buying, Keeps Baker & Taylor Tie

BY EARL PAIGE

LOS ANGELES—In one of the first changes following its reorganization and recent management upheavals, the American Video Assn. video store buying group will no longer centrally purchase product under its deal with Baker & Taylor, but it will continue to offer members discounts on product they buy through the Chicago-based national distributor.

Word of the revised Baker & Tay-

lor arrangement came as John Power, AVA founder, announced the Chandler, Ariz.-based group has now gone private again following a proxy vote by members that averted bankruptcy (Billboard, Sept. 15).

Four hundred ballots were cast in that proxy vote, 96% of which favored the AVA board's proposal to transfer the group's assets to John Power Associates, Inc. In exchange, Power canceled a note he held from (Continued on page 95)

Hollywood Shows Diversity Label To Focus On New Talent

By MELINDA NEWMAN

NEW YORK—As it lines up its first slate of releases, Hollywood Records, the Disney-owned pop label that will be distributed by WEA through Elektra Entertainment, promises a diverse artist roster.

In July, Hollywood debuted with the soundtrack from "Arachnophobia." The three remaining 1990 projects represent a wide array of styles, ranging from teen pop to heavy metal to comedy.

The label's promotion philosophy is heavily alternative, notes Hollywood executive VP Wesley Hein. "Two of our first few releases, Roseanne Barr and [metal band] World War III, will be marketed entirely without commercial (Continued on page 96)

Sony Taking DAT To The Streets Via Portable Unit

NEW YORK—Sony plans to ship the first portable DAT player and a car DAT unit by the end of the year.

The DAT Walkman not only plays the tiny digital tapes, but also records them. Via an optical cable, it can record digitally from CD players. It can also be hooked into home stereo systems, just like the CD Discman. In long-play mode, it can provide up to four hours of recording/playback on a 120-minute tape.

Sony's portable unit, the world's smallest DAT player, weighs less than 1 pound. Its list price of \$849.95 is the lowest for a DAT unit in the U.S. market thus far.

Sony's initial car DAT player, due (Continued on page 97)

Nelson Upholds Family Tradition At No. 1; Queensryche's 'Empire' Rises To Top 10

NELSON'S "(Can't Live Without Your) Love And Affection" jumps to No. 1 on the Hot 100, dislodging another pop progeny hit, Wilson Phillips' "Release Me." This is the third generation of Nelsons to top the chart. Grandfather Ozzie Nelson reached No. 1 in 1935 with "And Then Some"; father Rick Nelson did the trick in 1958 with "Poor Little Fool" and in 1961 with "Travelin' Man."

Only one other family has produced three generations of chart-topping acts. Debby Boone hit No. 1 in 1977 with "You Light Up My Life," father Pat Boone topped the chart six times between 1955 and 1961, and grandfather Red Foley rang the bell in 1950 with "Chattanooga Shoe Shine Boy."

Nelson's debut album, "After The Rain," is posted in the top 20 on the Top Pop Albums chart for the fourth straight week. It's been a banner year for new acts. Two of this week's top three albums are debuts: "Wilson Phillips" is No. 2 for the eighth week; "Mariah Carey" jumps to No. 3. Factor in Lisa Stansfield, and it adds up to the hottest Grammy race for best new artist in years.

METAL CONTINUES its assault on the pop albums chart, as Queensryche's "Empire" vaults from No. 35 to No. 10 in its second week and Warrant's "Cherry Pie" debuts at a very sweet No. 33. Warrant's previous album, "Dirty Rotten Filthy Stinking Rich," opened at No. 123 in early 1989. It went top 10 and yielded the No. 2 single "Heaven." The title track from the new album jumps from No. 47 to No. 39 on this week's Hot 100.

"Empire" is a big breakthrough for Queensryche. The band's two previous albums, "Rage For Order" in 1986 and "Operation: Mindcrime" in 1988, barely cracked the top 50. With "Empire" shooting to No. 10, CEMA has four albums in the top 10, twice as many as any other distribution entity.

These metal breakouts almost overshadow the anticipated robust debut by George Michael. "Listen Without Prejudice Vol. 1" is the top new entry at No. 22. Michael's 1987 solo debut, "Faith," bowed at No. 41 and went on to sell 7 million copies in the U.S.

Other eye-popping debuts include Too Short's "Short Dog's In The House," which bows at No. 58. The rapper's 1989 breakthrough album, "Life Is . . . Too Short," debuted at No. 114 and peaked at No. 37.

And the "Twin Peaks" soundtrack opens at No. 72. TV soundtracks have petered out since the smash success of "Miami Vice" in 1985, but the "Peaks" cult is so intense that this could revive the trend.

FAST FACTS: Rap accounts for the two highest-de-

buted singles on the Hot 100. M.C. Hammer's "Pray" arrives at No. 44; L.L. Cool J's "The Boomin' System" bows at No. 54. Hammer's album, far and away the year's best seller, is No. 1 for the 16th week. Cool's album, "Mama Said Knock You Out," was released last week.

Daryl Hall & John Oates' "So Close," the first single from the duo's forthcoming album, "Change Of Season" (its second on Arista), enters the Hot 100 at No. 69. Jon Bon Jovi and Danny Kortchmar co-

produced "So Close," which marks the first time since 1979 that the duo has not had a hand in producing one of its singles.

Johnny Gill lands his second straight top 10 pop hit as "My, My, My" jumps to No. 10 on the Hot 100. It's the fifth top 10 hit of the year by past or present members of

New Edition.

Prince lands his seventh No. 1 hit on the Hot Black Singles chart with "Thieves In The Temple." The single peaked at No. 6 on the Hot 100 last week.

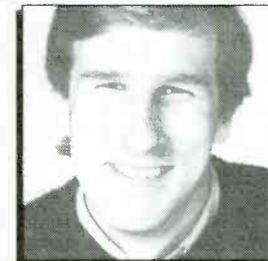
Don Henley's "The End Of The Innocence" re-enters the top 40 in its 64th week on the pop albums chart. The album's staying power owes a lot to Henley's wide appeal. Equally at home on AC and album-rock radio, Henley is arguably the artist who best bridges the MTV and VH-1 audiences.

WE GET LETTERS: David Baskind of Horizon Records in Oxford, Ohio, notes that the first singles from Prince's last eight albums have hit the top 10. The streak began with "Little Red Corvette" in 1983.

Michael Tragg, a club DJ in Boston, notes that both of the Righteous Brothers have sung lead on a single tied to a Patrick Swayze movie. Bill Medley shared leads with Jennifer Warnes on "(I've Had) The Time Of My Life" from "Dirty Dancing"; Bobby Hatfield does the honors on the current "Unchained Melody" from "Ghost." The Righteous Brothers' single re-enters the top 20 on this week's Hot 100, more than 25 years after it was first a hit.

Rich Appel of CBS-TV in New York notes that Glenn Medeiros has called out the Ghostbusters for help on his last two singles. Ray Parker, who sang the original "Ghostbusters" theme in 1984, is featured on Medeiros' current top 40 hit; Bobby Brown, who sang "On Our Own," the theme from "Ghostbusters 2," was featured on Medeiros' previous release.

Several readers noted that the Temptations preceded Sweet Sensation as a chart-topping act whose name had been used before by a top 40 group. A white New York quartet named the Temptations reached No. 29 in 1960, four years before the mighty Temps roared out of Detroit.



by Paul Grein

No. 1 IN BILLBOARD

| | |
|---------------------|--|
| HOT 100 SINGLES | ★ (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION NELSON (DGC) |
| TOP POP ALBUMS | ★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER (CAPITOL) |
| HOT BLACK SINGLES | ★ THIEVES IN THE TEMPLE PRINCE (PAISLEY PARK) |
| TOP BLACK ALBUMS | ★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER (CAPITOL) |
| HOT COUNTRY SINGLES | ★ JUKEBOX IN MY MIND ALABAMA (RCA) |
| TOP COUNTRY ALBUMS | ★ KILLIN' TIME CLINT BLACK (RCA) |
| TOP VIDEO SALES | ★ ALL DOGS GO TO HEAVEN (MGM/UA HOME VIDEO) |
| TOP VIDEO RENTALS | ★ DRIVING MISS DAISY (WARNER HOME VIDEO) |



epic

A REVOLUTIONARY VISION.

GROUP PUBLISHER: HOWARD LANDER
Associate Publisher/Director of Marketing & Sales:
GENE SMITH
Managing Editor:
KEN SCHLAGER
Director of Charts:
MICHAEL ELLIS
Editorial Director of Special Issues (L.A.):
ED OCHS
General Manager/Nashville: GERRY WOOD

■ **EDITORIAL**
Deputy Editor: IRV LIGHTMAN
Senior News Editor: Ken Terry
Special Issues Editor: Robyn Wells (N.Y.)
Bureau Chiefs:
Dave DiMartino (L.A.), Bill Holland (Washington)
Art Director: Jeff Nisbet
Copy Editors: Marilyn Gillen, Paul Verna
Radio: Sean Ross, Editor (N.Y.)
Craig Rosen, Reporter (L.A.)
Phyllis Stark, Reporter (N.Y.)
Talent: Thom Duffy, Editor (N.Y.)
Chris Morris, Associate Editor (L.A.)
Black Music: Janine McAdams, Editor (N.Y.)
Country Music/Nashville: Edward Morris, Editor
Debbie Holley, Assistant Editor
Dance Music: Larry Flick, Editor (N.Y.)
Home Entertainment: Jim McCullough, Editor (L.A.)
Home Video: Paul Sweeting, Editor (N.Y.)
Marketing: Earl Paige, Editor (L.A.)
Retail: Ed Christman, Editor (N.Y.)
Music Video: Melinda Newman, Editor (N.Y.)
Technology/Pro Audio: Susan Nunziata, Editor (N.Y.)
Music Research/Analysis: Paul Grein, Editor (L.A.)
Editorial Assistants: Deborah Russell (L.A.),
Trudi Miller (N.Y.)
Contributors: Carlos Agudelo (Latin),
Jim Bessman (N.Y.), Lisa Collins (Gospel),
Bob Darden (Gospel), Is Horowitz (Classical),
Don Jeffrey (Financial), Kirk LaPointe (Canada),
Jeff Levenson (Jazz), Moira McCormick (Chicago)

■ **INTERNATIONAL**
International Editor-In-Chief: ADAM WHITE
Chief European Correspondent: Mike Hennessey
International News Editor: Peter Jones (London)

■ **CHARTS & RESEARCH**
Associate Director/Retail Research: Geoff Mayfield
Associate Director/Special Markets: Terri Rossi
Sr. Manager/Video, Archive Research: Bob Benjamin
Chart Managers: Anthony Colombo (Album Rock),
Constanza Garcia (Latin), Karen Fulgenzio (Dance/
Studio Action), Steven Graybow (Dance Crossover),
Doug Grober (Jazz/Gospel), Eric Lowenhar (Adult
Alternative/Classical), Mark Marone (Modern Rock),
Geoff Mayfield (Pop Albums), Maric Ratliff (Country),
Terri Rossi (Black/Rap), David Runco (Rock
Crossover), Marc Zubatkin (Video)
Systems Manager: James Richlano
Asst. Systems Manager: Michael Cusson
Supervisors: Roger Fitton (Retail), Ron West (radio)
Research: Ricardo Companioni, Silvio Pietroluongo
Administrative Assistant: Paul Page

■ **MARKETING & SALES**
Advertising Director, Music/Pro Sound: Jim Beloff
Advertising Director, Directories: Norm Berkowitz
Promotion Director: Sumya Ojaki
Advertising Services Mgr.: Melissa Subatch
N.Y.: Ken Karp, Andy Myers, Jon Guynn,
Alex Kelly, Dana Donato
Classified: Jeff Serrette, Chic Walker
L.A.: Christine Matuchek, Arty Simon,
Anne Rehman, Marv Fisher, Melinda Bell
Nashville: Lynda Emon, Carole Edwards
Europe: Richard Chapman, 71-323-6686
Tokyo: Bill Hersey, Aki Kaneko
Milan: Lidia Bonguardo, 011-0362-58-44-24
Sydney: Mike Lewis, 011-61-2-699-6995
Canada: Kim Zayak 416-449-5155

■ **PRODUCTION**
Director: MARIE R. GOMBERT
Advertising Production Mgr.: John Wallace
Advtg. Production Coordinator: Jane Beal
Systems Manager: James B. Dellert
Edit. Production Manager: Terrence C. Sanders
Asst. Edit. Production Mgr.: Drew Wheeler
Directories Production Mgr.: Len Durham

■ **ADMINISTRATION**
V.P. & Executive Editorial Director: Lee Zhitto
Divisional Controller: Peter Phillips
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Circulation Manager: Deiadre Helm
European Circulation Mgr.: Sue Dowman (London)
Dealer Copy Sales: Brad Lee
Dir. of Licensing/Special Projects: Georgina Challis
Credit: Nick Caligiuri
Assistant to the Publisher: Mary Runco

■ **BPI PUBLICATIONS GROUP**
President: JOHN BABCOCK JR.
President, BPI Europe Ltd: THEO ROOS

■ **BPI COMMUNICATIONS INC.**
President & Chief Executive Officer:
GERALD S. HOBBS
President, Corporate Development Group: Sam Holdsworth
Exec. Vice Presidents: John Babcock Jr., Martin R. Feely
Senior Vice Presidents: Ann Haire, Paul Curran,
Rosalee Lovett, Robert J. Dowling
Vice Presidents: Theo Roos, Lee Zhitto, Glenn Heffernan,
Howard Lander, Georgina Challis
Chairman Emeritus: W.D. Littleford

■ **BILLBOARD OFFICES:**
New York
1515 Broadway
N.Y., N.Y. 10036
212-764-7300
telex 710-581-6279
fax 212-536-5358
Nashville
49 Music Square W.
Nash., Tenn. 37203
615-321-4290
fax 615-327-1575
London
3rd Floor
23 Ridgmount St.
London WC1E 7AH
71-323-6686
Fax: 71-323-2314
71-323-2316
Los Angeles
9107 Wilshire Blvd
Beverly Hills, Calif. 90210
213-273-7040
telex 66-4969
fax 213-859-5302
Washington, D.C.
806 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833
Tokyo
Hersey-Shiga International
402 Utsunomiya Building
6-19-16 Jimgumae
Shibuya-ku, Tokyo 150
011-81-3-498-4641
fax 011-81-3-581-5822

COMMENTARY

Copyright Laws Need Revision Across Region

IFPI GEARING UP IN EASTERN EUROPE

■ BY EWALD ORFF

The face of Eastern Europe continues to change at a great pace. This spring has seen free parliamentary elections held in many Eastern European countries for the first time in nearly half a century. The establishment of parliamentary democracy, is, however, only one of the difficult tasks with which these countries are faced.

The transition from their subsidized and centralized state economies to a free-market system with hard currencies is the other major challenge to be tackled by Eastern European countries in the years ahead. Notwithstanding the considerable financial aid provided by the Commission of The European Communities, the European Investment Bank, and Western governments, the total restructuring of the Eastern European societies is bound to be a long and painful process.

To assess the current development and to determine priorities for future action, IFPI, the international organization of the recording industry, has formed an Eastern Europe Committee consisting of representatives of the five major record companies (CBS, BMG, EMI, PolyGram, and WEA) and the IFPI Secretariat.

After considering the political and economic situation in the countries in question, the Committee suggested a list of priority markets for IFPI members. These are Czechoslovakia, Hungary, Poland, and the Soviet Union. East Germany has not been included in this list in view of its imminent union with West Germany.

One of the immediate aims of the industry is to increase its membership and to encourage the formation of IFPI national groups in this region. IFPI now has a national group in Czechoslovakia and members in Czechoslovakia, Hungary, Poland, the Soviet Union, and Yugoslavia. Melodia, the Soviet state recording company, and Polskie Nagrania, the major record company in Poland, joined IFPI in June.

Melodia is by far the largest record company in the U.S.S.R. and the only company holding licenses to represent foreign repertoire. It has record and tape manufacturing facilities throughout the Soviet Union and recently began to supply the first Soviet-made compact disks. In addition, it has more than 30,000 retail outlets and numerous recording studios throughout the country. Polskie Nagrania holds a number of licenses for the repertoire of major international labels.

The major significance of the establishment of IFPI member and IFPI national groups in this region is that their markets will become increasingly accessible to international record companies and their artists. Another priority of IFPI, greatly facilitated by the existence of national groups and local IFPI members, is to promote copyright or neighboring rights legislation in the four priority countries.

During the old days of communist power, the illicit reproduction of sound recordings on a commercial scale did not officially exist in Eastern Europe. But piracy is now a growing phenomenon, particularly in Poland and in Hungary. IFPI legal adviser and anti-piracy coordinator Ian Haffey estimates that, in Poland, pirate products

though the Polish government is working on a revision to the copyright law. In practical terms, this means that the country is virtually swamped with pirated copies of Western repertoire. However, IFPI has received assurances that the government intends to protect producers of sound recordings via neighboring rights that are includ-

able);

- The right to payment for the use of phonograms in broadcasting, public performance, and satellite transmission (performance rights);

- A right to payment for the copying of phonograms for private use (blank tape and equipment levy), and prevention of unlimited digital copying;

- A copyright period of protection of no less than 50 years.

With the proliferation of commercial radio stations and new communication media, such as cable and satellite broadcasting, performance rights will take on increasing significance in the '90s. It is therefore essential that performance rights are given the fullest possible recognition and the most comprehensive protection. With greater political and economic freedom and the disappearance of censorship, there is an increasing demand for radio and television programs from the West. Satellite programs, for example, from MTV and Superchannel can be received via cable and dishes by hundreds of thousands of Eastern European households.

The first joint venture between Eastern and Western broadcasters has already been concluded, and Western media tycoons such as Robert Maxwell and Silvio Berlusconi have started to build up their own commercial broadcasting operations in Eastern European countries. With the popularity of Western music, music programs will without doubt form a large proportion of these broadcasts.

Without an adequate protection of their broadcasting rights, phonogram producers will not be able to participate in the income generated by the use of their products. The current legislation in the four priority countries is far from satisfactory.

Although producers of phonograms enjoy protection of their public performance and broadcasting rights in Czechoslovakia (50 years) and public performance rights are granted in Hungary (20 years), no protection whatsoever is given in this field to producers of sound recordings in Poland and the Soviet Union.

As this brief overview shows, a lot of legislative groundwork has to be completed and many political and economic obstacles have to be overcome before the potential of these new markets will materialize. The overall picture is nevertheless quite encouraging. The recent amendment of the Czechoslovak copyright law and the commitments of both Poland and the Soviet Union under their recent trade agreements with the U.S. to protect intellectual property (including sound recordings) are the first important steps in the right direction. It will be IFPI's continuing responsibility to ensure that, as the political climate changes, the establishment of an adequate copyright structure will remain a high priority on the agenda in these countries.

'Poland is swamped with pirate copies of Western product'

Ewald Orff is legal adviser to IFPI.



represent approximately 90% of the market. This is certainly not the kind of market IFPI members are keen to invest in, nor would it appear conducive to the growth of legitimate, indigenous record companies.

The extensive experience of IFPI in anti-piracy activities shows that the first priority in combating piracy is to obtain adequate legal protection for sound and video carriers if this does not already exist. This is an important fundamental step in every anti-piracy campaign and is probably the area in which the IFPI Secretariat has, historically, made its most important contribution in the fight against this worldwide scourge. No single raid or seizure will have as much impact as legislation providing for full copyright protection and stiff penalties for infringement. Only after such legislation is passed can the practical and often dangerous aspects of anti-piracy work begin.

To consider the four priority countries in detail, only Czechoslovakia has a framework that is satisfactory from the point of view of record producers. Following an amendment to the copyright law in April 1990, the exclusive reproduction right is now protected for 50 years (it was previously 25 years), and Czechoslovakia is also a member of both the Rome and Phonograms Conventions. The Phonograms Convention of 1971 deals with measures necessary to combat piracy of sound recordings, and the Rome Convention of 1961 not only grants reproduction rights to producers, but also broadcasting and public performance rights.

The situation in Poland is quite different. Poland is not a member of the Phonograms or Rome Conventions, nor does its national copyright law of July 1952 grant specific reproduction rights for phonogram producers. This means that there is currently no effective legal protection available for producers of sound recordings, al-

ed in the new Polish copyright law. Following its accession to the Paris Act of the Berne Convention in March 1990, Poland also plans to ratify the Rome Convention. IFPI has established contacts with representatives of the Polish government and has offered its assistance in preparing legislation.

The Soviet Union, with its population of 280 million people, is by far the largest potential market in Eastern Europe; but it has a rather poor record in the protection of intellectual property. Currently, the Soviet Union is a member of neither the Berne Convention nor the Phonograms or Rome Conventions; however, it did join the Universal Copyright Convention in 1973. There is no specific law on copyright in the Soviet Union. Record producers were previously protected as state enterprises and not by means of any special legal protection.

However, the Soviet Union has indicated that it wishes to accede to the Berne Convention, and, inside the Soviet Union, work is going forward on the revision of the domestic law that would bring it into line with the Berne standards. Furthermore, the latest draft of the Copyright Bill contains provisions for the protection of phonogram producers, including a reproduction right of 50 years and the right to control broadcasting, public performance, and rental. Although the current political circumstances in the Soviet Union have delayed the progress of this bill, IFPI is quite confident about the outcome of this major legislative reform. With Melodia now being a full member, IFPI is in a position to offer its extensive expertise and experience in this field to assist in the legislative process.

In addition to an exclusive right to authorize or prohibit reproduction, IFPI will strive for the introduction of the following rights in Eastern European countries:

- An exclusive right to authorize or prohibit distribution (including rental and distribution by

THE RELEASES THAT WILL MAKE THIS YEAR-END UNFORGETTABLE

Living Colour
"Time's Up"

Indigo Girls
"Nomads Indians Saints"

The Vaughan Brothers
"Family Style"

Iron Maiden
"No Prayer For The Dying"

Dan Fogelberg
"The Wild Places"

Basia
"London Warsaw New York"

Suicidal Tendencies
"Lights...Camera...Revolution"

Social Distortion
"Social Distortion"

Teena Marie
"Ivory"

Cheap Trick
"Busted"

The Allman Brothers Band
"Seven Turns"

REO Speedwagon
"The Earth, A Small Man, His Dog And A Chicken"

Prong
"Beg to Differ"

Stanley Clarke/George Duke
"3"

Above the Law
"Livin' Like Hustlers"

Candyman
"Ain't No Shame In My Game"

Alexander O'Neal

TAKING THE LEAP.
BRIDGING THE GAP.
MAKING IT HAPPEN.



EPIC NOW.

 is a trademark of CBS Records Inc. © 1990 CBS Records Inc

IN THIS SECTION

| | |
|--|----|
| Vox: Fight 4 Your Right 2 Play Hendrix | 16 |
| NAB: AM's Profits Outstrip FM's? | 17 |
| NAB: Full List Of Marconi Winners | 18 |
| PD Of The Week: Gary Marince, WWSW | 25 |

Censorship Still An Issue At NAB Easy, Top 40, Dance Formats In Flux

BY CRAIG ROSEN
and SEAN ROSS

BOSTON—The indecency issue, the major topic at last year's National Assn. of Broadcasters radio convention, may have been upstaged this year by financial issues, but indecency and censorship were still major panel concerns at this year's confab, held, ironically, across the street from the controversial Robert Mapplethorpe exhibit at the Institute of Contemporary Art.

At a panel on broadcast ethics, for example, Infinity Broadcasting CEO Mel Karmazin described the censorship threat as "as great or greater than it was a year ago."

Karmazin and fellow panelist Scott Ginsburg of Evergreen Media both oversee stations accused of indecency by the FCC. Karmazin noted that "every time the FCC has taken an action, we modify our policy to conform with the commission's policy as we understand it."

Ginsburg, on the other hand, said he did not tell his managers what to air, but instead trusted them to understand their communities. Shamrock Broadcasting's Bill Clark said his group did have a mission statement that it used like a list of guidelines. Only Karmazin said he had ever been contacted by a station over a specific record.

In the programming tactics panel, Jacor's Randy Michaels, referring to his stunt of ripping a woman's blouse off at May's Radio & Records convention, promised that

there would be no nudity. (There was, however, a fire alarm at the end of the panel that many attendees suspect Michaels of arranging; Jacor people deny it.)

Michaels went on to complain that the NAB heavily edited the video airchecks being shown in the foyer (the NAB had actually banned them from prior conventions). "Between the FCC and the NAB, morning shows and panels are becoming less entertaining," Michaels said.

But in the top 40 format room, former WNTQ Syracuse, N.Y., PD Neil Sullivan remarked that "with freedom comes responsibility, particularly to young people. I would play 'Do Me' by Bell Biv DeVoe, but we have to use good judgment. [Our listeners are] young people whose lives are being molded. There has to be a place to draw the line." WKCI New Haven, Conn., PD Stef Rybak said the issue "hit home" when his 3-year-old, quoting "Do Me," said, "Hi daddy, I need a body bag."

Veteran broadcaster Paul Harvey addressed the issue during his "How To Relate To Your Audience" speech, calling for broadcasters to use "self-discipline" and end "electronic air pollution," which he equated to "the tossing of beer cans along the highway."

CATCH THE AGE WAVE

Harvey's speech, like almost all NAB Radio '90 panels, was well-attended, reflecting this year's record 7,241 attendees. Unlike a lot of other panels, it was also well-received. Perhaps because of the emphasis on legal/government issues, and because of the overall subdued tone of the convention, other panels tended to get negative reviews from attendees.

One well-liked panel was Wednesday's opening presentation by "Age Wave" author Ken Dychtwald, who repeated his assertions that the 35-64 and 50-plus cells would boom while the 18-34 demo would lose 9 million people by the year 2000. Dychtwald suggested that just as older demos had gravitated to gourmet food, there would also be an interest in "gourmet radio"—i.e., classical or world music formats.

Dychtwald, whose presentation ended without a Q&A session, never addressed the plight of current 50-plus formats such as easy listening or adult standards, or why advertiser interest in 50-plus had yet to translate to spot sales in those formats.

In the easy-listening room, however, Walt Powers, VP/operations director of syndicator Bonneville Broadcasting, claimed that there were increased upper-demo buys that easy stations were losing by

going soft AC. Also telling broadcasters to hold the line was KBEE Modesto, Calif., GM Tom Ehrman, who called the current rash of easy-to-soft-AC conversions "analogous to the Oakland A's wanting" (Continued on page 17)

B'casters Sing The Financial Blues At NAB Economic Squeeze, Soft Ad Sales Set Somber Tone

BY PHYLLIS STARK

BOSTON—DAB, debt, and depression (or at least recession) clearly were the major issues at this year's National Assn. of Broadcasters convention, held here Sept. 12-15.

Digital audio broadcasting (see story, page 1) and the proposed spectrum tax (see story, this page) added to broadcasters' existing concerns about a soft year for ad sales and a gloomy economic forecast for 1991. Sconnix Broadcasting general partner Randy Odenal spoke for many present when he remarked at the group heads panel that "this convention has had a rather somber tone."

"Radio is in such a critical time in its life, more than any other time in the history of our industries," said Burkhart/Douglas & Associates president Dwight Douglas at the consultants panel. "Radio stations are literally going bankrupt. Stations will go off the air. People are going to lose a lot of



DAB Up For Grabs. Panelists at the National Assn. of Broadcasters' heavily attended convention session "DAB: Friend Or Foe" gather afterward. They are, from left, NAB's John Abel, David Hicks of Hicks Broadcasting Corp., Alan Box of EZ Communications, and the NAB's Michael Rau.

personal fortunes. Bankers are getting more and more involved with decisions."

Also at the group heads panel, Beck-Ross Communications president James Champlin said, "Net income cash flow is [now] king . . . to protect both our assets and our asses. We are looking for new ways to find revenue, [although] sending the GM out with a tin cup is too drastic."

Yet there was little sense at NAB that the station bargains some broadcasters had predicted last year had started materializing yet. While Beck-Ross was in the market for radio properties, Champlin said, "we are just treading water until we can be confident what the atmosphere will be six months down the road."

DEBT & LEVERAGE PANELS

It says something about the perceived severity of the radio economy that there would be panels at this year's NAB on "finding money in the credit crunch" and "the effect of debt and leverage on station operations."

ASCAP/BMI BASHING

ASCAP and BMI fees, a frequent bone of contention for radio people, particularly during tough economic times, came up several times during this NAB as well. ABC Radio host Paul Harvey was applauded during his speech on "how to relate to your audience" when he accused the performing rights societies of double dipping by charging fees to both the radio (Continued on page 24)

Prospect Of Spectrum Fee Galvanizes NAB

BY BILL HOLLAND

BOSTON—Next to the digital broadcasting issue, the biggest—and most immediate—issue at NAB's Radio '90 conference was the prospect of a first-ever spectrum tax lurking in the Bush administration's budget plan.

Waiting lines grew long at the anti-tax, grass-roots congressional sign-up booth throughout the four-day event, as broadcasters reacted to the news that the administration's budget team had solidified on-the-table spectrum-fee plans, and that the figure had jumped from a proposed 4% to a 5% tax on stations grossing more than \$100,000 a year. Only a few stations would be able to dodge the larger fee, and they would face a 2 1/2% tax.

Dubbed "the killer tax" by NAB, the fee, attendees said in panel after panel, would bring financial ruin to many stations and severely curtail their ability to fulfill public-service obligations.

"We don't have a tally yet," said NAB spokeswoman Sue Kraus, re-

ferring to the booth where attendees were urged to send a message to Congress, "but I can tell you there were hundreds of people in line every day waiting to sign up for the letters to be sent to Congress."

Some attendees, as Group W's Jim Thompson said, have to wade further

into the political fray than they may have been used to—including his own company. "We're the largest non-network in the country, and as far as I know, nobody's ever called on their congressmen."

WASHINGTON ROUNDUP

NewCity Communications' Dick Ferguson, also on the Saturday morning group heads panel, warned that members of Congress might not take well to broadcasters suddenly calling them for a favor, and likened it to "calling on an advertiser for the first time—he doesn't know you,

so you might not make the sale the first time around."

The news of the hike and the agreement to include the tax came early in the convention, with NAB's president Eddie Fritts giving broadcasters the bad news in his remarks at the Crystal Awards Sept. 14.

The spectrum-tax issue underscored the nervous, unsettled, and even angry reaction of broadcasters to an increasingly dismal financial picture nationwide. NAB execs took every opportunity to let attendees know that this issue required hardball lobbying tactics, and, as NAB's chief lobbyist, Jim May, said, if the grass-roots effort did not convince Capitol Hill to shelve the proposal, then there would be "a court case as a final means of defense."

One bright spot was news from May that the chairmen of the Senate and House committees that will vote on the budget package are opposed to the spectrum-fee proposal. (Continued on page 24)



Here He Comes . . . Marconi Awards co-host Larry King, right, who was repeatedly ribbed during the ceremony for his remarks about this year's Miss America contestants, mugs with co-host Gary Owens (see page 18).

TEENA MARIE



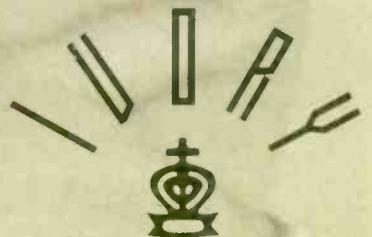
Unmistakably Real.

Teena Marie. "Ivory."

TEENA MARIE—at the forefront of today's cross-over soul explosion! Teena has topped the Urban charts with the No. 1 single, *OOO LA LA LA*, achieved Top-40 success with her hit, *Lovergirl*, and has earned Grammy and MTV™ award nominations. On her new album, "IVORY," Teena Marie gets deep inside the groove and draws out every ounce of emotion, energy and passion. The album was written, arranged and produced by Teena, with the exception of *Since Day One*, produced and co-written by Soul II Soul's Jazzie B.

"IVORY." Featuring the first single, *HERE'S LOOKING AT YOU*.

The quality is natural. On Epic.



Management: Penny Johnson for Maxfield Entertainment

© Epic, Reg U.S. Pat. & Tm. Off. Marca Registrada. is a trademark of CBS Records Inc. © 1990 CBS Records Inc.



The Star-Spangled Controversy, Pt. II; Transmitter Troubles Along The Mohawk

LAST JULY 4, KFIZ Fond du Lac, Wis., air staffer **Dave Bornhuetter** began playing "The Star-Spangled Banner" during his 5-6 a.m. airshift on the AC station. PD **Ron Thomas** asked him to stop, but Bornhuetter says he threatened to leave if Thomas made an issue of it. The situation came to a head when the jock, who was also a board operator on automated classic rock FM WFON, began playing the Jimi Hendrix version of the national anthem every night. Thomas complained. Bornhuetter left. Thomas says the parting is an "insubordination thing," not a freedom issue. Bornhuetter is at 414-921-9474. Ironically, KFIZ/WFON is owned by Freedom Broadcasting.

TROUT FISHING IN QUEBEC

The standoff between police and Mohawk Indians outside Montreal has finally started winding down, but not before causing major problems for two local stations. Top 40 CHTX finally got to move from 980 to 990 and increase power to 50,000 watts, but only after a week's delay that the government has finally admitted was related to the crisis.

Meanwhile, the fact that one of Montreal's major bridges—closed as a result of the standoff—had reopened should have been good news for N/T CFCF, which has its transmitter on the Mohawk reservation. Unfortunately, when the barricades came down, the power lines to CFCF's transmitter were cut. The station's auxiliary transmitter then pooped out an hour later. CFCF was back on the air two days later. If something had gone wrong during the crisis—which kept them from doing routine transmitter maintenance for six weeks—they could have been off the air a lot longer.

KISS SHAKES FIST AT WZOU?

The joint WZOU Boston/WPRO-FM Providence, R.I., concert to benefit child-abuse victims (Billboard, Sept. 15), is the first event with major artists that WZOU has attempted since PD **Steve Rivers** arrived there a year ago. Now Rivers claims that top 40 rival **WXKS-FM** (Kiss 108) is trying to use its muscle to keep acts away from WZOU's show. Rivers says labels have told him that "anybody who does business with us has been told they can kiss their relationship with Kiss 108 goodbye." Thus far, WZOU has commitments only from Nelson and Vanilla Ice.

Kiss GM **Lisa Fell** denies that labels are being threatened, or that any records have been dropped in retaliation for the WZOU show. But she does say, "We're not pleased. We break new music. WZOU waits for us to make records familiar for them. Their tendency is to rip off our promotions." Kiss has done two major-artist concerts since June.

PROGRAMMING: ALEXANDER ARRIVES

After weeks of negotiation, **WJLB** Detroit PD **James Alexander** was finally released from his contract on Sept. 17, freeing him to start as the OD/PD of urban **WGCI-FM** Chicago on Monday (24).

Although nothing had been signed

at press time, **Ken Barnett** from **WMJJ** Birmingham, Ala., should be set as the new PD of AC **KMGI** Seattle by now. Across town, p.m. driver **Norm Gregory** is now PD at AC **KOMO**, and AC **KSEA** is now called **Mix 101**.

At top 40 **KSTZ** St. Louis, **Tom Kramer** from crosstown AC **KYKY** is the new PD/MD/morning man. **Mike Sullivan** stays on as a weekender for now. MD **Joe Sonderman** is gone . . . Former **WLIF** Baltimore PD **Lee Martin** is the new corporate PD for Radio Terrace, owner of easy **WROW** Albany, N.Y., and **WHUD** Poughkeepsie, N.Y.



by Sean Ross with
Craig Rosen & Phyllis Stark

Adult alternative **WNWV** Cleveland has dropped Satellite Music Network's The Wave format to go to a locally programmed AA format. OM **B.J. Hart** does mornings. PD **Bernie Kimble** does middays. **Denis Cammetti** joins for afternoons from **WKKS** Toledo, Ohio. **Charlene McVie** from crosstown **WGAR** does nights. **Brian Cruise**, from rival **WNCX**, does overnights.

WTDR Charlotte, N.C., PD **Mark Tudor** is leaving to form a consultancy specializing in uptempo country outlets of that stripe. He'll remain at **WTDR** until a replacement is named . . . **Lin Brehmer**, MD of album **WXRT** Chicago, is the new PD at **KTCZ** Minneapolis . . . Country **WSM-FM** Nashville needs both a PD and a morning show. Station veteran **Bruce Sherman** will stay on in some other capacity . . . Production director **Randy Carroll** is upped to PD/MD at country **KAJA** San Antonio, Texas. **Ed Chandler** remains OM.

Jay Scott, who was morning man at **WXXL** Orlando, Fla., is now PD/morning man at AC **WKJY** Long Island, N.Y. **WKJY** is dropping its longtime K-Joy nickname and going to a brighter version of AC. **Liz Luke** from **WPHR** Cleveland is now ND. **Sharon Wilson** from **KLUV** Dallas is the new night jock, replacing **Barbara Summers**. **Jim Schaffer** from **WGAR** Cleveland is the new p.m. driver. **Cathy Cunningham** replaces **Joe Ross** in middays.

N/T **WMAQ** Chicago executive editor/PD **Scott Herman** leaves to become ND at **KYW-TV** Philadelphia; **Pat Cassidy** is upped from morning anchor to assistant MD . . . Country **WKNR** Cleveland will switch to Unistar oldies on October 1 . . . **Jeff Moreau**, who had been acting PD at country **WGH-FM** Norfolk, Va., leaves for middays at rival **WMXN** (Mix 105).

At country **KCFM** Kansas City, Kan., new GM **Bob Burke** returns to radio, replacing **Mel Caldwell**. ND

Wayne Combs is upped to OM. P.M. driver **Kelly Scott** is promoted to MD/promotions director. Combs replaces PD **Dave Monday** who is now the production director at classic rock rival **KCFX**. Also at **KCFX**, **John Hart**—formerly with album **KYYS**—is the new ND. Overnights **Dina Michaels** goes to nights; part-timer **Dave Nash** takes overnights.

Unistar's top 40/album/AC Niche 29 hybrid format is now known as "Adult Rock & Roll," and has been modified to include more '70s material and fewer currents . . . After months of speculation, **Jerry Clifton** has been re-inked as consultant of **WPOW** (Power 96) Miami . . . Former **KLOU** St. Louis PD **Frank Holler** is now marketing an adult top 40 format; call 609-985-0848.

Oldies **WAVG** Louisville, Ky., has switched to Unistar's AM Only adult standards format . . . Former **KRTY** San Jose OM **Dan Acree** is now promotions director at **KSFO/KYA** San Francisco and won't be replaced. **Kari-Ann Hamilton** moves from nights to middays at **KRTY**; her successor is **Tara Stevenson** from **KKIQ** Livermore, Calif.

Chris Clay is upped from MD to PD at urban **KQXL** Baton Rouge, La.; **A.B. Welch** stays on for middays. **KQXL** has a night opening as **Barbara Byrd** goes to nights at **KFXZ** Lafayette, La. . . **Kevin Gossett**, former morning man at top 40 **WZPL** Indianapolis, is now PD at top 40 **WTHZ** (Z103) Tallahassee, Fla.

Automated AC **WJNL** Johnstown, Pa., is now live **WKQS** (96.5 Kiss) under new OD/p.m. driver **Jonathan Rush**, former PD of top 40 **WHTO** Williamsport, Pa. **Dave Smith** stays on as ND. Other staffers include **Steve Walker** from oldies **WOMG** Columbia, S.C., (mornings); **Yvonne Brooks** from **WJNL** (middays); **Gary Knight** from crosstown **WGLU** and **WKYE** (nights); and **Brian Kelly** (overnights) . . . **Russ Brown** from **WLAZ** Naples, Fla., is the new PD at AC **WMXB** Richmond, Va.

Top 40/dance **WHXT** (Hot 99.9) Allentown, Pa., has gone mainstream top 40. PD **Clarke Ingram** is now handling afternoons. **Joey Mitchell** moves to middays. **Joanie Meyers** goes to late nights . . . Country **WQHK** Ft. Wayne, Ind., PD **Bill Collins** is out; co-owned easy **WYEZ** South Bend, Ind., is now soft AC.

Oscar Adame exits as OM of album **KRIX** Brownsville, Texas. **Kirk Davidson** from **KRRG** Laredo, Texas is the new PD. Overnights **Jesse DeLeon** is now MD replacing **Bryan Boyd** . . . Longtime country outlet **WVMI** Biloxi, Miss., is now N/T. PD **Steve Martin** exits.

Former **WNOE** New Orleans PD/morning man **Dan Diamond** is now the president/GM/morning man at **WBSL** Bay St. Louis, Miss., which will drop oldies on Oct. 1 for a country/rock hybrid of the sort **Diamond** programmed at **WNOE**. **Sylvia Diamond**, who was MD at **WNOE**, will be PD/MD and morning partner. They need record service; call 614-467-7009.

MD **Cepth Michaels** adds PD stripes at album **WZBH** Ocean City Md., replacing **Ron Bowen** . . . **Doug**

newslines...

KEYMARKET COMMUNICATIONS has given VP stripes to two of its GMs: **Debby Nichols** at **WODZ/WRVR** Memphis and **Gerald Getz** at **WILK/WKRZ** Wilkes-Barre, Pa.

STATION SALES: **WBVE** Cincinnati for \$3.2 million from Reams to new Detroit-based company **L.C. Communications**; **WGAN/WMGX** Portland, Maine, **WIXY/WAQY** Springfield, Mass., and **WFEA/WZID** Manchester, N.H., from Sunshine Group to Saga for \$16 million.

JOE KELLY has resigned his position as CEO of Chicago AV Inc., to concentrate on his voiceover business.

JAMES LYNAGH has resigned as president/chief operating officer of Multimedia; he remains CEO. Chairman **Walter Bartlett** becomes president.

Enlow, p.m. driver at country **WCOS-FM** Columbia, S.C., is the new PD at country **WHLZ** Manning, S.C. replacing **Ken Moore** . . . **Quinn Echols**, former PD of urban **KMJJ** Shreveport, La., wants to return to large-market radio. He can be reached at 817-649-3308.

PEOPLE: MIX MIXES IT UP

At AC **WNSR** (Mix 105) New York, **Jim Douglas** moves from afternoons to mornings, a shift previously held by **Bill Neil**, who goes to middays. **Dan Taylor** joins from weekends/swing at crosstown **WYNY** (Country 103.5) for afternoons. Former **WPAT** New York morning man **Del DeMontreux** joins for swing.

WBLK Buffalo, N.Y., PD **Jim Snowden** is returning to Houston to do mornings at urban **KHYS**. Across town, **Paul "Cubby" Bryan** from **WGH** is joining top 40 **KRBE**, but only for weekends.

Last year when **Scott Shannon** came back to Tampa, Fla., on vacation, he sat in on mornings at his former outlet **WRBQ** (Q105). This year, **Shannon** is doing a shift at Q105's archrival, **WFLZ**. He also did a recent shift at **WSRZ** (Oldies 106) Sarasota, Fla.

Former **Humble Pie**/Fastway leader **Jerry Shirley** and APD **Paul Ingles** are the new morning team at classic rock **WNCX** Cleveland under the name "Mad Dogs & Englishmen." **Shirley** was doing the nightly "British Invasion" show, which has been taken over by another area musician, **Michael Stanley**, and is now called "In The Heartland." Morning man **Rick Rydell** exits.

Steve Woods is out as morning man of black/AC **KACE** Los Angeles, which has now picked up the "Quiet Storm" slogan that PD **Laurence Tanter** used to use at crosstown **KUTE**. Part-timer **Mark Morris** and p.m. driver **Lisa "Lips" Richards** are the new morning team. Another part-timer, **Brook Jones**, goes to middays. **Tanter** is now doing afternoons.

Pam Grund from top 40 **KWOD** Sacramento, Calif. is the new MD/research director at similarly formatted **WIOQ** (Q102) Philadelphia. Also at **KWOD**, night jock **Adam Smasher** becomes APD. **Shelly Morgan** from **KJFX** Fresno, Calif., is MD/middays. And **Jeff Thomas** goes from middays to afternoons. Former **KWOD** PD **Willy B.** is now doing afternoons at top 40 **KSAQ** San Antonio, Texas, as **Lee Cruise** moves to mornings. **Scott K. James** exits.

Ron Hersey lasted only eight days on the morning team at top 40/dance

KKFR (Power 92) Phoenix. He can be reached at 404-988-8611 . . . Classic rock **WCKW** New Orleans MD **Wayne Watkins** adds APD stripes . . . AC **WLTF** Cleveland APD **Jim Kennedy** adds MD/research duties. MD **Pam Godfrey** is out.

Lee Gillette, most recently morning man at oldies **CKMR** Detroit, is the new morning man at AC **WFLC** Miami, teamed with news anchor **Mary Hopkins**. Part-timers **Wendy Bennett** and **Maria Thomas** are upped to middays and overnights respectively . . . **Ty Wamsley**, morning man at former black N/T outlet **WGCI** Chicago, returns to similarly formatted crosstown outlet **WVON** for middays replacing **Bill Griggs**.

At AC **WMGF** (Magic 107.7) Orlando, Fla., **Dean Miuccio** is the new morning man. **Miuccio**, the voice of "Let's Make A Deal," replaces PD **Steve Streit** who moves to afternoons. **Jeff Perino** is out . . . Night jock **Steve Simpson** moves to mornings at oldies **WKLR** Indianapolis replacing **Dennis Jon Bailey**.

Jeff Bell goes from production director at country **KRMD** Shreveport, La., to nights at AC **WTMX** Chicago . . . **Julie Foster** is upped from weekends to nights at AC **WLTI** Detroit; she replaces **Lecia Macryn**, who will come back for weekends after a maternity leave . . . Former **KRBE** Houston PD **Adam Cook** is doing fill-ins at crosstown top 40 **KKBQ**.

At black/AC **KIDZ** Kansas City, **Bobby Wonder** is now permanent MD/production director. **James Barnett** joins for morning sports . . . **Kyle Jones** joins urban **WYLD-FM** New Orleans for middays from **WWIN** Baltimore. A.D. **Barry** goes from weekends to overnights as **Steve Ross** becomes full-time MD . . . **Jay Lang**, former p.m. driver at urban **WPLZ** Richmond, joins rival **WCDX** (Power 93) for weekends.

At oldies **WGRR** Cincinnati, night jock **Ron Schumacher** is now production director/middays replacing **John Hall**. **Tom Michaels** joins from crosstown **WRRM** for nights.

WHYT Detroit late nighter **Lisa-Lisa** is now hosting a video show for **Barden Cablevision** . . . **Chio The Hitman** goes from late nights to evenings at **KKLQ** (Q106) San Diego replacing **Chuck Cannon** . . . **Mark Lyons** is out of afternoons at country **KCY Y** (Y100) San Antonio, Texas.

Country **WITL** Lansing, Mich., PD **Alan Gibbs** is the new midday jock at AC rival **WJIM** replacing **Suzanne Snowden** . . . **Johnny Walker & Wes Nesman** go from at **KPEZ** Austin, Texas to mornings at classic rock **KKZX** Spokane, Wash.

NAB EXPLORES CLEAN-AIRWAVES ISSUE

(Continued from page 14)

to be the Raiders."

Similarly, WJIB Boston PD Scott Apple, whose station's much-heralded easy/adult-alternative/soft AC hybrid has given way to more traditional easy listening with some jazz at night, noted that "there will probably be a point where [adult alternative and easy] will blend, but now listeners don't buy it." And Powers said that most of the hipper music Bonneville had recorded was sitting on clients' shelves because it tested poorly.

Back in the adult alternative panel, however, supporters of that format insisted their format was the one with a future. "The longer this format is around, the more successful it will be," said KLSK Santa Fe, N.M., GM/partner John Sebastian. "I'm shocked there is still that much mystery over this format." KTWV (the Wave) Los Angeles PD Chris Brodie added that she is such a firm believer in adult alternative she would "serve drinks before going to [work] in another format."

PANEL STUDIES

NAB seems to have been more successful this year than last in its effort to lure the record side of the business to town—something it had discouraged in previous years. At the second annual records and radio session, Elektra Entertainment senior VP/GM Brad Hunt informed radio that with the fragmented state of top 40, his label and others have been forced to find other avenues, such as video exposure and touring, to help bring out each act's image. This in turn has heightened artist development costs. "It's \$500,000-\$600,000 before a new artist hits the streets," said Hunt, adding, "We can't depend on radio to help us recover those costs."

Much of the panel was devoted to the current flux within top 40 radio. Emmis group PD Rick Cummings called the recent glut of "adult top 40" stations "an oxymoron." That led KHMV Houston PD Guy Zapoleon to note that "what

'Morning shows and panels are becoming less entertaining'

we're doing isn't a top 40 station," but that the presence of AC/top 40 hybrids like his would "force top 40 to go back to the middle" from its current dance emphasis.

Meanwhile, in the dance format room, there was evidence that—with some exceptions—the gulf between black and Hispanic tastes might be narrowing. While WPOW (Power 96) Miami VP Bill Tanner noted that Bell Biv DeVoe was only a "medium" success in his market, others such as WJHM Orlando, Fla., PD Duff Lindsay (whose station reports to the urban chart), KGGI Riverside, Calif., PD Larry Martino, and WCKZ Charlotte, N.C., PD Mark Shands (whose stations report pop) said that their core artists were BBD, Johnny Gill, and M.C. Hammer, not Exposé and Seduction.

Both the album rock and classic rock panels focused on the possibility of increased service elements in their format. In the album room, WRFX Charlotte, N.C., GM Jack Daniels said he "was constantly looking for ways to keep aging with his audience... It's frustrating to keep punching away [from my own station] to find news about what's going on in the Middle East."

In the classic rock room, mean-

while, there was discussion of the increased sports programming on many stations. Football broadcasts or sports/talk shows can help secure the core audience, especially the 25-54 males. "It's a marriage made in heaven," said consultant Gary Guthrie.

The album rock forum also contained a debate between WRFX's Daniels and other panelists on whether it is important to lure new listeners to the format. Said Daniels, "The 17-, 18-, 19-year-old males are not into rock'n'roll. They're into rap." Responded WIYY Baltimore PD Russ Mottla, "Why don't 18-24-year-olds like rock'n'roll? Because we as a format have abandoned them." KDJK Stockton, Calif., PD Mark Davis felt that if programmers "wear" younger demographics "on the correct rock'n'roll, they will be there for you."

Back in the records/radio panel, Marko Babineau, GM of the new

DGC label, threw in a good word for album rockers, saying that although the format "seems to be frowned on... it does break a lot of records."

In the country panel, programmers were warned to avoid the fragmentation that is affecting other formats. "If we stay on target we can benefit from all the others fragmenting," said KILT Houston PD Rick Candea. WMZQ Washington, D.C., PD Gary McCartie cited the slow start of country rock outlet WTDR Charlotte, N.C., saying, "I don't think the audience is big enough for more than one country format, even in major markets." WPOC Baltimore PD Bob Moody responded that alternative country could be viable in some situations but added, "I don't think it's ever going to be a No. 1 format."

Assistance in preparing this story was provided by Ken Schlager.

NAB: Full-Time AMs Now Make More Than FMs

BY SEAN ROSS

NEW YORK—It might not take a report to convince you that the average AM daytimer did poorly last year. But would you expect a full-time AM station to post a higher pretax profit than the average FM?

Those are among the findings of the National Assn. of Broadcasters' recently issued annual Radio Financial Report covering station revenue and expenses for its member stations during 1989. Concurrently, the NAB issued its 1990 Radio Employee Compensation & Fringe Benefits Report for radio.

Perhaps the most chilling aspect of the NAB reports is not that they show financial losses or only moderate revenue gains in many categories, but that the time period covered is before the leveling off that many radio stations reported this year (Billboard, Sept. 22).

Of the four station categories—AM daytimer, AM full-timer, AM/FM combo, and FM—daytimers were the worst off, going from a marginal \$1,148 pretax profit in 1988 to a \$9,582 loss last year. This despite the fact that the average daytimer slashed its expenses by almost \$4,000. Only daytimers in markets with a population base between 25,000 and 100,000 people made money.

In 1988, the average FM went from a pretax profit of \$80,045 to \$107,174. Last year, the trend was completely reversed, with the average FM making only \$78,507 before taxes. That makes the average FM *less profitable* than the average full-time AM. That pretax profit went from \$53,939 in 1987 to \$90,957 in 1988 to \$103,953 last year. Part of last year's AM rise seemed to stem from drastic expense cuts, about \$165,000 worth. But in this report, AM expenses were up by about \$100,000 between 1988 and 1989. The average AM/FM combo made \$64,807 in 1988. Last year it

made \$53,501.

As usual, the best place to be was in a major market with more than \$5 million in revenue, although those stations were still down slightly, going from \$3,034,292 in 1988 to \$2,960,506 last year. Major-market stations with less than \$5 million in revenue felt the crunch more drastically, going from a pretax profit of about \$10,000 to a loss of more than \$170,000.

Stations in markets with populations between 1 million and 2.5 million more than doubled their profits—\$21,180 to \$53,189—but stations in most medium-market categories were down. A station in the 500,000-1 million population range went from losing about \$2,000 in 1988 to losing about \$58,000 last year.

Time sales for FMs, full-time AMs, and AM/FM combos were up last year; time sales for daytimers were down. But only FM outlets showed anything near the double-digit growth that some stations had hoped for until recently. Their time sales were up 7.4% from two years ago compared to 3.4% for a combo or a 7.7% loss for a daytimer.

In the compensation report, the best thing to be at the average radio station was still a national sales manager. That average income went from \$58,853 in 1988 to \$63,489. Other average salary changes: GM (\$49,758-\$52,855); PD (\$26,767-\$30,431); OM (\$29,738-\$29,666); ND (\$20,144-\$21,556); promotion director (\$23,856-\$25,333); research director (\$21,247-\$22,094); and on-air personality (\$20,136-\$22,418).

The financial crunch of recent years can also be felt in the fringe-benefit area. Forty-four percent of radio employees received full hospitalization in 1987; last year it was 38%. There were similar drops in most categories, with about half the employees affected picking up some of their costs and about half losing that particular benefit altogether.



Hot Hits in Tokio

Week of September 9, 1990

1 Thieves In The Temple Prince
2 Violence Of Summer Duran Duran
3 Manats No Kajitsu Southern All Stars
4 Jark Out The Time
5 Tonight New Kids On The Block
6 Praying For Time George Michael
7 Vision Of Love Mariah Carey
8 Blaze Of Glory Jon Bon Jovi
9 Release Me Wilson Phillips
10 How Much Love Vixen
11 King Of Wishful Thinking Roxette
12 Heaven Knows Lalah Hathaway
13 Close To You Mai Priest
14 Talk To Me Anita Baker
15 My, My, My Johnny Gill
16 Cockatoo Dick Lee
17 Bird On A Wire The Neville Brothers
18 Tell Me Where You're Going Silje
19 Dh Girl Paul Young
20 Cradle Of Love Billy Idol
21 Could This Be Love Seduction
22 Make You Sweat Keith Sweat
23 Come Back To Me Janet Jackson
24 Romeo Dino
25 Have You Seen Her M.C. Hammer
26 Stop Running Away Branda Russell
27 Guantanamera Phil Manzanera
28 Giving You The Benefit Pebbles
29 Can't Stop Falling Into Love Cheap Trick
30 Strung Out Wendy & Lisa
31 Groove Is In The Heart Deee Lite
32 Next To You Aswad
33 I'll Give All My Love To You Keith Sweat
34 Gata Shokichi Kina & Chanploos
35 Doops Up Snap
36 Mario Emi Collins
37 Shawase Ni Naritai Miki Imai
38 If Wishes Came True Sweet Sensation
39 I Didn't Want To Need You Heart
40 Girls Nite Out Tyler Collins
41 Whole Wide World A'ne Lorain
42 Do Me Bell Biv DeVoe
43 Innocent Whispers
44 Nagare No Mamori Shang Shang Typhoon
45 Nanky Panky Madonna
46 Across The River Bruce Hornsby & The Range
47 One Song Dick Lee
48 Banjaro Mary Kanto
49 Nobody's Child Traveling Wilburys
50 My Kinda Girl Babyface

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

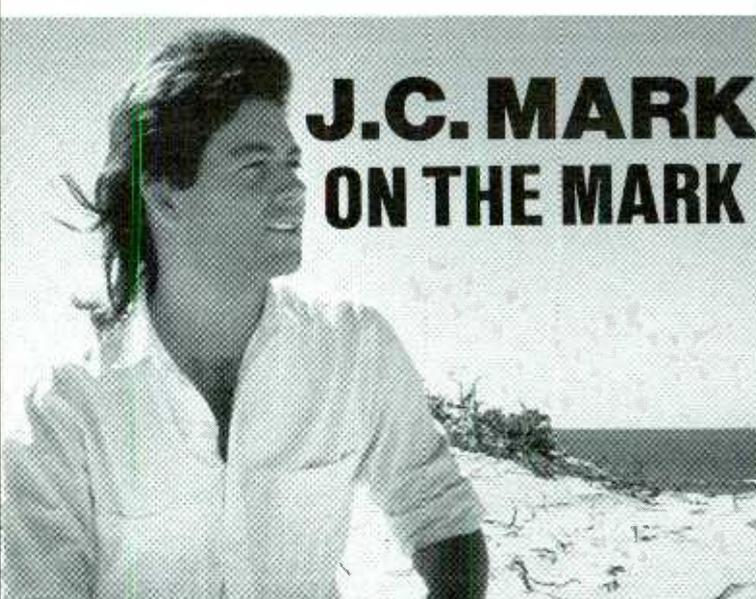


J-WAVE

81.3FM

SPINNING

"WHIRLPOOLS OF SPACE"



J.C. MARK ON THE MARK

CYBERVOC RECORDS

Riley Shepard
471 E. Main St., Suite 3
Ventura, CA 93001 U.S.A.
Tel: (805) 641-3105
FAX: (805) 653-0106

Gary Romero
230 E. 87th St., Suite 3B
New York, NY 10128 U.S.A.
Tel: (212) 360-6746

©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ALBUM ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--|-----------|------------|---------------|--|------------------------------|
| Compiled from national album rock radio airplay reports. | | | | | |
| 1 | 1 | 1 | 4 | SUICIDE BLONDE ATLANTIC 4-87860 | INXS 3 weeks at No. 1 |
| 2 | 2 | 2 | 7 | DAYS LIKE THESE Geffen 4-19677 | ASIA |
| 3 | 3 | 4 | 8 | BOYS CRY TOUGH ATCO LP CUT | BAD COMPANY |
| 4 | 4 | 5 | 9 | A NIGHT ON THE TOWN RCA LP CUT | BRUCE HORNSBY & THE RANGE |
| 5 | 5 | 10 | 4 | TYPE EPIC 34-73575 | LIVING COLOUR |
| 6 | 6 | 19 | 3 | MANSON ON THE HILL REPRISE 4-19560 | NEIL YOUNG & CRAZY HORSE |
| 7 | 9 | 11 | 8 | WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT | THE JEFF HEALEY BAND |
| 8 | 8 | 15 | 4 | YOUNG LUST MERCURY LP CUT | BRYAN ADAMS |
| *** FLASHMAKER *** | | | | | |
| 9 | NEW▶ | 1 | 1 | THUNDERSTRUCK ATCO LP CUT | AC/DC |
| 10 | NEW▶ | 1 | 1 | TICK TOCK EPIC LP CUT | THE VAUGHAN BROTHERS |
| 11 | 19 | 30 | 4 | HIGH ENOUGH WARNER BROS. 4-19595 | DAMN YANKEES |
| 12 | 7 | 8 | 12 | CAN'T GET ENUFF ATLANTIC 4-87886 | WINGER |
| 13 | 16 | 31 | 3 | THE FORECAST MERCURY 878 118-4 | THE ROBERT CRAY BAND |
| 14 | 17 | 21 | 9 | CLIFFS OF DOVER CAPITOL LP CUT | ERIC JOHNSON |
| 15 | 15 | 18 | 9 | FLY TO THE ANGELS CHRYSALIS 23527 | SLAUGHTER |
| 16 | 11 | 14 | 10 | HOW MUCH LOVE EMI 50302 | VIXEN |
| 17 | 13 | 12 | 12 | JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN | GENE LOVES JEZEBEL |
| 18 | 18 | 22 | 6 | LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844 | RATT |
| 19 | 24 | 39 | 3 | SEVEN TURNS EPIC LP CUT | ALLMAN BROTHERS BAND |
| 20 | 28 | — | 2 | I'M SEVENTEEN COLUMBIA 38-73500 | TOMMY CONWELL/YOUNG RUMBLERS |
| 21 | 22 | 25 | 4 | CHERRY PIE COLUMBIA 38-73510 | WARRANT |
| 22 | 10 | 6 | 8 | LIVE IT UP EPIC LP CUT | REO SPEEDWAGON |
| 23 | NEW▶ | 1 | 1 | LOVE IS THE RITUAL A&M 1525 | STYX |
| 24 | 27 | 33 | 6 | TALL, DARK HANDSOME STRANGER CAPITOL LP CUT | HEART |
| 25 | 14 | 7 | 9 | CIVIL WAR WARNER BROS. LP CUT | GUNS N' ROSES |
| 26 | 21 | 24 | 11 | LOVE AND AFFECTION DGC 4-19689 | NELSON |
| 27 | 29 | 38 | 4 | CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA | HOUSE OF LORDS |
| 28 | 26 | 29 | 7 | HANGIN' BY A THREAD MERCURY LP CUT | COMPANY OF WOLVES |
| 29 | 25 | 17 | 14 | TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN | THE BLACK CROWES |
| 30 | NEW▶ | 1 | 1 | UNBELIEVABLE COLUMBIA LP CUT | BOB DYLAN |
| 31 | 35 | 37 | 5 | MIRROR MIRROR GEFFEN LP CUT | DON DOKKEN |
| 32 | 23 | 13 | 13 | GOOD CLEAN FUN EPIC LP CUT | ALLMAN BROTHERS BAND |
| *** POWER TRACK *** | | | | | |
| 33 | 37 | 46 | 3 | STILL GOT THE BLUES CHARISMA LP CUT | GARY MOORE |
| 34 | 12 | 3 | 11 | BLAZE OF GLORY MERCURY 875 896-4 | JON BON JOVI |
| 35 | 34 | 36 | 7 | SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942 | MOTLEY CRUE |
| 36 | 20 | 9 | 12 | BRICKYARD ROAD ATLANTIC 4-87889 | JOHNNY VAN ZANT |
| 37 | 40 | 45 | 3 | DOWN ON THE RIVERBED SLASH LP CUT/REPRISE | LOS LOBOS |
| 38 | 39 | — | 2 | EMPIRE EMI LP CUT | QUEENSRYCHE |
| 39 | 41 | — | 2 | LAST PLANE OUT REPRISE LP CUT | TOY MATINEE |
| 40 | 30 | 20 | 13 | UNSKINNY BOP ENIGMA 44584/CAPITOL | POISON |
| 41 | 33 | 28 | 16 | THE OTHER SIDE GEFFEN 4-19927 | AEROSMITH |
| 42 | 43 | 49 | 3 | DANCE A&M LP CUT | DAVID BAERWALD |
| 43 | 42 | 48 | 5 | I WOULD LOVE TO RELATIVITY LP CUT | STEVE VAI |
| 44 | NEW▶ | 1 | 1 | BACK 'N BLUE EPIC LP CUT | CHEAP TRICK |
| 45 | NEW▶ | 1 | 1 | NEVER ENOUGH ELEKTRA 4-64928 | THE CURE |
| 46 | 47 | — | 2 | WHY DO YOU THINK THEY CALL IT DOPE COLUMBIA LP CUT | LOVE/HATE |
| 47 | 36 | 26 | 10 | L.A. WOMAN CHRYSALIS 4-23571 | BILLY IDOL |
| 48 | 32 | 23 | 14 | JUST CAME BACK VIRGIN 4-98936 | COLIN JAMES |
| 49 | 38 | 27 | 6 | LOVE ME TWO TIMES MCA LP CUT | AEROSMITH |
| 50 | NEW▶ | 1 | 1 | GIVE IT TO ME GOOD MECHANIC LP CUT/MCA | TRIXTER |

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

RADIO

Quips & Jabs Fly At Marconi Radio Awards

BOSTON—So what were the zingers at the second Marconi Radio Awards?

Well, there were a lot of jokes about Larry King's remarks about a Miss America contestant. His Marconi co-host, Gary Owens, had gotten only halfway through his joke, saying, "If you thought some of the Miss America nominees weren't attractive..." when he was interrupted with laughter. Owens then added, "Wait until you see some of our winners."

WFAN New York's Don Imus, presenting the top-40-station-of-the-year award, told the audience, "It would seem more appropriate that an indie promoter [do this], but it's not a cash award, so I'll do it."

As with last year, the Marconis were as racy as some major-market morning shows. The phallic shape of the awards was largely left alone this time, but the name of the hall, the Wang Center For The Performing Arts, provided a setup that co-host Owens and KLSX Los Angeles jock Frazer Smith could not resist. Smith also noted that he had played a New Kids On The Block record backward and heard "Try Oxy 5."

The elaborately produced awards show was similar in structure to the first, although the elimination of last year's dinner and the length of the show, which clocked in at well over three hours, likely left many in attendance restless. Harry Connick Jr., who, along with Lyle Lovett, provided the musical entertainment, used the audience's enthusiastic response as an excuse to stretch his set past the allotted 18 minutes.

Here is a complete list of Marconi Award winners:

STATION OF THE YEAR

- AC: KOST Los Angeles
- Adult standards: KFRC San Francisco
- Album/Classic Rock: WLUP-FM Chicago
- Classical: KING-FM Seattle
- Country: KILT-FM Houston
- Full-Service AC, Legendary Station: WGN Chicago
- Jazz: WJZZ Detroit
- News/Talk: KABC Los Angeles
- Oldies: WCBS-FM New York
- Religious: WAOK Atlanta
- Spanish: WAQI Miami
- Top 40: KIIS-FM Los Angeles
- Urban: WVEE (V103) Atlanta
- Major Market: KMOX St. Louis
- Large Market: WTIC Hartford, Conn.
- Medium Market: KSSN Little Rock, Ark.
- Small Market: WAXX Eau Claire, Wis.

PERSONALITIES OF THE YEAR

- Network/Syndicated: Larry King, Mutual Broadcasting System
- Major Market: Don Imus, WFAN New York
- Large Market: Gary Burbank, WLW Cincinnati
- Medium Market: Luther Messing, WDEF Chattanooga, Tenn.
- Small Market: Bobby Owen, KEAN Abilene, Texas

This story was prepared by Craig Rosen and Sean Ross.

STEVE SEVERIN AND ROBERT SMITH.



THEY FIT TOGETHER LIKE THE GLOVE.



First ever collaboration between Robert Smith of The Cure and Steve Severin of Siouxsie and the Banshees. A classic 1983 recording issued for the first time in the U.S.

ROUGH TRADE

Includes featured track "Perfect Murder"

611 Broadway Suite 311
New York NY 10012

FOR WEEK ENDING SEPTEMBER 29, 1990

MODERN ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|---|-----------|------------|---------------|--|-----------------------------|
| Compiled from Commercial and College Radio Airplay Reports. | | | | | |
| 1 | 12 | — | 2 | NEVER ENOUGH ELEKTRA 4-64928 | THE CURE 1 week at No. 1 |
| 2 | 3 | 6 | 6 | I'M FREE BIG LIFE 877 568-4/MERCURY | THE SOUP DRAGONS |
| 3 | 1 | 3 | 4 | SUICIDE BLONDE ATLANTIC 4-86139 | INXS |
| 4 | 2 | 2 | 8 | DREAMTIME ELEKTRA 2-60961 | THE HEART THROBS |
| 5 | 4 | 8 | 4 | TYPE EPIC 34-73575 | LIVING COLOUR |
| 6 | 8 | — | 2 | CANDY VIRGIN 4-98900 | IGGY POP |
| 7 | 5 | 5 | 7 | THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690/RCA | THE CHARLATANS |
| 8 | 9 | 16 | 5 | TOM'S DINER A&M LP CUT | D.N.A. WITH SUZANNE VEGA |
| 9 | 11 | 21 | 3 | ICEBLINK LUCK 4 A.D. 44618/CAPITOL | COCTEAU TWINS |
| 10 | 10 | 10 | 6 | IT'S TOO LATE VIRGIN LP CUT | BOB MOULD |
| 11 | NEW▶ | 1 | 1 | MERRY GO ROUND SIRE 4-19548/REPRISE | THE REPLACEMENTS |
| 12 | 14 | 9 | 7 | ONE LOVE SILVERTONE 1399/RCA | THE STONE ROSES |
| 13 | 6 | 1 | 8 | STOP! WARNER BROS. 0-21559 | JANE'S ADDICTION |
| 14 | NEW▶ | 1 | 1 | GOOD MORNING BRITAIN SIRE 2-21775/REPRISE | AZTEC CAMERA |
| 15 | 18 | 25 | 4 | SPINNIN' A&M LP CUT | SOUL ASYLUM |
| 16 | 7 | 7 | 8 | VELOURIA ELEKTRA 2-66616 | PIXIES |
| 17 | 20 | — | 2 | WORLD IN MY EYES SIRE LP CUT/REPRISE | DEPECHE MODE |
| 18 | 15 | 13 | 6 | VIOLENCE OF SUMMER CAPITOL 44608 | DURAN DURAN |
| 19 | 16 | 20 | 4 | HIPPYCHICK ATCO 4-96428 | SOHO |
| 20 | 21 | — | 2 | EVERYBODY KNOWS MCA LP CUT | CONCRETE BLONDE |
| 21 | 24 | 29 | 5 | DOWN ON THE RIVERBED SLASH LP CUT/WARNER BROS. | LOS LOBOS |
| 22 | 23 | — | 2 | SO HARD EMI 56195 | PET SHOP BOYS |
| 23 | NEW▶ | 1 | 1 | BEEEN CAUGHT STEALING WARNER BROS. LP CUT | JANE'S ADDICTION |
| 24 | 19 | 22 | 5 | THE KING IS HALF UNDERESSED CHARISMA LP CUT | JELLYFISH |
| 25 | 26 | 28 | 4 | RING OF FIRE EPIC LP CUT | SOCIAL DISTORTION |
| 26 | NEW▶ | 1 | 1 | HEART LIKE A WHEEL A&M 1520 | THE HUMAN LEAGUE |
| 27 | NEW▶ | 1 | 1 | CRYSTAL CLEAR COLUMBIA LP CUT | THE DARLING BUDS |
| 28 | 25 | 26 | 3 | LOVE OR SOMETHING ATLANTIC LP CUT | BOB GELDOF |
| 29 | NEW▶ | 1 | 1 | DON HENLEY MUST DIE ENIGMA LP CUT | MOJO NIXON |
| 30 | 17 | 23 | 6 | LEAVE ME ALONE ENIGMA LP CUT | THE CAVEDOGS |

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

In memory of
STEVIE RAY VAUGHAN

Epic's pride and joy

1954-1990

SIKES SAYS BROADCASTERS ARE SAFE ON DAB

(Continued from page 1)

dress, said that the local and regional public-service contributions of traditional broadcasting "are unlikely to be provided by satellite" methods of DAB transmission. By alluding to FCC mistakes in the recent past on HDTV and AM stereo, the chairman gave another hint that he believes broadcasters should be integrated into upcoming DAB policy.

He said that, while it would be difficult for him to project beyond the next 12 months on FCC policy on DAB, recent commission advocacy of the U.S. television industry "might indicate where we're going on this issue," adding that he "has not sought or supported" cable and satellite entry into HDTV.

Regarding the much-criticized "hands-off" deregulatory policy on AM stereo of the previous two chair-

men, Sikes said, "If we don't learn from this, we would be making a mistake."

Although the breakfast meeting was limited to about 100 guests, there were several NAB panels that concerned DAB or included DAB discussions, all of them room-fillers.

The Sept. 14 panel titled "DAB And The Future Of Radio: A Federal Perspective" was most telling, since broadcasters were able to hear from Bush administration policy strategist Wayne Berman, who is also counsel to U.S. Commerce Secretary Robert Mosbacher.

Berman made it clear that the Commerce Department's National Telecommunications and Information Administration, while aware of the NAB's preference for a terrestrial DAB system, would continue to fos-

ter the entry of new industries on "a level playing field" and would not prevent the introduction of DAB satellite systems.

While the NTIA "will not single out any [DAB] technology for advantage, we won't retard one either if the marketplace allows it," he said.

In private conversation, Berman said he will make sure the administration hears broadcaster views on DAB development, but added that he would not hold back development of satellite DAB systems "unless they could be proved to harm someone."

The twice-held panel "DAB: Friend Or Foe?" was a more general overview of DAB by NAB staff—what it is and how it will affect station owners. Again, the large meeting rooms were well-attended, even though the hastily added panels were among the

first and last at the convention.

Panelists David Hicks, NAB radio board chairman, Alan Box, NAB's DAB task force chairman, and John Abel, NAB executive VP of operations, presented an extensive primer on the new technology. "Most of all," Hicks told the audience, "we really need to stick together on this. A fragmented industry is a vulnerable industry."

Among the subjects covered in the Q&A sessions were the politics of finding and parceling out spectrum for DAB (the UHF and VHF bands are favored, but others could be selected); whether or not certain groups, such as minorities or AM daytimers, may be offered preferences (NAB has asked the FCC for an equal opportunity for all broadcasters to receive a DAB allocation); and the time frame for DAB rollout.

Like Sikes, the NAB representatives took a conservative view of the timetable. While some observers feel DAB could be a fact of life within a year of the 1992 World Administrative Radio Conference, the NAB reps thought only initial testing and conclusions would happen by 1993. Allocations, national and international rule-making, and possible legal challenges would not be completed before 1995, they said, and prototype home receivers and minimal penetration would arrive by about 2000. Abel told broadcasters "it could be 20 years" before DAB reaches a sizable penetration of the market.

He also suggested that companies with satellites have built-in problems: "They're a lot of trouble," he said; "they don't last all that long, and they are very expensive."

AM VS FM STATIONS

Execs at the "Group Heads Look Into The '90s" panel Sept. 15 also took up the DAB issue. Sconnix Broadcasting general partner Randy Odeneal made it clear that he was opposed to the possibility of a DAB frequency for every existing AM and FM broadcaster. Rather, he viewed DAB technology as more "an upgrade of the FM signal rather than a new service," an opinion that is not shared by NAB brass.

Odeneal also said he had research that shows DAB sound is "not full-bore CD sound," and that experimental systems now use some sort of compression, removing the quieter bits.

Odeneal also warned broadcasters that the frequency allocation would spark a push for minority and special interests, but that "we should not politicize this situation." Political questions such as these should be considered in a separate proceeding, he said, rather than being used to backdoor preferences for particular groups, such as AM broadcasters and minorities.

He also expressed concern that, with banks already "skittish" about radio, the possibility of extra competition would send them to safer industries. Odeneal did believe that, under the circumstances, banks would prefer "secure" broadcasters and stations to a risky partner (such as a company with a plan for an untried, satellite-based network).

Assistance in preparing this story was provided by Sean Ross.

We can recommend an after-hours spot for the business traveler.

Fluffy pillows. A concierge who never sleeps. Room service dreamed up by French chefs. A well-equipped fitness club. To us, these are important business tools. Because Ma Maison is a hotel devoted to keeping you happy in your work. So after all the long hours you put in, relax. Get comfortable. We'll have you ready for that power breakfast overnight.

Ma Maison Sofitel

At La Cienega and Beverly Boulevard 800-221-4542/213-278-5444

YesterHits[®]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Upside Down**, Diana Ross, MOTOWN
2. **All Out Of Love**, Air Supply, ARISTA
3. **Another One Bites The Dust**, Queen, ELEKTRA
4. **Give Me The Night**, George Benson, QWEST/WARNER BROS.
5. **Lookin' For Love**, Johnny Lee, ASYLUM
6. **Late In The Evening**, Paul Simon, WARNER BROS.
7. **Drivin' My Life Away**, Eddie Rabbitt, ELEKTRA
8. **Fame**, Irene Cara, RSO
9. **One In A Million You**, Larry Graham, WARNER BROS.
10. **I'm Alright**, Kenny Loggins, COLUMBIA

POP SINGLES—20 Years Ago

1. **Ain't No Mountain High Enough**, Diana Ross, MOTOWN
2. **War**, Edwin Starr, GORDY
3. **Lookin' Out My Back Door/Long As I Can See The Light**, Creedence Clearwater Revival, FANTASY
4. **Patches**, Clarence Carter, ATLANTIC
5. **Julie, Do Ya Love Me**, Bobby Sherman, METROMEDIA
6. **Cracklin' Rosie**, Neil Diamond, UNI
7. **Candida**, Dawn, BELL
8. **Snowbird**, Anne Murray, CAPITOL
9. **(I Know) I'm Losing You**, Rare Earth, RARE EARTH
10. **25 Or 6 To 4**, Chicago, COLUMBIA

TOP ALBUMS—10 Years Ago

1. **The Game**, Queen, ELEKTRA
2. **Hold Out**, Jackson Browne, ASYLUM
3. **Diana**, Diana Ross, MOTOWN
4. **Emotional Rescue**, Rolling Stones, ROLLING STONES
5. **Panorama**, Cars, ELEKTRA
6. **Give Me The Night**, George Benson, WARNER BROS.
7. **Soundtrack**, Xanadu, MCA
8. **Soundtrack**, Urban Cowboy, FULLMOON/ASYLUM
9. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
10. **Christopher Cross**, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
2. **Soundtrack**, Woodstock, COTILLION
3. **Mad Dogs & Englishmen**, Joe Cocker, A&M
4. **Tommy**, Who, DECCA
5. **Chicago**, COLUMBIA
6. **Stage Fright**, Band, CAPITOL
7. **Closer To Home**, Grand Funk Railroad, CAPITOL
8. **Blood, Sweat & Tears**, COLUMBIA
9. **A Question Of Balance**, Moody Blues, THRESHOLD
10. **Gold**, Neil Diamond, UNI

COUNTRY SINGLES—10 Years Ago

1. **Old Flames Can't Hold A Candle To You**, Dolly Parton, RCA
2. **Do You Wanna Go To Heaven**, T.G. Sheppard, WARNER/CURB
3. **Heart Of Mine**, Oak Ridge Boys, MCA
4. **Loving Up A Storm**, Razyzy Bailey, RCA
5. **Faded Love**, Willie Nelson & Ray Price, COLUMBIA
6. **Lookin' For Love**, Johnny Lee, ASYLUM
7. **I Believe In You**, Don Williams, MCA
8. **Theme From The Dukes Of Hazzard**, Waylon Jennings, RCA
9. **Charlotte's Web**, Statler Brothers, MERCURY
10. **Let's Keep It That Way**, Mac Davis, CASABLANCA

SOUL SINGLES—10 Years Ago

1. **Give Me The Night**, George Benson, WARNER BROS./QWEST
2. **Funkin' For Jamaica**, Tom Browne, ARISTA/GRP
3. **Girl, Don't Let It Get You Down**, O'Jays, TSOP
4. **Upside Down**, Diana Ross, MOTOWN
5. **Wide Receiver**, Michael Henderson, BUDDAH
6. **Another One Bites The Dust**, Queen, ELEKTRA
7. **I've Just Begun To Love You**, Dynasty, SOLAR
8. **Shake Your Pants**, Cameo, CHOCOLATE CITY
9. **Southern Girl**, Maze, CAPITOL
10. **Where Did We Go Wrong**, L.T.D., A&M

BE A HERO. JUST FOR ONE NIGHT.



**You're invited to The Night of a Thousand Heroes.
A(n easy-to-prepare-for) Costume Ball.**

**With special, intimate performances by
Bonnie Raitt and Paul Simon.**

Friday, Oct. 19th 7 P.M. at The Waldorf-Astoria Grand Ballroom.

It's the AMC Cancer Research Center's 20th Annual Humanitarian Award Dinner—this year honoring TOM FRESTON, Chairman and CEO, MTV Networks.



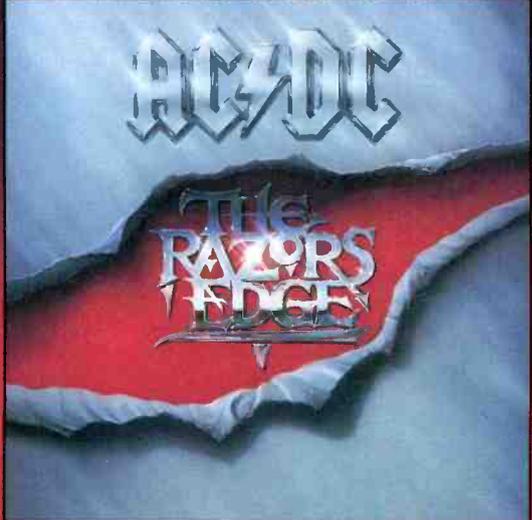
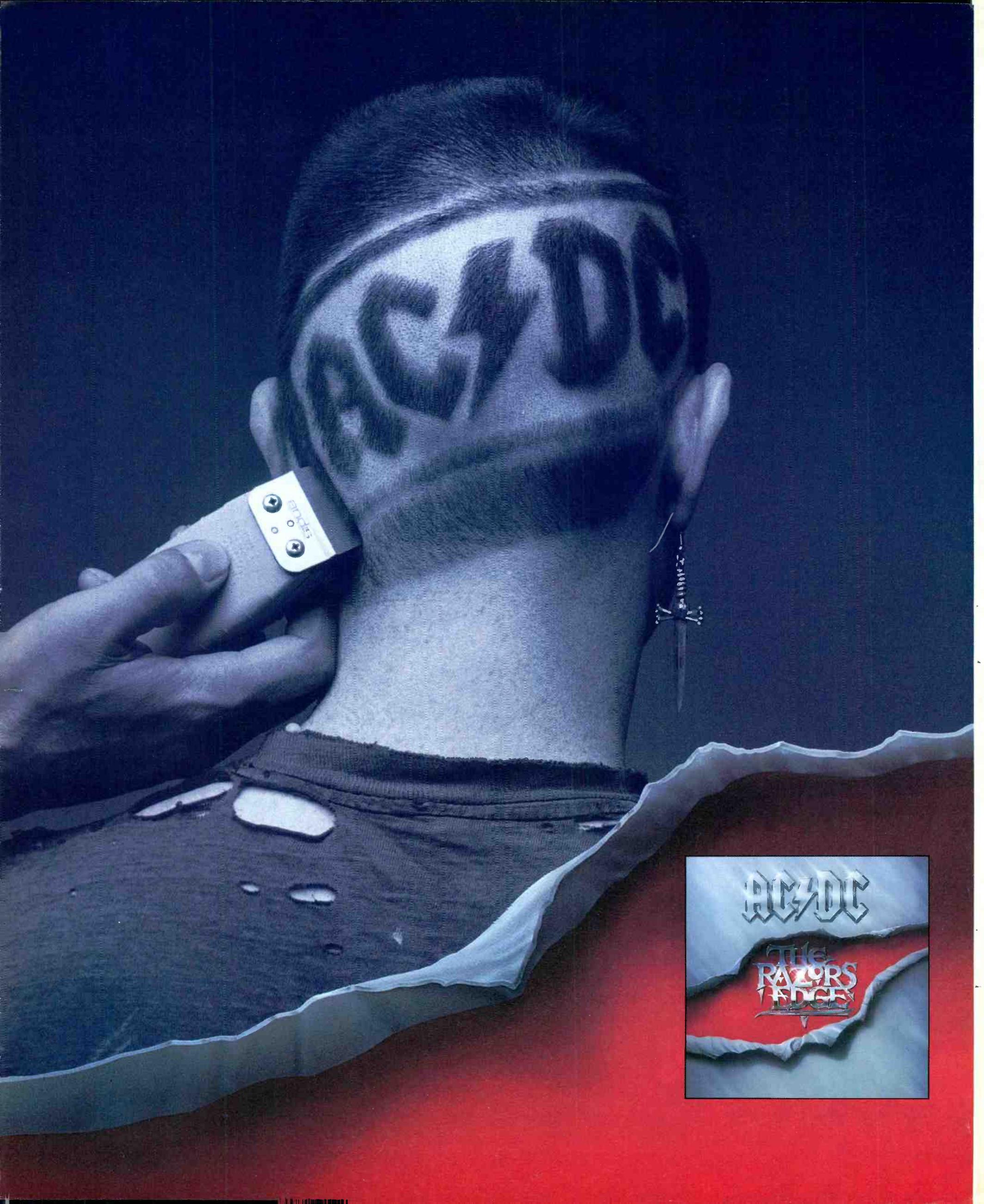
For ticket information call the Northeast Development Office of the AMC Cancer Research Center at (212) 977-4180.

"MTV Networks is proud to support the AMC Cancer Research Center this year. AMC's unique focus on cancer prevention has garnered tremendous support from the entertainment industry for twenty years now. Continuing this team effort could help cut cancer deaths in half by the year 2000.

AMC's endeavor is heroic, and our support can make its goals attainable. You don't have to leap tall buildings in a single bound, or listen to long speeches. Just join us for a fun night of great music, food, dancing and hero-watching."



Tom Freston



GET THIS INTO YOUR HEAD.

**THE
RAZORS
EDGE**

91413

*Their new album.
Featuring the first track and video
"Thunderstruck."*

U.S. Tour starts October 31, 1990.

Management: Stewart Young/Skive Barnett
for Part Rock Management, Ltd.

Produced by Bruce Fairbairn



On Atco.

© 1990 Atlantic Recording Corp. A Time Warner Company

WASHINGTON ROUNDUP

(Continued from page 14)

Alfred Sikes, FCC chairman, while not privy to insider budget negotiations, suggested to attendees at an invitation-only breakfast that the spectrum-fee proposal "is not a priority—it's one of several issues," and said, "Remember, President Bush had to be brought kicking and screaming to even consider the idea of revenue raising."

Three members of Congress at a financial panel also shed doubts

that those on Capitol Hill will look with favor on the spectrum fee proposal, but one of them, Sen. Kit Bond, R-Mo., warned that the administration may try to "ram it through" without debate, hoping Congress will fold rather than return for a lame-duck session.

Some of the most heated broadcaster responses to the spectrum-fee issue could be heard Sept. 14 at a panel where administration point

man Wayne Berman, from the Dept. of Commerce, was on hand—ostensibly to talk about administration fostering of digital audio broadcasting. There, the spectrum fee was attacked by a succession of broadcasters, many of whom prefaced their remarks by noting that they were "good Republicans."

"This thing is singling us out," one broadcaster told Berman. "You're not taxing magazines or newspapers; it's unfair. Thirty-five percent of radio stations lose money, and they and others can't stand a 5% tax." Said another, "Don't kill radio just because back in Washington they can't control spending." Opponents of the spectrum tax also pointed out that it would hurt not just radio, but also the banking industry, since radio stations would likely default on their loans.

Berman, who is not connected with the budget planners at the Office of Management and Budget, appeared to be taken off guard by the intensity of the comments. He said he would "take back the message" to Washington.

Broadcasters were also grumbling about the recent political broadcasting audit by the FCC of a number of stations throughout the country, and the FCC findings showing that some overcharged candidates. FCC officials, communications lawyers, and NAB staff-

ers at the session, however, made it clear that the commission will no longer overlook inadequately kept political files and sloppy (if innocent) ad approaches to selling time to candidates.

Dennis Corbett, of Levanthal, Senter & Lerman, said broadcasters were "just asking for trouble" if they did not update and check their political files "very carefully" in case the station is audited in the future.

James Monahan, of Dow, Lohnes & Albertson, suggested being more careful to update rate structures. "It means a new approach" to dealing with candidates, he said, educating them to discount options and offering them the lowest rate one would offer "to a favored advertiser."

Available to broadcasters at the panel was the FCC's new booklet, a Q&A explaining do's and don'ts. No. 1 on the list: "Broadcasters can charge candidates a premium for non-pre-emptible class of time only if such a higher-priced class of time is also made available to commercial advertisers" and cannot "create a class of time that

[they know] only candidates will purchase" at a higher rate.

Top Bush administration officials also chose NAB as the site to kick off a new public-service campaign designed to heighten awareness of fuel conservation. Energy Department Secretary James Watkins, and Transportation Department Secretary Samuel Skinner joined Michael Deland of the President's Council on Environmental Quality and advertising and broadcast industry officials to unveil the six-spot campaign, which will be backed up with magazine, billboard, and newspaper ads.

Several environmental activists attended the Sept. 13 press conference to protest what they feel is administration window dressing and to call for a full-scale national energy program.

**BILLBOARD RADIO
At Home, At Work
In No Other Trade**

GLOOMY ECONOMIC FORECAST CLOUDS NAB

(Continued from page 14)

stations and the businesses that play the stations in their stores. An ASCAP spokeswoman later said that the group is "aware that Harvey has taken this [issue] on as one of his pet projects this past year."

That issue carried into the Marconi Awards when Tribune Broadcasting VP of radio Wayne Vriesman, in accepting the N/T station-of-the-year award for WGN Chicago, got a laugh and some applause when he commented on stage that, "We don't play much music at WGN radio but we seem to pay [ASCAP and BMI] a lot of money."

SELLING OUT AT HOME

There was some optimism about the sales climate at the group heads panel. New Group W president Jim Thompson likened radio to a "sleek F16 fighter that you can move on a dime," while television is "a jumbo jet. Radio is positioned perfectly [to do business] in this economy," he said.

But Thompson also bemoaned the lack of commitment of radio salespersons, saying, "In one market I work in, there are 300 radio salespeople and about 295 of them want to be in television."

Bob Hughes, president/chief operating officer of U.S. Radio L.P., said the fact that radio is not considered a major advertising medium could be its greatest strength. Radio reps, he said, need to sell advertisers on using radio to improve the reach of TV and direct mail. The problem radio has with this, he said, is that "we want to be big and important like TV."

The Interep Radio Store used NAB to unveil an aggressive plan to increase radio's share of advertising revenue from 7% to 9% in the next 10 years. Interep's "Radio 2000/An Alliance For Growth" plan will cost \$5 million; that money will come from "a budget previously allocated for marketing ourselves against our competi-

tors," said Interep chairman Ralph Guild.

Final plans for the alliance will be completed by January and will be announced at the Radio Advertising Bureau conference in Nashville. It will involve a heavy radio presence at advertiser trade shows and within the financial community.

AND BUYING INTO EUROPE?

At the first NAB panel devoted entirely to U.S. investment in international radio—something that was only a whisper last year—most panelists warned American broadcasters about being too eager. British syndicator Simon Cole likened the situation to "a giant K mart sale," where, in their bargain-hunting frenzy, U.S. broadcasters were grabbing anything that looked good. Cole added that none of the new local stations launched in London during the last year—including the Group W co-owned London Jazz Radio—"have made money or show they can."

Both Cole and consultant Jeff Pollack encouraged U.S. broadcasters to be involved instead in the service sector. Technical expertise, Cole said, was more relatable to other countries and cultures than programming knowledge. Pollack told Americans that "the only way to be successful is to do joint ventures. You need partners who know how to get things done."

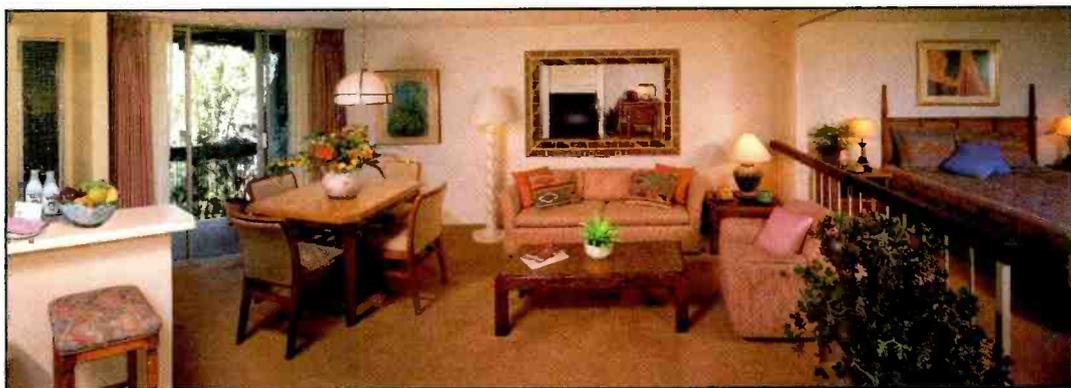
Pollack also pointed out that in countries like Poland, where he was set to sign on a new station, Radio M, in the next six weeks, "the average salary is \$60 a month. The situation is that there's no money there." He also bemoaned the interest in European radio by "goofballs" such as the investors who wanted to do an English-language station in Hungary.

Assistance in preparing this story was provided by Sean Ross and Bill Holland.



Programming Trinity. Seen after the NAB's urban format room are panelists Vinny Brown of WRKS New York, Eric Faison of WAMO Pittsburgh, and Joe Tamburro of WDAS Philadelphia.

Welcome to the *all suite* Le Parc Hotel de Luxe



733 North West Knoll
West Hollywood, CA 90069
Daily rates from \$165.

Reservations and Information
1-800-424-4443

FAX 213/854-0926
TELEX 4955516:LEGG
APOLLO-PARS-SABRE
UTELL WORLDWIDE

© 1990 Hotels of L'Ermitage International

How Might Stations Distort Ratings? Arb Handbook Has Answers

BOSTON—Arbitron used the Ratings Distortion panel at the National Assn. of Broadcasters convention to unveil a new handbook on ratings distortion and ratings bias guidelines. Birch/S-carborough Research president/CEO

Bill Livek announced plans for a similar book.

NAB REPORT

The Arbitron book, which was mailed to all subscriber GMs last week, details special station activities that could cause problems, among them: encouragement to cooperate with audience research companies, specific references to a survey in progress, promotions

that might prompt a diarykeeper to claim or record listening that did not occur, direct appeals for survey participants to misrepresent or overstate their listening to a particular station or understate their listening to a competing station, and subtle instructions targeted to diarykeepers that may serve to remind them to fill out their diaries—possibly with a suggested amount of listening to a certain station.

Ratings bias activities that also can cause stations to be delisted or listed below the line in a ratings book include survey announcements, and indirect appeals. The latter includes direct-mail pieces made to look like diaries, and promotions or contests where merchandise given away as



by Phyllis Stark

prizes plays on the Arbitron name.

The book also explains the distinction between ratings distortion and "hyponing." The former is described as "activities that may cause diarykeepers to report or record more or different listening than actually occurred." Hyponing is "station activities designed to cause more actual listening during a survey period," i.e.,

certain forced listening contests. Rating distortion is a violation of Arbitron policies; hyponing is not.

Also discussed on this panel was the prereview of station promotional materials, a subject addressed in detail in the new Arbitron handbook. Although Arbitron will prereview promotions for potential problems, Birch will not. Livek defended his company's policy of not approving a promotion before it airs, saying that "rarely is a promotion executed exactly as it was proposed."

Mel Goldberg, executive director of the Electronic Media Ratings Council, meanwhile, chastised GMs for being unwilling to pay for extra sample size, "which could give them the information they need to increase ratings." Goldberg said the reluctance to pay for extra sample is particularly silly in light of the fact that radio managers will "take a potential client out to lunch a few times in order to make a sale."

Despite plans at a number of radio stations to cut back promotion budgets and client lunches next year (Billboard, Sept. 22), and despite the tone of economic concern that pervaded this year's NAB, there was still the customary talk here about the growing importance of marketing. During a panel on creating a profit center from your promotion department, KLOL Houston GM Patrick Fant said, "The promotion director should be an in-house resource to the PD and sales manager. [But] the promotion director should not be a slave to the programming department. The promotion director should be a managing partner with the other department heads."

Nevertheless, radio promotion directors were again poorly represented at this year's convention. Despite several panels focusing on promotions and marketing, few promotion directors made the trip.

PERSIAN GULF PROMOS, PART 6

During the convention, the NAB announced its support for a radio campaign called "Air/Lift," which will raise money to purchase up to 25,000 radios and batteries for Persian Gulf troops. Group W Radio will head the fund-raising. The radios will be distributed by the Armed Forces Radio and Television Service.

In other Persian Gulf-related promotions, adult alternative KIFM San Diego has adopted a Navy ship, the U.S.S. Acadia, a medical, dental, and repair vessel assigned to the Persian Gulf. KIFM will be providing the ship with program tapes and has volunteered its production rooms for family and friends of the 1,200 crew members to record messages for loved ones. The tapes will be delivered to the ship weekly by helicopter.

AC WMAS-FM Springfield, Mass., and a local Vietnam veterans group are sponsoring "Operation Gift Lift," which is collecting nonperishable materials for the troops. Items being solicited include boxes of envelopes, paper, sunblock, medicated powder, toilet paper, pens, playing cards, books, magazines, toothpaste, shampoo, and board games.

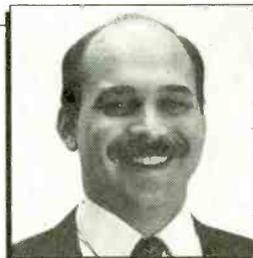
PRO-MOTIONS

Mark Bishop has been named promotion director at album WMSM Cleveland. He held the same job at album WLVQ Columbus, Ohio... Top 40 WFLZ Tampa, Fla., promotion director Darcel Schouler is out. No replacement has been named.

Ann Marie Wallace has been named assistant promotion manager at WPEN/WMGK Philadelphia. She was PD at country WCZN Chester, Pa... John Montgomery has been appointed promotion director at WAPI-AM-FM Birmingham, Ala. He held the same position at rival combo WERC/WKXX.

Billboard's PD of the week

Gary Marince
WWSW Pittsburgh



IT SOMETIMES HAPPENS that during a sale, a transition period, or some other disruption of business as usual that somebody from outside the normal managerial track will end up with management duties: A promotions director, office manager, or chief engineer may fill in for the PD or GM. Usually, that lasts until the sale closes or the new managers are hired.

Gary Marince, former chief engineer at WWSW (3WS) Pittsburgh, got his shot at programming when the station was down a GM and a PD. Shortly before transferring to a co-owned TV station in Kentucky, GM Diane Sutter made him interim PD. And when new GM Mike Crusham came in, Marince, unlike many others in similar positions, got the shot, becoming a first-time PD in a top 20 market.

It helped that last year, during the transition period, 3WS had its best spring book ever. And it didn't do badly this spring either, going 6.4-7.0 12-plus, good for fourth in the market, behind KDKA (13.2), WDVE (9.8), and WBZZ (8.4).

After a summer sales job with WDVE, Marince graduated from college and returned as an engineer, later becoming CE. The job put him in touch with other Taft Broadcasting stations, and in contact with such people as VP/operations Ted Ruscitti; Randy Michaels, now programming head of Jacor; and WTVN Columbus, Ohio, PD Jack Fitzgerald, now 3WS' consultant. During that time, he says, "I was always intrigued with programming. I never identified it as a goal, but it seemed like a pretty logical pursuit." Unlike many CEs, Marince "was always comfortable interacting with programming people."

Still, actually being a programming person took some getting used to, he says. "As an engineer, I had a two person department. When I got into programming, I was more of a leader and less of a worker; it was really weird because I had to learn to rely more on other people. But the air staff had been polled before my appointment, so there was a lot of tolerance for me to make the adjustment."

3WS got a boost during the spring from its annual oldies concert. This year's show put such acts as Frankie Valli, the Marvelettes, Lou Christie, and Mitch Ryder into Three Rivers Stadium for more than 50,000 patrons. It also ran a "daily-cash-song"-type contest called "money music," which, for the first time, focused the station's TV schedule on its Morning Zoo team. The contest and TV spot are being repeated this fall.

But Marince doesn't think the oldies format's good spring book reflects marketing as much as a lack of outside restrictions. "Spring is the true picture... Oldies has consistent listening throughout the year. It's harder to measure during the summer because adults are tending to family needs—whether they're on vacation or whether the kids are home controlling

the radio."

Like co-owned KKKL (Kool 105) Denver, 3WS initially used its AM station to superserve the pre-Beatles era while the FM concentrated on 1964-71. When Kool ended the simulcast, a lot of the pre-'64 material came back, as it has for the majority of oldies FMs.

3WS, on the other hand, plays about one '50s oldie an hour, usually a megahit on the "Peggy Sue" level. One of its prime image lines is "more great oldies from the '60s." "The term oldies still conjures images of bobby socks and poodle skirts," Marince says. "It became incumbent on us to actually image the station so that people perceived oldies as '60s. It would be nice if there were a term we could use besides oldies."

And although some of 3WS' strongest records are pre-Beatles titles with local history—like "High On A Hill" by Scott English or "Since I Don't Have You" by the Skyliners—by and large, Marince says that in research, "pre-Beatles titles have not proven to be our core records."

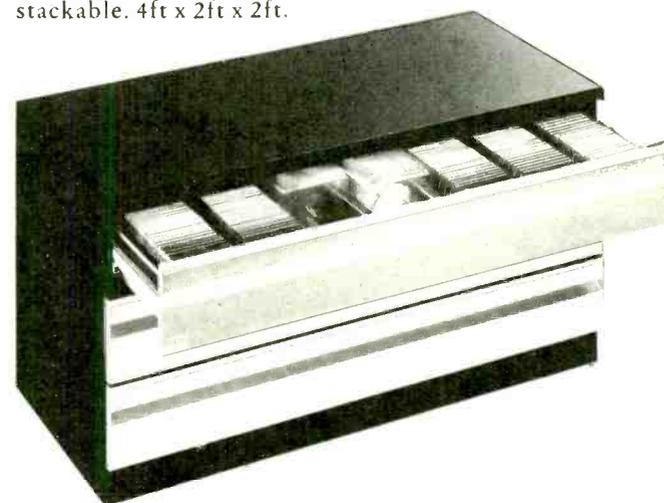
This is 3WS at night: Dave Clark 5, "Can't You See That She's Mine"; Left Banke, "Walk Away Renee"; Steppenwolf, "Born To Be Wild"; Neil Diamond, "Cherry Cherry"; Animals, "We Gotta Get Out Of This Place"; Leslie Gore, "It's My Party"; Sonny & Cher, "I Got You Babe"; Supremes, "Baby Love"; Herman's Hermits, "Can't You Hear My Heartbeat"; Guess Who, "No Time"; J.J. Jackson, "But It's Alright"; Booker T & the MGs, "Green Onions"; and Billy Joe Royal, "Cherry Hill Park."

To some extent, Marince's appointment reflects the way the PD job has changed in recent years to more of an operations manager position. Those who know 3WS praise Marince's attention to detail and skill with promotions. When 3WS did a live remote from Disney World, Marince rigged the 3WS board to talk to an identical control board in Orlando, Fla., to accommodate for the second-and-a-half that it took the broadcast to get back to Pittsburgh.

Still, that device was less elaborate than a few Marince designed for his brother who was paralyzed in a car crash in the late '70s. First, Marince designed a pinball game that his brother could control by blowing into a tube. Then he built a voice interaction system that could move a satellite dish, dial the telephone, operate the CD and video player, and control the thermostat. Eventually the vocal synthesizer ended up recording a duet with Donnie Iris, which WDVE played.

Despite all this, Marince insists that he isn't tempted to tinker with 3WS' engineering any more. "I violated the rule that says never replace yourself with someone better," he says. "The CE here is the engineer who followed me at WDVE. Where I worried about programming, he's very focused. He puts me to shame, but he doesn't get to brag about it because I'm still here." SEAN ROSS

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



LIFT Display Inc. 115 River Road, Edgewater NJ 07020, Tel.: 201/945 8700, 945 8863, 945 8412, Fax: 201/945 9548.

LIFT[®]
Systems with a future.

POWERPLAYISTS

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

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

PLATINUM

4100 New York P.D.: Steve Kingston. 1 The Righteous Brothers, Unchained Mel. 2 Wilson Phillips, Release Me. 3 M.C. Hammer, Have You Seen Her.

93.5 WPLJ New York P.D.: Tom Cuddy. 1 Wilson Phillips, Release Me. 2 Paul Young, Oh Girl. 3 The Adventures Of Stevie V, Dirty Cas.

KIIS FM 102.7 Los Angeles P.D.: Bill Richards. 1 The Righteous Brothers, Unchained Mel. 2 Bell Biv Devoe, Do Me!

108 FM Boston P.D.: Sunny Joe White. 1 The Adventures Of Stevie V, Dirty Cas. 2 Black Box, Everybody Everybody.

WZLX 94.5 FM Boston P.D.: Steve Rivers. 1 Bell Biv Devoe, Do Me! 2 Wilson Phillips, Release Me.

B94 FM Pittsburgh P.D.: Danny Clayton. 1 Nelson, (Can't Live Without Your) Lov. 2 M.C. Hammer, Have You Seen Her.

LEAGUE 106 Philadelphia P.D.: Todd Fisher. 1 Jon Bon Jovi, Blaze Of Glory (From "Y. 2 Wilson Phillips, Release Me.

WZLX 94.5 FM Boston P.D.: Steve Rivers. 1 Bell Biv Devoe, Do Me! 2 Wilson Phillips, Release Me.

MIX 107.3 Washington P.D.: Lorrin Palagi. 1 The Righteous Brothers, Unchained Mel. 2 Paul Young, Oh Girl.

WJLA 43.5 Washington P.D.: Chuck Beck. 1 Bell Biv Devoe, Do Me! 2 Wilson Phillips, Release Me.

POWER 99 FM Atlanta P.D.: Rick Stacy. 1 James Ingram, I Don't Have The Heart. 2 The Righteous Brothers, Unchained Mel.

96.3 FM RADIO WHYY Detroit P.D.: Rick Gillette. 1 Vanilla Ice, Ice Ice Baby. 2 The Righteous Brothers, Unchained Mel.

Q95 FM Detroit P.D.: Gary Berkowitz. 1 Wilson Phillips, Release Me. 2 Paul Young, Oh Girl.

93.5 WJOL Minneapolis P.D.: Greg Strassel. 1 Prince, Thieves In The Temple. 2 Bell Biv Devoe, Do Me!

KDWB 101.3 Minneapolis P.D.: Brian Phillips. 1 Wilson Phillips, Release Me. 2 Prince, Thieves In The Temple.

Z95 FM Chicago P.D.: Brian Kelly. 1 Bell Biv Devoe, Do Me! 2 Wilson Phillips, Release Me.

195 Irving P.D.: Randy Kabrich. 1 The Righteous Brothers, Unchained Mel. 2 Jon Bon Jovi, Blaze Of Glory (From "Y.

all hit 97.1 KIOL Dallas P.D.: Joel Folger. 1 Jon Bon Jovi, Blaze Of Glory (From "Y. 2 The Righteous Brothers, Unchained Mel.

93Q Houston P.D.: Bill Richards. 1 Paul Young, Oh Girl. 2 Jon Bon Jovi, Blaze Of Glory (From "Y.

POWER 104 KRBE Houston P.D.: Steve Wyrostock. 1 Maxi Priest, Close To You. 2 Depeche Mode, Policy Of Truth.

Black Box, Everybody Everybody. The Adventures Of Stevie V, Dirty Cas. Soho, Hippychick. Lisa Stansfield, This Is The Right Ti.

92.9 FM Providence P.D.: Paul Cannon. 1 Phil Collins, Something Happened On T. 2 Paul Young, Oh Girl.

96 TIC FM Hartford P.D.: Tom Mitchell. 1 Black Box, Everybody Everybody. 2 Johnny Gill, My, My, My.

B104 Baltimore P.D.: Steve Perun. 1 Phil Collins, Something Happened On T. 2 Wilson Phillips, Release Me.

Women In Publishing: A Profile

Andrews, Fields, Ware Share Their Views

■ BY DAVID NATHAN

LOS ANGELES—Ask Brenda Andrews, Rachele Fields, and Carol Ware about the current state of contemporary black music and you will hear well-rounded, well-informed views of what is happening.

Among the most powerful female executives in music publishing, these women have garnered a wealth of experience and developed a complex network of informed music-industry relationships.

Andrews was recently promoted to senior VP of creative affairs at Almo-Irving Music, which was formerly the publishing arm of A&M

and is now an independent company after the sale of A&M to PolyGram. Andrews has been with Almo-Irving for 22 years, having joined the staff as a receptionist in 1968 and learning the business from the ground up. Andrews credits the late Margaret "Cissy" Nash, wife of singer/songwriter Johnny Nash, as her inspiration in publishing. Cissy Nash was one of the first black women active in publishing as administrator of her husband's independent publishing company, Joda.

Andrews has secured countless recordings of Almo-Irving songs and has also nurtured many of today's prominent writers, including Brenda Russell and Rod Temper-

ton, who wrote and co-wrote much of the material on Michael Jackson's multiplatinum "Thriller," among other accomplishments. In addition, Andrews recently inked producers Denzil Foster & Thomas McElroy—of En Vogue, Club Nouveau, and FM² fame—to a co-publishing deal, and has overseen the East-Memphis catalog, originally the publishing arm of Stax Records, which contains a plethora of R&B standards, like "Sittin' On The Dock Of The Bay," "Respect," and "Knock On Wood." Andrews has also brought writer Joel Davis, represented on the current Anita Baker and Howard Hewett albums; producer/artist Darryl Duncan; and hit maker Young M.C. to the company.

Ware, now VP of creative services at MCA Music, has been involved with publishing since 1973, when she joined the staff of Jobete, the renowned publishing wing of Motown now owned by the Gordy Co. "My forte was exploitation of the catalog," says Ware, who is married to writer/producer/artist Leon Ware, of her days at Jobete. "We were the No. 1 publisher across the board for several years and were consistently getting those classic songs recorded by pop and R&B artists."

Ware also did a stint with April Blackwood, which later became CBS Songs, at the time Michael Bolton was signed. Ware joined MCA in 1985 and now works with a number of writers, including Marcus Miller, Glen Ballard, Nick Martinelli, Allan Rich, Leon Sylvers, Ron Kersey, Stephanie Mills, Bobby Brown, El DeBarge, Al Jarreau, Pebbles, and Paul Jackson Jr.

At Warner/Chappell Music, Fields is currently VP of creative affairs. She joined the company in 1983, after working with Chrysalis Records and later Chrysalis Music. "When I first got to Warner, I set about learning the catalog," she says. "At that time, we had several new writers, like Robert Brookins, Gary Glenn, and Diane Qander [who wrote the title track for Anita Baker's 'Rapture'], and my job was really putting writers together and setting up new collaborations."

Fields has brought artists like Angela Winbush, Keith Sweat, Howard Hewett, and Karyn White to Warner/Chappell. She has also completed a deal with producer/writer Barry Eastmond. She is now working with the prestigious Mighty Three catalog, which Warner/Chappell recently purchased and which contains classic material written by Gamble & Huff and Thom Bell.

All three women agree that,
(Continued on page 32)



Civilized Rogues. The members of Arista Records' rising act Kiara, which has just released its second album, "Civilized Rogue," take it upon themselves to show their label mate, singer Sydney Youngblood, around their hometown of Detroit. Youngblood was in town to tout his first single, "I'd Rather Go Blind." Shown, from left, are Greg Charley, Kiara; Youngblood; and John Winston, Kiara.

Force M.D.'s 'Step' Back Into Spotlight

NEW YORK—The Force M.D.'s carry on a tradition of soulful, four-part harmonizing that recalls the '50s, when teen males gathered in men's rooms, hallways, and on rooftops to blend their voices in doo-wop harmonies. But the M.D.'s, who began by singing a cappella on the streets of their native New York, succeeded through their ability to combine that style with streetwise beats on up-tempo jams and a tender touch on ballads.

In fact, says group member T.C.D., "Our name, 'Force,' is derived from the struggle we went through before we became recording artists, and the 'M.D.' stands for musical diversity. And we are the originators of doo-wop hip-hop. People should remember that, especially from 'Let Me Love You' [their 1984 debut hit] and 'Forgive Me Girl' [from 1985]. Now you have all these other groups doing it."

Now—after a two-year hiatus—T.C.D., Stevie D., Trisco, and Mercury have moved from the Tommy Boy label, which was bought by Warner Bros., to Warner's Reprise imprint for the release of their third album, "Step To Me." The new set bears evidence of the foursome's musical maturity as well as its continuous versatility, with trademark ballads, up-tempo cuts like the Full-Force-produced first single, "Are You Really Real," and even some contemporary reworkings of classic cuts "Why Can't We Be Friends" by War and "Walking Into Sunshine" by Central Line. Other producers include Wayne Braithwaite, the Time's Monte Moir, and the group members themselves.

The gap between albums had some fans grumbling that the group that brought them the
(Continued on page 32)

Russell: From Russia, With An Album

■ BY DAVID NATHAN

LOS ANGELES—Brenda Russell is just back from a successful visit to the U.S.S.R., where she performed live on a TV special—making her one of the first contemporary black artists to appear on television there. Now the singer/songwriter is embarking on a promotional tour to draw attention to her latest album, "Kiss Me With The Wind."

Russell says that her new project is "diversified and shows more sides of my musical personality" than did previous work. "I'd say that it's a little more up and has more energy and zest than some of my other albums."

Russell burst onto the music scene in 1979 with her critically acclaimed debut on A&M. She subsequently recorded briefly for Warner Bros. before spending some time in Sweden in the mid-'80s. She enjoyed international success with a return to the label via her 1988 "Get Here" album, garnering three Grammy nominations for "Piano In The Dark," a top 10 pop and black music hit in 1988.

Producer Andre Fisher, who also worked with the Brooklyn, N.Y.-born artist on her first album, co-produced "Kiss Me With The Wind" alongside Larry Williams, with whom Russell co-produced the track "Good For Love." Narada Michael Walden contributed two cuts, including the title song and "Stop Running Away," the debut single.

"We've known each other for at least 10 years and I felt that, aside from Andre, Narada was about the only other producer I'd been able to relate to," says Russell, who penned most of the album's material, including her version of "Dinner With Gershwin," a hit for Donna Summer that Russell co-produced in 1987. She collaborated with L.A.-based writers Sharon Robinson, Matthew Wilder, and Paul Chiten on three tunes.

Russell worked on a number of tracks at her home. "It was heaven, just being able to do so much of the programming there, and it's the first time I've done that," she says. "I feel that this time, the production for this album really does justice to the songs I wrote."

Russell is particularly enthused about the tune "Night Train To Len-

ingrad," which describes the struggle that creative artists in the Soviet Union endured when Stalin was in power in the '30s. The song exemplifies Russell's skill as a lyrical storyteller and her ability to cover different musical territory.

"I thought of writing it before my first trip to the U.S.S.R. in 1988," says Russell, who was part of the U.S.-Soviet songwriters project "Music Speaks Louder Than Words." "After going to Moscow, I really got focused on what the song was about," Russell says.

While there, Russell was permitted to shoot a video for the track at a Moscow train station and says it will be released if she can persuade A&M to make the track a single. The singer/songwriter, whose compositions have been recorded by Luther Vandross, Earth, Wind & Fire, and Roberta Flack, among others, adds that the opportunity to perform for Soviet audiences was particularly special in the current climate of *glasnost*.

"I love being a part of the bridge between the two cultures," she says. "There's no soul music in the Soviet

Union; it's a whole new thing for them. And although I'm not a hardcore soul artist, I'd say my music is soulful. It's really exciting for me."

Plans are currently in motion for Russell to do a series of concerts in the U.S.S.R. Russell has previously toured with Billy Ocean and Jeffrey Osborne and done some dates with David Sanborn; now, she anticipates a U.S. tour later this year.

She says that the success of "Piano In The Dark" and the "Get Here" album was "very intense," but adds that it "enabled me to fulfill a major wish: I got to literally see the world." More recently, the "Get Here" track was rerecorded by new artist Oleta Adams.

Although Russell has enjoyed a loyal black music following, she says that industry insiders still have a problem categorizing her music. "Some people think of me as a pop artist, some as a jazz/pop artist. I think of myself as a universal artist and I've always thought of myself that way," says Russell. "I'm always trying to touch everyone with my music."



Aswad Gets Wicked. British reggae band Aswad pauses in the midst of recording its seventh Mango album, "Too Wicked," at Kingston, Jamaica's Music Works studio earlier this year. The album is set for an Oct. 8 release; the first single, "Next To You," is due this month. The album also features cuts with Jamaican DJ Shabba Ranks. Shown, from left, are Angus "Drumme" Zeb and Tony Gad, Aswad; Gussie Clarke, producer; Steven Stanley, engineer; and Brinsley Forde, Aswad.

TO OUR READERS

The Rhythm & the Blues is on vacation, but will return in next week's issue.

FOR WEEK ENDING
SEPTEMBER 29, 1990

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|---|-----------|------------|---------------|--|--|
| Compiled from a national sample of retail store and one-stop sales reports. | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 1 | 29 | M.C. HAMMER ▲ ⁵ CAPITOL 92857 (9.98) 18 weeks at No. 1 | PLEASE HAMMER DON'T HURT 'EM |
| 2 | 2 | 2 | 14 | KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98) | I'LL GIVE ALL MY LOVE TO YOU |
| 3 | 3 | 3 | 10 | ANITA BAKER ▲ ELEKTRA 60922 (9.98) | COMPOSITIONS |
| 4 | 5 | 5 | 13 | MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY |
| 5 | 4 | 4 | 22 | JOHNNY GILL ▲ MOTOWN 6283 (8.98) | JOHNNY GILL |
| 6 | 6 | 7 | 19 | TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ) | THE REVIVAL |
| 7 | 7 | 8 | 26 | BELL BIV DEVOE ▲ MCA 6387 (9.98) | POISON |
| 8 | 8 | 6 | 23 | EN VOGUE ● ATLANTIC 82084 (9.98) | BORN TO SING |
| 9 | 10 | 11 | 7 | WHISPERS CAPITOL 92957 (9.98) | MORE OF THE NIGHT |
| 10 | 9 | 9 | 9 | THE TIME PAISLEY PARK 27490/REPRISE (9.98) | PANDEMONIUM |
| 11 | 11 | 14 | 5 | BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98) | EDUTAINMENT |
| 12 | 13 | 24 | 3 | PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98) | GRAFFITI BRIDGE |
| 13 | 15 | 28 | 4 | N.W.A. RUTHLESS 7224/PRIORITY (6.98) | 100 MILES AND RUNNIN' |
| 14 | 12 | 12 | 8 | D-NICE JIVE 1202/RCA (9.98) | CALL ME D-NICE |
| 15 | 16 | 17 | 7 | SPECIAL ED PROFILE 1297 (9.98) | LEGAL |
| 16 | 14 | 10 | 8 | LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98) | BANNED IN THE U.S.A. |
| 17 | 20 | 21 | 20 | POOR RIGHTeous TEACHERS PROFILE 1289 (9.98) | HOLY INTELLECT |
| 18 | 18 | 13 | 16 | SNAP ● ARISTA 8536 (9.98) | WORLD POWER |
| 19 | 17 | 15 | 17 | ICE CUBE ● PRIORITY 57120 (9.98) | AMERIKKA'S MOST WANTED |
| 20 | 21 | 18 | 29 | LISA STANSFIELD ▲ ARISTA 8554 (9.98) | AFFECTION |
| 21 | 27 | 31 | 7 | BLACK BOX RCA 2221 (9.98) | DREAMLAND |
| 22 | 19 | 16 | 23 | PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ) | FEAR OF A BLACK PLANET |
| 23 | 22 | 20 | 55 | AFTER 7 ● VIRGIN 91061 (9.98) | AFTER 7 |
| 24 | 25 | 26 | 52 | JANET JACKSON ▲ ⁴ A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 |
| 25 | 23 | 19 | 13 | ERIC B. & RAKIM ● MCA 6416 (9.98) | LET THE RHYTHM HIT 'EM |
| 26 | 24 | 22 | 46 | TROOP ● ATLANTIC 82035 (9.98) | ATTITUDE |
| 27 | 34 | 39 | 5 | BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ) | MUSIC FROM "MO' BETTER BLUES" |
| 28 | 26 | 25 | 20 | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) | TO THE EAST, BLACKWARDS |
| 29 | 39 | 44 | 5 | LALAH HATHAWAY VIRGIN 91367 (9.98) | LALAH HATHAWAY |
| 30 | 28 | 27 | 15 | SOUL II SOUL ● VIRGIN 91367 (9.98) | VOL. II - 1990 - A NEW DECADE |
| 31 | 29 | 33 | 16 | MILIRA APOLLO THEATRE 6297/MOTOWN (9.98) | MILIRA |
| 32 | 33 | 36 | 10 | DENISE LASALLE MALACO 7454 (9.98) | STILL TRAPPED |
| 33 | 36 | 42 | 6 | OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ) | CIRCLE OF ONE |
| 34 | 37 | 34 | 23 | NAJEE EMI 92248 (9.98) | TOKYO BLUE |
| 35 | 32 | 32 | 8 | THREE TIMES DOPE ARISTA 8615 (9.98) | LIVE FROM ACKNICKULOUS LAND |
| 36 | 30 | 29 | 11 | CAMEO MERCURY 846 297 (8.98 EQ) | REAL MEN WEAR BLACK |
| 37 | 35 | 30 | 25 | DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98) | SEX PACKETS |
| 38 | 38 | 38 | 12 | COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98) | IT'S A COMPTON THANG |
| 39 | 48 | 50 | 5 | BASIC BLACK MOTOWN 6307 (9.98) | BASIC BLACK |
| 40 | 40 | 35 | 20 | THE WINANS QWEST 26161/WARNER BROS. (9.98) | RETURN |
| 41 | 31 | 23 | 13 | VARIOUS ARTISTS WARNER BROS. 26241 (9.98) | WE'RE ALL IN THE SAME GANG |
| 42 | 42 | 47 | 5 | MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98) | TAKE A LOOK AROUND |
| 43 | 67 | — | 2 | MAXI PRIEST CHARISMA 91384 (9.98) | BONAFIDE |
| 44 | 52 | 69 | 3 | C.P.O. CAPITOL 94522 (9.98) | TO HELL AND BLACK |
| 45 | 57 | 68 | 3 | KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98) | WANTED: DEAD OR ALIVE |
| 46 | 44 | 43 | 23 | A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) | PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM |
| 47 | 41 | 37 | 61 | BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ) | TENDER LOVER |
| 48 | 46 | 45 | 25 | HOWARD HEWETT ELEKTRA 60904 (9.98) | HOWARD HEWETT |
| 49 | 43 | 40 | 15 | GLENN JONES JIVE 1181/RCA (9.98) | ALL FOR YOU |

| | | | | | |
|-----|-----|-----|----|---|---|
| 50 | 45 | 48 | 7 | KID FROST VIRGIN 91377 (9.98) | HISPANIC CAUSING PANIC |
| 51 | 47 | 57 | 6 | VANILLA ICE SBK 95325 (9.98) | TO THE EXTREME |
| 52 | 56 | 65 | 6 | INTELLIGENT HOODLUM A&M 5311 (9.98) | INTELLIGENT HOODLUM |
| 53 | 49 | 46 | 12 | D.J. MAGIC MIKE CHEETAH 9403 (9.98) | BASS IS THE NAME OF THE GAME |
| 54 | 50 | 41 | 15 | KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98) | A DAY IN THE LIFE |
| 55 | 53 | 49 | 10 | KID SENSATION NASTY MIX 7018 (8.98) | ROLLIN' WITH NUMBER ONE |
| 56 | 66 | 83 | 3 | M.C. CHOICE RAP-A-LOT 105 (8.98) | THE BIG PAYBACK |
| 57 | 51 | 52 | 62 | THE 2 LIVE CREW ▲ LUKE 107 (9.98) | AS NASTY AS THEY WANNA BE |
| 58 | 60 | 60 | 5 | PERRI MCA 6386 (9.98) | TRADEWINDS |
| 59 | 69 | 87 | 3 | THE AFROS RAL 46802/COLUMBIA (9.98 EQ) | KICKIN' AFROLISTICS |
| 60 | 58 | 59 | 23 | MELBA MOORE CAPITOL 92355 (9.98) | SOUL EXPOSED |
| 61 | 62 | 74 | 4 | GUCCI CREW II GUCCI 3327/HOT (8.98) | G4 |
| 62 | 54 | 51 | 24 | LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) | LOVE GODDESS |
| 63 | 61 | 56 | 39 | MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) | MICHEL'LE |
| 64 | 63 | 63 | 7 | GEOFF MCBRIDE ARISTA 8543 (9.98) | DO YOU STILL REMEMBER LOVE |
| 65 | NEW | 1 | 1 | TOO SHORT JIVE 1353/RCA (9.98) | SHORT DOGS IN THE HOUSE |
| 66 | 59 | 55 | 6 | STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ) | 3 |
| 67 | 70 | 62 | 25 | MELLOW MAN ACE CAPITOL 91295 (9.98) | ESCAPE FROM HAVANA |
| 68 | 65 | 64 | 18 | ALEX BUGNON ORPHEUS 75615/EMI (9.98) | HEAD OVER HEELS |
| 69 | 81 | — | 2 | KIARA ARISTA 8617 (9.98) | CIVILIZED ROGUE |
| 70 | 92 | 93 | 3 | JONATHAN BUTLER JIVE 1361/RCA (9.98) | HEAL OUR LAND |
| 71 | 71 | 67 | 11 | LYNN WHITE CHELSEA AVE. 7003 (8.98) | THE NEW ME |
| 72 | 75 | 72 | 7 | M.C. SMOOTH CRUSH 254/K-TEL (8.98) | SMOOTH & LEGIT |
| 73 | 73 | 70 | 27 | LITTLE MILTON MALACO 7453 (8.98) | TOO MUCH PAIN |
| 74 | 80 | 95 | 3 | ARTIE WHITE ICHIBAN 1061 (8.98) | TIRED OF SNEAKING AROUND |
| 75 | 64 | 53 | 22 | THE DOGS JR 2003/JOEY BOY (8.98) | THE DOGS |
| 76 | 74 | 58 | 12 | K-SOLO ATLANTIC 82108 (9.98) | TELL THE WORLD MY NAME |
| 77 | 79 | 92 | 16 | MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ) | WORK IT OUT |
| 78 | 77 | 77 | 47 | SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) | SEMINAR |
| 79 | 88 | 90 | 60 | BOBBY "BLUE" BLAND MALACO 7450 (8.98) | MIDNIGHT RUN |
| 80 | 72 | 71 | 39 | TYLER COLLINS RCA 9642 (8.98) | GIRLS NITE OUT |
| 81 | 87 | — | 2 | BRENDA RUSSELL A&M 5271 (9.98) | KISS ME WITH THE WIND |
| 82 | 68 | 61 | 24 | ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ) | LIVIN' LIKE HUSTLERS |
| 83 | 76 | 80 | 48 | LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ) | THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE |
| 84 | 55 | 54 | 47 | BARRY WHITE A&M 5256 (8.98) | THE MAN IS BACK |
| 85 | 97 | — | 2 | SOUNDTRACK CAPITOL 94244 (9.98) | RETURN OF SUPERFLY |
| 86 | 86 | 89 | 3 | NAYOBE WTG 45163/EPIC (9.98 EQ) | PROMISE ME |
| 87 | NEW | 1 | 1 | FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98) | STEP TO ME |
| 88 | 82 | 79 | 6 | KYPER ATLANTIC 82116 (9.98) | TIC-TAC-TOE |
| 89 | NEW | 1 | 1 | VARIOUS ARTISTS PANDISC 8811 (9.98) | RAP MIAMI STYLE |
| 90 | 89 | — | 2 | SMILEY BRYANT 20010 (8.98) | THE SMILE GETS WILD |
| 91 | NEW | 1 | 1 | SAMUELLE ATLANTIC 82130 (9.98) | LIVING IN BLACK PARADISE |
| 92 | 94 | 81 | 11 | THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ) | THE BLACK FLAMES |
| 93 | NEW | 1 | 1 | DWIGHT SILLS COLUMBIA 46089* (9.98 EQ) | DWIGHT SILLS |
| 94 | 98 | 97 | 16 | THE FAMILY STAND ATLANTIC 82036 (9.98) | CHAIN |
| 95 | 83 | 73 | 55 | REGINA BELLE ● COLUMBIA 44367 (8.98 EQ) | STAY WITH ME |
| 96 | 91 | 85 | 31 | DIANNE REEVES EMI 92401 (9.98) | NEVER TOO FAR |
| 97 | 90 | — | 2 | TERRY STEELE SBK 94101 (9.98) | KING OF HEARTS |
| 98 | 84 | 75 | 24 | BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) | NEW FUNKY NATION |
| 99 | 78 | 82 | 14 | SILK TYMES LEATHER GEFFEN 24289 (9.98) | IT AIN'T WHERE YA FROM, IT'S WHERE YA AT |
| 100 | 93 | 100 | 7 | STEVIE B LMR 2307/RCA (9.98) | LOVE & EMOTION |

○ 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.

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

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

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

L.L. Cool J
"Mama Said Knock You Out"

L.L. Cool J remains unchallenged. He's back on top with a monster.
"Mama Said Knock You Out" - the new album packed
with the revolutionary grooves and aggressive raps of a
proven master. Featuring the first single and video,
The Boomin' System - already gold!

Also contains Marley Marl remixes of Illegal Search, Go Da Break of Dawn
and the club hit, Jingling Baby.

"Mama Said Knock You Out."
A real contender!
On Def Jam/Columbia.

Produced By Marley Marl For Marley Marl Productions, Inc.
Co Produced By L.L. Cool J

Columbia



"Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. © 1990 CBS Records Inc.

Billboard is ready to drop science...

RAP!

Billboard writes the book on Rap in our ANNUAL RAP SPOTLIGHT

ISSUE DATE: November 24

AD DEADLINE: October 30

Get in their face... Reserve some space. WORD!

CALL!

East

Jon Guynn

212.536.5309

Andy Myers

212.536.5272

East/MidWest

Ken Karp

212.536.5017

West

Christine Matuchek

213.859.5344

South

Carole Edwards

615.321.4294

Florida

Angela Rodriguez

305.448.2011

Billboard

WOMEN IN PUBLISHING

(Continued from page 29)

with the emergence of more hybrid writer/artists and writer/producers, there are fewer opportunities for those who are only songwriters. "It's more competitive nowadays," says Andrews, "but that means we have to deliver better product now and be involved on all levels, talking with managers and A&R people as well as with artists themselves."

Ware says she finds herself working with writers who have the potential to be producers, a potential that both Fields and Andrews agree is worth encouraging. "Since more and more artists are writing their own material, I try to arrange collaborations between our writers and the artists themselves."

Fields says that although she and her staff have a vast catalog from which to draw, along with an extensive roster of well-known artists, writers, and producers, "I listen to everything that comes in because I'm always looking for new talent. But that doesn't mean I sign everything I hear. I'm very selective."

Andrews is currently involved with a project devoted to nurturing up-and-coming writers in high schools in South Central Los Angeles. "We're funding a studio and really finding a lot of great new talent in South Central," says Andrews, who has several projects in various stages of completion with writers that she and musician/producer/teacher Reggie Andrews (no relation) have discovered there. "It's very important that we give young people a chance in this business."

Andrews, Ware, and Fields point out that, contrary to how most record companies create separate divisions for the categories of music, music publishing cuts across such format barriers. All three work with music that covers the spectrum from pop to R&B. Says Andrews, "Music publishing really doesn't have the same concern for color. And we want to keep it that way, because music itself has no color either."

THE FORCE M.D.'S

(Continued from page 29)

heartfelt ballads "Tears," "Tender Love," and "Love Is A House"—which was No. 1 for two weeks in 1987—had disbanded. But the group says the break was much needed.

"We didn't mind the long layoff. We had shows in Japan and Germany and we just bought homes, so we needed time to settle down," says T.C.D. "The delay was really due to the timing of the album and the record company. They wanted the album to be more powerful than it was when we first presented it to them. They wanted it to be more up-tempo, so we would come out really *BAM!* So we went back to the studio, and looking for the best songs took a little time."

One of the Force M.D.'s' strengths has always been their stage craft. The group has just completed successful tours of Europe and Japan, and are currently working on a new show to take on a domestic tour later this year.

JANINE McADAMS



A WORK IN PROGRESS



RUBÁIYÁT

Elektra's 40th Anniversary

After forty years, a legacy that boasts the Doors, the Eagles, Love, the Stooges, Phil Ochs and Carly Simon and a future that includes the Cure, Anita Baker, Metallica, the Pixies, 10,000 Maniacs and Tracy Chapman.

On Rubaiyat artists from today's Elektra reinterpret thirty-eight classic songs from Elektra's past: our work in progress.

THE CURE "Hello I Love You" DOORS 1968 • TRACY CHAPMAN "House of the Rising Sun" GLENN YARBROUGH 1957 • BILLY BRAGG "Seven & Seven" 1989
BLACK VELVET BAND "Werewolves Of London" WARREN ZEVON 1978 • SUGARCUBES "Motorcycle Mama" SAILOR 1986
THE PIXIES "Born In Chicago" PAUL BUTTERFIELD BLUES BAND 1965 • FASTER PUSSYCAT "You're So vain" CARLY SIMON 1972
HAPPY MONDAYS "Toker'she Man" JOHN KONGOS 1977 • ERNIE ISLEY "Let's Go" CARS 1979 • THE LYNCH MOB "Going Down" 1989
HOWARD JONES "Road To Cairo" DAVID ACKLES 1968 • THE BIG F "Kick Out The Jams" MC5 1969 • GEORGIA SATELLITES "Almost Saturday Night" 1989
LINDA RONSTADT "The Blacksmith" KATHY & CAROL 1965 • ROBIN HOLCOMB, BILL FRISELL & WAYNE HORVITZ "Going Going Gone" BOB DYLAN 1962
METALLICA "Stone Cold Crazy" QUEEN 1974 • DANNY GATTON "Apricot Brandy" RHINOCEROS 1968 • THE SHAKING FAMILY "Union Man" THE CLASH 1982
LEADERS OF THE NEW SCHOOL "Mt. Airy Groove" PIECES OF A DREAM 1982 • SHIRLEY MURDOCK "You Brought The Sunshine" THE CLASH 1982
MICHAEL FEINSTEIN "Both Sides Now" JUDY COLLINS 1967

ON ELEKTRA CASSETTE



Spotlight

20000 TECHNOLOGY

**In Order to Make Future Connections—
Audio to Digital, Digital to Digital,
Audio to Video—the Recording Industry Is
Learning How to Interface Today's Studio
Equipment With Tomorrow's.**

By SUSAN NUNZIATA

As the professional audio market evolves, new needs and requirements are constantly brought to the fore, and manufacturers strive to accommodate changing requirements. Conversely, users are faced with the monumental task of learning and understanding a vast array of new technologies that have been designed, theoretically, to make their jobs less complicated.

And through it all, the art of engineering, the imagination necessary to create quality audio and video, is still as necessary as it was 40 years ago.

The theme of this year's AES, "Creating Illusions in Sound—The Fusion of Art, Technology, and Imagination," is a catchall that summarizes the essence of professional audio today. The question facing many in the industry is how to merge these elements in a way that is cost effective and productive.

Running a successful business has always been a bane to pro audio professionals, and as the economy becomes tighter, affecting budgets across the board, manufacturers, studio owners, sound reinforcement professionals, duplicators, and replicators are sitting back, assessing the market, and formulating ideas that will carry them through the next decade and beyond.

It is clear that the studio market is delineated into two main areas of expertise, traditional music recording and audio for film and video post production. As traditional studios face tightening budgets and locked rates, economics is an increasingly vital aspect in studio choices for investment.

While quality and reliability are still major criteria for purchasing, pricing is an issue now more than ever before.

The market demands from the post production arena have opened up new opportunities for many traditional music studios and post houses. These combination houses create a new genre of recording studio that attempts to incorporate the best of both worlds, bringing new requirements to traditional recording gear.

Studio integration is high on the list of demands from many studios, and some manufacturers feel that it could serve as the buzzword of the 1990s. The console is expected to evolve as the central control for the studio, addressing the need for multiple tape machine control and fader automation through a central data base that also ties these functions with session management requirements such as cue lists, tracksheets, and beat maps.

Improved automation is an integral part of this, and manufacturers seek a variety of ways to meet those needs.

(Continued on page A-14)

Recently,
George Massenburg
and Allen Sides
each made a
sound purchase.
The Sony PCM-3348.

Stop by Booth #300 to find out why the Sony PCM-3348 really struck a chord with these legendary industry leaders.

And while you're there, check out the Sony Info Theater featuring presentations by top audio professionals.

SONY

A Billboard survey asked: How are you refining your product directions to meet future standards and demands? How much attention is given to studio engineers' needs in your R&D? Is format coexistence possible, desirable, or essential? What products/technology do you see emerging in the next few years? Following are industry responses presented as statements.



BARRY J. ROCHE, President, Neve: Our basic thrust is toward developing higher levels of automation. Since our products are more and more software-based, we're able to accomplish this more easily. We now have the ability to upgrade as new operating techniques evolve, and thereby head off obsolescence.

The Flying Faders system, for instance, has undergone a number of updates and enhancements, but we haven't touched the hardware at all. We've changed the software.

Also, while we continue to work on the core technology of digital, we're very sensitive to the price implications of new technology. Consequently, we're constantly exploring ways to reduce the overall costs of digital. We're able to reduce the size of the electronics due to more efficient integrated circuits and ASIC technology. And for more efficient communications throughout a system, we're able to increase technical performance by using fiber optic cable, while at the same time reducing overall costs.

This pursuit of higher levels of automation has resulted in increased product efficiency and a corresponding increase in productivity for the mixing engineer.

In order to achieve this, we have ex-recording engineers on staff and on our R&D teams, a group of consulting engineers we call on for product evaluation, plus a group of "golden ears" in the U.S., U.K., Japan and Europe who test the sound quality of our equipment. We also consult with a select group of top mixing engineers throughout the world who evaluate the ergonomics and functionality of our equipment before designs are finalized and released.

Our R&D and product development efforts take some of their inspiration from the professionals in the field, with whom we are in constant contact. Moving faders, the DSP digital console and the DTC (Digital Transfer Console) are definitely such "dream" products, created at least partly in response to the market's needs. More importantly, out of those "dream" products, technologies were developed that will allow us to develop more efficient and more cost-effective highly automated products.

At the same time, we're extremely sensitive to the way mixing engineers actually work. Here's one small example that's indicative of the attention we pay to improving the operational feel of our boards, the actual surface of our consoles. The knobs on our channel strips are made exclusively for Neve, to our specifications. We actually went out and measured people's fingers to make certain that they could grip the knobs and turn them without getting hung up between them.

But to return to the larger picture—developing higher levels of automation and delivering them to the marketplace—I think the real requirements of the marketplace are still being explored. No single manufacturer or product has found the boundaries of that universe yet. You have perhaps five high-end digital workstation/mixers on the market. There's considerable overlap in the functions these high-end workstation/mixers perform. But of those five systems, three are mouse driven, and only two incorporate real consoles into their design. So we're back to the critical concept of ergonomics, the interface between the mixing engineer and the machine.

But part of the point here is that mixing engineers may not be able to articulate right off what their needs are when confronted with new technologies. At Neve we see ourselves as involved in developing a finer brush for an artist, an artist who until he had reached a certain stage in painting a picture, didn't even know he needed a finer brush. New applications of technology allow artists and engineers to be creative in areas they never knew were open before to their creative influence.

This is where we see Neve making significant contributions in automation technology, both in the immediate future and out beyond the year 2000.

As for analog and digital formats, not only is there a "possibility" of their coexisting, they do coexist and will for sometime because they are required for different recording purposes. You find digital multichannels sitting alongside analog multitracks in most of the top studios around the country and the world. While there's a large installed base of analog recorders, at the time, there's a great demand for the high quality performance of digital. Digital is still the most robust means of storing sound on tape—not subject to the kind of data loss and deterioration that analog tape experiences over time and repeated use. And the PD format is still the most robust digital format because of its highly superior error correction.

EXECUTIVE PERSPECTIVES

Recording Industry Suppliers, Duplicators, and Replicators Look at Products Out Now, New for AES '90, and Currently in the R&D Pipeline That Redefine State-of-the-Art for Recording Facilities Through the Year 2000.

CARY B. FISCHER, VP, George Massenburg Labs (GML Inc.): GML provides an extensive array of automation tools for music, film and video post-production. These system tools provide direct input of the mixers creative instincts which in turn results in what we hear. Such control requires a constant stream of updates and improvements that develop along the same lines as the mixers instincts. Our user base keeps in close contact with us, thus providing a steady flow of ideas.

We feel that providing an intuitive pan & zoom type representation of the work surface through the means of an ultra high-resolution graphics surface will allow the user to expedite his or her handling of control data. With mixers becoming more sophisticated in their working habits, providing quick solutions to the mundane functions will allow the user more creative time.

Our graphics "front end" development is continuing toward becoming a replacement for the traditional work surface, if that is possible. Our goal is to provide a graphic interpretation so lifelike that users accept the visual as the result of manipulation of a more intuitive set of control devices. The net result should be that we can select any "engine" for this control surface, thus providing a standard set of intuitive tools for the end user.

The professional audio market has split into two distinct areas of activity. The first and most traditional segment of the market is music recording. Here we witness great difficulty in expansion by facilities due to constraints in recording budgets and the inability to raise studio rates. Some facilities who traditionally have based their capital equipment purchase criteria on quality and reliability have been forced into accepting recording product based upon the advantage of financial packaging.

The second segment of our market has grown significantly over the past five years. This market, of course, is the film and video post-production market. The demands for stereo television and higher quality movie soundtracks has necessitated the updating of film post-production facilities and has dictated that video and broadcast facilities "retool" for stereo.

The latter market has provided GML with many challenges over the past two years, and has necessitated a development path that will carry our automation systems well through the year 2000. We have started to redevelop our system to afford the production user a more intuitive working environment through tools and terminology based upon criteria relevant to their specific environment. We have introduced functions such as multi-sectional operation, an events controller, software nested grouping and a system "smart start" that will allow anyone to set up a mix before turning on our system. Once the mix is up, you can turn on our system, which will boot up, set a preset, assign a mix number, and you are mixing.

We will continue to develop for all segments of the market, as our system design affords us the luxury of vast expansion through hardware porting and additional software adjuncts.

This area of discussion is unique to our company as GML was founded and is driven by an extremely competent mixer/producer named George Massenburg. Every product and every update has to run through a series of trial and errors periods within the standard GML production system and is then subject to George's utilization within the actual recording process. As an example of this process, the recent Linda Ronstadt, "Cry Like A Rainstorm, Howl Like The Wind" album, which was recorded and mixed by George, was the subject of a products final development approval. Our new 8900 limiter/compressor, which was utilized in several versions during the recording of this album, was developed during the recording process and tested during the mixing process. I urge you to find any other company with such privileged access to the "true acid test." In fact, all of our products are the net result of direct user input, user developed and user tested within the recording environment.

Discussions regarding format compatibility of any type tend to incite raw primeval responses from the majority of the markets user base. In our case, we have attempted to open a dialog with all

automation manufacturers on an open data exchange format that would allow clients to move between various automation environment with minimal reconstruction of the original mix data. We have had direct cooperation from Otari disk mix people toward reaching this goal; however, the manufacturers seem determined to go it alone.

CHRIS JENKINS, Product Director, Solid State Logic: The rate of change and the speed of obsolescence of products directly relates to their price and sophistication. There are "new" keyboards, signal processing boxes and inexpensive mixing consoles at every trade show. For manufacturers of highly sophisticated systems, like SSL, the pace of change is slower. This is because our design philosophy is to produce the best possible system for whatever application we are addressing. It's a policy which seems to work, with around 80% of all albums that make the chart being produced using SSL consoles.

When SSL introduces a new console it has to represent a major leap forward in production architecture and automation. This is not something which can be done quickly, but it is something that we are always working toward.

(We see) continued advances in console and automation technology, and an exciting new era in digital systems. There will be a thinning out of the multitude of digital systems once the studios become more adept at making comparisons. Currently this is a bit of a jungle for prospective purchasers, and I don't envy them their task.

SSL has followed the route of designing application-specific digital products, rather than creating an all-encompassing "workstation." The problem with a general purpose tool is that it can be made to do most things, or at least the better ones can, but they don't do any of them very well. We designed ScreenSound as a dedicated audio-for-video product with a specific set of performance criteria, just as we would have done with an analog product.

Already it is possible to see the difference between the professional system and a workstation, because with the launch of ScreenSound's SoundNet at this AES, for the first time a true multi-user professional system has been made possible. SoundNet is a digital audio network which enables centralized mass storage of sound files, and gives individual users the ability to pass work around between themselves without downloading and uploading work. It's actually a massive step forward, taking digital editors out of the hobbyist era forever.

Another feature of SoundNet is that it can lock together up to seven ScreenSounds, allowing synchronized playout. This turns the network into a 56-channel digital multitrack, the largest hard-disk multitrack ever created.

We are always pleased to listen to engineers and studio owners. Fortunately, because we regularly create consoles to their individual specification, we get lots of dialog, interesting wish lists and general comments. We also hold regular User Group meetings, we're having one during AES in L.A., to invite input. Hopefully, we are already on top of the things which people bring up, but occasionally there are some surprises.

A recent example of the degree of user involvement we allow is the console for New York's Right Track studio. Frank Filipetti was keen to have a number of special features, all of which we were able to provide. The console has two 45 degree wings, allowing the 80 channels to wrap around the engineer bringing all of the controls within easy reach. There is also a choice of SSL eq's as Frank wanted the option of using both the classic bell eq and G Series eq. Obviously all of the electronics and the automation are G Series. It's a highly customized console, but a very appealing one, too.

There is so much talk about digital, because it is new and CD has been such a successful format, that it is easy to forget that analog has many subtleties and sonic artifacts which listeners find desirable. Both formats will coexist in music production for many years to come. In the areas of sound manipulation, whether editing or signal processing, digital obviously has advantages which are difficult to overlook and will predominate. As for consoles, it is arguable whether there is any advantage in digitizing the signal before it reaches the multitrack. But there are advantages in the automation of functions, and ultimately, for more complex production process, such as broadcast and film, digital consoles will predominate.

Analog and digital tape machines will coexist for some years to come, if only because tape machines have a long working life. It is true to say, however, that most projects with a large enough budget would prefer to record digitally.

Executive Perspectives continues on page A-4



EXECUTIVE PERSPECTIVES

(Continued from page A-3)



JOHN CAREY, National Marketing Manager, Otari Corp.: Otari has recently developed a new generation of analog recorders using microprocessors to control the adjustment of record and reproduce electronics automatically. This advancement provides speed and accuracy to a process which had been done

by hand and had been subject to errors. This new generation of recorders also feature faster more powerful tape transports in order to improve the efficiency of operation in audio post-production applications where synchronization to picture is a must.

Otari has developed a new line of mixing consoles which are specifically targeted to the film mixing and TV post-production audio stages. This market segment has undergone substantial growth and represents a solid opportunity for future business. Otari consoles provide state-of-the-art performance at reasonable price points to facilitate more profitable operation of a post-production audio facility.

Otari has developed a disk-based digital audio recorder and edits the DDR-10. The DDR-10 is a very high-performance digital recorder using 64x oversampling A-O and 8x oversampling D-A converts. The output converters also include APOGEE auto filters for the optimum in sonic clarity. This high-performance recording capability is combined with the speed and flexibility of disk-based random access digital editing and is enhanced even further by on board DSP functions to accomplish equalization, pitch shift, time compression all within the digital domain. The DDR-10 is a logical extension to Otari's full line of analog and digital recording products and provides the studio with a complete recording and editing system in one unit.

New products/technology emerging as replacements or improvements: Higher performance analog recording systems with improved tape handling, signal to noise ratios through SR, automatic alignments, and internal synchronization will be the next generation. Lower cost full-function digital recording and editing systems are on the horizon, with the disk-based systems expanding their capabilities to include (replace) those of the recorder, console, outboard gear and editor.

Otari is currently engaged in the process of expanding our product line to encompass those advancements and new technologies described above.

Otari has always placed a great deal of value on the constant stream of input and feedback from our customers and the markets in general. There has never been a time when we did not seek out the users input and comments before, during and after the development of any new product. The users are the people who establish what we develop and how the products look and operate.

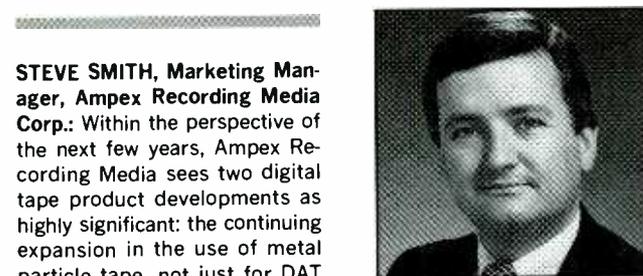
The MTR-90II was in large part specified by our customers including the internal chase synchronizer the EC-101 to create the "smart tape recorder" in the audio post studio.

The MTR-10/12 series studio/production recorders were specified by radio production engineers and recording studio engineers.

The Series 54 production console was defined by requests and comments from our customers using our Series 34C and others looking for a better solution to their needs.

The Premiere film mix console was specified by the engineers who planned to use it once the development was complete.

Analog and digital can and does coexist now. We at Otari believe that the application will always define the best products for them. We supply a very broad line of analog and digital recorders from mono to 32 channels for this very reason.



STEVE SMITH, Marketing Manager, Ampex Recording Media Corp.: Within the perspective of the next few years, Ampex Recording Media sees two digital tape product developments as highly significant: the continuing expansion in the use of metal particle tape, not just for DAT but by other segments of the professional audio recording industry and the potential use of metal evaporated tape.

Metal evaporated tape comes close to the ideal recording medium. It does away with the need for a binder as the metal particles are deposited on the tape through a vacuum deposition process. In addition, metal evaporated tape approaches the density of a pure medium. In the DAT format, metal evaporated tape could mean an

increase from current 120 minutes of recording time per cassette to up to eight hours. Ampex is the only U.S. company involved in research and development of metal evaporated product and we are actively working with the technology to develop the remarkably promising formulation.

In the next two years, market demand will heighten, in both analog and digital product refinement, which is to say a demand for higher quality in both formats. In the analog formats, one area is optimization of the tape for use with Dolby noise reduction systems. However, careful study would need to be made of a tape like this for use in non-Dolby applications. A second area of development is extending the shelf life of analog tape and also increasing the robustness of tapes mechanical properties. This has been a constant concern throughout the history of magnetic recording media. What we've learned about tape that is now 10 or 20 years old gives the question a new importance.

At Ampex, prior to any product introduction, our consultation with the entire marketplace is an in-depth process with very concrete results. For example, in our development of the DATpak, our consultation and discussions with not only engineers, but producers, distributors, artists and users of all kinds resulted in an 18-month delay in our market introduction of the product. What we had discovered was a general concern with the need for information and documentation that necessarily resides with the cassette, in the case of DAT product, a very small cassette. Our response was the DATpak, which in both packaging and the design of the cassette shell provides the most space for information of any DAT format packaging in the industry. The subsequent acceptance of this product, I think, indicates both the value of our commitment to in-depth consultation and our seriousness about incorporating the concerns and ideas of the professional audio industry.

As a company which manufactures both digital and analog product, and which works well on both sides of "the fence," Ampex sees digital and analog coexisting today and into the future. We also foresee a reasonable transition from analog to digital, as we've experienced in the past six years. As a supplier, we believe that the analog users will be able to maintain their current formats with a quality product. Rather than facing an "either/or" choice between digital and analog, professional audio recording will more likely meld use of the two, depending on user applications, need and preferences.



CHARLES C. GRINDSTAFF, President & CEO, WaveFrame Corp.: Our goal at Waveframe is to provide the professional audio marketplace with the highest quality products at an overall price/performance advantage. We have strived to maintain that vision in light of changing technology ever since our product ideas were introduced in the fall of 1988.

Our initial effort, the AudioFrame digital audio production system was the first and only product to provide audio professionals an all-inclusive method to sample, process, edit, mix and store audio signals, all in the digital domain. Our most recent creation, the CyberFrame Workstation, was designed as an extension of AudioFrame technology specifically for audio post-production. CyberFrame helps sound editors, working with film or tape, produce higher-quality sound tracks in significantly less time than a traditional approach. With these products in place, we are now working on improving architectural interconnections between our products and other companies' products.

As you know, transporting a digital audio project between editing stations with current formats can be quite cumbersome, and is viewed by many as a substantial drawback when compared to standardized analog counterparts. To alleviate this, we are co-authoring a draft proposal for an AES ad-hoc committee to establish a magneto-optical disk format as a common storage medium. Hopefully, the resulting standards, agreed upon by all manufacturers, will enable future end users to initiate and continue their projects at various facilities throughout the world with the kind of freedom the analog tape medium provides today. At the L.A. AES show, we will be exhibiting erasable, removable magneto-optical disk products for both our AudioFrame and CyberFrame workstations. We are also studying other removable media technologies, like the phase-change optical disk, which offers better recording performance. However, this is a relatively new technology that does not yet have the same computer marketplace acceptance as the magneto-optical disk. As a side note, vendors like ourselves look toward the computer industry for product developments that can improve the performance of our audio products. I feel this trend will continue to accelerate as more new products are developed there first.

We see "networking" as the next emerging technology that will enable our workstation users to quickly access audio signals from across the hall or across the country. With networking, storage time, track configuration, signal processing, and sound library searches are no longer limited to the physical configuration at hand.

For example, if an engineer requires 92 tracks for a recording session, he or she would get the additional tracks from available remote modular disk recorders by simply entering a few commands from the workstation keyboard. With a network, large set-ups become less complicated, since there is no need to transport, patch, and synchronize additional tape machines in the recording studio. Both small studios and large multi-room facilities stand to benefit by sharing storage and computational power.

In addition to our own R&D labs, we maintain beta test sites at several audio facilities throughout the U.S., Europe and Japan. The CyberFrame was entirely designed by observing and interacting with sound editors' work methods. By studying which job functions were mundane and which were fun, we designed software that automated the boring, routine tasks, while augmenting the enjoyable aspects of sound editing. Along this line of thinking, we are also exhibiting new mixer automation technology at the L.A. Audio Engineering Society Show utilizing mappable motorized faders. The project, developed jointly with Uptown Automation, is driven by the "engineer's dream" of digital mixing power, coupled with the tactical and visual feedback so critical under intense session pressure. Whether analog or digital, hard edits or virtual, this will allow engineers to "drive" their system.

The reproduction and signal manipulation capabilities of digital audio satisfy certain artists, just as the tonal qualities of analog audio please others. If a project was done correctly in the digital domain, we've never found an artist unhappy with the finished sound. Yet if an artist used a device that produced digital artifacts while creating the music, he or she will say "I don't like digital" rather than blaming the particular product. Our products have always been favorably reviewed by the most demanding of analog audiophiles, resulting in one of our strongest selling points. As for format coexistence, whether a track is created digitally or through analog means is a choice the artist or producer makes when deciding on the mood and color of the musical piece. In that respect, analog and digital formats do coexist as sound texture choices.

CHRIS FOREMAN, Marketing Manager, Panasonic/Ramsa:

Comprehensive measurements and extensive listening tests have convinced us that the current generation of "processed" loudspeaker systems have substantial problems. It appears that dynamic processing is being used to "bandaid" designs that could not exist on their own merits. Our answer to these problems has been to develop a new line of "unprocessed" loudspeaker systems, the Ramsa WS A500 series, using the best ideas from classic loudspeaker system designs enhanced by new concepts like crossover network time correction and 6th-order vented box alignment along with new materials technology like our molded resin enclosure and deep-drawn titanium diaphragm. The "unprocessed" result provides users the small size and high output level of a processed system while avoiding the linearity and sound quality problems of processing. An important side benefit is lower overall system cost when compared with similar popular process systems.

DAT has been widely accepted by the professional recording community. Yet, professionals have continued to request additional features. For this reason, the new Panasonic SV-3700 and SV-3900 DATs will include important new professional features. Among these are VCR-style shuttle/jog wheels for precise positioning, an all-new transport system with 400% search speed AES/EBU digital I/O, improved A/D and D/A electronics and, on the SV-3900, an RS-422 serial control port with the ability to address up to 32 DATs on network using ES-Bus or P2 protocols. While these new Panasonic DATs are not time-code equipped machines, their new features make them valuable in applications like video production and post-production, automated broadcast and live theater presentations.

The audio markets we serve are demanding increased connectivity of digital products, improved control and automation and higher levels of before and after-sale service.

We do extensive market/user surveys but few "dream" products ever come to market since most users, when asked to describe a dream product, describe just that, a "dream" that is impractical in terms of technology or cost or both.

Professional users purchase products on their merits, not just because of analog or digital technology. For this reason, as long as any analog product has significant price or performance advantages over an equivalent digital product, users will continue to choose that analog product and manufacturers will continue to build that analog product. In short, the marketplace will make the coexistence decision, not the manufacturers.

One example is the fully digital mixing console. At this time, a fully digital mixing console with the noise and distortion performance of a state-of-the-art analog design would be cost-prohibitive. As a result, our Ramsa mixing consoles continue to be dominated by analog technology.

Executive Perspectives continues on page A-6

RIQUE ALONSO
 DAVID ANDERSON
 MICHAEL BARBIERO
 DAVE BARRATT
 DAVID BASCOMBE
 DAE BENNETT
 HILARY BERCOVICI
 DEVON BERNARDONI
 MARTIN BIRCH
 JOE BOGAN
 MILAN BOGDAN
 ROB BOZAS
 BOB BROCKMANN
 JAMES BROMFIELD
 GERRY BROWN
 BERNARD BULLOCK
 BOB BULLOCK
 CRAIG BURBIDGE
 RANDY BURNS
 MATT BUTLER
 GREG CALBI
 MARIO CALDATO JR.
 PHIL CASTELLANO
 BOB CLEARMOUNTAIN
 JIM COTTON
 MIKE COUZZI
 ROSS CULLUM
 DAVID DACHINGER
 TERRY DATE
 NICK DAVIS
 VINCENT DAVIS
 ANDRE DEBOURG
 DIETER DIERKS
 NEIL DORFSMAN
 DR. DRE
 ALFRED EATON
 STEVE ETT
 DON FEINBERG
 TOBIAS FREUND
 NIGEL GREEN
 JAMES GUTHRIE
 CHRIS HAMMOND
 PETE HAMMOND
 PHIL HARDING
 TONY HARRIS
 JAY HEALY
 SCOTT HENDRICKS
 JAY HENRY
 KAREN HEWITT
 BEAU HILL
 ROSS HOGARTH
 STEVE HOYLAND
 ROD HUI
 JON JACOBS
 NORBERT JANICKE
 TED JENSEN



ANDY JOHNS
 GEORGE KARRAS
 ACAR KEY
 TIM KISH
 DAVID KOWALSKI
 FERNANDO KRAL
 GARY LANEY
 MICHAEL LARDIE
 STEVE LIPSON
 TOM LORD-ALGE
 BOB LUDWIG
 JON MALLISON
 RICHARD MANWARING
 LEWIS MARTINEE
 LEIF MASES
 GARY MCGACHAN
 RAFFAEL MCKENNA
 CASEY MCMACKIN
 GLENN MEADOWS
 ANDREW MILANO
 RODNEY MILLS
 JOHN MORALES
 TAAYI MÔTE
 BRYAN NEW
 LYNN PETERZELL
 CHRIS POTTER
 DENNY PURCELL
 DAVE RIDEAU
 BUD RIZZO
 BOB ROSA
 GLENN ROSENSTEIN
 CHIAS SANDFORD
 JOE SCAIFE
 BILL SMITH
 DONOVAN SMITH
 KEITH SWEAT
 IAN TAYLOR
 TERRY THOMAS
 STEVE THOMPSON
 RON TREAT
 LESTER TROUTMAN
 ROGER TROUTMAN
 ZAPP TROUTMAN
 KURT UPPER
 MICHAEL WAGENER
 DUSTY WAKEMAN
 ANDY WALLACE
 GREGORY WALSH
 MICHAEL WANCHIC
 MERVYN WARREN
 ALAN WATTS
 HANK WILLIAMS
 DAVE WITTMAN
 MARK WOLFSON
 D.J. YELLA
 DAVID Z

MORE ENGINEERS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER.



Every engineer listed here has earned the prestigious Ampex Golden Reel Award for creating a gold album exclusively on Ampex audio tape. Find out what makes Ampex tape right for your sound. Just call or write for a copy of our new 456 Technical Brochure, and see why Grand Master® 456 is engineered like no other tape in the world.

AMPEX

A MASTER OF ENGINEERING

A ROOM EQUALIZED TO PERFECTION
 MULTITRACK TO MIXDOWN
 STUDIO MONITORS REVEAL
 THE ENTIRE SOUND SPECTRUM



Now the excellence of sound experienced by engineers and producers
 can be duplicated on Sunkyong Pure Chrome Tape.

What the producer hears, chrome remembers.

UCA Pure Chrome Professional Duplicating Tape from Sunkyong.

Because the time has come for the world to share the excitement of studio sound.

SUNKYONG
 Professional Products

Sunkyong Magnetic/America, Inc., 4041 Via Oro Avenue, Long Beach, CA 90810 1-800-331-5729 Outside CA 1-800-237-8372

PERSPECTIVES

(Continued from page A-4)



MARK R. GANDER, VP, Marketing, JBL Professional: JBL will be responding to the market demands for more fully integrated system concepts. While there will be continued demand for individual loudspeakers and electronic components to solve specific problems, new technology and customer demand for simplicity in operational interface will bring about further integration of electronic systems and loudspeaker components into complete sound system solutions to the sound production challenges of the future.

New product introductions will be made at the very high end, pushing the boundaries of technological innovation, as well as at the lower levels, bringing cost-effective solutions to the broadest range of users. Response to creative and technical problems will take the form of both responding to market demand as well as creatively applying technology to lead the market to new directions and capabilities.

The goal is to allow the engineer using the tools greater speed and efficiency in performing currently recognized taste, and to realize new connections and capabilities that expand the creative horizons of the technology.

The rapid increase in digital solutions, which will allow software-based integration of multiple functions, will be balanced by a greater understanding of the suitability of analog-based solutions for specific applications.



TED PINE, Director of Marketing, New England Digital: Several years ago, New England Digital was privileged to host a SPARS board meeting here in Vermont. The SPARS board consisted then as now of a group of more than a dozen of the top recording studio owners and managers in the country and the event proved to be a milestone in the history of the company for a number of reasons, not the least of which is that a majority of those attending proceeded to purchase and use our systems.

The real highlight of the meeting, however, was a product development session, in which the board members gave us their insight and opinions on the future directions our products
 (Continued on page A-8)



TERRI ROSSI'S RHYTHM SECTION

MORE BOUNCE TO THE OUNCE: Not since the record-breaking performance of the Atlantic Records staff in May 1989 has a single label made as much an impact on the Hot Black singles chart as the Warner Bros. team does this week. Directed by Ray Harris, senior VP of promotion and marketing, the company's two promotion arms produced a No. 1 single and earned six of the week's nine debuts. At the top of the chart, "Thieves In The Temple" by Prince (Paisley Park) ranks No. 1: It is his sixth.

The six debuting singles garnered 164 adds. (The Atlantic staff produced 121, from a panel of 98 radio reporters.) The Warner staff delivered 3 debuts. "Misunderstanding" by Al B. Sure! landed on 86 of the panel's 109 stations. "Try Me" by Jasmine Guy picked up 20 adds, totaling 49 stations. "I Don't Have The Heart" by James Ingram enters the chart with reports from 25 stations, gaining five this week.

The Reprise team matches the bid and brings three records onto the chart. The title track of the soundtrack for the movie "Listen Up—The Lives Of Quincy Jones" by Listen Up, on Qwest, gains 28 stations, for a total of 58. Fave a cappella sextet Take 6 returns to the charts with "I L-O-V-E U." The single accumulated 13 new station reports: It is on 40 stations. Twenty-six stations, including 12 that are new this week, report "Our Love Will Last Forever" by Barbara Weathers. And, at No. 26, WEBB Baltimore adds "I Don't Go For That" by Quincy Jones featuring Siedah Garrett. And that makes 165!

AND THE BEAT GOES ON: Making strong gains at retail and gaining three stations, "Everybody Everybody" by Black Box (RCA) moves up to No. 3. It has reports from 101 stations. It is new at WBLX-FM Mobile, Ala., KIDZ Kansas City, Mo., and KJLH Los Angeles.

IT'S MY LIFE! Like her *sisters-in-attitude*, Janet Jackson and Cherrelle, Pebbles continues to speak her mind, as "Giving You The Benefit" (MCA) arrives in the top five. It is the only record reported by the entire panel, as WMYK Norfolk, Va., adds it this week. Five stations list it at No. 1, including WAMO Pittsburgh, WDDM Columbia, S.C., and KMJJ Shreveport, La.

MAXI PRIEST GETS CLOSER to the top of the chart, as "Close To You" (Charisma) jumps 13-6. It is on 98 stations, earning activity at five outlets: WEDR Miami, WFXA Augusta, Ga., KMJJ Shreveport, KBLK Tulsa, Okla., and WTLZ Saginaw, Mich.

CHART FACTS: A perfect illustration of how competition from other records can affect a single's chart position is demonstrated by the movement of "Touch Me Up" by Body (MCA). Last week, it was forced down by other records that made larger point gains, even though "Touch" gained points. This week, that section of the chart loosens up and it bounces up, even though it loses points. Hmmm.

FOR WEEK ENDING SEPTEMBER 29, 1990

Billboard. Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|------------------------------------|----------------------|--------------------|
| 1 | 2 | CRAZY | THE BOYS | 2 |
| 2 | 5 | EVERYBODY EVERYBODY | BLACK BOX | 3 |
| 3 | 1 | THIEVES IN THE TEMPLE | PRINCE | 1 |
| 4 | 7 | HEAVEN KNOWS | LALAH HATHAWAY | 4 |
| 5 | 11 | GIVING YOU THE BENEFIT | PEBBLES | 5 |
| 6 | 9 | THE BOOMIN' SYSTEM | L.L. COOL J | 10 |
| 7 | 12 | CLOSE TO YOU | MAXI PRIEST | 6 |
| 8 | 4 | LIES | EN VOGUE | 8 |
| 9 | 16 | A FRIEND | THE WINANS | 11 |
| 10 | 14 | TREAT THEM LIKE THEY WANT TO BE... | FATHER MC | 24 |
| 11 | 3 | HAVE YOU SEEN HER | M.C. HAMMER | 25 |
| 12 | 13 | I'LL BE GOOD TO YOU | NAJEE | 9 |
| 13 | 17 | RHYTHM OF LIFE | OLETA ADAMS | 13 |
| 14 | 8 | FEELS GOOD | TONY! TONI! TONE! | 16 |
| 15 | 6 | INNOCENT | WHISPERS | 20 |
| 16 | 10 | CALL ME D-NICE | D-NICE | 33 |
| 17 | 15 | DO YOU REALLY WANT MY LOVE | MELBA MOORE | 23 |
| 18 | 21 | FAIRWEATHER FRIEND | JOHNNY GILL | 7 |
| 19 | 18 | TOUCH ME UP | BODY | 12 |
| 20 | 20 | IN SUMMER I FALL | THE FAMILY STAND | 19 |
| 21 | 22 | YOU'RE RIGHT ABOUT THAT | KIARA | 14 |
| 22 | 26 | SO YOU LIKE WHAT YOU SEE | SAMUELLE | 15 |
| 23 | 23 | ARE YOU REALLY REAL? | FORCE M.D.'S | 30 |
| 24 | 25 | I LOVE THE WAY YOU LOVE ME | NAYOBE | 27 |
| 25 | 30 | THIS IS THE RIGHT TIME | LISA STANSFIELD | 22 |
| 26 | 33 | ICE ICE BABY | VANILLA ICE | 35 |
| 27 | 31 | IF I COULD ONLY HAVE THAT DAY BACK | HOWARD HEWETT | 17 |
| 28 | 19 | DO ME! | BELL BIV DEVOE | 41 |
| 29 | — | MERRY GO ROUND | KEITH SWEAT | 18 |
| 30 | 36 | SAVE YOUR LOVE | TRACIE SPENCER | 21 |
| 31 | 37 | OOOPS UP | SNAP | 28 |
| 32 | 32 | SECOND CHANCE | TYLER COLLINS | 44 |
| 33 | 35 | CIGARETTE IN THE RAIN | RANDY CRAWFORD | 43 |
| 34 | 40 | BONITA APPLEBUM | A TRIBE CALLED QUEST | 60 |
| 35 | — | HERE'S LOOKING AT YOU | TEENA MARIE | 32 |
| 36 | 24 | JERK OUT | THE TIME | 65 |
| 37 | — | SOMEONE TO LOVE | THE MAC BAND | 29 |
| 38 | — | GO OUTSIDE IN THE RAIN | MILIRA | 38 |
| 39 | — | I DON'T GO FOR THAT | QUINCY JONES | 26 |
| 40 | — | NOW'S THE B TURN | LAQUAN | 48 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|------------------------------------|-------------------|--------------------|
| 1 | 2 | THIEVES IN THE TEMPLE | PRINCE | 1 |
| 2 | 4 | HEAVEN KNOWS | LALAH HATHAWAY | 4 |
| 3 | 1 | CRAZY | THE BOYS | 2 |
| 4 | 5 | GIVING YOU THE BENEFIT | PEBBLES | 5 |
| 5 | 6 | EVERYBODY EVERYBODY | BLACK BOX | 3 |
| 6 | 10 | FAIRWEATHER FRIEND | JOHNNY GILL | 7 |
| 7 | 7 | I'LL BE GOOD TO YOU | NAJEE | 9 |
| 8 | 13 | CLOSE TO YOU | MAXI PRIEST | 6 |
| 9 | 3 | LIES | EN VOGUE | 8 |
| 10 | 17 | MERRY GO ROUND | KEITH SWEAT | 18 |
| 11 | 16 | SO YOU LIKE WHAT YOU SEE | SAMUELLE | 15 |
| 12 | 15 | IF I COULD ONLY HAVE THAT DAY BACK | HOWARD HEWETT | 17 |
| 13 | 12 | TOUCH ME UP | BODY | 12 |
| 14 | 20 | YOU'RE RIGHT ABOUT THAT | KIARA | 14 |
| 15 | 8 | A FRIEND | THE WINANS | 11 |
| 16 | 19 | SAVE YOUR LOVE | TRACIE SPENCER | 21 |
| 17 | 23 | I DON'T GO FOR THAT | QUINCY JONES | 26 |
| 18 | 21 | RHYTHM OF LIFE | OLETA ADAMS | 13 |
| 19 | 9 | FEELS GOOD | TONY! TONI! TONE! | 16 |
| 20 | 25 | THIS IS THE RIGHT TIME | LISA STANSFIELD | 22 |
| 21 | 31 | THAT'S MY ATTITUDE | TROOP | 31 |
| 22 | 28 | B.B.D. (I THOUGHT IT WAS ME)? | BELL BIV DEVOE | 36 |
| 23 | 26 | SOMEONE TO LOVE | THE MAC BAND | 29 |
| 24 | 30 | THE BOOMIN' SYSTEM | L.L. COOL J | 10 |
| 25 | 37 | LOVE TAKES TIME | MARIAH CAREY | 34 |
| 26 | 32 | HERE'S LOOKING AT YOU | TEENA MARIE | 32 |
| 27 | 29 | IN SUMMER I FALL | THE FAMILY STAND | 19 |
| 28 | 36 | LIVIN' IN THE LIGHT | CARON WHEELER | 37 |
| 29 | 35 | OOOPS UP | SNAP | 28 |
| 30 | 38 | SLOW MOTION | GERALD ALSTON | 40 |
| 31 | 39 | BLACK CAT | JANET JACKSON | 39 |
| 32 | 14 | INNOCENT | WHISPERS | 20 |
| 33 | 34 | GO OUTSIDE IN THE RAIN | MILIRA | 38 |
| 34 | 11 | DO YOU REALLY WANT MY LOVE | MELBA MOORE | 23 |
| 35 | — | STOP RUNNING AWAY | BRENDA RUSSELL | 42 |
| 36 | — | PRAY | M.C. HAMMER | 46 |
| 37 | — | HEAL OUR LAND | JONATHAN BUTLER | 45 |
| 38 | 18 | I LOVE THE WAY YOU LOVE ME | NAYOBE | 27 |
| 39 | — | CLOSE QUARTERS | CAMEO | 47 |
| 40 | — | SOUL INSPIRATION | ANITA BAKER | 55 |

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

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|--|--------------------------------|
| 30 ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born Thing, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 75 THE ART OF LOVE (Mississippi Mud, BMI/Warner-Tamerlane, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 71 BAD HABIT (ADRA, BMI/Kang's Thang, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 94 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP | ASCAP/Windswept Pacific, ASCAP |
| 36 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighy, BMI/Strong Island, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 39 BLACK CAT (Black Ice, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 60 BONITA APPLEBUM (Zomba, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 10 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 33 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Doradio, BMI/High Concept, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 66 CANT STOP (Hip Trip, BMI/Kear, BMI) HL | ASCAP/Windswept Pacific, ASCAP |
| 59 CAN WE TRY AGAIN (Luella, ASCAP/WB, ASCAP/Zomba, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 43 CIGARETTE IN THE RAIN (Ensign, BMI/Ruth McCartney, BMI/Barry Coffing, BMI) CPP | ASCAP/Windswept Pacific, ASCAP |
| 47 CLOSE QUARTERS (Better Nights, ASCAP/Pri, ASCAP/Better Days, BMI/Pri, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 6 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP/Forever, PRS) WBM | ASCAP/Windswept Pacific, ASCAP |
| 57 COME BACK TO ME (Black Ice, ASCAP) WBM | ASCAP/Windswept Pacific, ASCAP |
| 62 COME HOME TO ME (Chicago Bros., BMI) | ASCAP/Windswept Pacific, ASCAP |
| 99 COME ON LET'S DO THIS (Trycpe, BMI/Willesden, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 2 CRAZY (Buff Man, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 82 DANCE FLOOR OF LIFE (Baby Ann, BMI/Crystal Isle, BMI/Bubba Gee, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 52 DANCE WITH ME (Mi Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def Jam, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 89 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) | ASCAP/Windswept Pacific, ASCAP |
| 41 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 23 DO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colegms-EMI, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 3 EVERYBODY EVERYBODY (Lambaroni Edizioni, ASCAP/Intersong U.S.A., ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 7 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 16 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM | ASCAP/Windswept Pacific, ASCAP |
| 11 A FRIEND (Donril, ASCAP/Zomba, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 5 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 92 THE GOOD LIFE (CBS, ASCAP/Warner-Tamerlane, BMI/Eleksylum, BMI/Philesto, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 38 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donsha's, ASCAP/Nato/Visions-USA, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 49 HALF (No Face, ASCAP/Rushdown, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 53 HARLEM BLUES (Not Listed) | ASCAP/Windswept Pacific, ASCAP |
| 25 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL | ASCAP/Windswept Pacific, ASCAP |
| 45 HEAL OUR LAND (Zomba, ASCAP/Empire, ASCAP/Windswept Pacific, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 4 HEAVEN KNOWS (Virgin, ASCAP) CPP | ASCAP/Windswept Pacific, ASCAP |
| 32 HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) CPP | ASCAP/Windswept Pacific, ASCAP |
| 35 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 26 I DON'T GO FOR THAT (EMI April, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 87 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL | ASCAP/Windswept Pacific, ASCAP |
| 73 I'D RATHER GO BLIND (ARC, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 17 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 51 I GOT THE FEELING (Hi-Frost, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 54 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 9 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 61 I LOOK GOOD (Portrait/Solar, ASCAP/Slap Me One!, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 27 I LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Zomba, ASCAP/Go Left, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 78 I-L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 90 I NEED YOUR LOVE (Kyle Hudnall, BMI/Careers, BMI/Talkin' Hits, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 20 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddy, ASCAP/Tabraylah, ASCAP/Haynesstrom, ASCAP/Les Etioles De La Musique, ASCAP/Must Be Marvelous, ASCAP) WBM/CLM | ASCAP/Windswept Pacific, ASCAP |
| 19 IN SUMMER I FALL (Loesun, ASCAP/EMI April, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 88 IN THE GHETTO (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 97 I WANNA BE WHERE YOU ARE (Stein & Van Stock, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 65 JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM | ASCAP/Windswept Pacific, ASCAP |
| 74 KEEP WATCHIN' (Ruthless Attack, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 50 KNOCKIN' BOOTS (Dialectic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP | ASCAP/Windswept Pacific, ASCAP |
| 8 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP | ASCAP/Windswept Pacific, ASCAP |
| 69 LISTEN UP (FROM LISTEN UP - THE LIVES OF QUINCY JONES) (Warner-Tamerlane, BMI/Shakin' Baker, BMI/Deniz, BMI/WB, ASCAP/Black Chick, ASCAP/Pocketrock, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 37 LIVIN' IN THE LIGHT (Orange Tree, ASCAP/Motherman, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 72 LOVE'S GONNA GETCHA (Zomba, ASCAP/House Of Fun, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 34 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI) | ASCAP/Windswept Pacific, ASCAP |
| 64 LUV-U-UP (Epic/Solar, BMI/Saba, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 98 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM | ASCAP/Windswept Pacific, ASCAP |
| 18 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 76 THE MISSION (Promise, BMI/Special Ed, BMI/Howie Tee, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 58 MISUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, ASCAP/Nitty, ASCAP/Capone, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 77 MORE TO LOVE (Wild Honey, ASCAP/Mycanae, ASCAP/Duncanne Hille, BMI/MCA, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 91 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL | ASCAP/Windswept Pacific, ASCAP |
| 67 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL | ASCAP/Windswept Pacific, ASCAP |
| 84 NOTHING BUT A PARTY (Said, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 48 NOW'S THE B TURN (Island, BMI/Original Dirt, ASCAP/Farewell To Arms, BMI/Totally Mental, ASCAP/Zohar, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 28 OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 93 OUR LOVE WILL LAST FOREVER (Too Sweet Muzik, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 86 OWNLEE EUE (The Brothers Grimm, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 63 PEOPLE (Jazzie B, ASCAP/Virgin, ASCAP/Soul II Soul Mad, ASCAP) CPP | ASCAP/Windswept Pacific, ASCAP |
| 46 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 100 PRIVATE PARTY (Ladies Room, ASCAP/Portrait/Solar, ASCAP/Golden Lady West, BMI/Be-Atches, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 13 RHYTHM OF LIFE (Virgin, ASCAP) CPP | ASCAP/Windswept Pacific, ASCAP |
| 80 ROMEO (Island, BMI/Onid, BMI/Willesden, BMI/Doc Ice, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 21 SAVE YOUR LOVE (Virgin, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP/Tocepe, BMI/Jumpin' Off, BMI) CPP | ASCAP/Windswept Pacific, ASCAP |
| 44 SECOND CHANCE (He Gave Me, ASCAP/Almo, ASCAP/Hip To Hip, BMI) CPP | ASCAP/Windswept Pacific, ASCAP |
| 81 SHE'S MINE (Cal-Gene, BMI/Virgin, BMI) CPP | ASCAP/Windswept Pacific, ASCAP |
| 40 SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracye One, BMI/Maypop, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 95 SOMEONE LIKE YOU (Perry Lane, BMI/Deken Swanie, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 29 SOMEONE TO LOVE (Not Listed) | ASCAP/Windswept Pacific, ASCAP |
| 55 SOUL INSPIRATION (Myx, ASCAP/WB, ASCAP/Good Single, PRS/Irving, BMI) CPP/WBM | ASCAP/Windswept Pacific, ASCAP |
| 15 SO YOU LIKE WHAT YOU SEE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP | ASCAP/Windswept Pacific, ASCAP |
| 42 STOP RUNNING AWAY (Rutland Road, ASCAP/WB, ASCAP/Gratitude Sky, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 85 TALK TO ME (All Baker's, BMI/Monteque, BMI/Deivon, BMI) CPP | ASCAP/Windswept Pacific, ASCAP |
| 31 THAT'S MY ATTITUDE (Trycpe, BMI/Willesden, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 1 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM | ASCAP/Windswept Pacific, ASCAP |
| 22 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 12 TOUCH ME UP (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP/Sabby Ninny, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 24 TREAT THEM LIKE THEY WANT TO BE TREATED (Second Generation Rooney, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father MC, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 83 TRY ME (Forceful, BMI/Willesden, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 70 TURN OUT THE LIGHTS (International, ASCAP/Hit And Hold, ASCAP) | ASCAP/Windswept Pacific, ASCAP |
| 68 U CAN GET ME ANYTIME (CRGI, BMI/Twelve To One, BMI/Tornado, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 56 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI) | ASCAP/Windswept Pacific, ASCAP |
| 79 WE LIKE IT (Bust-It, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 96 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI) | ASCAP/Windswept Pacific, ASCAP |
| 14 YOU'RE RIGHT ABOUT THAT (Island, BMI/O'Gad, BMI) | ASCAP/Windswept Pacific, ASCAP |

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 24 REPORTERS | SILVER ADDS 29 REPORTERS | BRONZE/ SECONDARY ADDS 56 REPORTERS | TOTAL ADDS 109 REPORTERS | TOTAL ON CHART |
|---|---|--------------------------------|--|--------------------------------|----------------------|
| MISUNDERSTANDING AL B. SURE! UPTOWN | 20 | 24 | 42 | 86 | 86 |
| MY HEART, YOUR HEART WHISPERS CAPITOL | 7 | 13 | 21 | 41 | 41 |
| PRAY M.C. HAMMER CAPITOL | 6 | 8 | 20 | 34 | 83 |
| I CONFESS E.U. VIRGIN | 4 | 7 | 19 | 30 | 31 |
| SOUL INSPIRATION ANITA BAKER ELEKTRA | 8 | 7 | 13 | 28 | 69 |
| LISTEN UP LISTEN UP QWEST | 9 | 8 | 11 | 28 | 58 |
| NO SWEETER LOVE GEOFF MCBRIDE ARISTA | 4 | 8 | 15 | 27 | 27 |
| PRISONER OF LOVE TERRY STEELE SBK | 4 | 5 | 17 | 26 | 27 |
| I LOOK GOOD BERNADETTE COOPER MCA | 2 | 5 | 16 | 23 | 73 |
| TRY ME JASMINE GUY WARNER BROS. | 3 | 5 | 12 | 20 | 49 |

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.

Round the Globe Music, Ltd. RETAIL PROMOTION & MARKETING SPECIALISTS

PROVEN RESULTS!



STILL! #1

National Billboard Rap, R&B, Pop, Dance Singles & Album Charts.
National Mom & Pop Retail Promotion. National Video Promotion.
5 #1 Rap singles so far in 1990!!
Spending 19 WEEKS at #1!
Consistently in the top 10 of the Billboard Charts in 1990!
Look for us on the Dance Charts.

Round the Globe Music, Ltd. 145 West 28th St. 10th Fl. New York, NY 10001
TEL# 212/947-5575 FAX# 212/947-7557

FOR WEEK ENDING SEPTEMBER 29, 1990

Billboard. HOT RAP SINGLES™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|------------|---------------|--|------------------------------|
| 1 | 2 | 2 | 9 | ★★ NO. 1 ★★ TREAT THEM LIKE THEY WANT TO BE... DEF JAM 44-73457/COLUMBIA (C) (T) | FATHER MC 1 week at No. 1 |
| 2 | 3 | 4 | 5 | THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T) | LL COOL J |
| 3 | 1 | 1 | 14 | CALL ME D-NICE JIVE 1351/RCA (C) (T) | D-NICE |
| 4 | 4 | 5 | 8 | LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M) (T) | BOOGIE DOWN PRODUCTIONS |
| 5 | 10 | 17 | 4 | ICE ICE BABY SBK 19724 (C) (M) (T) | VANILLA ICE |
| 6 | 5 | 6 | 14 | ROCK DIS FUNKY JOINT PROFILE 7302 (M) (T) | POOR RIGHTEOUS TEACHERS |
| 7 | 11 | 18 | 6 | BONITA APPELUM JIVE 1368/RCA (M) (T) | A TRIBE CALLED QUEST |
| 8 | 8 | 8 | 8 | ME AND THE BIZ COLD CHILLIN' 0-21559/REPRISE (C) (T) | MASTER ACE |
| 9 | 14 | 22 | 3 | KNOCKIN' BOOTS EPIC 49-73437 (C) (M) | CANDYMAN |
| 10 | 12 | 14 | 6 | SLOW LOVE MOTOWN 4703 (C) (T) | DOC BOX & B. FRESH |
| 11 | 9 | 9 | 11 | HAVE YOU SEEN HER CAPITOL 15586 (C) (T) | M.C. HAMMER |
| 12 | 13 | 12 | 7 | TIC-TAC-TOE ATLANTIC 0-86183 (C) (T) | KYPER |
| 13 | 6 | 7 | 11 | LA RAZA VIRGIN 98947-1 (C) (M) (T) | KID FROST |
| 14 | 7 | 3 | 10 | WEAK AT THE KNEES ARISTA 2034 (C) (T) | THREE TIMES DOPE |
| 15 | 22 | 23 | 4 | STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) (T) | KOOL G RAP & D.J. POLO |
| 16 | 20 | — | 3 | 100 MILES AND RUNNIN' RUTHLESS 7229/PRIORITY (C) (T) | N.W.A. |
| 17 | 25 | 25 | 3 | DOOPS UP ARISTA 2071 (M) (T) | SNAP |
| 18 | 17 | 11 | 17 | OWNLEE EUE ATLANTIC 0-86199 (C) (T) | KWAME & A NEW BEGINNING |
| 19 | 23 | 26 | 3 | CAPPUCINO FIRST PRIORITY 0-96454/ATLANTIC (T) | MC LYTE |
| 20 | 18 | 19 | 7 | RUFF RHYME (BACK AGAIN) CAPITOL 15583 (C) (T) | KING TEE |
| 21 | 21 | 20 | 7 | WE LIKE IT CAPITOL 15596 (C) (T) | OAKTOWN'S 3-5-7 |
| 22 | 16 | 16 | 9 | BACK TO BASIX SELECT 5003 (M) (T) | KID 'N PLAY |
| 23 | 15 | 10 | 10 | BANNED IN THE U.S.A. LUKE 96440/ATLANTIC (C) (CD) (M) (T) | LUKE FEAT. 2 LIVE CREW |
| 24 | 24 | 13 | 15 | WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549 (C) (CD) (M) (T) | W. COAST ALL-STARS |
| 25 | 19 | 15 | 11 | (I WANNA) MAKE YOU MINE MOTOWN 4722 (C) (T) | M.C. TROUBLE |
| 26 | 28 | — | 2 | THE ORIGINATORS EMI 56166 (C) (T) | THE JAZ |
| 27 | 29 | — | 2 | THE VERDICT LUKE 150 (C) (M) (T) | PROFESSOR GRIFF |
| 28 | NEW | 1 | 1 | PLEASE DON'T CRY MOTOWN 4728 (C) (T) | RED BANDIT FEAT. RICKY BELL |
| 29 | NEW | 1 | 1 | BALLAD OF A MENACE CAPITOL 15599 (M) (T) | C.P.O. |
| 30 | 27 | 28 | 5 | M&M GETTIN' OFF CHEETAH 9503 (T) | D.J. MAGIC MIKE |

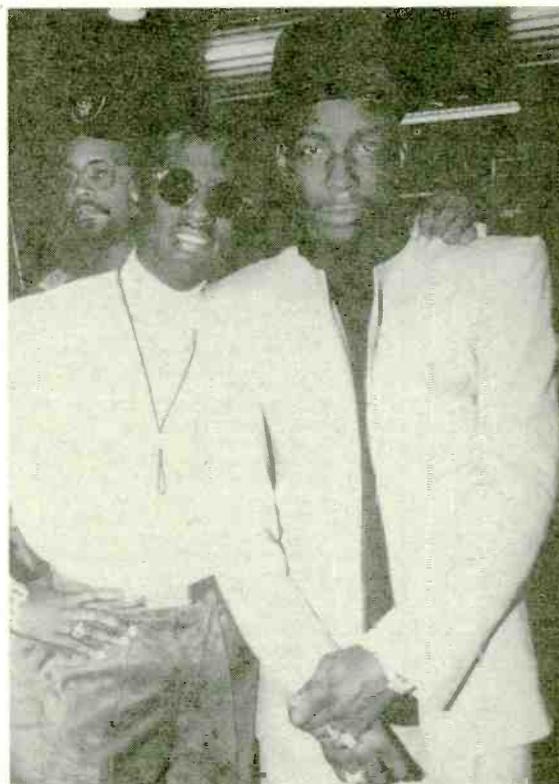
Products with the greatest sales gains this week. ♦ Videoclip availability. • Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette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



They're Livin' In The Light. EMI execs celebrate the release of British vocalist Caron Wheeler's debut single, "Livin' In The Light," from the "UK Blak" album. Shown, from left, are Paula Subotnick, marketing manager, EMI; Glynice Coleman, VP, urban promotion, EMI; Sal Licata, president/CEO, EMI; Wheeler; Ron Urban, executive VP/GM, EMI; Jack Satter Sr., VP, promotion, EMI; and Jim Cawley, senior VP, marketing, EMI.



LaLa Means I Love You. Singer/songwriter LaLa puts the finishing touches on her next album project, for Motown Records, in a Los Angeles recording studio with engineer John Van Nest, left, and producer Larry Robinson, right.



Bobby & Johnny. Motown solo artist Johnny Gill pays a backstage visit to Bobby Brown during Brown's sold-out Wembley Stadium shows in London.



Gospel According To Donna. New Reprise/Warner Bros. artist Donna McElroy, center, wraps up the video shoot for her new contemporary gospel single, "A Part Of Me." She is flanked by producer Peter Nydrle and Warner video manager Julia Robertson.



Brazilian Beat. Brazilian songstress Margareth Menezes prepares to take the stage in New York's Central Park to play songs from her new Mango album, "Elegibo." Wishing her luck are band member Charles Negrita and David Byrne, with whom Menezes performed on the "Rei Momo" tour.

DJs To Mix In Fall; Independents Have Their Day

"The gang that should hang together is the one that contains the sisters and brothers who are all in the same frame of mind. It's unity time."

Oaktown's 3-5-7

COMING TOGETHER: Over the next six months, several organizations are planning conventions. Although each event has a slightly unique tone, a common thread running through each of these events is an emphasis on credibility and survival of dance music in the mainstream music industry.

Amsterdam will be the site for the U.K.-based **Disco Mix Club's European DJ Convention**, Oct. 14-16. Panels will be spread out over the Paradiso Hotel and the RAI Congresscentre.

Debates will be held in Dutch and English. Issues slated for discussion will include the power of remixers and DJs over the mainstream market, club management, and sampling.

The conference will include the finals of the highly competitive **European DJ Mixing Championships**. The contest has been in preliminary stages since the beginning of September. Among the confirmed finalists so far are **Wreckless**, from England; **Elliott Ness**, from Finland; and **Pedri**, from Spain. The finals will be held over two nights at the historic Metropool and Konigsburg clubs.

For registration and hotel booking information, call 0628-667828.

When the **First Annual International DJ Expo** convenes at the Resorts Casino Hotel in Atlantic City, N.J., Oct. 23-25, the primary focus will be on various technical aspects of being a club and mobile DJ.

Sponsored by **Testa Communications**, the confab offers panels covering such topics as relation-

ships between jocks and club owners, trends in digital audio technology, and the broadening of the mobile DJ market.

Additionally, a series of music- and video-oriented discussions will be offered, moderated by major-label dance department heads including **Dave Costanza** from **Epic Records** and **Cary Vance** of **Virgin**. Call Kathleen Coppola at 516-767-2500 for registration details.

From Feb. 1-3, the **Desert West Record Pool** will host its first **Desert West Music Round-Up** at the



by Larry Flick

Crescent Hotel in Phoenix.

Although still in the planning stages, pool director **Terry Gilson** says much of the conference will be devoted to the influence of radio and retail on the club scene.

Also planned is a bus tour of local clubs, as well as a series of artist showcases. For further information, contact Gilson at 602-249-9214.

ON THE INDIE TIP: While major labels prepare a slew of releases for the fall and winter months, let's pause for a moment to consider some of the season's choice independent product.

A current fave is the full-length debut by Cleveland-based trio **Exotic Birds**, titled "Equilibrium" (**Alpha International**, 215-425-8682), which is showing early signs of strength thanks to a delicious deep house cover of the **Badfinger** chestnut "Day After Day." Vogue-inducing remixes on the 12-

inch are provided by U.K. mixmaster **Zeus B. Held**.

The group shines best, however, on the album's original material, written by lead vocalist **Andrew Kubiszewski**. Most striking are the frenetic synth-houser "Everything Is Different Now" and the moody "Imagination."

Cardiac Records (212-977-8020), which has been quietly issuing hip-hop/R&B-angled gems for several months now, is set to create a club-level stir with a potent pair of singles you won't want to let slip by.

First comes the ambient house-flavored "One Nation" by **Ulo Rowe**. This well-produced track is textured with ethereal keyboard lines and Rowe's rich rendering of optimistic lyrics.

More pop-accessible is "Show Me Love" by **Ed Terry**, a sultry house jam that provides a fine showcase for the veteran session singer's highly emotive style. Smooth, radio-friendly influence of the tune's co-writer **Jellybean** is most evident. Give it a spin.

Although best known as the home of cutting-edge rappers like **Sir Mix-A-Lot** and **Kid Sensation**, Seattle-based **Nastymix Records** (206-292-8772) ventures into the techno-pop arena with "Strong Emotion" by **Blu Max**.

This noteworthy collection is a nicely balanced blend of hi-tech hip-hop grooves and old-fashioned soul vocals, courtesy of charismatic front man **Alex Robinson**. The first single has yet to be chosen, though we're betting on the poppy, hook-laden title track, or the aggressive and funky "Fight The Feeling."

If **2 Live Crew** makes you blush, you may have a bit of trouble digesting **Sex-O-Matic's** "Wake Up (And Smell The Pussy)" on **Quark Records** (212-489-7260). Placed on top of an insinuating swing

groove, an assertive femme rapper orders her bed partner to perform all sorts of charming sexual acts. After innumerable male chauvinist rhymes, it's refreshing to hear a woman reverse the roles for a change.

For something to take you into the wee hours of the morning, be sure to check out "Sweet Ambience" by **Lovechild** (**Strictly Rhythm**, 212-246-0026). This hypnotic, atmospheric house instrumental comes in a series of remixes that stir the body.

Finally, what's a party without a finger-snappin' diva? Italian import **Maude** tries for much-deserved American acceptance with "Get On The Move" (**Emotive**, 718-261-7091). The single is divided into two parts: the A side kicks along a hip-house vibe, while the B side scopes out a percussive, deep bass territory.

SNEAK PREVIEW: Although it's not scheduled for commercial release for another six weeks, we've been privy to a sneak preview of the second album by **Atlantic** recording act **Kon Kan**.

Tentatively titled "Syntonic," this engaging hi-NRG/pop-styled set takes a decidedly more song-oriented stance over the sample-heavy approach of the previous "Move To Move." No longer a duo, multi-instrumentalist/producer **Barry Harris** steps up to the mike and reveals a surprisingly potent singing voice, as well as matured songwriting talents. Clear choice

for the first single: the exuberant **John Luongo**-produced anthem "Liberty."

TID-BEATS: Although **George Michael** will not unveil the dance-oriented "Listen Without Prejudice, Vol. II" until this summer, club jocks will soon be treated to a pumped-up version of the down-tempo "Freedom 90" from the current, ballad-dominated "Vol. I." Michael is doing the remixes himself.

Here's a rumor we'd like to see come true: **Jazzie B** and **Michael Jackson** are said to be planning to write and produce material for Jackson's next album. According to sources, Jazzie will construct several instrumental tracks for
(Continued on page 37)

★★EXPORT • IMPORT★★
SPECIALIST

FUNK/TOWN
Record Labels, Publishers,
Distributors

ROAD TO ASIA

■ Expose your music catalog to ASIA, thru #1 importer in this country. All types and style of music considered.

■ Hottest & Latest Hits Imports from European Countries.

AVAILABLE NOW!!
246 N. Western Ave.
Los Angeles, CA 90004
(213) 464-1323/4681/4867
1-800-526-5578
FAX: (213) 464-4728/1916

WMM
FLEXIBLE
PRICES

ARTIST DEVELOPMENTS

'BAD' DOES GOOD

Columbia recording artist **George LaMond** has his own measure of how happy the label is with his progress to date.

"When I was first here, there were so few people involved," he says. "Now I've got something like 400 people working on the **George LaMond** project. They're sending me to do a bunch of TV shows, and I'll be singing the national anthem at a football game for the **Kansas City Chiefs** this month."

Once a member of the group **Loose Touch**, LaMond came to Columbia via **Mark Liggett** and **Chris Barbosa**, who released the song "Bad Of The Heart" on their **Ligosa** label. It gathered enough attention to attract a major deal, and **Liggett** and **Barbosa** are now LaMond's producers and management. His first Columbia-issued single, "Without You," crossed over to the pop chart, as did "Bad Of The Heart."

With LaMond's full-length debut, also titled "Bad Of The Heart," out

and moving, the singer is enjoying continued success with the current single "Look Into My Eyes," which is poised to become his third consecutive top five smash on **Billboard's** dance charts.

After several years of club-level track dates, LaMond is looking forward to the possibility of hitting the road on a larger scale, as part of the **Power Jam Tour**, which kicks off in October and features acts **TKA**, **Sweet Sensation**, and **Stevie B**.

WENDY BLATT

TKA AIMS FOR RADIO TKO

With the release of Latin freestyle pioneer **TKA's** new **Tommy Boy** effort, "Louder Than Love," the group is poised for the crossover success that eluded it with 1987's "Scars Of Love."

"Our very first single, 'One Way Love,' was something new for **Tommy Boy**," says **Joey Gardner**, the group's manager and producer. "When we did the track, [the label] didn't have the right type of

connections to promote this type of music. We basically happened through word of mouth, through doing shows, and through the underground."

Actually, **TKA** has always been a self-promoting group. "We'd go to a radio station out in Phoenix or Texas and pay for it ourselves out of the money we got for paid shows in New York and Florida, where we were already successful," says **TKA's** newest member, **Angel**. "We'd go and do a free show for the radio station, the crowd would see us and request us, and we'd be on that station with our next record."

The group is currently forming a touring band in preparation for a road stint as part of the **Power Jam Tour** this fall. While club jocks and radio programmers continue to contemplate the current single "I Won't Give Up On You," **Tommy Boy** is preparing "Crash (Have Some Fun)," a duet with **Seduction's** **Michelle Visage**, for imminent release.

W.B.

PROMOTIONAL VIDEOS & CDs

Available to Night Clubs, DJ's, & retail outlets throughout America. We are currently forming the only national CD POOL in the U.S.



Call LAWRENCE ENTERPRISES
today for more details: (201) 667-7575

INDIE MUSIC CORP.

We have a complete selection of all U.S. major & indie label 12"

12" CLASSICS/NOW IN STOCK

HCL 2216 K.C. AND THE SUNSHINE BAND
GET DOWN TONIGHT/THATS THE WAY (I LIKE IT)

HCL 2220 FOXY
GET OFF/PARTY BOYS

HCL 2217 T-CONNECTION
AT MIDNIGHT/DO WHAT YA WANNA DO

HCL 2221 JIMMY "BO" HORNE
GIMME SOME/SPANK

HCL 2218 PETER BROWN
DO YOU WANNA GET FUNKY WITH ME/DANCE WITH ME

HCL 2222 VAN MCCOY/ANITA WARD
THE HUSTLE/RING MY BELL

HCL 2219 GEORD MCCRAE/BETTY WRIGHT
ROCK YOUR BABY/WHERE IS THE LOVE

CALL FOR FREE CATALOG
Listing all new records & titles
we stock including over 800
DANCE/DISCO CLASSICS

CALL US
TOLL FREE
800-992-9011
(outside New York)

UNIQUE MUSIC CORP.
110 DENTON AVE.
NEWHYDE PARK, N.Y. 11040
TEL. (516) 294-5900
FAX. (516) 741-3584

Billboard **HOT DANCE MUSIC** TM

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE <small>Label & Number/Distributing Label</small> | ARTIST |
|--|------------|------------|---------------|---|-----------------------------------|
| CLUB PLAY Compiled from a national sample of dance club playlists. | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 2 | 2 | 8 | DANCE, DANCE RCA 2649-1-RD | DESKEE 1 week at No. 1 |
| 2 | 1 | 1 | 8 | LET'S GET BUSY GEFEN 0-21609 | CLUBLAND FEATURING QUARTZ |
| 3 | 4 | 10 | 5 | THIS IS THE RIGHT TIME ARISTA 2049 | ◆ LISA STANSFIELD |
| 4 | 5 | 11 | 8 | FEELS GOOD WING 877 437-1/POLYDOR | ◆ TONY! TONI! TONE! |
| 5 | 3 | 5 | 7 | HEART & SOUL MCA 24050 | PROJECTION |
| 6 | 6 | 12 | 6 | KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK | FREESTYLE ORCHESTRA FEAT. D'BORAH |
| 7 | 8 | 13 | 6 | TREAT ME GOOD BIG LIFE 877 617-1 | ◆ YAZZ |
| 8 | 10 | 23 | 5 | WIGGLE IT CUTTING CR 237 | ◆ 2 IN A ROOM |
| 9 | 9 | 19 | 5 | THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS. | ◆ PRINCE |
| 10 | 12 | 22 | 4 | DOIN' THE DO SIRE 0-21581/REPRISE | ◆ BETTY BOO |
| 11 | 15 | 29 | 4 | LOOK INTO MY EYES COLUMBIA 0-73509 | ◆ GEORGE LAMOND |
| 12 | 20 | 30 | 4 | DEEP LOVE ONE VOICE ML070648 | DADA NADA |
| 13 | 19 | 27 | 4 | BAD HABIT SELECT 62354 | ◆ WHISTLE |
| 14 | 21 | 31 | 4 | YAAAH/TECHNO TRANCE RCA 2655-1-RD | D-SHAKE |
| 15 | 16 | 26 | 5 | I WON'T GIVE UP ON YOU TOMMY BOY TB 954 | ◆ TKA |
| 16 | 24 | 32 | 5 | WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX | CAUSE & EFFECT |
| 17 | 27 | 38 | 3 | FAR AWAY/HAPPY 4TH & B'WAY 440514-0/ISLAND | ROBERT OWENS |
| 18 | 34 | 42 | 3 | THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA | L.L. COOL J |
| 19 | 28 | 37 | 4 | IT'S HAPPENING MCA 24048 | PLUS ONE FEATURING SIRONN |
| 20 | 26 | 35 | 4 | LOVE FIND A WAY ATLANTIC 0-86159 | JOHNNY DYNELL |
| 21 | 35 | 43 | 3 | WHAT TIME IS IT? EPIC 49-73429 | DON'T KNOW YET |
| 22 | 38 | — | 2 | PUT YOUR HANDS TOGETHER/ ALL I DO FFRR 869 145-1/POLYDOR | ◆ D-MOB |
| 23 | 36 | 41 | 3 | WE LIKE IT CAPITOL V-15596 | ◆ OAKTOWN'S 3-5-7 |
| 24 | 7 | 4 | 9 | WON'T TALK ABOUT IT ELEKTRA 0-66623 | ◆ BEATS INTERNATIONAL |
| ★★★ POWER PICK ★★★ | | | | | |
| 25 | 45 | — | 2 | PEOPLE VIRGIN 0-96445 | SOUL II SOUL |
| 26 | 29 | 33 | 5 | POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551 | ◆ DEVO |
| 27 | 32 | 39 | 4 | I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS | ◆ SINEAD O'CONNOR |
| 28 | 37 | 44 | 3 | AUTOMANIK COLUMBIA PROMO | A GUY CALLED GERALD |
| 29 | 14 | 6 | 8 | DO ME! MCA 24037 | ◆ BELL BIV DEVOE |
| 30 | 44 | — | 2 | HIPPYCHICK ATCO 0-96428 | ◆ SOHO |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 31 | NEW | — | 1 | LIVIN' IN THE LIGHT EMI V-56175 | ◆ CARON WHEELER |
| 32 | 13 | 17 | 7 | THE MASTERPLAN FFRR 869 075-1/POLYDOR | ◆ DIANA BROWN & BARRY K. SHARPE |
| 33 | 11 | 3 | 12 | GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 | ◆ DEEE-LITE |
| 34 | 43 | — | 2 | MAMA GAVE BIRTH TO THE SOUL CHILDREN TOMMY BOY TB 957 | QUEEN LATIFAH & DE LA SOUL |
| 35 | NEW | — | 1 | GENERATIONS OF LOVE VIRGIN 0-96446 | JESUS LOVES YOU |
| 36 | 23 | 18 | 6 | LIES ATLANTIC 0-86168 | ◆ EN VOGUE |
| 37 | NEW | — | 1 | NAKED IN THE RAIN BIG LIFE 877 615-1/POLYDOR | ◆ BLUE PEARL |
| 38 | 41 | — | 2 | ROMEO ISLAND 878 013-1 | ◆ DINO |
| 39 | NEW | — | 1 | THE BUMP JIVE 1362-1 JDCD/RCA | THE WEE PAPA GIRLS |
| 40 | NEW | — | 1 | CUBIK TOMMY BOY TB 959 | 808 STATE |
| 41 | NEW | — | 1 | BLACK CAT A&M 75021 2348-1 | ◆ JANET JACKSON |
| 42 | 18 | 8 | 9 | JERK OUT PAISLEY PARK 0-21701/WARNER BROS. | ◆ THE TIME |
| 43 | NEW | — | 1 | VIOLENCE OF SUMMER (LOVE'S TAKING OVER) CAPITOL V-44608 | ◆ DURAN DURAN |
| 44 | NEW | — | 1 | THE DESPERATE HOURS CAPITOL V-15597 | MARC ALMOND |
| 45 | NEW | — | 1 | IT AIN'T OVER SBK V-19714 | ATC |
| 46 | 40 | 40 | 4 | SHANGRI-LA ENIGMA 0-75552 | BARDEUX |
| 47 | NEW | — | 1 | DO YOU REALLY WANT MY LOVE CAPITOL V-44532 | ◆ MELBA MOORE |
| 48 | NEW | — | 1 | ATM-OZ-FEAR SBK V-19719 | ATMOSPHERE FEATURING MAE B |
| 49 | 17 | 9 | 9 | STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156 | ◆ CANDY FLIP |
| 50 | 22 | 21 | 6 | SUMMER VACATION HOLLYWOOD 0-66620/ELEKTRA | ◆ THE PARTY |

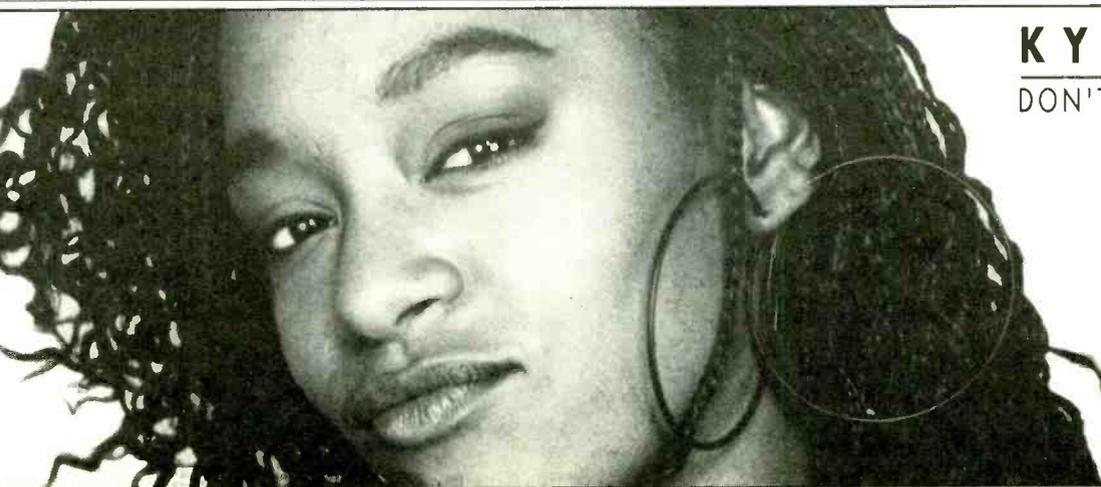
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE <small>Label & Number/Distributing Label</small> | ARTIST |
|---|------------|------------|---------------|---|-----------------------------------|
| 12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports. | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 4 | 6 | THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS. | 2 weeks at No. 1 ◆ PRINCE |
| 2 | 7 | 7 | 9 | GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 | ◆ DEEE-LITE |
| 3 | 2 | 3 | 8 | DO ME! MCA 24037 | ◆ BELL BIV DEVOE |
| 4 | 4 | 2 | 10 | DIRTY CASH (MONEY TALKS) MERCURY 875 803-1 | ◆ THE ADVENTURES OF STEVIE V |
| 5 | 11 | 12 | 4 | THIS IS THE RIGHT TIME ARISTA 2049 | ◆ LISA STANSFIELD |
| 6 | 5 | 6 | 13 | EVERYBODY EVERYBODY RCA 2628-1-RD | ◆ BLACK BOX |
| 7 | 8 | 10 | 9 | FEELS GOOD WING 877 437-1/POLYDOR | ◆ TONY! TONI! TONE! |
| 8 | 3 | 1 | 9 | JERK OUT PAISLEY PARK 0-21701/REPRISE | ◆ THE TIME |
| 9 | 10 | 11 | 8 | I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC | NAYOBE |
| 10 | 6 | 5 | 8 | STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156 | CANDY FLIP |
| 11 | 12 | 13 | 6 | CRAZY MOTOWN 4730 | THE BOYS |
| 12 | 14 | 18 | 4 | LOOK INTO MY EYES COLUMBIA 0-73509 | ◆ GEORGE LAMOND |
| 13 | 13 | 14 | 5 | WIGGLE IT CUTTING CR 237 | ◆ 2 IN A ROOM |
| 14 | 9 | 8 | 9 | LIES ATLANTIC 0-86168 | ◆ EN VOGUE |
| 15 | 17 | 23 | 4 | THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA | L.L. COOL J |
| 16 | 22 | 42 | 3 | GIVING YOU THE BENEFIT MCA 24075 | ◆ PEBBLES |
| 17 | 19 | 21 | 5 | DREAMBOY/DREAMGIRL MICMAC MIC-539 | CYNTHIA & JOHNNY O |
| 18 | 26 | 38 | 3 | CLOSE TO YOU CHARISMA 0-96463 | ◆ MAXI PRIEST |
| 19 | 23 | 26 | 5 | LET'S GET BUSY GEFEN 0-21609 | CLUBLAND FEATURING QUARTZ |
| 20 | 21 | 30 | 4 | OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071 | ◆ SNAP |
| 21 | 20 | 22 | 7 | IF U KEEP IT UP JIVE 1354-1-RD/RCA | ◆ LIZ TORRES |
| 22 | 27 | 34 | 3 | KNOCKIN' BOOTS EPIC 49-73437 | ◆ CANDYMAN |
| 23 | 31 | 33 | 5 | DANCE, DANCE RCA 2649-1-RD | DESKEE |
| 24 | 28 | 31 | 4 | SHE'S MINE MOTOWN 4724 | ◆ BASIC BLACK |
| 25 | 15 | 9 | 11 | TIC-TAC-TOE ATLANTIC 0-86183 | ◆ KYPER |
| 26 | 16 | 15 | 12 | LA RAZA VIRGIN 0-96498 | ◆ KID FROST |
| 27 | 24 | 24 | 5 | I WON'T GIVE UP ON YOU TOMMY BOY TB 954 | ◆ TKA |
| 28 | 30 | 35 | 5 | WE ALL MUST LIVE TOGETHER MOTOWN 4718 | BLAZE |
| 29 | 18 | 17 | 7 | GOD TONIGHT CURB V-177053 | REAL LIFE |
| 30 | 29 | 39 | 5 | KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK | FREESTYLE ORCHESTRA FEAT. D'BORAH |
| ★★★ POWER PICK ★★★ | | | | | |
| 31 | 47 | — | 2 | HIPPYCHICK ATCO 0-96428 | ◆ SOHO |
| 32 | 42 | — | 2 | ICE ICE BABY SBK V-19724 | VANILLA ICE |
| 33 | 25 | 25 | 6 | STOP WARNER BROS. 0-21559 | JANE'S ADDICTION |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 34 | NEW | — | 1 | LIVIN' IN THE LIGHT EMI V-56175 | ◆ CARON WHEELER |
| 35 | 35 | 37 | 5 | BAD HABIT SELECT 62354 | ◆ WHISTLE |
| 36 | 34 | 40 | 4 | TREAT ME GOOD BIG LIFE 877 817-1/POLYDOR | ◆ YAZZ |
| 37 | NEW | — | 1 | DOIN' THE DO SIRE 0-21581/WARNER BROS. | ◆ BETTY BOO |
| 38 | NEW | — | 1 | PEOPLE VIRGIN 0-96445 | SOUL II SOUL |
| 39 | 39 | 47 | 3 | I CAN'T FACE THE FACT CUTTING CR-238 | YVONNE DELEON |
| 40 | 43 | — | 2 | I NEED YOUR LOVE MOTOWN 4702 | ◆ GOOD GIRLS |
| 41 | 44 | — | 2 | WE LIKE IT CAPITOL V-15596 | ◆ OAKTOWN'S 3-5-7 |
| 42 | NEW | — | 1 | TREAT THEM LIKE THEY WANT TO BE TREATED MCA 79016 | FATHER MC |
| 43 | 33 | 19 | 7 | COME BACK TO ME A&M 75021 7939-1 | ◆ JANET JACKSON |
| 44 | 36 | 27 | 5 | KEEP ON DANCIN' 1990 SAM 5008 | GARY'S GANG |
| 45 | NEW | — | 1 | YAAAH/TECHNO TRANCE RCA 2655-1-RD | D-SHAKE |
| 46 | NEW | — | 1 | HEAVEN KNOWS VIRGIN 4-91382 | ◆ LALAH HATHAWAY |
| 47 | 32 | 16 | 11 | WORLD IN MOTION QWEST 0-21582/WARNER BROS. | ◆ NEW ORDER |
| 48 | 38 | 28 | 13 | CAN'T STOP VIRGIN 0-96470 | ◆ AFTER 7 |
| 49 | 46 | — | 2 | STEP ON ELEKTRA 0-66624 | ◆ HAPPY MONDAYS |
| 50 | 37 | 29 | 16 | MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA | ◆ KEITH SWEAT |

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.

**NOW LOOK
HERE BABY...**

DON'T LET ME READ YOU,
WRITE YOU, ADD YOU, SUBTRACT YOU,
MULTIPLY YOU, DIVIDE YOU, AND LEAVE YOU
WITH NO SUM, SWEET THING.

[uh-huh]!



KYM MAZELLE

DON'T SCANDALIZE MY NAME

[V15613]

IT ALL ADDS UP TO THE
CLUB SMASH FROM THE
FORTHCOMING ALBUM

BRILLIANT!

PRODUCED BY ALAN GEORGE AND FRED McFARLANE
FOR TERRIBLE TWO PRODUCTIONS



ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS.
©1990 EMI RECORDS LTD.

Freddy Bastone: DJ Work Part Of The Mix

Producer/Musician Always Draws On His Roots

BY SUSAN NUNZIATA

NEW YORK—Evolving from DJ to mixer is a natural process in the world according to Freddy Bastone.

"Without DJ'ing, I wouldn't have been mixing records in the beginning," says Bastone. "Without DJ'ing now, I'm kind of lost about what's going on. I really appreciate DJ'ing now, more than ever, because it keeps me in touch with what's going on."

The 27-year-old Bastone, who is also a musician, began spinning while still in high school, and was master DJ at Manhattan's now-defunct Danceteria. He also worked as a DJ at the Fun House and Townhouse 48.

Approximately 10 years ago, remixer John Luongo asked Bastone to be his "club ears" in the studio, and Bastone worked at promoting Luongo's records. His first solo mix project was for Ned Sublette, a Sleeping Bag act that sold about 3,000 units.

Bastone then moved on to Profile Records where, as an A&R rep, he signed Paul Harcastle to the label. After that six-month stint, Bastone mixed more songs and launched his own label, Metropolis Records, which was distributed through Emergency Records.

Metropolis, which had Shannon and similar acts, lasted two years, but it wasn't paying the bills, according to Bastone. "What was paying the bills was being in the studio working for other people. I'm more the person that likes to stay in the studio and be creative." Running a business did not suit Bastone.

A series of productions and remixes followed, along with an A&R post at Epic, where he signed Will To Power. After leaving Epic two years ago, Bastone continued on the production and mix circuit and, last year, became a Corporation Of One when his first project under that pseudonym was released on Tuff City (U.S.) and Desire (U.K.).

Other Bastone-produced projects include recently released albums by Georgia Jones on Polydor in the U.K. and The Almighty El-Cee for Select.

But working as a DJ is the underlying theme that remains constant through Bastone's career. He continues to spin at several New York clubs, including Palladium and Mars, and has also created "hot mixes" for Rick Astley, Natalie Cole, George Michael, the Cover Girls, Michael Jackson, Samantha Fox, and Prince.

"My style is kind of a feel-type music," says Bastone. "It's more feeling instead of big SSL mixes, where there's real cuts and very slam-bam type stuff. My work has a very human feel to it. I think it really comes across in the music. It could be all electronic but it sounds human, it has a human feel to it."

His remixes include the Temptations' "Papa Was A Rolling Stone" (Motown), the Style Council's "Everybody's On The Run" (Polydor), and When In Rome's "The Promise" (Epic). He has also worked on projects for J.M. Silk, Luther Vandross, Rod Stewart, Yes, Malcolm McLaren, and Was (Not Was).

English producers of the Trevor Horn variety have made their mark on Bastone. "I like doing those kind of mixes, fading and things like that," he says. "I think that comes across, but it could be weird sometimes, because people don't hear that anymore. I kind of bring an early '70s type mix into dance music, and people that are really in tune with music notice it."

Bastone has been in tune with music since his childhood—his father is a jazz musician—and he credits a range of musical influences that includes Queen, Led Zeppelin, Aerosmith, Barry White, Teddy Pendergrass, Kool & the Gang, early Earth, Wind & Fire, and Stevie Wonder.

"I kind of want everything to go back to simple," he says. "I'm going along with the times—I did hip-house music two and a half years ago, and I'm always trying to find out what's the new thing, what's it going to be—but when I go home at night I still listen to the old stuff."

Bastone sees the '90s as a time of musical open-mindedness. "I think in the '80s a lot of people were just really close-minded," he says. "People used to be singular, just 'I like rap,' or whatever. I think people now like rap, and they like house, and they like rock, thanks to MTV, because it's all over the place. Everything might, hopefully, become combined."

For his own work, Bastone prefers live mixes, usually using 16-tracks, and avoiding overproduction. "When I'm in the studio and I've got an idea, I like to just do it, there. I don't like waiting. I find that working, all the technology gets in the way. Technology limits the spontaneity of the stuff."

And spontaneity is the stuff of DJs.

DANCE TRAX

(Continued from page 35)

Jackson to embellish.

Meanwhile, longtime Jackson producer Quincy Jones has been brought in to guide the third Columbia album from U.K. sibling duo Bros. After two American misfires, this new set is said to be crucial to the group's future here.

Premier DJ Tony Humphries has been clocking extensive studio

hours lately. He just remixed "Spillin' The Beans" and "Do You Love As Good As You Look," two tracks for Jellybean's as-yet-untitled Atlantic Records album. Also forthcoming are reworkings of "The Sun Rising" from the Beloved on Atlantic, and "Part Of Me" by Warner Bros. recording artist Donna McElroy.

NEW ON THE CHARTS

Big Life recording act Blue Pearl aims to prove that sometimes the best material does not require long and arduous plotting.

Composed of former Killing Joke member Youth and American-born session singer Durga McBroom, the duo met in Venice, Italy, last year, where McBroom was performing as a backup vocalist in Pink Floyd's touring band. During a brief visit to England, Youth invited McBroom to work on some songs. Among the results was the single "Naked In The Rain," which reached the top five on the U.K. pop charts, and enters the Billboard Club Play chart this week at No. 37.

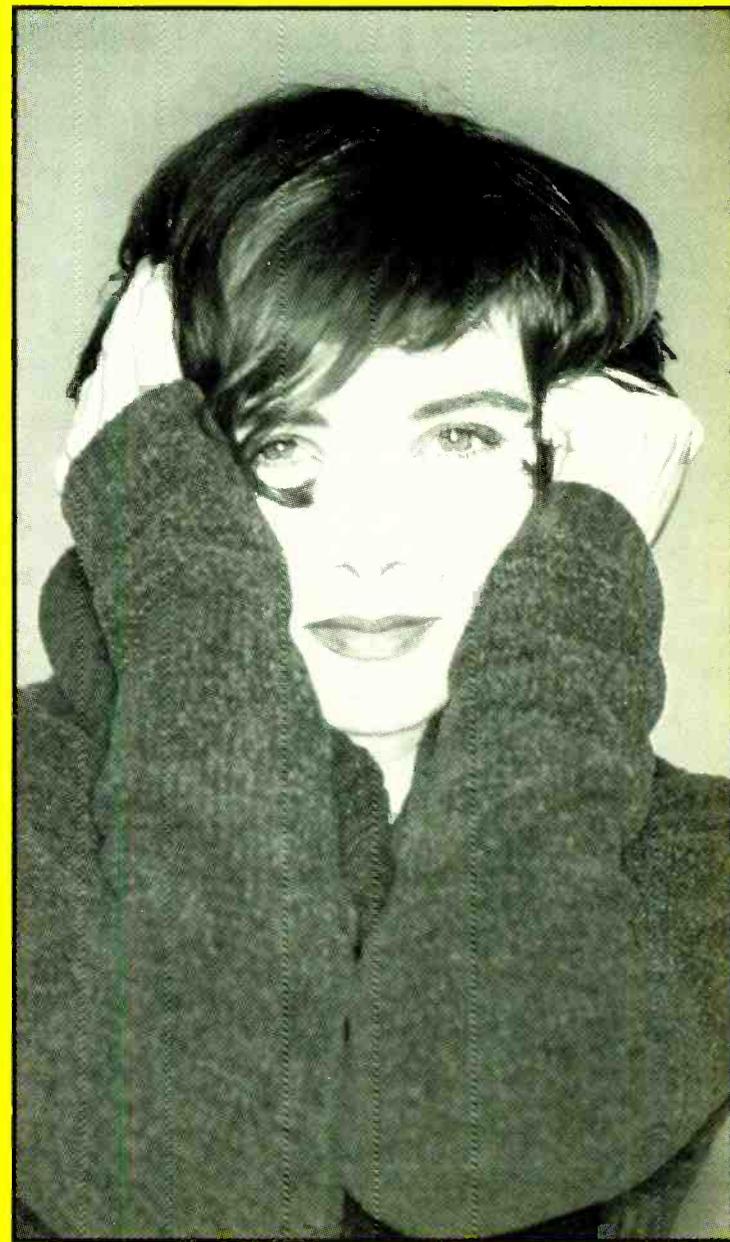
Other fruits of Blue Pearl's impromptu session will be offered on the act's full-length debut, tentatively scheduled for release in November. The merging of

McBroom's rock background and Youth's increased interest in the U.K. ambient house movement should make for a unique collection. Contact: Dennis Wheeler, managing director at Big Life Records, 212-941-1666.

LARRY FLICK



BLUE PEARL'S MCBROOM



Cathy Dennis

Just Another Dream

Cathy Dennis, the delightful voice of the D-MOB hits "C'mon And Get My Love" and "That's The Way Of The World,"

returns with one all her own.

Available on 12" e3 Maxi Cassette

Produced by Dancin' Danny D for Slam Jam Productions and Shep Pettibone for Mastermix Productions. From the forthcoming album "Move To This". U.S. representation: Arma Andon for SBK Management



©1990 PolyGram Records, Inc.

HOT DANCE BREAKOUTS

CLUB PLAY

1. GAS STOP (WHO DO YOU THINK YOU ARE) BOXCAR ARISTA
2. TIME AND TIME AGAIN DJ PIERRE JIVE
3. I NEED YOUR LOVE GOOD GIRLS MOTOWN
4. GIVING YOU THE BENEFIT PEBBLES MCA
5. SUICIDE BLONDE INXS ATLANTIC

12" SINGLES SALES

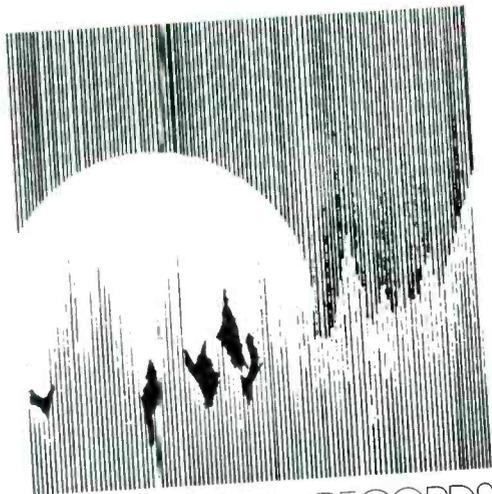
1. BLACK CAT JANET JACKSON A&M
2. AIN'T IT GOOD TO YOU M.C. SHAN COLD CHILLIN'
3. UNDENIABLE MS. ADVENTURES ATCO
4. WON'T TALK ABOUT IT BEATS INTERNATIONAL ELEKTRA
5. TIME AND TIME AGAIN DJ PIERRE JIVE

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

Stoli presents music

Get the latest CD releases from Windham Hill[®]
artists like Tuck & Patti, Andy Narell,
John Gorka, Cliff Eberhardt, Michael Hedges
and Philip Aaberg.

Just \$9.75 and up.* For details, see the Stoli
display at participating liquor stores.



WINDHAM HILL RECORDS[®]



Stoli.[®] For the purist.

for the purist.



The Stoli World Music Series[®]
presents GRP recording artists
Acoustic Alchemy



in an exclusive live radio concert
broadcast on Halloween.
**Check your local radio
listing for time and station.**



FOR GIFT DELIVERY ANYWHERE * CALL 1-300-238-4373. * EXCEPT WHERE PROHIBITED. MAJOR CREDIT CARDS ACCEPTED.
STOLICHNAYA VODKA, 40% AND 50% ALC. BY VOL., DISTILLED FROM GRAIN. IMPORTED BY MONSIEUR HENRI WINES, LTD., WHITE PLAINS, NY 10604 © 1999

IN THIS SECTION

The Rap On Controlled Composition Clauses

Johnny Van Zant On "Brickyard Road"

Billy Idol: A Wounded Warrior Live

Shoes A Perfect Fit At Club Lingerie

Queensryche Strikes With 'Empire' Album Catapults Band To New Levels

BY ELIANNE HALBERSBERG

NEW YORK—Although Queensryche guitarist Chris DeGarmo admits that having a hit single would be "fantastic," he says the band never approached its new EMI album, "Empire," with one in mind.

"We're not a singles band," he says. "We just write. The fact that radio now plays us is a test of time, finally. We have enough fans now that they request it. We haven't radically altered our chemistry. Radio just suddenly realized they can play Queensryche and people won't change the station."

Queensryche—DeGarmo, lead singer Geoff Tate, guitarist Michael Wilton, bassist Eddie Jackson, and drummer Scott Rockenfield—landed on the Album Rock Tracks chart this summer with the track "Last Time In Paris" from the "Adventures of Ford Fairlane" soundtrack.

That served to set up the Sept. 4 release of "Empire." The album's title song—with its striking images of urban violence—has hit the album rock chart with a bullet.

While Queensryche's previous album, "Operation: Mindcrime," made a slow climb to gold and is nearing platinum, "Empire" has already topped 500,000 in sales, debuting last week at No. 35 on the Top Pop Albums chart.

"It's nice to have found a place," says DeGarmo. "MTV played us heavily last year, but our success and fan base weren't devised around a hit. 'Eyes Of A Stranger' [from 'Operation: Mindcrime'] did well and expanded our base and a hit would expand it more, but it's expanding anyway. Of course, I would be lying if I said I didn't want a hit from this album, but it would have to be something we mean, not something calculated."

True To His Nature, Davis Spearheads Relief Project

BY CONNIE BENESCH

DALLAS—Mannheim Steamroller mastermind Chip Davis is putting nature first in his life. Specifically, the wilderness buff has been on something of a pilgrimage in the past year to stir people's interest in preserving the majestic Yellowstone National Park.

The composer/producer/percussionist has put nearly everything else on hold to pay homage to Yellowstone and raise \$1 million—of about \$16 million needed—to rehabilitate the nation's oldest national park, which was ravaged by forest fires during the dry summer of 1988.

To that end, Davis designed and staged a photographic and orchestral concert, which he and four Mannheim Steamroller members took on 12-city tour that opened in April in Seattle and concludes Oct. 17 at the Timberwolf Arena in Minneapolis.

The Yellowstone benefit concerts,

which use 80-piece orchestras comprising players from local symphonies in each area, have been garnering glowing reviews.

Davis, of course, is best known for Mannheim's nature-inspired, multi-platinum "Fresh Aire" recordings on his own American Gramophone label. "Fresh Aire VII" is due out in early November.

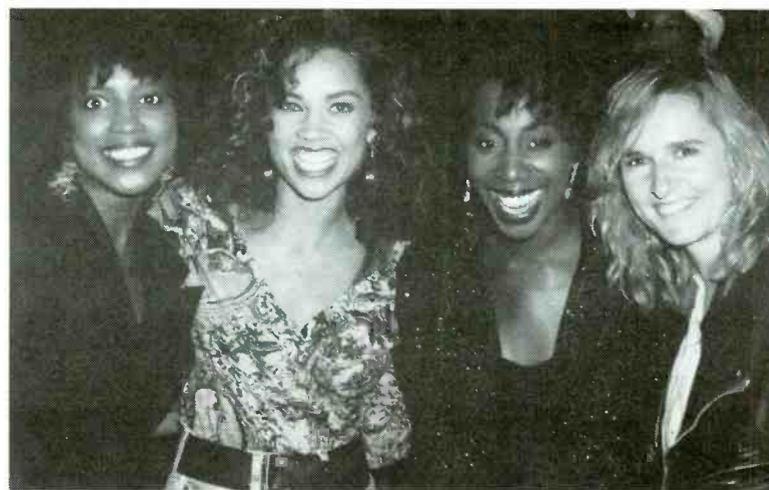
But for the past six months, Davis has been devoted to the Yellowstone project, investing \$100,000 to mount the orchestral tribute, which is the largest, most elaborate Mannheim musical production ever presented. "It's just like doing a live film score," Davis says of the 90-minute concerts that essentially star images of the park. "The whole concert's like a segue dissolve."

The multimedia spectacles, which are conducted by Davis, feature such "Fresh Aire" cuts as "Come Home To The Sea" and "Earthrise," played

(Continued on next page)

A Top 40 breakthrough for Queensryche with this album is quite possible, predicts EMI marketing VP Jim Cawley. Coming off the success of "Operation: Mindcrime," the label had its strategy

(Continued on next page)



Circle Of Friends. With her Fontana/PolyGram debut disk "Circle Of One" rising with a bullet on the Top Pop Albums chart and her single "Rhythm Of Life" a top 20 hit on the Hot Black Singles chart, Oleta Adams had reason to celebrate after a recent performance in Los Angeles. Gathered, from left, are recent PolyGram signee Marva Hicks, Wing Records artist Vanessa Williams, Adams, and Island Records artist Melissa Etheridge.

Three Byrds Reunite For Box Set Sessions; Hornsby's Pals; Lalah's Bow; Voter Rock

AMID THE BONANZA of boxed sets coming from record companies to pump up the volume of their fourth-quarter sales, (Billboard, Sept. 8), the Beat has gotten the good word from Columbia that its Byrds box, due Oct. 23, will feature four new studio tracks from founding members David Crosby, Chris Hillman, and Roger McGuinn, co-produced by Don DeVito last month in Nashville. One is the choice McGuinn song "Love That Never Dies," previously described in the Beat (Aug. 11). Session players included Al Kooper, Stan Lynch of Tom Petty's Heartbreakers and John Jorgenson of the Desert Rose Band. Among 17 other newly released tracks in the four-CD set will be live versions of "Turn! Turn! Turn!" and "Mr. Tambourine Man," recorded with Bob Dylan at the Roy Orbison Tribute concert in February.



by Thom Duffy

ACROSS THE RIVER: The Bruce Hornsby & the Range show Sept. 12 at the Reebok Riverstage in New York turned into an extended affair after opening act Cowboy Junkies canceled, due to lead singer Margo Timmins' bout with pneumonia. Stretching out, Hornsby played Elton John's classic "Burn Down The Mission" and an encore tribute to Leon Russell, his admitted idol, whom Hornsby is producing for an upcoming disk on Virgin. Shawn Colvin showed up to reprise her harmonies from Hornsby's latest RCA disk, "A Night On The Town," and Branford Marsalis sat in, playing a jazzy jam with Hornsby that evolved into "The Way It Is." Backstage, Marsalis said he was L.A.-bound to record an upcoming blues disk with his quartet, joined by Ruth Brown, B.B. King, and John Lee Hooker. Also backstage was singer/songwriter Willie Nile, who reports that his debut disk on Columbia, due early next year, is being co-produced by T-Bone Wolk, with guitarist Richard Thompson among the featured players.

ON THE BEAT: Paul Simon's upcoming Warner Bros. disk, "The Rhythm Of The Saints," is now set for release Oct. 16. A previously scheduled arrival date was reported in the Beat last week . . . Heaven only knows how far Lalah Hathaway will go. Proudly introduced by Virgin promotion VP Sharon Heyward, the young singer won over an industry-showcase crowd at the Ballroom in New York with a sleek, soulful, and all-too-brief set from her pop/R&B debut disk. Hathaway's first single, "Heaven Knows," is a top five hit on the Hot Black Singles chart. The late Donny Hathaway must be smiling down on his daughter . . . School Day News: Steve Leeds, director of international talent at MTV, goes back to the blackboard again this fall with a course on the music biz at the New School for Social Re-

search in New York. For info: 212-761-5615 . . . Congratulations to longtime E Street Band drummer Max Weinberg and his wife, Becky, on the Sept. 8 arrival of son Jay Bradley. Young "J.B." already has shown fine timing in his blood. He arrived just before Weinberg had to head for Japan with Dave Edmunds' current tour . . . Dimensions of Dallas, the fifth annual Dallas-area music seminar, drew some 700 attendees Sept. 6-9, with 90 bands showcasing during daytime seminars and at local clubs including Club Dada, Clearview, the Video Bar, Trees, and Dallas City Limits. Among the acts stirring talk around town were Sleepy Heroes, featuring Rhett Miller, whose "Mythologies" album has received a review in Billboard; Whild Peach, Fever In The Funkhouse, Big Boss Groove, Josh Alan, and Last Rites.

ON THE LINE: Joe Ely, whose rocking label showcase at New York's Lone Star Roadhouse was noted in the Beat in July, has signed up again with MCA Records . . . The Cages from Atlanta, whose intriguing two-man lineup of acoustic guitar with sax and flute got an A&R buzz going this past summer, have signed with Capitol Records . . . The management division of promoter John Scher's Metropolitan Entertainment has signed the Outsider. The four-man band will showcase at the Cat Club in New York with Danny Gatton Sept. 20 and at CBGB Oct. 18.

NO RETREAT, NO SURRENDER: The dog days of summer brought no lull in the cultural war against pop music, as reports in these pages attest. With state lawmakers reconvening this month, Billboard's Bill Holland reports that some will likely reintroduce measures to mandate warning stickers on albums branded "objectionable"—despite the industry's compliant "voluntary" labeling stance. But the grassroots fight for unfettered expression also goes on. The newsletter Rock & Roll Confidential has published a much-expanded copy of the booklet "You've Got A Right To Rock," which includes a 45-state guide to anti-censorship groups and a 17-point action plan (\$3 per copy from RRC, Box 341305, Los Angeles, Calif. 90034). Yet the most promising and important move by the record industry to date is the "Rock The Vote" registration drive launched at the MTV Video Music Awards (Billboard, Sept. 15). There isn't a record exec, radio programmer, manager, or artist who can afford to ignore this effort to empower fans at the polling place this fall.

Assistance in preparing this column was provided by Charlene Orr in Dallas.

SHURE®

The microphones
the professionals
stand behind.

THE SOUND
OF THE PROFESSIONALS®
... WORLDWIDE



The Judds

ARTIST DEVELOPMENTS

A VERSATILE VAN ZANT

Johnny Van Zant wanted to mix things up on "Brickyard Road," his debut album for Atlantic. The disk is spiced with good, old-fashioned Southern rock—as would be expected from this sibling of Lynyrd Skynyrd's Ronnie Van Zant and Donnie Van Zant of .38 Special.

But, surprisingly, there are also generous doses of pure pop songs, power ballads, and even a little dance music.

"I hate to pick up a record and hear the same song twice on the same album," says Van Zant. "A record should be cohesive, but I see no harm in showing some range and trying out different things."

Van Zant, the youngest of the three musical Van Zant brothers, succeeded in making a versatile record. But radio has responded initially to the familiar and soulfully gruff sound of Van Zant's voice on the album's title track, which recently held the No. 1 slot on the album rock chart for three weeks.

Van Zant and Atlantic are

hoping for heavy crossover action for the single "Brickyard Road," a power ballad recalling the last day he spent at his brother Ronnie's home before the tour plane crash that took Ronnie's life in 1977. Almost seven minutes long, the song summons the specter of "Freebird," Skynyrd's lengthy, anthemic ballad. Opening with an organ swoon, the song builds up slowly and peaks with a soaring guitar solo.

"I didn't deliberately set out to write a tribute to my brother. It just came out," says Van Zant, who co-wrote the song with his brother Donnie, with additional

help from Robert White Johnson and Michael Lunn. "But I think it's a song a lot of people can relate to."

And if it gets heavy play on top 40 stations, that would be fine with Van Zant. "So far, AOR has been great for me," he says. "But it would be nice to get some top 40 and even some adult contemporary play. I think there's something on the record for everybody. I even hear some real dance songs on it. We set out to make a record everyone could enjoy, and I'm real happy with how it came out."

SCOTT BRODEUR

RED HOUSE RISING

Album rock radio is not the easiest place to break a new act, but that's where SBK Records took Red House, the New Jersey band that had built a strong independent base before signing to SBK last year.

Their 1987 indie release, "There Is A Window," was the first homemade indie album to make the cover of College Music Journal. But SBK A&R director Roger Menell says that when he heard the band's "world-class songwriting" and an "original, yet familiar sound that was commercially accessible," he was sure SBK could break the band beyond college radio.

"From the beginning, they had components of AOR and alternative," says Menell. "I think they were embraced by CMJ only

because ["There Is A Window"] was a thoroughly independent release. Their sound can be defined as slightly left of center, [but] fairly mainstream. With other releases, they have the capability to go CHR, but at this time, we want people to be fans of the band, and not just the song."

SBK took the band's first major-label single, "I Said A Prayer," to album rock radio and it hit the top 30 on the Album Rock Tracks chart.

Lead vocalist and principal songwriter Bruce Tunkel says Red House does not aim to "kill listeners with musical innovation," but wants to bring emotion and energy into a mainstream sound. The jump from independent to major label has not changed the band's approach to its music, Tunkel says.

"We've evolved, but it would have happened in time whether we signed with a major or not," Tunkel says. "The band plays better, I sing better—it's a natural process. The first album was recorded at my house on an eight-track. We apply the same techniques in the studios. We just have better equipment."

The band did a short stint as opening act for the Moody Blues this summer, and plans to tour on its own this fall. At this point, Tunkel says that the band's main concern is to avoid "the second-album slump," and says he is taking his time in writing new material for a release due to be recorded next spring.

DON FLUCKINGER

QUEENSRYCHE STRIKES WITH 'EMPIRE'

(Continued from preceding page)

set for retail, radio, video, and tour exposure of the band. EMI reps played selections of "Empire" for key retailers in the weeks before its arrival. Record stores received a 30-day display calendar with pull-off pages, counting down the days to the new album's release. A triangular display piece was designed to hold cassette and CD copies of "Operation: Mindcrime" with a conspicuous vacant space awaiting the arrival of "Empire."

A video of the title single is in active rotation at MTV and EMI plans to follow it up by promoting "Best I Can" as the second single to album rock "and really let the album's sales [level] speak itself," says Cawley. As sales build, EMI will bring a third single, "Silent Lucidity," to Top 40 radio.

"This is really an incredibly special, different band whose music was really coming from their creative spirit," says Cawley. "Their music is just totally inspired; it's not in any way commercially driven."

Label execs and the band members are quick to credit strong management in Queensryche's steady ascent. "It's a fine position we find ourselves in, in association with Q Prime," says DeGarmo of the savvy management team of Cliff Burnstein and Peter Mensch, who also have guided the careers of Metallica, Def Leppard and others. "They've placed a lot of responsibility on the band. We're not puppets. They are very objective, listen to our material, feed us comments and we listen. It's mutual respect. They function as an addition, and they're fair."

Although Queensryche's lyrics are not riddled with expletives, they are "explicit"—in the best sense. The band members are not afraid to state

their opinions on political and social matters. While this is hardly fodder for a warning sticker or adult rating, it does place the band in a certain position of responsibility. "Empire," while not a concept or thematic project, reflects personal observations on a variety of current issues.

"Music has a tremendous impact on the people who listen to it, but a song is not going to make a person kill themselves," says DeGarmo, alluding to the recent heavy metal-suicide trial of Judas Priest, in which the band was acquitted (Billboard, Sept. 8). "That is the result of personal problems way beyond anything contained in a song."

"I'm not in favor of censorship, but rating records is not an unrealistic proposal," he continues. "Films are rated. An 11-year-old would be shocked by 'Platoon,' 'Apocalypse Now,' or 'The Exorcist.' The subject matter is a little heavy for someone that age. If an album has extremely explicit lyrics, there is nothing wrong with indicating that on the jacket to alert consumers. The tragedy is a senator ruling that a record won't be stocked in stores. What makes this country is that we can make choices to buy or not buy what we want. That choice shouldn't be taken away."

Queensryche's material, he notes, is "not offensive; it's reality. We make a lot of statements about political situations that are twisted into our fictional stories. We are blunt and intense with the ideas we present but we haven't been singled out, for whatever reason. My position is that people should have a choice. If someone finds our record offensive, they can sticker it. I'm not a conservative purist, but I think you can get an intense story across in a classy way."

Queensryche will undertake a worldwide headline tour in Novem-

ber, and the buzz around "Empire" is already making the band priority news. "When you write, it means a lot and we always hoped other people would find in our songs what we found, what inspired it," DeGarmo notes. "We knew that 'Operation: Mindcrime' was different from other records out there, and in that respect, we had hope that people would like what we did. There's satisfaction in that and the fact that so many people found something in a pretty obscure record. That means obscurity is good; there is room for it, and that means a lot to us. If everyone sounded the same, there would be an extremely boring landscape."

DAVIS SPEARHEADS YELLOWSTONE PROJECT

(Continued from page 40)

side by side with such classical fare as Vivaldi's "La Primavera" and Grofe's "Cloud Burst" from "Grand Canyon Suite." Other special effects include synchronized lighting, a simulated lightning bolt, nature sounds, and film footage of the fires.

The Mannheim Steamroller concert soundtrack album, "Yellowstone: The Music Of Nature," on American Gramophone, is a top 10 success on the New Age Albums chart, which it entered 38 weeks ago. Also, the album

has sold more than 250,000 units, according to Davis.

So far, with proceeds from concerts and record sales, about \$250,000 has been raised to help boost awareness of the park's splendor, build new trails and a children's learning center, and restore paths.

When the Yellowstone tour concludes, the band will switch gears and launch its annual series of popular Christmas concerts around the country.

ILL•EAGLE ENTERPRISES

THE GOLD AND PLATINUM RECORD AWARD MANUFACTURERS

RIAA LICENSED

SPECIALIZING IN CUSTOM DESIGNED AWARDS

Custom Embroidered Tour Jackets and Merchandising

ILL•EAGLE ENTERPRISES, LTD. **DARRYL SAGE, PRESIDENT**
487 BLOOMFIELD AVENUE, CALDWELL, NJ 07006 (201) 403-7888

TALENT IN ACTION

BILLY IDOL
GENE LOVES JEZEBEL
Central Canadian Exhibition
Ottawa

THE COCKSURE WALK was more a list; the spurts and sprints onstage wouldn't induce nightmares in Carl Lewis; the jumping might not daunt Michael Jordan. But Billy Idol is back on the road, temporarily throwing short-outs instead of long bombs.

Idol's current "Charmed Life" tour sports most if not all of the singer's trademarks—smirks, sneers, swagger, self-deprecation, sardonic sexism, and sculpted, searing rock. There is drama—a "Gunsmoke"-style entrance—and a heavy emphasis on hits. His latest, "Cradle Of Love," is unfurled before the 90-minute show is a dozen minutes old.

At this date before some 7,100 fans, however, some elements were lacking from what is usually a first-rate power rock performance. There was an awkward pace to the show—an initial blast that somehow didn't build momentum, a sense of event and spark, until a final top-form flurry. And Idol's new band, conspicuously missing guitarist Steve Stevens, was still ironing out some songs and looking for its identity.

But the biggest drawback is that Idol is, for the time being, a wounded warrior valiantly soldiering on. His recovery from a motorcycle accident has been remarkable, but it is still incomplete. Idol brandishes a walking stick that he probably should use for more than pointing and swinging onstage. As the limp grows more pronounced throughout the show, it becomes harder to subvert the wincing and enjoy the music.

And enjoy you still can. Three quarters of Idol's normal effort is a

match for most rockers on the circuit; his voice is as strong as ever, perhaps even better. And the repertoire has blossomed to yield more than enough radio-friendly material: "White Wedding," "Sweet Sixteen," the crowd-awakening "Mony Mony," the set-ending "Rebel Yell," and an encore of "Got To Be A Lover."

Gene Loves Jezebel opened with a perfunctory set that took on a meandering quality, largely because the band made little effort to relate to and win over its audience. Despite riding high with "Jealous" atop the Modern Rock Tracks chart, this veteran Welsh band is far too unfamiliar to many to be acting this aloof. The iron is hot, but the band looked too bored to strike.

As of Sept. 7, Faith No More took over as opening act, as planned.

KIRK LaPOINTE

SHOES
Club Lingerie
Hollywood, Calif.

OLD-TIME POWER POP freaks had to be (pardon the expression) shoe-horned into Club Lingerie Aug. 18 for the long, long-anticipated L.A. debut of Zion, Ill.'s preeminent pop-rock band. Most in attendance agreed it was worth the 13-year wait.

Shoes—no "the," please—have acquired a big cult fan club since the band members made their mark with their tuneful homegrown debut, "Black Vinyl Shoes," in 1977. Three fine but commercially unsuccessful albums for Elektra followed. Today, the band continues to craft its melodic '60s-derived original songs for its in-house indie label, Black Vinyl. This year's superb "Stolen Wishes" may be the band's best, most consistent release ever.

Backed by a new drummer and a peripatetic guitarist/keyboardist, the group's vocal front line of Gary Klebe and siblings Jeff and John

Murphy (the former two on guitars, the latter on bass) presented a sparkling show of terrific new songs and fan-pleasing oldies at the Lingerie. The performance was all the more astonishing given its circumstances, for John Murphy had been hospitalized with a bleeding ulcer only three days before.

The evening featured driving renditions of "Feel The Way I Do," "Your Devotion," and "I Want You Bad" from "Stolen Wishes" and such compelling numbers from the past as "Tomorrow Night," "Too Late," and "Burned Out Love." For a group that has often eschewed the stage for the studio, it was a wholly convincing set that left fans beaming jubilantly.

Major-label A&R people should get with it and try these Shoes on for size.

CHRIS MORRIS

AL GREEN
MIGHTY CLOUDS OF JOY
Circle Star Theatre
San Carlos, Calif.

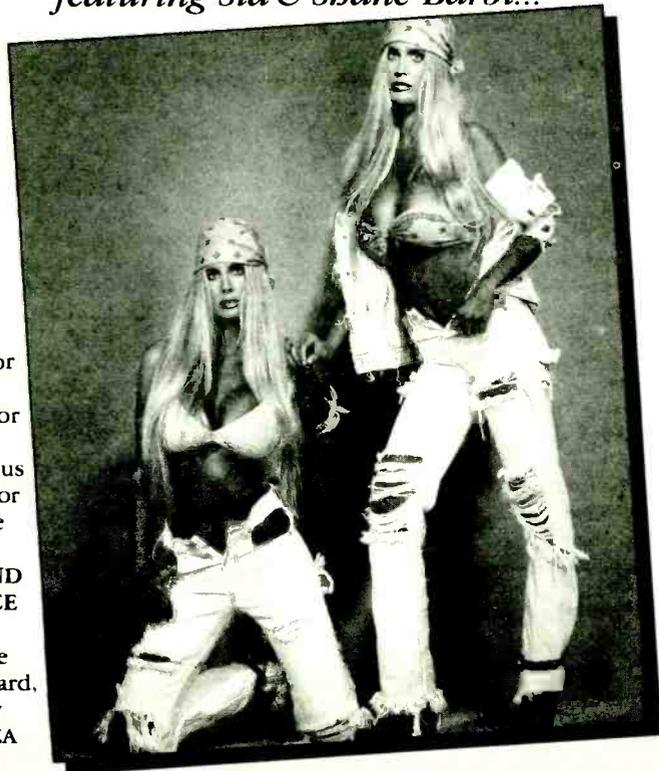
"WE'RE GONNA HAVE a party if you want, but we're gonna do it in the name of Jesus," said the pastor of the Full Gospel Temple of Memphis. The Rev. Al Green brought a seven-piece band and three backup singers to the revolving stage, where this crowd was really ready for church.

This dynamic original had them in the palm of his hand on "Amazing Grace" and "Nearer My God To Thee," stomping his feet and singing off mike. Even now, he might be the greatest living male soul singer. They ate up the funky gospel rhyme "Everything Is Gonna Be Alright" and the blues shuffle "Jesus Will Fix It," from his 1987 release, "Soul Survivor." He sold them on the hip-hop of "As Long As We're Together" from last year's disk, "I Get Joy." The busiest man at the show might have been Green's bodyguard, constantly going into the crowd after the gangling singer.

"I don't like a dead house," the reverend proclaimed at one point. They adored him, but might have been a bit weary after getting up and down out of their seats about 30 times already for the King Solomon Mission Baptist Church Choir and Mighty Clouds Of Joy, clapping, dancing, and singing for four hours. Green finished up with some secular hits, "Let's Stay Together," "Sittin' On The Dock Of The Bay," and "I'm So Tired Of Being Alone," and was whisked off the stage and out like Mike Tyson. Some churchgoers seemed stunned at his quick exit.

ROBIN TOLLESON

For your copy of the sizzling **1991 BARBI TWINS CALENDAR** featuring *Sia & Shane Barbi...*



Send check or money order for \$10.95 each plus \$2.00 for postage to:
SECOND GLANCE
8306
Wilshire Boulevard,
Beverly Hills, CA
90211

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$65.00 1000 - \$90.00
COLOR
1000 - \$396.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

ALB BOXSCORE TOP CONCERT GROSSES

| AMUSEMENT BUSINESS® | | | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|--|-------------|--|---------------------|--|
| ARTIST(S) | Venue | Date(s) | | | |
| GRATEFUL DEAD | The Spectrum Philadelphia | Sept. 10-12 | \$1,109,133 \$22.50/\$20 | 53,316 sellout | Metropolitan Entertainment Electric Factory Concerts |
| BENEFIT FOR VARIOUS CHARITIES: BILLY JOEL | Jones Beach Theatre Wantagh, N.Y. | Sept. 4-5 | \$735,770 \$35 | 21,022 sellout | Ron Delsener Enterprises |
| CHER | Stadium, Exhibition Place Toronto | Aug. 29 | \$379,478 (\$428,810 Canadian) \$32.50/\$26.50/ \$21.50 | 14,966 sellout | Concert Prods. International |
| M.C. HAMMER | Veterans Stadium Philadelphia | Sept. 15 | \$371,775 \$15 | 24,785 66,943 | Temple Univ. |
| RANDY TRAVIS ALAN JACKSON | Grandstand, Western Washington State Fair Puyallup, Wash. | Sept. 8-9 | \$319,558 \$14/\$13 | 23,275 37,372 | in-house |
| BILLY IDOL | The Spectrum Philadelphia | Sept. 15 | \$260,332 \$18.50 | 14,459 17,961 | Electric Factory Concerts |
| BILLY IDOL FAITH NO MORE | Jones Beach Theatre Wantagh, N.Y. | Sept. 14 | \$203,540 \$20 | 10,177 sellout | Ron Delsener Enterprises |
| JAMES TAYLOR | Deer Creek Amphitheatre Indianapolis | Sept. 1 | \$189,486 \$19/\$15 | 11,197 18,134 | Sunshine Promotions |
| JAMES TAYLOR | Nassau Veterans Memorial Coliseum Uniondale, N.Y. | Sept. 12 | \$178,178 \$22.50 | 7,919 12,284 | Ron Delsener Enterprises |
| LUTHER VANDROSS | Garden State Arts Center Holmdel, N.J. | Sept. 11 | \$172,288 \$32.50/\$15 | 6,850 10,802 | in-house |
| THE ALLMAN BROTHERS BAND | Garden State Arts Center Holmdel, N.J. | Sept. 17 | \$171,854 \$22.50/\$15 | 10,055 10,802 | in-house |
| ALABAMA LORRIE MORGAN | Westbury Music Fair Westbury, N.Y. | Sept. 15 | \$151,148 \$30 | 5,740 sellout | Music Fair Prods. |
| JOHN DENVER | Filene Center, Wolf Trap Farm Park for the Performing Arts Vienna, Va. | Sept. 15 | \$143,110 \$25/\$15 | 7,103 sellout | in-house |
| KENNY G MICHAEL BOLTON | Met Park, Norfolk Scope Convention & Cultural Center Norfolk, Va. | Sept. 11 | \$142,428 \$19.50 | 7,304 8,000 | Cellar Door Prods. |
| CLINT BLACK/KATHY MATTEA | Garden State Arts Center Holmdel, N.J. | Sept. 12 | \$125,617 \$25/\$15 | 6,023 10,802 | in-house |
| K.T. OSLIN/RICKY VAN SHELTON | Concord Pavilion Concord, Calif. | Sept. 15 | \$123,004 \$22.50/\$18.50 | 6,343 8,725 | in-house |
| HEART THE BLACK CROWES | Copps Coliseum Hamilton, Ontario | Sept. 4 | \$118,750 (\$136,563 Canadian) \$24.50 | 5,574 7,500 | Concert Prods. International Donald K. Donald Prods. |
| RANDY TRAVIS | Grandstand, Eastern Idaho State Fair Blackfoot, Idaho | Sept. 6 | \$117,654 \$12/\$10/\$6 | 10,374 sellout | in-house |
| BILLY IDOL FAITH NO MORE | Deer Creek Amphitheatre Indianapolis | Sept. 11 | \$117,340 \$18.50/\$16.50 | 8,856 12,000 | Sunshine Promotions |
| LINDA RONSTADT THE NEVILLE BROTHERS | Sandstone Amphitheatre Bonner Springs, Kan. | Sept. 15 | \$112,535 \$25.50 | 5,411 18,000 | Sandstone Entertainment Group |
| KISS WINGER SLAUGHTER | Concord Pavilion Concord, Calif. | Sept. 13 | \$110,377 \$19.50/\$18.50 | 6,197 8,725 | in-house |
| BOB DYLAN WIRE TRAIN | Sunken Gardens Theatre San Antonio, Texas | Sept. 8 | \$102,104 \$21/\$19.50 | 6,000 sellout | Stone City Attractions |
| BILLY IDOL FAITH NO MORE | Star Lake Amphitheatre Pittsburgh | Sept. 12 | \$100,688 \$22.50/\$19.50/ \$13/\$9.75 | 7,022 20,130 | Electric Factory Concerts |
| CROSBY, STILL & NASH | Concord Pavilion Concord, Calif. | Sept. 12 | \$97,892 \$22.50/\$19.50 | 4,851 8,725 | in-house |
| SINEAD O'CONNOR FLIGHT OF MAVIS | Darien Lake Amphitheatre Darien Center, N.Y. | Aug. 30 | \$95,435 \$17.50/\$16.50 | 6,107 8,500 | Metropolitan Entertainment |

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Inc. No part of this publication may be reproduced, stored in any retrieval system or transmitted in any form without prior written permission from the publisher. Boxscores should be submitted each Tuesday to: Desi Smith, Nashville. Phone: (615) 321-4276. Fax: (615) 320-5407. For research information and pricing, call Laura Stroth, (615) 321-4254.

Dance Singles Get Bum Rap In Controlled-Comp Struggle

■ BY IRV LICHMAN

THE RAP ON CONTROLLED Compositions: Words & Music has uncovered another wrinkle—in this time involving rap samples—in the controlled composition controversy. **Madeleine Smith**, owner of Valencia, Calif.-based **Songwriter Services**, clears rap samples for such successful rap artists as **Eazy-E**, **N.W.A.**, **Above The Law**, **C.P.O.**, **The D.O.C.**, **Kid Frost**, **Candyman**, and **Tairrie B.**

Let Smith tell the tale: "I clear rap samples for several artists, most of which result in co-publishing agreements with the sample's publisher. In addition to asking the publisher of the sampled composition to agree to this usage, I must also request that they accept their portion of the new copyright at the artist's reduced statutory rate [usually 75%]. While

most publishers will agree to this rate, albeit grudgingly, they do not thereby become party to the other provisions of the artist's controlled composition clause.

"Should the artist's record label decide to release such a co-published song as a single, you run into an even worse situation than those described by **David Rosner** [see *Words & Music*, Aug. 25], because singles in the rap and dance formats are not released as [traditional] singles—they contain up to four mixes of the same song.

"The controlled composition clause generally contains language wherein the label will only pay one time for a particular song, no matter how many times the song is on the 'single' release. This is expected and therefore acceptable if the song is totally controlled, but when there is an outside co-publisher involved, one who is not subject to this one-time-only payment, the artist/writer can actually lose money on the single, depending on the percentage of the song controlled by the outside co-publisher.

"For example, if the song is split 50/50 between the controlled publisher and the non-controlled publisher, the controlled composition clause calls for a one-time royalty. If there are four mixes of the song, and the non-controlled publisher has accepted the artist's reduced statutory rate, then in effect the entire royalty times two would go to the non-controlled publisher, who would be eligible to receive his 50% for all four mixes, and the artist would be liable through future earnings for the balance to be paid out to the non-controlled publisher.

"Imagine a similar situation where the non-controlled publisher would *not* accept his 50% at the artist's reduced statutory rate, in

which case the artist's account would go into the red even further, to be recouped, of course, from the artist/writer's future publishing earnings. If the single is a totally non-controlled song, then the more mixes there are, the more money the artist will 'owe' to the record company, because of his or her decision to record an outside song.

"So in effect, single releases must be based on which song the artist can afford to release in multiple mixes, rather than which would make the best single. But, as Rosner pointed out, the record companies are counting on the artist choosing the best material over their own financial earnings."

Are there any other tricky approaches to controlled compositions out there? Words & Music is ready to document them!



TAKING care of international business for several American

music publishers is **Donny Marchand**, now based again in London. His current activities through his newly established **Collage Songs** stem partly from a chance meeting in Los Angeles with the son of **Earle Hagen** of "Harlem Nocturne" fame. Marchand now looks after the international welfare of Hagen's pere's publishing companies, such as **EDJ**, **Larabee**, **Haven**, and **Lomshurst**; plus **Joe Renzetti's Renzi Music**, **Robert Sands**, **Ryal Music**, and part of the **Jaelius** catalog. Marchand is specializing in representing publishers and writers active in TV and films, but won't turn away subpublishing of other material. He's also putting the finishing touches on his musical based on the life of **Pablo Picasso**. New York-born Marchand started out in his hometown working for music publishing legend **Tommy Valando** at **Sunbeam Music**, whose catalog sports such top show-movie scores as "Fiorello," "Cabaret," and "Fiddler On The Roof." Marchand is also a songwriter with cuts by **Roger Daltrey** ("I Was Born To Sing Your Song"), **Peaches & Herb** ("Satisfy My Hunger"), **Eddie Floyd**, **Wilson Pickett**, **Jay & the Americans**, **Reparata & the Delrons**, and **James Last**. His production credits include the **Wild Angels**, **Shakin' Stevens**, and **Elaine Delmar**.

PRINT ON PRINT: The following are the best-selling matching folios from **Hal Leonard Publishing Corp.**:

1. **New Kids On The Block**, Step By Step
2. **The Little Mermaid**, soundtrack
3. **Billy Joel**, Storm Front
4. **Aerosmith**, Pump
5. **Yngwie Malmsteen**, Odyssey

You can rely on us to reach the buyers who want to purchase your products and services

Billboard classified year round the place to be.

Billboard classified can help in selling your service, locating an employee, advertising promotional products or selling your home if you're relocating Rely on us today!

Jeff Serette
1-800-223-7524,
212-536-5174
Chic Walker
(Real Estate to the Stars)
212-536-5284

Billboard
1515 Broadway
New York, NY 10036



On The Road Again. Charlie Minor, left, senior VP of national promotion for A&M, congratulates Paul Buchanan of A&M recording group the Blue Nile backstage at UCLA's Wadsworth Theater. The Blue Nile has been touring the country with A&M artist Wendy Maharry in support of "Hats," its second release on A&M.



Basia Sells Out. Epic recording artist Basia is congratulated by Epic executives after her two sold-out performances Aug. 16 and 17 at New York's Radio City Music Hall. The shows were Basia's last stop on her coast-to-coast tour in support of her album "London Warsaw New York." Shown, from left, are Larry Stessel, VP of marketing, Epic; Polly Anthony, senior VP of promotion, Epic; Basia; and Dave Glew, president, Epic.



Rock In Rio: The Sequel. Michael Greene, right, president of NARAS, chats with Roberto Medina, promoter of both 1985's "Rock In Rio" and the upcoming "Rock In Rio II" concerts, during Medina's recent visit to Los Angeles. "Rock In Rio II" is scheduled for January 1991 in Rio de Janeiro, Brazil.



A Time Of Renewal. Cellist Matt Haimovitz, center, renews his exclusive contract with Deutsche Grammophon. Since joining the roster in 1987, Haimovitz has recorded three Yellow Label releases. His first recordings under the new agreement will be three works for solo cello. Pictured, from left, are Aman Pedersen, VP, Deutsche Grammophon; Haimovitz; and Dr. Andreas Holschneider, president, Deutsche Grammophon.



The Pleasure Is All Island's. Recording group Pleasurehead signs a worldwide recording deal with Island Records. The band's debut 12-inch single, "She Came Down," is set for U.K. release this fall, with the worldwide release of its first album due in early 1991. Shown, from left, are Loren Chodosh, the band's lawyer; Paul Ferguson, Pleasurehead; Rick Dutka, senior VP, business affairs, Island; Mike Bone, president, Island; John Valentine Carruthers and Gypsy, Pleasurehead; Hugo Burnham, director of A&R, Island; and Bruce Patron, manager, Pleasurehead.



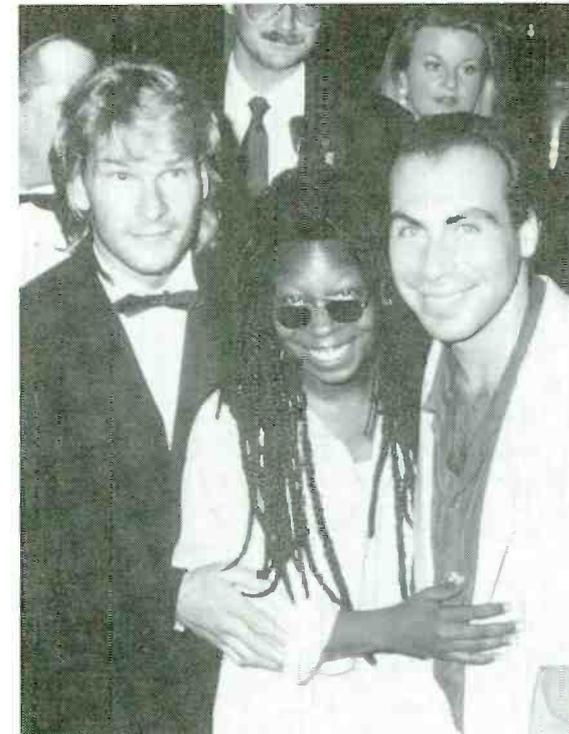
A Star Is Inscribed. Concord Picante recording artist Tito Puente receives his star on the Hollywood Walk of Fame on Aug. 14.



Elvis Lives. KLOS Los Angeles morning duo Mark, left, and Brian display a statue of Elvis Presley that they hoisted onto the roof of the Capitol Records Tower in Hollywood. The statue is actually a spruced-up Bob's Big Boy that Mark & Brian borrowed from a La Cienega restaurant. The radio personalities had trouble getting the King up the stairs, and had to saw off the statue's base.



Dicey Achievement. Def American comedian Andrew Dice Clay, front, receives a gold record for "Dice" in recognition of sales of more than 500,000 units. "Dice," released in 1989, was Clay's first album for Def American, and is the first comedy release in a decade to achieve gold status without the aid of a hit single. Shown in the back row, from left, are George Drakoulis, director of A&R, Def American; Hot Tub Johnny West, Clay's personal assistant; Rick Rubin, president, Def American Recordings, and producer of "Dice"; Mark Di Dia, director of national promotion, Geffen Records; and George Cappellini, national promotion, Geffen Records.



Hooray For Whoopi. Actor Patrick Swayze, left, presents his "Ghost" co-star, actress Whoopi Goldberg, with the first Neil Bogart Memorial Labs "Children's Choice Award" at the charity's sixth annual gala aboard luxury cruise ship Crystal Harmony. On the right is actor/comedian Taylor Negron, who acted as MC for the event. More than \$50,000 has been raised to fight pediatric cancer and AIDS through the Bogart Labs.



Gold Anniversary. The Benson Co. honors RiverSong recording group Gold City after the group's 10th anniversary commemorative live recording at Gadsden, Ala.'s convention hall. Benson also presented a RiverSong jacket to each member of the award-winning group, whose latest recording is "Windows Of Home." Shown, from left, are Mike LeFevre, Mark Fain, and Brian Free, Gold City; Eldridge Fox, owner/manager of the Kingsmen and MC for the evening; Normal Holland, A&R director, RiverSong; and Tim Riley, Ivan Parker, Doug Riley, and Gary Jones, Gold City.



Conroe Couple. Jim Lawrence, owner of newly formed Lawrence Productions and DPI Records, and Mae Boren Axton, VP and executive director, general administration and public relations, get together at the first Conroe Music Fest, near Conroe, Texas. The Aug. 18 event starred DPI Records acts and such headliners as Mary-Chapin Carpenter, Dan Seals, and Southern Pacific.

O Come All Ye Country Recordings Labels Offer Eclectic Yuletide Collection

BY DEBBIE HOLLEY
and EDWARD MORRIS

NASHVILLE—Radio and retail will have their stockings stretched with new and repackaged country Christmas records this year. Among the highlights: an album of original Christmas songs from Charlie Daniels, a single from Clint Black, and a children's album with songs performed by children.

Here are the offerings, label by label:

CBS—New albums: "Home For

Christmas," Dolly Parton, CD, cassette; "Christmas Time Down South," Daniels, CD, cassette; and "Voices Of The Season A Cappella," Willie Nelson, Shelby Lynne, Doug Stone, Ricky Skaggs, Vern Gosdin, Mike Reid, Tammy Wynette, Les Taylor, Zaca Creek, CD, cassette.

CBS is also releasing a sampler Christmas CD to radio only. Parton's album will be promoted via an ABC-TV special in December, and both she and Daniels will release radio specials built around their Christmas albums.

RCA—New albums: "Home For The Holidays," Baillie & the Boys, Paul Overstreet, Black, K.T. Oslin, Foster & Lloyd, Restless Heart, Prairie Oyster, Don Williams, Keith Whitley, (mostly new cuts), CD, cassette; and "The Best Of Christmas," Alabama, the Judds, Waylon Jennings & Jessi Colter, Earl Thomas Conley, Ronnie Milsap, Parton, Elvis Presley, Nelson (cuts pulled from earlier albums), CD. A TNN special will be built around the "Home For The Holidays" collection.

New singles: "Season Of Harmony," Restless Heart, cassette; "Til Santa's Gone," Black, cassette, vinyl; and "There's A New Kid In Town"/"A Christmas Letter," Whitley, cassette, vinyl.

Reissues: "Christmas With Danny Davis And The Nashville Brass"; "Christmas With Eddy Arnold"; and "Christmas In My Home Town," Charley Pride. All these on cassette only.

Warner Bros.—New album: "A Children's Christmas," performed by children from Nashville, CD, cassette. On the Warner/Alliance label, this album will also be direct-marketed by Heartland.

Reissues: "Home For Christmas," the A Strings, CD, cassette;

"A Christmas Card," the Forester Sisters, cassette, vinyl; "An Old Time Christmas," Randy Travis, CD, cassette, vinyl; "Christmas In America," Kenny Rogers, CD, cassette, vinyl; "A Crystal Christmas," Crystal Gayle, cassette; "Light Of The Stable," Emmylou Harris, cassette; "Warner Bros. Presents: A Christmas Tradition, Vol. I," various artists, CD, cassette; "Warner Bros. Presents: A Christmas Tradition, Vol. II," various artists, CD, cassette.

MCA—New albums: "Following Yonder Star," Skip Ewing, CD, cassette; and "Christmas Memories," Steve Wariner, CD, cassette. Singles may be pulled from these albums, but no decision has been made yet.

Reissue: "Rockin' Little Christmas," Brenda Lee, Bobby Helms, Chuck Berry, the Moonglows, and others, CD only, first time in this format.

Capitol—New albums: "Christmas With The Gatlins," Larry Gatlin & the Gatlin Brothers; "Christmas For The '90s, Vol. I," various artists; and "Christmas For The '90s, Vol. II," various artists.

Reissues: "Every Christmas," Gary Morris; "Tidings Of Comfort And Joy," Roger Whittaker; and "The World's Most Beautiful Christmas Songs," Whittaker. All these Capitol albums on CD, cassette.

Curb—New albums: "Christmas With Buck Owens"; "Merry Christmas From Wayne Newton"; "A Christmas Present," Merle Haggard; "Great Songs Of Christmas," Bobby Vinton; "All Time Greatest Christmas Records," with cuts by Bing Crosby, Merle Haggard, Lou Rawls, and others. All in CD, cassette.

Browne Charts Career Path With Hit Album Curb Showcase Spotlights Country's Newest Star

TALENT WATCH: JANN BROWNE. Joining the incredible surge of new country talent, Jann Browne is on the move with some potent chart action and a finely honed live show. A recent Curb Records showcase at the Buckboard in Atlanta demonstrated Browne's striking style, poise, and stage presence. A sad and slow ballad, "You Don't Have Very Far To Go," was an early winner for Browne. She then switched to a bluesy version of "Honky Tonkin" and followed it with "Louisville." Browne, who grew up in the Louisville area, wrote this song and another powerful number she performed later, "Mexican Wind." Backed by a five-piece band (heavy on electric and acoustic guitars, mandolin, bass, and drums), Browne gained a standing ovation with "Tell Me Why," a chart-busting single that also provided the title of her album. Showing some show-biz savvy, Browne saved the best for last, encoring with a song she co-wrote, "Blue Heart In Memphis," her get-down number of the night and a forthcoming single.

Long before there were the **Kentucky Headhunters** there were the **Kentucky Briarhoppers**, a touring square-dance group headed by Browne's grandparents. Young Browne cut her teeth on songs by Patsy Cline and Brenda Lee and met such Grand Ole Opry stars as Grandpa Jones. She moved to California in 1977 and played the honkytonks. She later toured for two years with **Asleep At The Wheel**, left the road to concentrate on songwriting, tried gospel singing, and appeared as one of the artists on "A Town South Of Bakersfield, Vol. II." Then came the Curb contract, and the string of hits began. Browne's Atlanta performance indicates that this Kentucky-souled, California-smart beauty will keep those hits coming.

HOMETOWN HEROES: The third annual **Everly Brothers'** Homecoming Festival drew more than 20,000 fans to the tiny town of Central City, Ky., over the Labor Day weekend. Joining **Don** and **Phil Everly** for the benefit concert in their hometown were the Kentucky Headhunters, **Chet Atkins**, **John Prine**, **Duane Eddy**, **Thom Bresh**, **Lane Brody**, **Jonelle Mosser**, **David Schnauffer**, and an all-star Everly band that included **Larrie Londin**, **Albert Lee**, and **Buddy Emmons**. The festival raises money for community development projects and scholarships. Seven scholarships were awarded at this year's event. . . . **Bill Anderson's** autobiography "Whisperin' Bill" has gone into its third printing, and a paperback version is planned for 1991. . . . October looks like a big month for **Chris Hillman**. His group, the **Desert Rose Band**, is nominated for the top-vocal-group-of-the-year award from the Country Music Assn., and he will also find

out if the legendary rock group he founded, the **Byrds**, will be among the new inductees into the Rock and Roll Hall of Fame.

FORE! The Music City News/Cellular One Country Music Scramble Golf Invitational has been set for Oct. 3, 1 p.m., at Montgomery Bell State Park near Nashville. Those involved in the music industry are eligible to play for a \$60 entrance fee that covers green fees, carts, beer, cold drinks, lunch, and an evening awards

banquet. A variety of prizes will be available for the contestants. Those wishing to participate should contact **John McCartney** at 615-329-2200. . . . Music biz veteran **Tom McEntee** has re-activated Aquarius Promotions with a new project. McEntee, one of the originators of the Country Radio Seminar,

is writing a detailed history of the seminar. He needs photos and printed matter dealing with past seminars. Contact McEntee at 1245 Graycroft, Madison, Tenn. 37115 (phone: 615-321-5000). . . . A **Sawyer Brown** update: The group's "Greatest Hits" cassette/CD and video package are being released simultaneously. Sawyer Brown is powering through a 214-city "The Boys Are Back" tour that started in January and ends Dec. 9. The energetic act will also be on tour with the **Judds** and join **Hank Williams Jr.** for selected dates on his "Lone Wolf" tour. The new CD and cassette project reunited Sawyer Brown and producer **Randy Scruggs**. . . . **Suzy Bogguss** will be teamed with **Alabama** and **Clint Black** for what should be a red-hot fall tour. She recently gained a standing ovation and encore at **Michael Martin Murphey's** West Fest with her version of **Patsy Montana's** "I Want To Be A Cowboy's Sweetheart."

ENCORE TIME: McGhan Radio will be producing its fourth annual "Live From Nashville" multiple-station remote during country music week, starting Oct. 8. Stations broadcasting from the Vanderbilt Plaza Hotel include WPOC Baltimore; WGAR Cleveland; WWWW Detroit; KTFX Tulsa, Okla.; WKHK Richmond, Va.; WCMS Virginia Beach, Va.; and WQYK Tampa/St. Petersburg, Fla. Stations interested in obtaining broadcast positions should contact McGhan Radio Productions in Los Angeles at 213-850-7417.

SILENT NEGOTIATORS: Nashville Scene has learned that the Nashville firm of Flood, Bumstead, McCready, and Sayles Inc. developed the arrangement with The Nashville Network on behalf of Country Music Television. The corporation is a financial management firm representing entertainers, sports figures, businesses, and other high-net-worth clients.



by Gerry Wood



CMH President Haerle, 51, Dies Of Heart Attack In L.A.

NASHVILLE—Martin C. Haerle, president and owner of CMH Records and an ardent champion of bluegrass music, died Sept. 4 in Los Angeles of a heart attack. He was 51.

A native of Stuttgart, West Germany, Haerle developed a love of country music through listening to Armed Forces Radio. He came to the U.S. in 1960 and soon began working for Starday Records, a pioneer in country and bluegrass recording. Later, Haerle held posts at ABC and United Artists Records.

In 1975, he established CMH Records in Los Angeles. His first project was the five-record set "200 Years Of American Heritage In Song," issued to coincide with America's bicentennial. He subsequently did attractively packaged and well-annotated albums on such

acts as Lester Flatt, Mac Wiseman, Don Reno, the Osborne Brothers, Grandpa Jones, the Stoneman Family, Merle Travis, Benny Martin, Josh Graves, and Carl Story. Recordings by Flatt's Nashville Grass, the Osbornes, Johnny Gimble, Merle Travis, and Joe Maphis received Grammy nominations. Another CMH Grammy nominee was the superstar instrumental bluegrass act the Masters, comprised of Josh Graves, Kenny Baker, Jesse McReynolds, and Eddie Adcock.

During the latter part of the '80s, CMH issued little new product, but kept its catalog active. At the time of Haerle's death, the CMH catalog had more than 100 titles.

Haerle is survived by his wife, Glenda, and son, David, who say they plan to keep CMH in operation.

EDWARD MORRIS

Billboard HOT COUNTRY SINGLES & TRACKS™

©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|---|---|
| 1 | 1 | 1 | 10 | ★★ NO. 1 ★★ JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS) | ALABAMA (V) RCA 2643-7 4 weeks at No. 1 |
| 2 | 3 | 3 | 7 | FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE) | GARTH BROOKS CAPITOL PRO-79239 |
| 3 | 4 | 6 | 13 | HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW) | LEE GREENWOOD (C) CAPITOL 4JM 44576 |
| 4 | 5 | 7 | 12 | I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK) | ◆ CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS. |
| 5 | 2 | 2 | 14 | I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS) | ◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS |
| 6 | 6 | 9 | 12 | FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.LOWENS) | DOUG STONE (C) (V) EPIC 34T 73425/CBS |
| 7 | 9 | 12 | 8 | DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK) | GEORGE STRAIT (V) MCA 79070 |
| 8 | 12 | 17 | 11 | PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY) | STEVE WARINER (C) (V) MCA 53854 |
| 9 | 11 | 16 | 11 | THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ,P.OVERSTREET) | ◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 187 692-7 |
| 10 | 17 | 19 | 9 | TOO COLD AT HOME M.WRIGHT (B.HARDEN) | ◆ MARK CHESNUTT (C) (V) MCA 53856 |
| 11 | 16 | 18 | 6 | YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK) | ◆ REBA MCENTIRE (V) MCA 79071 |
| 12 | 15 | 15 | 8 | BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID) | THE JUDDS (C) (V) CURB/RCA 2597-4-R/S/RCA |
| 13 | 13 | 13 | 10 | 'TIL A TEAR BECOMES A ROSE B.MEVS,G.FUNDIS (B.RICE,M.S.RICE) | KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7 |
| 14 | 10 | 5 | 13 | NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK) | CLINT BLACK (C) (V) RCA 2596-4-RS |
| 15 | 7 | 10 | 14 | I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ) | ◆ THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA |
| 16 | 8 | 4 | 15 | WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG) | ◆ ALAN JACKSON (C) (V) ARISTA CA5-2032 |
| 17 | 20 | 22 | 11 | STORY OF LOVE P.WORLEY,E.SEAY (C.HILLMAN,S.HILL) | THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA |
| 18 | 24 | 30 | 6 | HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER) | JOE DIFFIE (C) (V) EPIC 34T 73447/CBS |
| 19 | 22 | 25 | 10 | MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT) | LIONEL CARTWRIGHT (C) (V) MCA 53849 |
| 20 | 19 | 14 | 19 | WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS) | ◆ VINCE GILL (V) MCA 79011 |
| 21 | 21 | 23 | 7 | LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON) | ◆ KENNY ROGERS & DOLLY PARTON (C) (V) REPRISE 4-19760/WARNER BROS. |
| 22 | 14 | 8 | 17 | NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E. ORRALL,C.WRIGHT) | ◆ SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS |
| 23 | 30 | 40 | 4 | ★★★ Power Pick/Airplay ★★★ A FEW OLE COUNTRY BOYS K.LEHNING (T.SEALS,M.WILLIAMS) | RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586 |
| 24 | 23 | 20 | 16 | I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COULUCCI) | TRAVIS TRITT (C) (V) WARNER BROS. 4-19797 |
| 25 | 18 | 11 | 15 | DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD) | ◆ TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586 |
| 26 | 28 | 35 | 8 | FOOL SUCH AS I K.LEHNING (B.TRADER) | BAILLIE AND THE BOYS (V) RCA 2641-7-R-A |
| 27 | 25 | 21 | 17 | GOOD TIMES K.LEHNING (S.COOKE) | DAN SEALS (C) CAPITOL 4JM 44577 |
| 28 | 26 | 27 | 10 | HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.) | ◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579 |
| 29 | 40 | 42 | 5 | YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIO,C.WATERS) | ◆ HOLLY DUNN (C) (V) WARNER BROS. 4-19756 |
| 30 | 34 | 44 | 6 | FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD) | ANNE MURRAY CAPITOL PRO-79189 |
| 31 | 27 | 28 | 3 | DON'T GIVE US A REASON B.BECKETT,H.WILLIAMS,JR. (H.WILLIAMS,JR.) | HANK WILLIAMS, JR. (C) (CD) (V) WARNER/CURB 4492/WARNER BROS. |
| 32 | 37 | 39 | 8 | RECKLESS HEART SOUTHERN PACIFIC (C.JE.NORMAN (J.MCFEE,A.PESSIS) | SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871 |
| 33 | 39 | 46 | 5 | WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL,R.GILES) | RESTLESS HEART (C) (V) RCA 2663-7R |
| 34 | 42 | 52 | 5 | YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE) | EXILE (C) (V) ARISTA 2075 |
| 35 | 31 | 29 | 18 | OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON) | ◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4 |
| 36 | 41 | 49 | 5 | HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS) | RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS |
| 37 | 44 | 50 | 5 | THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES) | VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS |
| 38 | 49 | 59 | 3 | BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS) | DON WILLIAMS (V) RCA 2677-7 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|---|--|
| 39 | 32 | 26 | 19 | WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS) | ◆ WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS |
| 40 | 35 | 38 | 21 | HE WALKED ON WATER K.LEHNING (A.SHAMBLIN) | ◆ RANDY TRAVIS (C) (V) WARNER BROS. 4-29878 |
| 41 | 38 | 34 | 19 | HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE) | ◆ LORRIE MORGAN (V) RCA 2508-7 |
| 42 | 43 | 48 | 9 | DANCE IN CIRCLES B.KILLEN (T.RYAN,A.HARVEY) | ◆ TIM RYAN (C) (V) EPIC 34T 73372/CBS |
| 43 | 50 | 55 | 4 | CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK) | CONWAY TWITTY (V) MCA 79067 |
| 44 | 51 | 56 | 5 | WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY) | MARTY STUART (V) MCA 79068 |
| 45 | 47 | 43 | 20 | ON DOWN THE LINE T.BROWN (KOSTAS) | PATTY LOVELESS (C) (V) MCA 53811 |
| 46 | 45 | 41 | 20 | RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ) | PAUL OVERSTREET (V) RCA 2505-7 |
| 47 | 46 | 33 | 16 | SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER) | MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS |
| 48 | 29 | 24 | 12 | MY PAST IS PRESENT T.BROWN (R.CROWELL,S.SMITH) | RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS |
| 49 | 48 | 36 | 14 | I'LL LIE MYSELF TO SLEEP B.MONTGOMERY (T.MENSY,T.HASELDEN) | ◆ SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS |
| 50 | 59 | 74 | 3 | MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,THOMPSON,NICHOLSON) | T. GRAHAM BROWN CAPITOL PRO-79269 |
| 51 | NEW ▶ | | 1 | ★★★ HOT SHOT DEBUT ★★★ COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE) | ◆ K.T.OSLIN (V) RCA 2667-7 |
| 52 | NEW ▶ | | 1 | AMERICAN BOY R.LANDIS (E.RABBITT) | EDDIE RABBITT CAPITOL PRO-79398 |
| 53 | 54 | 54 | 20 | 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. |
| 54 | 53 | 53 | 19 | THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER) | HIGHWAY 101 (C) (V) WARNER BROS. 4-19829 |
| 55 | 62 | — | 2 | SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON) | HIGHWAY 101 (C) (V) WARNER BROS. 4-19593 |
| 56 | 36 | 32 | 9 | LONELY OUT TONITE R.LANDIS (E.RABBITT,R.NIELSEN) | EDDIE RABBITT CAPITOL PRO-79183 |
| 57 | NEW ▶ | | 1 | AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN) | WILLIE NELSON (C) (V) COLUMBIA 38T 73518/CBS |
| 58 | NEW ▶ | | 1 | WHAT WE REALLY WANT R.CASH (R.CASH) | ROSANNE CASH (C) (V) COLUMBIA 38T 73517/CBS |
| 59 | 52 | 47 | 16 | MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN) | DON WILLIAMS (V) RCA 2507-7 |
| 60 | 66 | 69 | 4 | THE THINGS YOU LEFT UNDONE W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY) | ◆ MATRACA BERG (V) RCA 2644-7 |
| 61 | 71 | — | 2 | THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS) | ◆ PATTY LOVELESS (V) MCA 53895 |
| 62 | 61 | 64 | 5 | WHEN IT RAINS IT POURS M.YEARY,M.HAGGARD (J.CARTER) | MERLE HAGGARD (C) (CD) (V) CURB 4JM-76832 |
| 63 | 69 | 73 | 3 | A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,B.MOULDS,K.BERGSNES) | ◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867 |
| 64 | 58 | 63 | 17 | LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE) | ◆ MARK COLLIE (V) MCA 79023 |
| 65 | 70 | 68 | 4 | COWBOY LOGIC S.GIBSON,M.M.MURPHEY (D.COOK,C.RAINS) | MICHAEL MARTIN MURPHEY (C) (V) WARNER BROS. 4-19724 |
| 66 | 55 | 62 | 21 | SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KEES,N.LARKIN) | BILLY JOE ROYAL (C) (CD) ATLANTIC 4-3265 |
| 67 | 64 | 67 | 5 | YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN) | ◆ THE NITTY GRITTY DIRT BAND (V) MCA 79075 |
| 68 | 57 | 61 | 5 | LET'S CALL IT A DAY TODAY B.MONTGOMERY (D.PFRIMMER,B.GALLIMORE) | ◆ TAMMY WYNETTE (C) (V) EPIC 34T 73427/CBS |
| 69 | 63 | 65 | 5 | MAN TO MAN B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.,T.BARNES) | HANK WILLIAMS, JR. (C) (V) WARNER/CURB 4-19818/WARNER BROS. |
| 70 | 72 | — | 2 | GOIN' BY THE BOOK J.CLEMENT (C.LESTER) | JOHNNY CASH (V) MERCURY 878 292-7 |
| 71 | 60 | 58 | 8 | WORK SONG H.SHEDD,B.CORBIN,D.HANNER (B.CORBIN) | ◆ CORBIN/HANNER (C) (V) MERCURY 875-688-4 |
| 72 | NEW ▶ | | 1 | NEVER KNEW LONELY T.BROWN (V.GILL) | ◆ VINCE GILL (V) MCA 7-53092 |
| 73 | 74 | — | 2 | PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT) | ◆ TRAVIS TRITT (C) (V) WARNER BROS. 4-26094 |
| 74 | 73 | — | 2 | ZYDECO LADY B.BECKETT (T.SEAL,S.E.RAVEN) | EDDY RAVEN CAPITOL PRO-79191 |
| 75 | 68 | 70 | 18 | NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD) | ◆ MICHELLE WRIGHT (V) ARISTA 2002 |

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

HOT COUNTRY RECURRENTS

| | | | | | |
|----|----|----|---|--|--------------------------------|
| 1 | — | — | 1 | THE DANCE A.REYNOLDS (T.ARATA) | ◆ GARTH BROOKS CAPITOL |
| 2 | 1 | — | 2 | LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER) | GEORGE STRAIT MCA |
| 3 | 5 | 3 | 5 | I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING) | RICKY VAN SHELTON COLUMBIA |
| 4 | 3 | 4 | 5 | HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY) | ◆ TRAVIS TRITT WARNER BROS. |
| 5 | 2 | 1 | 4 | NOBODY'S TALKING R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE) | ◆ EXILE ARISTA |
| 6 | 8 | 7 | 5 | I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER) | KEITH WHITLEY RCA |
| 7 | 7 | 6 | 5 | WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY) | ◆ CLINT BLACK RCA |
| 8 | 4 | 2 | 4 | WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS) | REBA MCENTIRE MCA |
| 9 | 6 | 5 | 5 | IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES) | T. GRAHAM BROWN CAPITOL |
| 10 | 11 | — | 2 | HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY) | ◆ MARTY STUART MCA |
| 11 | 10 | 14 | 5 | I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK) | ◆ DOUG STONE EPIC |
| 12 | 9 | 9 | 5 | HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN) | ◆ ALAN JACKSON ARISTA |
| 13 | 13 | 13 | 5 | HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD) | RANDY TRAVIS WARNER BROS. |

| | | | | | |
|----|----|----|---|--|--------------------------------|
| 14 | 14 | 8 | 5 | FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ) | ◆ RANDY TRAVIS WARNER BROS. |
| 15 | 16 | 11 | 5 | CHAINS T.BROWN (H.BYNUM,B.RENEAU) | ◆ PATTY LOVELESS MCA |
| 16 | 15 | 10 | 5 | LOVE ON ARRIVAL K.LEHNING (D.SEALS) | DAN SEALS CAPITOL |
| 17 | — | — | 2 | GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD) | LEE GREENWOOD MCA |
| 18 | 21 | — | 4 | ON SECOND THOUGHT R.LANDIS (E.RABBITT) | ◆ EDDIE RABBITT CAPITOL |
| 19 | 12 | 12 | 5 | FIVE MINUTES B.BECKETT (B.N.CHAPMAN) | LORRIE MORGAN RCA |
| 20 | — | 21 | 4 | STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAY) | RONNIE MILSAP RCA |
| 21 | 24 | 20 | 5 | KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS) | ◆ CLINT BLACK RCA |
| 22 | 20 | 17 | 5 | NO MATTER HOW HIGH J.BOWEN (E.STEVENS,J.SCARBURY) | ◆ THE OAK RIDGE BOYS MCA |
| 23 | 22 | 23 | 5 | WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY) | ◆ TANYA TUCKER CAPITOL |
| 24 | 25 | — | 3 | BOP K.LEHNING (J.KIMBALL,P.DAVIS) | ◆ DAN SEALS EMI |
| 25 | 23 | — | 2 | PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS) | ◆ ALABAMA RCA |

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

GLORIOUS SUMMER FOR COUNTRY MUSIC TOURS

(Continued from page 10)

that he thinks there are too many acts touring. "In our business, there's just so much out there at one time," he says. "The average person only goes to two paid concerts a year; and when you have upwards of 250-300 country artists touring, you're pretty much oversaturating the marketplace."

Conway, whose acts include Ricky Van Shelton, Willie Nelson, Garth Brooks, and Lorrie Morgan, argues

that established acts should be more prudent in their touring. "The solution to it would be for the artists to selectively tour when they need to— to support a new album or because they haven't been in a certain market for a certain amount of time."

The main soft spot in the live country market, Conway says, is in major markets that have outdoor amphitheatres.

He estimates that concert ticket

prices have risen \$2 or \$3 over last year's level. "In our research, we're finding there's plenty of money out there, but the people just aren't spending it." He thinks consumers will become even more parsimonious with their entertainment dollars this fall.

Greg Oswald, GM of World Class Talent, says his agency has had its biggest summer in history, but adds that it has also doubled its roster of acts to 20. World Class acts include Barbara Mandrell, Louise Mandrell, Michael Martin Murphey, Moe Bandy, and Jo-El Sonnier, as well as newer talents like Marsha Thornton, Rich Grissom, and David Lynn Jones.

Part of the agency's success, says Oswald, derives from its approaches to packaging. "We've created a new division in this company called the American West Agency. [It represents] legitimate Western heritage singers, poets, and artisans." This spinoff enterprise offers talent for entire events, such as Murphey's West Fest (Billboard, Sept. 22).

World Class also packaged Grissom and Jones, both PolyGram acts, into a "Rough 'N' Ready Tour." The label has supported the tour by buying radio ads in the markets played and tickets for promotional purposes. Several months ago, the agency also announced the packaging of two Christmas shows, one headlined by Murphey, the other featuring Louise and Irlene Mandrell.

"We've had a great year," says Steve Dahl, GM of Monterey Artists. He says that some fairs were rained out in late May and in the first three weeks of June, but that otherwise the summer has been unblemished by major problems. Dahl asserts that Ricky Skaggs is enjoying "the biggest years he's ever had" and that it has been the same good times for the Nitty Gritty Dirt Band, Highway 101, Sweethearts Of The Rodeo, and the

Bellamy Brothers.

Even newer Monterey acts, such as Alan Jackson, Lionel Cartwright, and Suzy Bogguss, have been kept busy, Dahl says.

"I'm seeing some ticket prices that are higher than I expected anybody to get into this year," Dahl laments, citing prices as high as \$25. "I think you're asking *not* to make money on some of these shows."

This summer has seen the growth of a relatively new venue that works well for country acts, Dahl reports. "A lot of cities," he says, "are getting into situations where they're helping produce a city festival, or a series of 'music in the park' or 'down on the river' [events]. A lot of downtown areas that have been developed in the last 25 years are starting to feel the need to add a little spice to compete with shopping centers that are sitting 20 miles out."

Dahl cites such "major, well-run events" as "A Taste Of Denver," "Milwaukee Fest," and Chattanooga's "River Fest."

Dan Wojcik, president of Entertainment Artists, says that Hank Williams Jr. has had an 8.8% increase in gross ticket sales over the same period last year—with three fewer dates this year than last. He adds that Sawyer Brown is in enough demand that the group's price has gone up and asserts that the Kentucky Headhunters are "going through the ceiling" in popularity.

The Headhunters, he adds, will start to headline a series of shows in October in 2,500-3,500-seat venues. "We're going to start a full-fledged headline tour in the middle of February to coincide with the release of their second album on PolyGram. This is kind of like a shakedown tour, playing mostly secondary markets, with the exceptions being only Orlando [Fla.] and Dallas."

Says Bobby Roberts, president of

Bobby Roberts Entertainment, "The acts that we've had out there have been doing really well, pretty much across the board." He cited substantial ticket sales specifically for Paul Overstreet, John Anderson, and Michael Johnson. He has also paired David Frizzell and Shelly West for occasional shows this year, but will have them on a 10th anniversary tour in 1991.

According to Roberts, an artist still needs a new record and plenty of airplay to sell hard tickets. But, he points out, even acts without product can keep profitably busy because "there are so many soft-ticket venues, such as fairs, nightclubs, and conventions," where the organizers subsidize talent costs to draw crowds.

Jeff Davis, in-house booker for superstar Randy Travis, says, "This summer was consistent with other summers, and business was very good. We played a lot of the larger fairs and festivals this year." He says, however, that Travis played fewer amphitheatres than he did last year. This year, he says, "we were fresh, and it was time to go and do the big fairs again."

Travis played fewer shows this year than last, according to Davis, but to bigger crowds. Shelby Lynne, Alan Jackson, and Shenandoah were among the acts that toured as openers for Travis. Like most country acts, Travis will reduce his touring this fall. Davis says he will do "about a dozen" shows a month through November and will then be off the road until February.

A spokeswoman for Reba McEntire says that even though the star started her season three months later than normal (because of the birth of her first child), "she still did about as many dates. They just extended [the season] a week longer and did more dates during the week."

COUNTRY CORNER



by Marie Ratliff

HOT BREAKOUTS

Mark Collie—"Hardin County Line" (MCA): WAMZ, WKJN, KWDJ, WWYZ, WOWW, WSIX, WTDR, WKEZ, WRKZ, WFLS, WESC, KSOP, KFDI, KEEN, KVOO, WDAF, WDSY.

Sawyer Brown—"When Love Comes Callin'" (Curb/Capitol): WTDR, KHEY, WWYZ, WSIX, WIVK, WFLS, WNOE, KSOP, KCKC, KVOO, WCMS, WONE, WKEZ.

Emmylou Harris—"Never Be Anyone Else But You" (Reprise): WXTU, WCMS, WWYZ, KVOO, KSOP, KFDI, WRKZ.

Shenandoah—"Ghost In This House" (Columbia): WTQR, WNOE, WIVK, KXXY, WSIX, WCMS, KEEN, WKJN, WKSJ.

Michelle Wright—"Woman's Intuition" (Arista): KSOP, WFLS, KEEY, WIVK, WSOC, WTDR, KEBC, KVOO, WRKZ.

Kevin Welch—"Praying For Rain" (Reprise): WKJN, WSIX, WFLS, KFDI, KEEN, WKSJ, KCKC, WRKZ.

GRABBING THE HOT SHOT DEBUT with "Come Next Monday" (RCA), at No. 51, **K.T. Oslin** jumps back into the chart arena in a big way. "I think this one will put her back on the beam," says PD **Bill Mackey**, KMIX Modesto, Calif. "I like it an awful lot."

"It's down to earth, kind of like 'Hold Me,'" adds MD **Kelly McCrae**, KWJ Portland, Ore. "I think the ladies will really relate to it."

New adds this week include **KPLX Dallas**, **WUBE Cincinnati**, **WTDR Charlotte, N.C.**, **WIVK Knoxville, Tenn.**, **KEEY Minneapolis/St. Paul**, **KNIX Phoenix**, **WYRK Buffalo, N.Y.**, **KIKK Houston**, **WNOE New Orleans**, and **WTQR Greensboro, N.C.**

MORE FIRST-TIMERS BREAK THROUGH: In a year that has already seen several new faces at the top of the chart—such as **Doug Stone**, **Alan Jackson**, **Travis Tritt**, and the **Kentucky Headhunters**—more names are rapidly being added to the list. **Carlene Carter's** "I Fell In Love" (Reprise) has propelled her into the upper chart reaches for the first time, this week at No. 4. **Mark Chesnutt's** first MCA single, "Too Cold At Home," jumps 17-10, and **Joe Diffie's** debut Epic release, "Home," moves 24-18.

"These are hot records for me," says PD **Don Moore**, KSSN Little Rock, Ark. "We're also giving some spins to a newcomer, **Ronna Reeves**. Her last one did pretty well here and this one is better. I like it a lot." Reeves' single is "The Letter" (Mercury).

HOT ALBUM DEBUTS: Two titles enter the Top Country Albums chart inside the top 20 this week—**Garth Brooks' "No Fences"** (Capitol) at No. 15 and **Reba McEntire's "Rumor Has It"** (MCA) at No. 17. Brooks' set is on 65% of the lists from reporting accounts, with 19 top 5 reports, including nine No. 1's. McEntire's album has 74% of the accounts listing it.

"No Fences" is the follow-up to Brooks' certified-gold first album, "Garth Brooks," still at No. 3 on the chart after 72 weeks. The first promotional single from the album—"Friends In Low Places"—moves to No. 2 in its seventh week on the Hot Country Singles & Tracks chart.

RECURRENT FACTS: After completing its 21-week maximum run on the Hot Country Singles & Tracks chart, **Garth Brooks' "The Dance"** (Capitol) moves to the Hot Country Recurrents chart, where it takes over the No. 1 spot. It prints at No. 34 in the overall combined ranking of gross impressions of both currents and recurrents.

Re-entering the recurrents chart this week at No. 17 is **Lee Greenwood's "God Bless The U.S.A."** (MCA), a record first released in 1984. It ranks at No. 63 overall.

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

| TITLE (Publisher - Licensing Org.) Sheet Music Dist. | | |
|---|---|---|
| 57 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) | 4 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 | 66 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP) CPP |
| 52 AMERICAN BOY (Eddie Rabbitt, BMI) | 49 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL | 55 SOMEONE ELSE'S TROUBLE NOW (Tree, BMI/Cross Keys, ASCAP) |
| 38 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI) | 5 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joe Chambers, ASCAP) HL | 47 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL |
| 9 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM | 24 I'M GONNA BE SOMEBODY (CRG, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP) HL | 17 STORY OF LOVE (Bar None, BMI/Bug, BMI) |
| 12 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) CPP/HL | 1 JUKEBOX IN MY MIND (Maypop, BMI) | 60 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP) |
| 51 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) | 68 LET'S CALL IT A DAY TODAY (Polygram Int'l, ASCAP/Gid, ASCAP) HL | 37 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) CPP |
| 65 COWBOY LOGIC (Cross Keys, ASCAP/Terrace, ASCAP) CPP/HL | 56 LONELY OUT TONITE (Eddie Rabbitt, BMI/Englishtowne, BMI) HL | 54 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM |
| 43 CRAZY IN LOVE (Screen Gems-EMI, BMI) | 64 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP) CPP | 13 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL |
| 42 DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI) HL/PPP | 21 LOVE IS STRANGE (Ben-Ghazi, BMI) | 10 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP) HL |
| 31 DON'T GIVE US A REASON (Bocephus, BMI) | 69 MAN TO MAN (Bocephus, BMI/Tommy Barnes, ASCAP/Greg Humphreys, ASCAP) CPP | 16 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL |
| 25 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL | 59 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM | 44 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/PPP |
| 7 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP | 50 MOONSHADOW ROAD (EMI April, ASCAP/Ides Of March, ASCAP/Cross Keys, ASCAP) | 58 WHAT WE REALLY WANT (Chelcalt, BMI) |
| 30 FEED THIS FIRE (Careers, BMI) HL | 19 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI) | 20 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP) WBM |
| 23 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) | 48 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP) | 62 WHEN IT RAINS IT POURS (Inorbit, BMI) HL |
| 26 FOOL SUCH AS I (MCA, ASCAP) HL | 72 NEVER KNEW LONELY (Benefit, BMI) | 33 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP |
| 6 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) | 75 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP) | 71 WORK SONG (Sabal, ASCAP) |
| 2 FRIENDS IN LOW PLACES (Careers, BMI/Music Rdge, ASCAP) HL | 22 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL | 39 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM/CLM |
| 70 GOIN' BY THE BOOK (Chester Lester, BMI/Vidor, BMI/Warner-Elektra-Asylum, BMI) | 61 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) | 34 YET (With Any Luck, BMI/Sun Mare, BMI) |
| 53 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI) CPP | 14 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP | 11 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Kriswald, ASCAP/Hopi Sound, ASCAP/Chrismik, ASCAP) |
| 27 GOOD TIMES (Abkco, BMI) | 35 OH LONESOME ME (Acuff-Rose, BMI) CPP | 67 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP) |
| 41 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL | 45 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL | 29 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) HL |
| 40 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP) CPP | 8 PRECIOUS THING (Steve Warner, BMI/Irving, BMI/Beginner, ASCAP) CPP | 74 ZYDECO LADY (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) |
| 36 HE WAS ON TO SOMETHING (Tree, BMI) HL | 73 PUT SOME DRIVE IN YOUR COUNTRY (Tree, BMI/Post Oak, BMI) | |
| 3 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP) | 32 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP) CLM | |
| 18 HOME (Texas Wedge, ASCAP) | 46 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP | |
| 28 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI) CPP | 63 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Warner- | |
| 15 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP | | |

TOP COUNTRY ALBUMS™

©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

| 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 | 72 | CLINT BLACK ▲ RCA 9668 (8.98) 30 weeks at No. 1 | KILLIN' TIME |
| 2 | 3 | 3 | 38 | VINCE GILL MCA 42321 (8.98) | WHEN I CALL YOUR NAME |
| 3 | 2 | 2 | 72 | GARTH BROOKS ● CAPITOL 90897* (9.98) | GARTH BROOKS |
| 4 | 5 | 5 | 16 | ALABAMA ● RCA 52108* (9.98) | PASS IT ON DOWN |
| 5 | 9 | 14 | 5 | KEITH WHITLEY RCA 52277* (9.98) | GREATEST HITS |
| 6 | 4 | 4 | 46 | THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ) | PICKIN' ON NASHVILLE |
| 7 | 6 | 6 | 17 | GEORGE STRAIT ● MCA 6415 (9.98) | LIVIN' IT UP |
| 8 | 7 | 7 | 28 | ALAN JACKSON ● ARISTA 8623 (8.98) | HERE IN THE REAL WORLD |
| 9 | 8 | 8 | 35 | RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ) | RVS III |
| 10 | 10 | 10 | 27 | TRAVIS TRITT WARNER BROS. 26094* (9.98) | COUNTRY CLUB |
| 11 | 20 | 30 | 3 | KATHY MATTEA MERCURY 842 330* (8.98 EQ) | A COLLECTION OF HITS |
| 12 | 12 | 11 | 67 | LORRIE MORGAN ● RCA 9594 (8.98) | LEAVE THE LIGHT ON |
| 13 | 11 | 9 | 11 | WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ) | THE EAGLE |
| 14 | 13 | 12 | 50 | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) | NO HOLDIN' BACK |
| 15 | NEW | ▶ | 1 | GARTH BROOKS CAPITOL 93866* (9.98) | NO FENCES |
| 16 | 14 | 13 | 16 | SHENANDOAH COLUMBIA 45490 /CBS (8.98 EQ) | EXTRA MILE |
| 17 | NEW | ▶ | 1 | REBA MCENTIRE MCA 10016 (9.98) | RUMOR HAS IT |
| 18 | 15 | 16 | 24 | DOUG STONE EPIC 45303*/CBS (8.98 EQ) | DOUG STONE |
| 19 | 16 | 18 | 32 | HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) | LONE WOLF |
| 20 | 19 | 17 | 17 | PATTY LOVELESS MCA 6401 (9.98) | ON DOWN THE LINE |
| 21 | 18 | 20 | 47 | THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ) | SIMPLE MAN |
| 22 | 22 | 19 | 48 | MARTY STUART MCA 42312 (8.98) | HILLBILLY ROCK |
| 23 | 17 | 15 | 75 | KATHY MATTEA ● MERCURY 836 950* (8.98 EQ) | WILLOW IN THE WIND |
| 24 | 21 | 22 | 175 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) | ALWAYS & FOREVER |
| 25 | 24 | 21 | 21 | TANYA TUCKER CAPITOL 91821* (9.98) | TENNESSEE WOMAN |
| 26 | 43 | 53 | 4 | VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ) | 10 YEARS OF GREATEST HITS |
| 27 | 23 | 26 | 110 | THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98) | GREATEST HITS |
| 28 | 34 | 37 | 68 | K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) | ABSOLUTE TORCH AND TWANG |
| 29 | 33 | 40 | 3 | CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98) | I FELL IN LOVE |
| 30 | 28 | 32 | 163 | PATSY CLINE ▲ ² MCA 12 (8.98) | GREATEST HITS |
| 31 | 29 | 29 | 10 | BILLY JOE ROYAL ATLANTIC 82104* (9.98) | OUT OF THE SHADOWS |
| 32 | 30 | 25 | 6 | TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98) | TEXAS TORNADOS |
| 33 | 25 | 24 | 7 | EMMYLOU HARRIS REPRIS 25791* (9.98) | DUETS |
| 34 | 27 | 31 | 83 | HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98) | GREATEST HITS III |
| 35 | 36 | 34 | 157 | GEORGE STRAIT ▲ MCA 42035* (8.98) | GREATEST HITS, VOL. 2 |
| 36 | 31 | 28 | 29 | WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ) | HIGHWAYMAN 2 |
| 37 | 35 | 33 | 5 | SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ) | TOUGH ALL OVER |
| 38 | 32 | 23 | 32 | RESTLESS HEART RCA 9961 (8.98) | FAST MOVIN' TRAIN |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|------------|---------------|---|--------------------------------|
| 39 | 26 | 27 | 49 | PAUL OVERSTREET RCA 9717-1 (8.98) | SOWIN' LOVE |
| 40 | 37 | 41 | 254 | GEORGE STRAIT ▲ MCA 5567 (8.98) | GEORGE STRAIT'S GREATEST HITS |
| 41 | 40 | 38 | 10 | THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ) | MUSIC, MEMORIES AND YOU |
| 42 | 39 | 36 | 7 | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) | PIRATES OF THE MISSISSIPPI |
| 43 | 38 | 39 | 84 | SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ) | THE ROAD NOT TAKEN |
| 44 | 42 | 42 | 240 | ALABAMA ▲ ³ RCA 7170 (8.98) | GREATEST HITS |
| 45 | 45 | 48 | 53 | REBA MCENTIRE ● MCA 8034* (8.98) | REBA LIVE |
| 46 | 44 | 47 | 223 | RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98) | STORMS OF LIFE |
| 47 | 51 | 46 | 186 | RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ) | WILD EYED DREAM |
| 48 | RE-ENTRY | 113 | | K.D. LANG SIRE 25724*/WARNER BROS. (9.98) | SHADOWLAND |
| 49 | 46 | 57 | 102 | RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ) | LOVING PROOF |
| 50 | 47 | 50 | 34 | THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98) | PAGES OF LIFE |
| 51 | 48 | 43 | 17 | LIONEL CARTWRIGHT MCA 42336* (8.98) | I WATCHED IT ALL ON THE RADIO |
| 52 | 41 | 35 | 51 | SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98) | THE BOYS ARE BACK |
| 53 | 56 | 54 | 70 | LYLE LOVETT MCA/CURB 42263/MCA (9.98) | LYLE LOVETT AND HIS LARGE BAND |
| 54 | 55 | 75 | 3 | MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98) | COWBOY SONGS |
| 55 | 67 | 69 | 14 | BAILLIE AND THE BOYS RCA 2114* (8.98) | THE LIGHTS OF HOME |
| 56 | 54 | 51 | 46 | RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ) | KEYS TO THE HIGHWAY |
| 57 | 74 | — | 2 | MERLE HAGGARD CURB 77313* (9.98) | BLUE JUNGLE |
| 58 | RE-ENTRY | 22 | | K.D. LANG & THE RECLINES SIRE 1.25441*/WARNER BROS. (8.98) | ANGEL WITH A LARIAT |
| 59 | 57 | 55 | 331 | HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98) | GREATEST HITS, VOLUME I |
| 60 | 66 | — | 2 | ANNE MURRAY CAPITOL 94102* (9.98) | YOU WILL |
| 61 | 49 | 45 | 72 | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ) | A DECADE OF HITS |
| 62 | 58 | 65 | 119 | KEITH WHITLEY ● RCA 6494 (8.98) | DON'T CLOSE YOUR EYES |
| 63 | 60 | 61 | 67 | DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ) | WHITE LIMOZEEN |
| 64 | 68 | 66 | 26 | JANN BROWNE CURB 10630* (8.98) | TELL ME WHY |
| 65 | 50 | 49 | 59 | MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ) | STATE OF THE HEART |
| 66 | 53 | 62 | 8 | THE NITTY GRITTY DIRT BAND MCA 6407 (9.98) | THE REST OF THE DREAM |
| 67 | 70 | 58 | 14 | MARK COLLIE MCA 42333* (8.98) | HARDIN COUNTY LINE |
| 68 | 59 | 67 | 113 | RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98) | OLD 8 X 10 |
| 69 | RE-ENTRY | 539 | | WILLIE NELSON ▲ ³ COLUMBIA 35305*/CBS (6.98 EQ) | STARDUST |
| 70 | 64 | 72 | 360 | WILLIE NELSON ▲ ² COLUMBIA 237542* CBS (9.98 EQ) | GREATEST HITS |
| 71 | 52 | 52 | 62 | VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ) | ALONE |
| 72 | 61 | 56 | 75 | THE JUDDS ● CURB/RCA 9595/RCA (8.98) | RIVER OF TIME |
| 73 | 75 | 71 | 101 | PATTY LOVELESS MCA 42223 (8.98) | HONKY TONK ANGEL |
| 74 | 62 | 70 | 13 | CONWAY TWITTY MCA 6391* (9.98) | GREATEST HITS, VOL. III |
| 75 | 65 | 44 | 26 | DAN SEALS CAPITOL 91782* (9.98) | ON ARRIVAL |

○ 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

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

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

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

Billboard® Home Video

IN THIS SECTION

| | |
|--|----|
| Second Features: 'Mahabharata' | 50 |
| Super Club Lands \$115 Mil Credit Line | 51 |
| Disney World Breaks 'Pan' Street Date | 52 |
| Vid Shops: New Link In Food Chains | 53 |
| Toy Trains Arrive On Video | 54 |

Turf Battle Looms In Emerald Isle Blockbuster Opening Threatens Xtra-vision

BY KEN STEWART

DUBLIN, Ireland—The video rental market here, which has declined in recent months, is set to enter an increasingly combative phase with the arrival of the U.S. Blockbuster Video chain, the first serious competitor for the domestic Xtra-vision PLC web.

Video franchising is new to Ireland. The Blockbuster franchise is operated by a consortium that includes prominent concert promoters Jim Aiken and Maurice Cassidy. Informed sources here indicate that Blockbuster plans to open six stores in the Dublin area, but at press time the company would neither reveal opening dates—which are believed to be imminent—nor respond to queries concerning its plans.

Experts predict that, within five years, Blockbuster will achieve a turnover of approximately 16 million Irish punt (some \$27.2 million) and pretax profits of more than \$6.8 million.

Xtra-vision, meanwhile, is currently restructuring its management following a dramatic drop in the value of its shares, and insiders are convinced a price war is likely.

Blockbuster is said to be planning to rent hit videos at the local equivalent of \$5.10 for three nights, with catalog and back-catalog titles fetching \$3.40 and \$2.55, respectively. The chain's stores will likely be larger than the Xtra-vision outlets, stocking a minimum of 10,000 titles.

After starting the year at 103 pence (\$1.75), Xtra-vision shares plunged to an all-time low of 10 pence (17 cents) in late August, when an unidentified seller disposed of 250,000 shares. It has since rebounded to 22 pence (37 cents).

Xtra-vision was floated on the Unlisted Securities Markets in Dublin and London in May 1989. From an entry price of 81 cents, shares zoomed to \$1.70 and the company was valued at \$71.4 million.

At the chain's annual meeting Aug. 22, Alex Spain, chairman, told shareholders that Xtra-vision was beginning to concentrate on "consolidation and corrective action" rather than growth, and that earnings were likely to fall below last year's levels. Xtra-vision's brokers predict pretax profits of \$4.25 million in the year ending January 1991, against \$7.65 million

last year. A September statement with interim results was promised at the convention.

Sal Perisano, chief operating officer of Xtra-vision and head of its U.S. division, confirms that Herbie Boyle, former president of Xtra-vision Corp., the U.S. arm of the Dublin-based firm, resigned on the eve of the annual meeting. Boyle, who Perisano says is succeeded by Liam Daniel, chief financial officer, was believed to own 5.5 million shares of the company, which trades on the London and Dublin stock exchanges.

Richard Murphy, who founded the company more than eight years ago with \$38,000 he received as compensation for a motorcycle accident, stays on as chief executive, according to Perisano. Murphy is said to own more than 30% of the equity of Xtra-vision.

Xtra-vision operates approximately 50 stores in the U.S. (Videosmith outlets in the Boston area and Video Library in New Hampshire), 160 in Ireland, 60 in En-

gland, and 55 in Northern Ireland, says Perisano. He adds that the chain's expansion course will resume in 1991.

Noting that Xtra-vision's Videosmith outlets already compete with Blockbuster stores in the Boston market, Perisano says, "We fully expect to see them competing with us in Dublin."

Video rental stores had a sluggish summer in Ireland because of such diversions as the monthlong World Cup soccer tournament and a long spell of exceptionally good weather. And further competition is on the way via a subscription movie channel that domestic cable company Cablelink hopes will be on stream before year's end.

However, Brian Bell of Wilson Hartnell Advertising, speaking for Xtra-vision, says he does not believe a price war is looming. "Blockbuster," he says, "has already said it is going into a different area, concentrating strictly on urban areas. Xtra-vision doesn't

(Continued on page 54)



Video Gold. Warner Bros. recording star Hank Williams Jr., center, is presented with an RIAA gold video award for his Cabin Fever Entertainment release "Full Access." The award recognizes sales of at least 25,000 units, or \$1 million in sales at suggested retail. Presenting the award are Bill Doble, right, director of marketing for Cabin Fever and executive producer of the project, and Williams' manager, Merle Kilgore.

Warner Study Says PPV Movie Market Is Viable

BY PAUL SWEETING

NEW YORK—In a conclusion that runs counter to the prevailing industry wisdom, Warner Pay TV executives say a new study shows that hit movies are at least as important to the immediate future of pay-per-view as are special events. If true, the results indicate that pay-per-view technology could pose a more significant threat to the future of home video than previously indicated.

Throughout most of its history, PPV has been thought most efficient at delivering special events, such as live concerts, professional wrestling exhibitions, boxing matches, and other sporting events, to the home audience. It was not believed to be as efficient at delivering movies, which typically generated significantly lower "buy rates" than did special events.

But the Warner Bros. study—the results of which were presented at a press briefing here by Edward Bleier, president of Warner Bros.' pay-TV, animation, and network features division—shows that over the last three years, buy rates for hit movies on the nation's top nine cable systems were equal to, or better than, almost all spe-

cial events presented during that time.

"Events are the icing on the cake," Bleier said, "generating pay-per-view awareness, including pay-per-view trial, and adding fur-

ther revenue to a solid base of movie buys."

The key to successful PPV movies, according to Bleier, is better marketing by cable systems and PPV providers. The study says,

"Hit movies [defined by the study as grossing \$10 million or more at the box office] should be the foundation of every PPV system—offering consistency of box-office-proven, presold, high-quality Hollywood product every month, plus opportunities for targeting audience segments that rarely buy major male-oriented boxing and wrestling events."

The study compares the buy rates for 11 Warner Bros. movies with such PPV specials as the Tyson-Spinks fight; Wrestlemania IV, V, and VI; and the second Leonard-Hearn's fight. Buy rates for the 11 movies ranged from 4.3% to 9.7%, compared with 2.7%-12.7% for the special events.

"Although movies take at least a solid week of exhibition, vs. four to eight hours for an event, and sell for \$4-\$5, rather than \$10-\$35, movie pay-per-view is the essential core of a cable system's pay-per-view revenue," Bleier said. "With fewer major events available, and with a record number of box-office blockbusters in the theaters this summer, the potential of hit movies—logically presented and marketed—is now underscored by comparison to the best events."

TOP MOVIE AND EVENT BUY RATES (8/87—6/90)

| Date | Movie or Event | # Systems | Buy Rate |
|-------|--------------------------------|-----------|----------|
| 6/88 | Spinks-Tyson | 4 | 12.7% |
| 6/88 | The Witches Of Eastwick* | 9 | 9.7% |
| 11/87 | Lethal Weapon* | 9 | 9.5% |
| 8/87 | The Color Purple* | 9 | 9.1% |
| 11/88 | Beetlejuice* | 9 | 8.9% |
| 8/88 | Full Metal Jacket* | 9 | 8.4% |
| 3/88 | Wrestlemania IV | 5 | 7.3% |
| 5/90 | Lethal Weapon 2* | 7 | 6.6% |
| 4/89 | Wrestlemania V | 5 | 6.2% |
| 6/89 | Leonard-Hearn's II: The War .. | 6 | 6.0% |
| 3/90 | Batman* | 8 | 5.9% |
| 12/89 | Leonard-Duran III | 6 | 5.4% |
| 12/88 | Funny Farm* | 9 | 5.2% |
| 3/89 | The Dead Pool* | 9 | 5.1% |
| 8/88 | Summer Slam '88 | 5 | 5.0% |
| 11/87 | Survivor Series | 4 | 4.8% |
| 12/88 | Above The Law* | 9 | 4.7% |
| 8/89 | Summer Slam '89 | 6 | 4.6% |
| 11/89 | Survivor Series | 5 | 4.3% |
| 9/89 | Tequila Sunrise* | 9 | 4.3% |
| 4/90 | Wrestlemania VI | 6 | 4.2% |
| 11/88 | Leonard-Lalonde | 4 | 3.9% |
| 1/89 | Royal Rumble | 6 | 3.5% |
| 11/88 | Survivor Series II | 5 | 3.4% |
| 1/90 | Royal Rumble | 6 | 2.7% |

* Indicates feature films

Source: WB Pay-Per-View Report

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|--------------|---------------|--|--|-------------------------------------|-----------------|--------|
| | | | ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 7 | DRIVING MISS DAISY | Warner Bros. Inc. Warner Home Video 11931 | Jessica Tandy Morgan Freeman | 1989 | PG |
| 2 | 2 | 5 | BORN ON THE FOURTH OF JULY ◇ | Universal City Studios MCA/Universal Home Video 80901 | Tom Cruise | 1989 | R |
| 3 | 11 | 2 | BAD INFLUENCE | Epic Home Video RCA/Columbia Home Video 59233-5 | Rob Lowe James Spader | 1990 | R |
| 4 | 3 | 7 | HARD TO KILL | Warner Bros. Inc. Warner Home Video 11914 | Steven Seagal Kelly LeBrock | 1990 | R |
| 5 | 4 | 4 | JOE VERSUS THE VOLCANO | Warner Bros. Inc. Warner Home Video 11912 | Tom Hanks Meg Ryan | 1990 | PG |
| 6 | 5 | 9 | INTERNAL AFFAIRS | Paramount Pictures Paramount Home Video 32245 | Richard Gere Andy Garcia | 1990 | R |
| 7 | 7 | 5 | BLUE STEEL | MGM/UA Home Video M901885 | Jamie Lee Curtis Ron Silver | 1990 | R |
| 8 | 12 | 2 | STELLA | Touchstone Pictures Touchstone Home Video 995 | Bette Midler John Goodman | 1990 | PG-13 |
| 9 | 6 | 13 | STEEL MAGNOLIAS | Tri-Star Pictures RCA/Columbia Home Video 70243-5 | Sally Field Shirley MacLaine | 1989 | PG |
| 10 | 8 | 11 | THE WAR OF THE ROSES | CBS-Fox Video 1800 | Michael Douglas Kathleen Turner | 1989 | R |
| 11 | 9 | 5 | REVENGE | RCA/Columbia Pictures Home Video 50213-5 | Kevin Costner Anthony Quinn | 1990 | R |
| 12 | 10 | 7 | BLAZE | Touchstone Pictures Touchstone Home Video 915 | Paul Newman Lolita Davidovich | 1989 | R |
| 13 | 17 | 2 | ALL DOGS GO TO HEAVEN | MGM/UA Home Video M301868 | Animated | 1989 | G |
| 14 | 21 | 2 | NUNS ON THE RUN | Hand Made Films CBS-Fox Video 1830 | Eric Idle Robbie Coltrane | 1990 | PG-13 |
| 15 | 19 | 2 | LORD OF THE FLIES | Neison Home Entertainment 7746 | Balthazar Getty Chris Furrh | 1990 | R |
| 16 | 15 | 10 | FAMILY BUSINESS | Tri-Star Pictures RCA/Columbia Home Video 70233-5 | Sean Connery Dustin Hoffman | 1989 | R |
| 17 | 18 | 2 | MADHOUSE | Orion Pictures Orion Home Video 8758 | John Larroquette Kirstie Alley | 1990 | PG-13 |
| 18 | 13 | 13 | TANGO & CASH | Warner Bros. Inc. Warner Home Video 11951 | Sylvester Stallone Kurt Russell | 1989 | R |
| 19 | 14 | 14 | ALWAYS ◇ | Amblin Entertainment MCA/Universal Home Video 80967 | Richard Dreyfuss Holly Hunter | 1989 | PG |
| 20 | 20 | 6 | FLASHBACK | Paramount Pictures Paramount Home Video 32110 | Dennis Hopper Kiefer Sutherland | 1990 | R |
| 21 | 23 | 7 | ENEMIES, A LOVE STORY | Media Home Entertainment M012613 | Anjelica Huston Ron Silver | 1989 | R |
| 22 | 16 | 9 | TREMORS ◆ | Universal City Studios MCA/Universal Home Video 80957 | Kevin Bacon Fred Ward | 1990 | PG-13 |
| 23 | NEW ▶ | | HOUSE PARTY | New Line Cinema RCA/Columbia Home Video 75033 | Kid 'N Play Full Force | 1990 | R |
| 24 | 25 | 11 | GROSS ANATOMY | Touchstone Pictures Touchstone Home Video 961 | Matthew Modine Daphne Zuniga | 1989 | PG-13 |
| 25 | NEW ▶ | | NIGHTBREED | Media Home Entertainment M012628 | Craig Sheffer Anne Bobby | 1990 | R |
| 26 | 22 | 22 | LOOK WHO'S TALKING | Tri-Star Pictures RCA/Columbia Home Video 70183 | John Travolta Kirstie Alley | 1989 | PG-13 |
| 27 | NEW ▶ | | THE HANDMAID'S TALE | HBO Video 431 | Robert Duvall Faye Dunaway | 1990 | R |
| 28 | 26 | 8 | MEN DON'T LEAVE | Warner Bros. Inc. Warner Home Video 11897 | Jessica Lange | 1990 | PG-13 |
| 29 | 24 | 16 | THE FABULOUS BAKER BOYS | Live Home Video 68910 | Jeff Bridges Beau Bridges | 1989 | R |
| 30 | 30 | 17 | BACK TO THE FUTURE PART II | Amblin Entertainment MCA/Universal Home Video 80914 | Michael J. Fox Christopher Lloyd | 1989 | PG |
| 31 | 28 | 21 | SEA OF LOVE | Universal City Studios MCA/Universal Home Video 80883 | Al Pacino Ellen Barkin | 1989 | R |
| 32 | 27 | 5 | COUP DE VILLE | Universal City Studios MCA/Universal Home Video 80932 | Alan Arkin Joseph Bologna | 1990 | PG-13 |
| 33 | NEW ▶ | | MOUNTAINS ON THE MOON | Live Home Video 68915 | Patrick Bergin Iain Glen | 1990 | R |
| 34 | 31 | 14 | MY LEFT FOOT | Miramax Films HBO Video | Daniel Day-Lewis Brenda Fricker | 1989 | R |
| 35 | 29 | 20 | SEX, LIES, AND VIDEOTAPE | Outlaw Productions RCA/Columbia Home Video 90483-5 | James Spader Andie MacDowell | 1989 | R |
| 36 | 37 | 18 | NATIONAL LAMPOON'S CHRISTMAS VACATION | Warner Bros. Inc. Warner Home Video 11889 | Chevy Chase | 1989 | PG-13 |
| 37 | 35 | 12 | MUSIC BOX | Carolco Home Video Live Home Video 68903 | Jessica Lange | 1989 | PG-13 |
| 38 | 40 | 7 | EVERYBODY WINS | Orion Pictures Orion Home Video 8763 | Debra Winger Nick Nolte | 1989 | R |
| 39 | 39 | 18 | HARLEM NIGHTS | Paramount Pictures Paramount Home Video 32316 | Eddie Murphy Richard Pryor | 1989 | R |
| 40 | 32 | 21 | BLACK RAIN | Paramount Pictures Paramount Home Video 32220 | Michael Douglas Andy Garcia | 1989 | R |

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

'Mahabharata' Enlightens; 'Dream Is Alive,' Even On Vid

BY MICHAEL DARE

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

• "The Mahabharata," Parabola/Mystic Fire.

This six-hour, three-tape set is a masterpiece whose length and subject matter may scare people off, but those willing to dive in will find that "The Mahabharata" offers more food for thought than every other movie released this year combined. Peter Brook's nine-hour stage adaptation of this 2,000-year-old Sanskrit poem was an endurance test for theatergoers that has been made much easier to digest on home video, where a bathroom and kitchen are certainly more readily available. This is one of the cornerstones of Eastern literature, every bit as provocative, complex, and illuminating as the Old Testament or all of Greek mythology. The parallels with other belief systems are staggering, hinting at some sort of cosmic congruity that permeates all human thought. "The Mahabharata" takes its place alongside the films of Buñuel, Jodorowsky, Kurosawa, and Reggio in that rarified category—the cinema of the spiritually enlightened. Rent it with Joseph Campbell's "The Power Of Myth."

• "The Dream Is Alive" (1985), Holiday Video Library (800-345-6707).

More than 25 million people have already seen this presentation of the Smithsonian Institute's National Air and Space Museum in special IMAX-format theaters around the world. An IMAX screen is more than six stories tall, giving crystal-clear resolution projected from film that's 150mm per frame. This is the highest-quality space footage ever shot, and it's an overwhelming experience to spend 40 minutes in zero-gravity aboard the space shuttle Discovery—working, eating, and playing with the astronauts. Like "This Is Cinerama," you wouldn't think it would translate at all to the small screen, but "The Dream Is Alive" is awe-inspiring in any format. Though the theatrical experience of actually being there is lost, this is still a superlative film-to-video transfer of spectacular space footage. The narration by Walter Cronkite, combined with the celestial music, might seem a bit pretentious on television, but aside from that, the image quality and the hi-fi surround sound still provide an exhilarating experience, particularly for children. It would ordinarily be available only from the Smithsonian or from souvenir

shops in museums with IMAX theaters, but it deserves to be in regular video stores, where viewers could rent it with "2001: A Space Odyssey."

• "Dangerous Game" (1990), Academy Entertainment, prebooks 10/4.

This Australian thriller doesn't have a single recognizable element, but viewers willing to take a chance on an unknown entity will find themselves pleasantly surprised. It's a superlative copy of a fast-moving, Hollywood-style roller coaster ride, full of spectacular stunts and high production values. On a bet, a bunch of teenagers break into a department store at night only to find that they can't get out. Their troubles multiply when they are discovered



by a renegade cop with severe emotional problems who decides to waste them all. It's sort of like "Die Hard"

with the cop as the bad guy. Director Stephen Hopkins knows how to keep things moving so fast that it might not even occur to you that all they have to do to get out at any time is break a window.

• "Stanley & Iris" (1990), MGM/UA Home Video, prebooks Thursday (27).

This is one of the few films that actually suffers from casting that's too good. It's basically a turgid piece of melodrama concerning the relationship between an inhibited factory worker and an illiterate chef; she teaches him how to read, he teaches her how to have orgasms. It's the type of tear-jerking hokum that ordinarily would have been a sappy TV movie starring Alan Alda and Marlo Thomas. Instead, it's an overblown feature movie starring Jane Fonda and Robert De Niro. They're not actually bad (they're too professional for that), but like Jack Nicholson and Meryl Streep in "Ironweed," it feels like they're slumming. Despite the good intentions and the heartfelt direction of Martin Ritt, an air of condescension prevails throughout the whole enterprise. A portion of the proceeds of video sales will go to the National Literacy Hotline, so this tape might actually help some people learn to read.

• "Vice Academy Part 2," Prism Entertainment, prebooks 10/2.

Can you imagine "Police Academy" with worse overacting and lamer jokes? Now you don't have to; just watch this. Starring Linnea Quigley ("Return Of The Living Dead") and ex-porn queen Ginger Allen Lynn, this low-budget sex comedy will easily lure customers with its promise of sleaze. They'll get it in droves.

Super Club Gets Credit Line Appoints Philips Exec To Board

NEW YORK—Super Club N.V. has appointed Jaap J. van Weezendonk, executive VP and chief financial officer of Philips, to its board of directors. In a separate move the company announced that it has obtained a \$115 million revolving credit line from First City Texas, a Dallas-based bank.

Weezendonk will hold the position of vice chairman of the board of directors for the Belgium-based company. In a statement, Darrell Baldwin, president and CEO of Super Club's North American operations, said van Weezendonk's election to vice chairman "underlines a further strengthening of the ties and cooperation between" Super Club and Philips, the \$28 billion electronics company based in Belgium. Philips owns approximately 11% of Super Club.

About the revolving loan, Bal-

dwin said, "The proceeds of this increased credit facility will be used to consolidate the operating debt existing within Super Club's numerous acquisitions and provide funding for further expansion."

Landa Miller, Super Club director of corporate communications, declines to elaborate on how much leverage the company has used in putting together its acquisitions.

According to Baldwin's statement, the credit line provides Super Club with greater flexibility in maximizing the borrowing capacities of each subsidiary.

The deal with First City Texas marks the second time this year that Super Club has acknowledged steps to bolster its financial base. In late May, the company raised about \$160 million through an equity offering on the European private placement market.

VIDEO REVIEWS

"Hips, Thighs & Buttocks/Denise Austin." Parade, 30 minutes, \$19.95.

Featuring Denise Austin (of ESPN's "Getting Fit With Denise Austin"), this video is an example of very little being done to spice up what is basically bland instructional subject matter.

Production, sets, and wardrobe, for instance, are less than inventive—but sax-filled music selections prove motivating. The actual exercises are effective and positioning and technique are well explained and nicely captured visually.

For those with the bottom-based problem areas that this video tackles, these 30 minutes of dreaded, but concentrated, fanny-firming exercises appear to be a small price to pay to encourage the return of one's tush to the top of one's leg. **DEBBIE HOLLEY**

"Necessary Parties." Home Vision, 109 minutes, \$29.95.

Part of the acclaimed PBS series "Wonderworks," this story concerns a young boy who is upset by his par-

ents' impending divorce and decides to sue them for breaking up the family. The subject is handled with warmth and sensitivity, and Alan Arkin turns in a humorous performance as the boy's attorney—a car mechanic who practices law in his spare time. Given the timely subject matter and the strong name recognition of "Wonderworks," this one looks like a winner. **TRUDI MILLER**

"Cinderella." Home Vision, 87 minutes, \$39.95.

This program takes Sergei Prokofiev's traditional score and weds it to a new interpretation of the classic fairy tale, performed by the Lyon Opera Ballet. In the eyes of choreographer Maguy Marin, the characters become magical dolls, the atmosphere one of childlike wonder. The fairy godmother is a hi-tech robot who sends Cinderella to the ball in a toy car; later, the prince searches for her on a rocking horse. Though the program is probably too stylized and symbolic for young children, it is an enchanting and innovative treat for adults and older children who like ballet. If you have a strong performing-arts section, this is one to include. **T.M.**



Smokey's Kids. Smokey Robinson, center, is presented with an Outstanding Achievement Award from the National Center for Missing & Exploited Children. Presenting the award, from left, are National Center board members Susan Callaway; Bob DeLellis, president CBS/Fox Video, North America; Robbie Callaway, Boys & Girls Clubs Of America; and Peter Balner, president, Palmer Video.

BILLBOARD PRESENTS

SPECIAL INTEREST

VIDEO

Featuring a Hot Product Survey, a breakdown of 4th Quarter 1990 and 1st Quarter 1991 Product and an overview of the Special Interest Market, including the new high growth category, MUSIC VIDEO! Don't miss this opportunity to reach program sources, producers, retailers and distributors!

Billboard's Special Interest Video Spotlight.

**BONUS DISTRIBUTION
AT THE AMERICAN
VIDEO CONFERENCE,
NOVEMBER 7-9, 1990**

Call now for ad details! East, Alex Kelly 212-536-5223
East/Midwest, Ken Karp 212-536-5017
West, Anne Rehman 213-859-5313

ISSUE DATE: NOVEMBER 10 AD CLOSE: OCTOBER 16

Disney Goof Lets 'Peter Pan' Take Off Early

NEW YORK—While most of the country was eagerly waiting for Disney Home Video's "Peter Pan" to arrive last week (it hit the streets Sept. 18), folks in Akron and Canton, Ohio, have been happily renting the movie for nearly a month.

Executives with Video Time, a five-store chain based in Canton, picked up 131 copies of "Peter Pan" Aug. 20, which was 29 days prior to street date, from several shops in the Disney World complex in Orlando, Fla., while they were on vacation. When they got back to Ohio, they put them out and started renting them.

According to Disney executive VP Richard Cohen, a clerical error caused the tapes to be put out on shelves in Disney World too soon, but he adds that the error was

quickly corrected.

"We did have a problem with product being out at Walt Disney World," Cohen says. "We were alerted to it by the [Video Software Dealers Assn.] board, who were having a meeting there by coincidence. The product was removed from the shelves within hours."

VSDA board members also purchased copies and provided them to Disney Home Video, Cohen says. "When they saw how quickly we responded, they voluntarily returned the cassettes to us." Cohen says. "We have been extremely diligent in trying to protect the street date on this title."

Video Time was also contacted, according to Jeannine D. Lizak, retail sales manager for the chain, but did not return its cassettes. Cohen acknowledges that Disney has

little recourse at this point, since, under the First Sale Doctrine, Video Time is free to rent what it legitimately bought.

"There had been rumors around that we were renting [pirated] copies or had somehow hijacked these cassettes, but we assured Disney we had bought them legitimately from their own stores," Lizak says. "We were interested in why they were on sale at Disney World."

Cohen says the studio is not aware of other instances of dealers obtaining copies early from Disney World or other street-date problems on the title.

Lizak reports that Disney's "Peter Pan" is renting very well, far outperforming GoodTimes Home Video's Mary Martin version of the title. **PAUL SWEETING**

MCA Aims To Log Big Yule Sales With Dec. Releases

BY CHRIS MCGOWAN

MCA HOME VIDEO has announced three yuletide laserdisk releases that will launch Dec. 13 and could prove to be popular Christmas collectibles.

"Sorcerer" (\$39.98) is William Friedkin's 1977 action-thriller that packs a visceral wallop and has the down-and-out realism of a novel by B. Traven (who wrote "The Treasure Of The Sierra Madre" and "Death Ship"). Friedkin "was very involved" in the process of putting his movie on disk and "is a real believer in laserdisk,"

says Colleen Benn, who helps laser operations for MCA. "Sorcerer" will have a Dolby soundtrack, but will not be letterboxed (Friedkin prefers pan-scan video releases).

"The Andromeda Strain" (widescreen, Side 3 CAV, \$39.98) is a 1971 sci-fi suspense tale about a deadly virus that comes to Earth in a fallen satellite and threatens to destroy mankind. Robert Wise directs the film, based on a novel by doctor/writer Michael Crichton.

"Ghost Dad" (Side 2 CAV, \$34.98) is the 1990 Bill Cosby comedy that did not exactly do supernatural numbers at the box office, but may walk through a few video-store doors, given the Cosby family image and the yuletide spirit. Special-effects fans will relish the CAV second side.

FALL LASER CROP: From now through the end of November, the majors are bowing a number of hot laserdisk titles that should also sell well during the Christmas season. **Image** is currently releasing Bob Rafelson's "Mountains Of The Moon" (Side 3 CAV, \$49.95), which relates British explorer Richard Burton's epic adventures in 19th century Africa. The disk includes the short film "The Making Of Mountains Of The Moon."

This month, **Image** is also bowing three '30s classics produced by Alexander Korda: "The Rise Of Catherine The Great" with Douglas Fairbanks Jr., "The Scarlet Pimpernel" (also directed by Korda; based on the classic Baroness Orczy novel and starring Merle Oberon and Raymond Massey), and "The Man Who Could Work Miracles" (which stars Ralph Richardson and has a script by H.G. Wells). Each disk lists for \$39.95.

In October, **Pioneer Artists** will release "Nat King Cole: Unforgettable" (\$34.95), a tribute to the great singer that includes archival film material and rare home movie footage, as well as a digital reissues of "Joe Cocker: Mad Dogs & Englishmen" (\$34.95) and "Joni Mitchell: Refugee Of The Roads" (\$29.95). **Bue-**

na Vista will launch "Asterix And Cleopatra" and "Asterix The Gaul" (\$29.99 each), two disks with the animated adventures of Europe's favorite warrior from ancient Gaul.

Also that month: **LumiVision** bows "Lifestyles Of The Ramones" (\$29.95), while **RCA/Columbia** launches "I Love You To Death" with Kevin Kline and Tracey Ullman (widescreen, \$34.95), the feline-canine heart-warmer "The Adventures Of Milo And Otis" (\$34.95), and "Wild Orchid" (uncut, \$34.95), in which three sex-crazed gringos (Mickey

Rourke, Jacqueline Bisset, and Carrie Otis) indulge their deepest erotic fantasies in Brazil—

blame it on Rio and the lambada.

Paramount will launch "Shadowzone" (\$34.95), "Roe Vs. Wade" (\$34.95), and a remastered "Top Gun" (\$29.95), while **Walt Disney** will bow "A Disney Christmas Gift," "Halloween Cartoon Classics," "Jiminy Cricket's Christmas Cartoons," and "Mickey's Christmas Carol" (\$24.99) in October, as well.

In November, watch for the flotilla of **MGM/UA** classic titles coming out on disk that we mentioned in the Sept. 15 column. Also due that month: **Pioneer Artists'** "Madonna: Blonde Ambition" (\$29.95), which captures the seductive and controversial pop star on her latest world tour. And **MCA** will offer "Back To The Future Part III" (Side 3 CAV, \$39.98) and "Bird On A Wire" (\$34.98). Both titles are available in either pan-scan or letterboxed versions on disk.

LASER IN THE CLASSROOM: The state textbook committee in Texas recently recommended adopting laserdisk statewide for a particular elementary school science curriculum, said a Sept. 12 front-page article in The New York Times. According to reporter Michael Marriott, the author of the piece, that recommendation was the first of its kind in the U.S. The final decision on the proposal will come in November, when the Texas Board of Education convenes. Florida and California are also considering greater use of laserdisk in their classrooms, writes Marriott.

We have to think that some of these educators will go for laserdisk in a big way when they get their first look at encyclopedic CAV-format laserdisk that can have 54,000 images to a side. Such disks, distributed by firms like **Voyager Co.**, are incredible audio/visual resource materials for art and science. As prices plummet on laser hardware, parents also may get into the format for its educational benefits at home, as a way to give their children an edge in school.



FOR WEEK ENDING SEPTEMBER 29, 1990

Billboard TOP VIDEODISK SALES™

©Copyright 1990, Billboard Publications, Inc.

Compiled from a national sample of retail store sales reports.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|------------|---------------|------------------------------------|--|-------------------------------------|-----------------|--------|----------------------|
| | | | ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 5 | DRIVING MISS DAISY | Warner Bros. Inc. Warner Home Video 11931 | Jessica Tandy Morgan Freeman | 1989 | PG | 24.98 |
| 2 | 2 | 3 | BORN ON THE FOURTH OF JULY ◊ | Universal City Studios MCA/Universal Home Video 80901 | Tom Cruise | 1989 | R | 39.98 |
| 3 | 3 | 5 | BLUE STEEL | MGM/UA Home Video Pioneer/Image Ent. M901885 | Jamie Lee Curtis Ron Silver | 1990 | R | 24.98 |
| 4 | 4 | 3 | HARD TO KILL | Warner Bros. Inc. Warner Home Video 11914 | Steven Seagal Kelly LeBrock | 1990 | R | 24.98 |
| 5 | NEW ▶ | | ALL DOGS GO TO HEAVEN | MGM/UA Home Video Pioneer/Image Ent. 101868 | Animated | 1989 | G | 24.98 |
| 6 | 10 | 15 | BACK TO THE FUTURE PART II | Amblin Entertainment MCA/Universal Home Video 40914 | Michael J. Fox Christopher Lloyd | 1989 | PG | 34.98 |
| 7 | 5 | 9 | INTERNAL AFFAIRS | Paramount Pictures Pioneer LDCA, Inc. LV32245 | Richard Gere Andy Garcia | 1990 | R | 34.95 |
| 8 | 8 | 11 | STEEL MAGNOLIAS | RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 70246 | Sally Field Shirley MacLaine | 1989 | PG | 24.95 |
| 9 | 6 | 7 | TREMORS ● | Universal City Studios MCA/Universal Home Video 40957 | Kevin Bacon Fred Ward | 1990 | PG-13 | 34.98 |
| 10 | 9 | 20 | BLACK RAIN | Paramount Pictures Pioneer LDCA, Inc. 32220 | Michael Douglas Andy Garcia | 1989 | R | 29.95 |
| 11 | 12 | 15 | THE ABYSS | CBS-Fox Video Pioneer/Image Ent. 1561-80 | Ed Harris Mary Mastrantonio | 1989 | PG-13 | 49.98 |
| 12 | 7 | 5 | REVENGE | RCA/Columbia Pictures Home Video Pioneer/Image Ent. 50216 | Kevin Costner Anthony Quinn | 1990 | R | 39.95 |
| 13 | 15 | 11 | ALWAYS ◊ | Amblin Entertainment MCA/Universal Home Video 40967 | Richard Dreyfuss Holly Hunter | 1989 | PG | 39.98 |
| 14 | NEW ▶ | | LICENCE TO KILL | CBS-Fox Video Pioneer/Image Ent. 4755-80 | Timothy Dalton | 1989 | PG-13 | 49.98 |
| 15 | 14 | 3 | ROGER & ME | Dog Eat Dog Film Prod. Warner Home Video 11978 | Michael Moore | 1989 | R | 24.98 |
| 16 | 13 | 20 | SEA OF LOVE | Universal City Studios MCA/Universal Home Video 40883 | Al Pacino Ellen Barkin | 1989 | R | 34.98 |
| 17 | 17 | 30 | LETHAL WEAPON 2 | Warner Bros. Inc. Warner Home Video 11876 | Mel Gibson Danny Glover | 1989 | R | 24.98 |
| 18 | 11 | 13 | TANGO & CASH | Warner Bros. Inc. Warner Home Video 11892 | Sylvester Stallone Kurt Russell | 1989 | R | 24.98 |
| 19 | NEW ▶ | | BAD INFLUENCE | Epic Home Video Pioneer/Image Ent. 59236 | Rob Lowe James Spader | 1990 | R | 34.95 |
| 20 | NEW ▶ | | BLAZE | Touchstone Pictures Pioneer/Image Ent. 915AS | Paul Newman Lolita Davidovich | 1989 | R | 29.99 |
| 21 | 21 | 20 | SEX, LIES, AND VIDEOTAPE | Outlaw Productions Criterion Collection CC1217L | James Spader Andie MacDowell | 1989 | R | 49.95 |
| 22 | 18 | 9 | FAMILY BUSINESS | RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 70236 | Sean Connery Dustin Hoffman | 1989 | R | 34.95 |
| 23 | 20 | 7 | HARVEY | Universal City Studios MCA/Universal Home Video 40321 | James Stewart Josephine Hull | 1950 | NR | 34.98 |
| 24 | 16 | 3 | MEN DON'T LEAVE | Warner Bros. Inc. Warner Home Video 11897 | Jessica Lange | 1990 | PG-13 | 24.98 |
| 25 | 25 | 32 | INDIANA JONES AND THE LAST CRUSADE | Paramount Pictures Pioneer LDCA, Inc. LV31859-2 | Harrison Ford Sean Connery | 1989 | PG-13 | 29.95 |

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

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 | 2 | 2 | ALL DOGS GO TO HEAVEN | MGM/UA Home Video M301868 | Animated | 1989 | G | 24.98 |
| 2 | 1 | 18 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 3 | 3 | 15 | STEP BY STEP ▲ ²⁰ | CBS Music Video Enterprises 19V-49047 | New Kids On The Block | 1990 | NR | 19.98 |
| 4 | 4 | 2 | PETER PAN | GoodTimes Home Video RCA/Columbia Home Video 7001 | Mary Martin | 1960 | NR | 24.99 |
| 5 | 6 | 13 | TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ... | Family Home Entertainment 27336 | Animated | 1989 | NR | 14.95 |
| 6 | 7 | 4 | ELVIS: VOL. 1-CENTER STAGE | Buena Vista Home Video 1032 | Elvis Presley | 1990 | NR | 19.99 |
| 7 | 5 | 7 | M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM | Capitol Video C540001 | M.C. Hammer | 1990 | NR | 19.98 |
| 8 | 10 | 4 | ELVIS: VOL. 2-THE MAN AND THE MUSIC | Buena Vista Home Video 1033 | Elvis Presley | 1990 | NR | 19.99 |
| 9 | 9 | 3 | PLAYBOY WET & WILD II | Playboy Video HBO Video 390 | Various Artists | 1990 | NR | 19.99 |
| 10 | 8 | 35 | DIE HARD | CBS-Fox Video 1666 | Bruce Willis Bonnie Bedelia | 1988 | R | 19.98 |
| 11 | 12 | 31 | LETHAL WEAPON 2 | Warner Bros. Inc. Warner Home Video 11878 | Mel Gibson Danny Glover | 1989 | R | 24.98 |
| 12 | 17 | 25 | TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD | Family Home Entertainment 27319 | Animated | 1990 | NR | 14.95 |
| 13 | 19 | 5 | BANNED IN THE USA | A*Vision Entertainment 50162 | The 2 Live Crew | 1990 | NR | 14.98 |
| 14 | 11 | 50 | BAMBI | Walt Disney Home Video 942 | Animated | 1942 | G | 26.99 |
| 15 | 18 | 140 | TOP GUN | Paramount Pictures Paramount Home Video 1629 | Tom Cruise Kelly McGillis | 1986 | PG | 14.95 |
| 16 | 20 | 4 | DISNEY'S SING ALONG SONGS: UNDER THE SEA | Walt Disney Home Video 908 | Animated | 1990 | NR | 12.99 |
| 17 | 15 | 18 | HARVEY | Universal City Studios MCA/Universal Home Video 80321 | James Stewart Josephine Hull | 1950 | NR | 19.95 |
| 18 | 14 | 44 | NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴ | CBS Music Video Enterprises 19V-49030 | New Kids On The Block | 1989 | NR | 19.98 |
| 19 | 13 | 27 | HONEY, I SHRUNK THE KIDS | Walt Disney Home Video 909 | Rick Moranis | 1989 | PG | 22.99 |
| 20 | 32 | 3 | PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL | HBO Video 392 | Kerri Kendall | 1990 | NR | 19.99 |
| 21 | 16 | 13 | AEROSMITH: THINGS THAT GO PUMP | Geffen Home Video 38172 | Aerosmith | 1990 | NR | 16.98 |
| 22 | 21 | 33 | INDIANA JONES AND THE LAST CRUSADE | Paramount Pictures Paramount Home Video 31859 | Harrison Ford Sean Connery | 1989 | PG-13 | 24.95 |
| 23 | 33 | 48 | TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS | Family Home Entertainment 27314 | Animated | 1989 | NR | 14.95 |
| 24 | 25 | 175 | THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆ | Turner Entertainment Co. MGM/UA Home Video 60001 | Judy Garland Ray Bolger | 1939 | G | 24.95 |
| 25 | NEW ► | | HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS | Warner Bros. Inc. Warner Home Video 12054 | Animated | 1990 | NR | 14.95 |
| 26 | 28 | 3 | BEACHES | Touchstone Pictures Touchstone Home Video 797 | Bette Midler | 1989 | PG-13 | 19.99 |
| 27 | 23 | 20 | SEXY LINGERIE II | Playboy Video HBO Video 0363 | Various Artists | 1990 | NR | 19.99 |
| 28 | 34 | 177 | CALLANETICS ◆ | Callan Productions Corp. MCA/Universal Home Video 80429 | Callan Pinckney | 1986 | NR | 24.95 |
| 29 | 22 | 22 | TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ... | Family Home Entertainment 23981 | Animated | 1987 | NR | 14.95 |
| 30 | 26 | 20 | PLAYMATE CENTERFOLD OF THE YEAR 1990 | Playboy Video HBO Video 0364 | Renee Tenison | 1990 | NR | 19.99 |
| 31 | 29 | 3 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆ | Warner Home Video 616 | Richard Simmons | 1990 | NR | 19.98 |
| 32 | 24 | 59 | NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹ | CBS Music Video Enterprises 14V-49022 | New Kids On The Block | 1989 | NR | 14.95 |
| 33 | 37 | 24 | TEENAGE MUTANT NINJA TURTLES: HEROES ... | Family Home Entertainment 23978 | Animated | 1988 | NR | 14.95 |
| 34 | 31 | 99 | CINDERELLA | Walt Disney Home Video 410 | Animated | 1950 | G | 26.99 |
| 35 | 40 | 7 | HARRY CONNICK, JR.: SINGIN' & SWINGIN' | CBS Music Video Enterprises 19V-49019 | Harry Connick, Jr. | 1990 | NR | 19.98 |
| 36 | NEW ► | | KHARTOUM | MGM/UA Home Video 2009 | Charlton Heston Laurence Olivier | 1966 | NR | 19.98 |
| 37 | 27 | 52 | THE LAND BEFORE TIME | Amblin Entertainment MCA/Universal Home Video 80864 | Animated | 1988 | G | 24.95 |
| 38 | 39 | 23 | TEENAGE MUTANT NINJA TURTLES: HOT RODDING ... | Family Home Entertainment 23980 | Animated | 1989 | NR | 14.95 |
| 39 | 36 | 44 | BATMAN | Warner Bros. Inc. Warner Home Video 12000 | Jack Nicholson Michael Keaton | 1989 | PG-13 | 24.98 |
| 40 | 38 | 8 | AUNTIE MAME | Warner Bros. Inc. Warner Home Video 11152 | Rosalind Russell | 1958 | 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.



by Earl Paige

GROCERS GROW: Is it a trend? Grocery chains with video departments going on to open specialty stores? Down in the Missouri boot-heel **Greg Ryan**, video buyer for 56-unit **Food Giant**, thinks it is. With video sections in 41 of its grocery stores, Food Giant has gone on to open three stores under the **Fun Flicks** logo. Now a new 60,000-square-foot grocery unit will have a 5,600-square-foot store adjacent that will have not only video but prerecorded music. "Video specialty retailers have reached about 90% of their potential," says Ryan. "Food companies have only reached 50%." Food Giant, headquartered in Sikeston, Mo., has an interesting market of just-under-50,000-population towns in five states—Missouri, Kentucky, Arkansas, Mississippi, and Tennessee. With Food Giant since 1983 and helping launch video four years ago, Ryan recalls how grocery stores really lowballed video early on because it was strictly a traffic builder. "We used to be \$1 on everything. Today we're \$2 on new releases and \$1-\$2 on catalog. Children's is \$1." Although grocers love the two-trip traffic video renters represent, as they get further into the video business they realize there is profit to be made, Ryan indicates.

SUPER SERVICE: Video retailing is expanding so fast, and becoming so complex and competitive, that a new type of wholesaler is emerging, according to **Wendy Phoenix**, VP at **Superstore Services**. Her firm provides opening inventory services to large franchisers and aggressively expanding independent operators. Superstore has steadily added services and now has formed a separate distribution firm, **Canterbury Distribution**. The new firm will distribute high-quality foreign, cultural, family, and educational video products. Because Superstore has worked with the largest video retail chains, smaller operations may shy away, but Phoenix says "we work with every size retailer. Our services also include the ability to analyze stores that are currently in operation and to make recommendations to the retailer to add or remove titles. We can also select and reprocess films from existing stores into a store which is about to open and provide the balance of product necessary." The main service has been offering customized store inventories, inventory analysis, and inventory enhancements. Superstore offers "modules" that

respond to special needs like ethnic and action films for an inner-city store, foreign films in a higher socioeconomic or culturally oriented market, or highly specialized videos like boating and fishing titles. With a staff of 25, Superstore now offers a full line of candy, **Nintendo** games, audio books, and other items. Phoenix boasts that Superstore's **Video Munch** candy line has been placed in 400 stores during the past 13 months.

CABLE CONGRATS: Wherehouse won raves at the chain's annual managers' convention because of its support of **HBO Pictures** product. The convention, third for the chain though it is 20 years old, was held Sept. 11-14 at the **Stouffer Concourse Hotel** near LAX (see coverage, page 62). **Laurie Dineen**, Western regional sales manager, called **Lauren Margulies**, video buyer, to the podium for special honors. The irony, said Dineen, is that video stores are afraid of HBO product, believing its cable exposure limits its rental appeal—when just the opposite is true. Dineen, who is departing the label, said statistics show that only 13% of U.S. households with VCRs subscribe to HBO "and perhaps no more than 2% of those tape movies." Because of the promotion on cable and word of mouth, HBO movies often "rent 70% better" than normal releases.

MUTUAL ADMIRATION: **Warner Home Video** and Wherehouse exchanged kudos during the product presentations. **George Rogers**, VP video, said Warner Home Video was the first to support the chain's **Screen Test** guarantee program and its **Guarantee Rental** offer. Warner took video-vendor-of-the-year awards and **Jim Beaumont**, from **Buena Vista Home Video**, took away vendor-sales-rep honors.

DISTRIBUTORS DUKE IT: Add to the incredible competition among home video distributors in Southern California. Now **VPD Inc.** will have a Santa Ana unit to go along with its Ontario and Long Beach branches. Also opening are San Jose, Calif., and Seattle, the latter the first time VPD has gone outside California. In recent weeks, **Commtron Corp.**, **ETD**, and **Ingram Video** have all opened a facility in the greater Los Angeles market.

Indie Produces Great Train Videos, Books TM Makes Tracks In Deal With Lionel Trains Chief

BY MOIRA McCORMICK

CHICAGO—When Tom McComas and James Tuohy first decided to produce a video on the subject of toy trains, they figured if they could sell 5,000 copies, they would be in good shape. But their inaugural 1989 release, "Great Toy Train Layouts," quickly sold 7,500 units—and so did its follow-up, "Great Toy Train Lay-

outs Part II."

Their company, TM Books & Video, based in New Buffalo, Mich., (and operating on a farm setting in nearby Michigan City, Ind.) is now reportedly the largest producer in the country of videos and books on toy trains.

Recently, McComas and Tuohy took on as a partner Richard P. Kughn, chairman of the board of Lionel Trains Inc. The partnership is be-

tween TM Books & Video and Kughn himself, not Lionel, McComas stresses.

In addition to the two "Layouts" videos (each features detailed inspections of spectacular layouts along with profiles of their owners, such as former Disney animator Ward Kimball), parts III and IV are due out soon.

TM also distributes nearly a dozen other train-related titles from other producers, including "Toccata For Toy Trains," "Union Pacific Big Boys," and "Toonerville Cartoons." However, McComas notes, "90% of our business is with our own product." Titles are \$29.95, and run 45-50 minutes.

McComas, an independent filmmaker, says he became a toy train aficionado "when a commercial client of mine paid me for a project by giving me a collection of old trains. They sat in storage until a dinner guest offered me \$10,000 for them in 1973—I then took them upstairs, dusted them off, and tried to do some research on them. But I found there were no books on the subject."

He and Tuohy, a journalist, decided to write their own books, and the first was published within a year. In 1976, the pair produced a 16mm film called "Lionel: The Movie," a history of the toy train giant released under the auspices of Lionel and now available through TM as a video.

Initially, Tuohy and McComas advertised their titles through specialty publications such as Model Railroader, as well as through direct mail. Their mailing list now encompasses 40,000-50,000 names, and mailings are sent out three times a year.

McComas says their market broadened when People magazine named "Layouts Part II" one of America's 10 best videos of 1989. Since then, listings in special-interest catalogs such as Wireless have also helped expand their business into the non-collector market.

McComas says he expects the partnership with Lionel's Kughn to lead to larger general advertising campaigns. Kughn, he says, is "a collector who's bought our stuff for years." Kughn, who also owns the Upper Deck baseball card company, is working with TM on an upcoming video about baseball card collecting.

FOR WEEK ENDING SEPTEMBER 29, 1990

Billboard.

TOP MUSIC VIDEOS

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE, Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Type | Suggested List Price |
|-----------|------------|---------------|---|----------------------------|------|----------------------|
| 1 | 2 | 7 | ★★ NO. 1 ★★ PLEASE HAMMER DON'T HURT 'EM Capital Video C540001 | M.C. Hammer | LF | 19.98 |
| 2 | 1 | 15 | STEP BY STEP ▲ ²⁰ CBS Music Video Enterprises 19V-49047 | New Kids On The Block | LF | 19.98 |
| 3 | 3 | 5 | BANNED IN THE USA A*Vision Entertainment 50162 | The 2 Live Crew | D | 14.98 |
| 4 | 8 | 3 | ELVIS: VOL. 1-CENTER STAGE Buena Vista Home 1032 | Elvis Presley | D | 19.99 |
| 5 | 9 | 3 | ELVIS: VOL. 2-THE MAN AND THE MUSIC Buena Vista Home Video 1033 | Elvis Presley | D | 19.99 |
| 6 | 6 | 43 | HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030 | New Kids On The Block | C | 19.98 |
| 7 | 5 | 13 | THINGS THAT GO PUMP Geffen Home Video 38172 | Aerosmith | LF | 16.98 |
| 8 | 4 | 59 | HANGIN' TOUGH ▲ ²¹ CBS Music Video Enterprises 14V-49028 | New Kids On The Block | SF | 14.95 |
| 9 | 11 | 9 | VIDEO EXPOSURE Arista Records Inc. 6 West Home Video SW-5702 | Expose | SF | 16.98 |
| 10 | 7 | 7 | HULMERIST Sire Records Warner Reprise Video 38175 | Morrissey | LF | 19.98 |
| 11 | 10 | 21 | BARRY MANILOW: LIVE ON BROADWAY ▲ Arista Records Inc. 6 West Home Video SW-5708 | Barry Manilow | C | 19.98 |
| 12 | 12 | 11 | THE BOB MARLEY STORY Island Visual Arts/Island Video 440 082 373-3 | Bob Marley And The Wailers | D | 19.95 |
| 13 | 15 | 9 | SINGIN' & SWINGIN' CBS Music Video Enterprises 19V-49045 | Harry Connick, Jr. | LF | 19.98 |
| 14 | 21 | 5 | CARLY IN CONCERT: MY ROMANCE Arista Records Inc. 6 West Home Video SW-5711 | Carly Simon | C | 19.98 |
| 15 | 17 | 37 | KENNY G LIVE ▲ Arista Records Inc. 6 West Home Video SW-5705 | Kenny G | C | 19.98 |
| 16 | 20 | 7 | LIFESTYLES OF THE RAMONES Sire Records Warner Reprise Video 38178-3 | The Ramones | LF | 19.98 |
| 17 | 18 | 3 | BORN TO SING A*Vision Entertainment 50157 | En Vogue | SF | 14.98 |
| 18 | 13 | 5 | EVERY TRICK IN THE BOOK CBS Music Video Enterprises 19V-49049 | Cheap Trick | LF | 19.98 |
| 19 | 14 | 15 | THE VALUE OF IGNORANCE PolyGram Music Video 440 081 321-3 | Sinead O'Connor | LF | 14.95 |
| 20 | 23 | 3 | IN THE HEART OF THE YOUNG A*Vision Entertainment 50156 | Winger | SF | 14.98 |
| 21 | 24 | 23 | PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627 | Red Hot Chili Peppers | C | 14.98 |
| 22 | 27 | 47 | JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴ A&M Records Inc. A&M Video 61900 | Janet Jackson | SF | 24.98 |
| 23 | 29 | 21 | POSITIVE MENTAL OCTOPUS EMI Home Video 1614 | Red Hot Chili Peppers | SF | 14.98 |
| 24 | 30 | 31 | 25X5: CONT. ADV. OF ROLLING STONES ▲ ² CBS Video Ent. 19V-49027 | Rolling Stones | D | 19.98 |
| 25 | 16 | 3 | PRIME TIME TV CBS Music Video Enterprises 17V-49041 | Basia | LF | 17.98 |
| 26 | NEW | | DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1 Elbow Music, Inc. Warner Reprise Video 3 38179 | Julee Cruise | LF | 19.98 |
| 27 | 22 | 45 | STRAIGHT UP ▲ ³ Virgin Records America, Inc. Virgin Music Video 50141 | Paula Abdul | SF | 19.98 |
| 28 | 19 | 112 | MOTLEY CRUE UNCENSORED ▲ ² Elektra/Asylum Records/Elektra Entertainment 40104-3 | Motley Crue | LF | 19.98 |
| 29 | 26 | 48 | DELICATE SOUND OF THUNDER ▲ ³ CBS Music Video Enterprises 24V-49019 | Pink Floyd | C | 24.98 |
| 30 | 25 | 3 | LONG TIME COMIN' MPI Home Entertainment MP6070 | Crosby, Stills & Nash | D | 19.98 |

RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. ©Copyright 1990, Billboard Publications, Inc.

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 | Postcards from the Edge (Columbia) | 7,871,856 | 1,013 7,771 | — | 7,982,632 |
| 2 | Ghost (Paramount) | 5,860,523 | 1,766 3,318 | 9 | 141,430,824 |
| 3 | Death Warrant (MGM/UA) | 5,019,902 | 1,089 4,610 | — | 5,019,902 |
| 4 | Presumed Innocent (Warner Bros.) | 2,718,151 | 1,410 1,928 | 7 | 75,731,578 |
| 5 | Flatliners (Columbia) | 2,645,085 | 1,483 1,784 | 5 | 48,137,240 |
| 6 | Hardware (Miramax) | 2,557,498 | 695 3,680 | — | 2,557,498 |
| 7 | Darkman (Universal) | 2,410,260 | 1,688 1,445 | 3 | 28,193,145 |
| 8 | Men At Work (Triumph) | 1,357,758 | 1,035 1,312 | 3 | 11,861,987 |
| 9 | Young Guns II (Fox) | 1,156,598 | 1,192 970 | 6 | 37,864,147 |
| 10 | Problem Child (Universal) | 1,092,285 | 899 1,215 | 7 | 45,866,990 |
| 11 | Taking Care of Business (Buena Vista) | 1,091,356 | 967 1,129 | 4 | 16,924,805 |
| 12 | Pump Up the Volume (New Line) | 1,064,657 | 821 1,296 | 3 | 8,699,326 |
| 13 | My Blue Heaven (Warner Bros.) | 970,249 | 951 1,020 | 4 | 21,597,313 |
| 14 | Air America (Tri-Star) | 905,980 | 934 970 | 5 | 28,372,552 |
| 15 | Pretty Woman (Buena Vista) | 857,611 | 782 1,097 | 25 | 171,575,541 |
| 16 | Wild At Heart (Samuel Goldwyn) | 720,342 | 551 1,307 | 4 | 11,946,524 |
| 17 | The Witches (Warner Bros.) | 708,083 | 750 944 | 3 | 8,132,977 |
| 18 | Exorcist III (Fox) | 684,821 | 712 962 | 4 | 23,846,264 |
| 19 | Die Hard 2 (Fox) | 659,684 | 691 955 | 10 | 112,051,723 |
| 21 | Arachnophobia (Buena Vista) | 449,228 | 624 720 | 8 | 49,650,254 |
| 22 | Jungle Book (Buena Vista re-issue) | 422,605 | 768 550 | 9 | 42,152,379 |
| 23 | The Freshman (Tri-Star) | 410,820 | 501 820 | 8 | 20,291,267 |
| 24 | Delta Force II (MGM/UA) | 388,853 | 599 649 | 3 | 5,854,872 |
| 25 | Mo' Better Blues (Universal) | 343,220 | 262 1,310 | 6 | 14,941,120 |
| 26 | After Dark, My Sweet (Avenue) | 322,320 | 136 2,370 | 3 | 1,881,157 |
| 27 | Navy Seals (Orion) | 294,957 | 430 686 | 8 | 24,189,143 |
| 28 | Rain Killer (Concorde) | 284,186 | 106 2,681 | — | 284,186 |
| 29 | Repossessed (New Line Cinema) | 266,975 | 115 2,321 | — | 266,975 |
| 30 | Ducktales: The Movie (Buena Vista) | 260,592 | 552 472 | 6 | 16,504,137 |
| 31 | Total Recall (Tri-Star) | 234,900 | 348 675 | 15 | 117,504,542 |
| 32 | Dreams (Warner Bros.) | 234,737 | 36 6,517 | 3 | 702,317 |
| 33 | Quick Change (Warner Bros.) | 213,146 | 375 568 | 9 | 14,935,667 |
| 34 | Metropolitan (New Line) | 200,460 | 49 4,091 | 6 | 958,677 |
| 35 | A Cry in the Wild (Concorde) | 199,506 | 78 2,552 | 2 | 605,898 |
| 36 | Gremlins 2 (Warner Bros.) | 185,766 | 301 617 | 13 | 41,152,180 |
| 37 | Back To The Future III (Universal) | 185,300 | 340 545 | 16 | 84,639,290 |
| 38 | Slumber Party Massacre 3 (Concorde) | 181,503 | 67 2,709 | 1 | 536,640 |
| 39 | State of Grace (Orion) | 179,927 | 14 12,852 | — | 179,927 |
| 40 | Days of Thunder (Paramount) | 169,738 | 227 748 | 11 | 81,297,608 |

TURF BATTLE IN IRELAND

(Continued from page 49)

fear Blockbuster. You have to remember you're dealing with a franchise, not with Blockbuster per se. Xtra-vision is up against Blockbuster in New Hampshire and more than holding its ground."

Bell continues, "The Republic of Ireland and the U.S. are doing extremely well. They're buoyant markets. The U.K. is a difficult patch, and so, to a lesser extent, is Northern Ireland."

Assistance in preparing this story was provided by Paul Verna in New York.

AES Meet: Vid Post Is Silver Lining In Clouded Economy

BY SUSAN NUNZIATA

NEW YORK—Participants in the 89th Audio Engineering Society Convention, Sept. 21-25 at the Los Angeles Convention Center and Hilton Hotel, have more than technology on their minds. A shaky economy is making some exhibitors and attendees nervous, but most are optimistic about the industry's future.

For some pro audio manufacturers, business was flat this year, declining, in a few cases, as much as 10%-20%. However, others report a successful 1990 thus far and expect 1991 to bring more of the same.

Concern about economic downturn is already influencing the market, say industry observers. "Even

though disposable income hasn't really reduced, people are more conservative about it," says Ralph Goldheim, VP of sales and marketing with Alesis Corp., Los Angeles. "The money's definitely there if you have the hot product. This just cuts out a lot of marginal players. It means the whole industry has to be a little bit more mature in its perspective and expectations."

Goldheim and others expect fundamental changes in the industry, particularly in distribution and marketing. Additionally, manufacturers and clients alike are looking to audio for film and video as an area of success.

"Video post is picking up and we feel we've got the products right

there for that market," says Clayton Blick, marketing manager for Sony, Teaneck, N.J., adding that despite concerns Sony has not seen a downturn to date.

Most manufacturers feel that a good product will succeed even in a slow market.

"Our AES show focus is on the increasing sophistication of the recording tools required by engineers in a broadening music recording market," says Barry Roche, president of Neve. "As the tightening economic environment continues to push music recording studios into becoming multi-use rooms, increasing the number of facilities crossing over into post, it becomes important for us to increase awareness of our

multitrack, multiformat consoles."

"Everybody's nervous about the general economy," says Mark Gander, VP of marketing with JBL Professional, Northridge, Calif. "More and more, the long-term growth for our industry is in the integration of [audio and video] media. It is pointing to the long-term trend that you have to deal with the visual as well as the audio."

Gander notes that live sound reinforcement has remained strong, with touring sound companies looking for high-quality gear.

According to Cary Fischer, VP of sales and marketing with GML Inc., Los Angeles, audio for film and video postproduction has helped maintain the marketplace.

"Unfortunately, music recording is very reliant on financial packages," he says. "Studio rates haven't risen in well over 10 years, yet the price of equipment has gone up steadily. The only industries that can afford the new products without bias of pricing or financing are the video post and film post markets."

Fischer believes that a look at the industry's early days, when studios relied on talent within their facilities to attract clients, may be the answer to today's difficulties. "Studio owners have to become more involved, as they were 10 or 15 years ago when their own technology and personality was put into the facilities, as opposed to today, where everybody is looking for name-brand product," he says.

Fischer notes that the generic nature of many studios deletes any distinctions between facilities, enabling clients to seek low rates.

"The owners, the technical people, the engineering people within those facilities have to look at themselves as a group and come up with a concept for their specific facility," says Fischer. "They need to decide what they want to achieve, learn how everyone works, and design a facility around themselves. Then that facility represents the highest in efficiency that they can possibly produce."

NED Prez Naples Forecasts Decade Of Transformation In Digital Audio Arena

BY SUSAN NUNZIATA

NEW YORK—The audio industry in the '90s will go through a tremendous transformation in technology and attitudes; the people who are the engineers and managers will be changing, coming out of the computer generation. That is the future of the industry, according to Bradley Naples, president of New England Digital Corp., the New Hampshire-based company that brought the Synclavier to the world of audio.

The '90s, considered by Naples to be "the true decade of digital," will also be the decade of innovation, not only in technological development, but in how businesses are managed and customers are served.

"I think you have to understand the industry that you're really in, or industries, and I don't think this is well understood by a lot of companies right now," says Naples. "Although we are in the audio industry, we are a computer company, involved in digitizing audio. The type of management team that you need to be successful as a computer company in a totally new and emerging marketplace is not the same type of personnel as you'd find in a traditional audio company."

Most of NED's senior executives hail from the high-tech arena, and its second-in-line staffers are from the audio industry, according to Naples, who notes that achieving a proper balance is integral to a company's success.

Naples became interested in New England Digital after seeing a PM Magazine news segment on the Synclavier sampler, which was unveiled at Dartmouth Univ. in the late '70s. He contacted Jon Appleton, one of the developers of the system, and, in 1979, was hired as

business manager, the eighth employee to join the fledgling company.

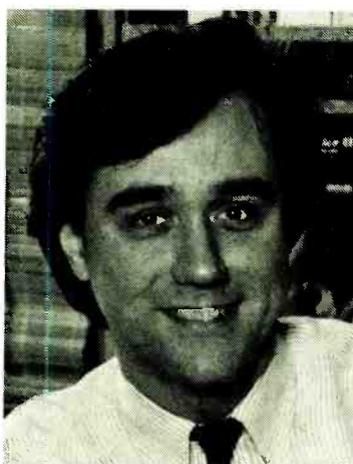
Now grown to 150 employees nationwide, NED recently moved from its White River Junction, Vt., headquarters into a larger facility in Lebanon, N.H. When Naples joined the company, it was making \$300,000 per year; last year it made \$23 million. The company has grown at an annual compound rate of 30%, he says.

Still an integral part of its product line, the Synclavier was joined by the PostPro workstation for the film and video postproduction markets, and by the Direct-To-Disk recording option. This year, the company introduced the PostPro SD workstation, a random-access, 24-track recorder and editor offering Synclavier sound design and Direct-To-Disk recording for a list price of approximately \$130,000.

At the Audio Engineering Society Convention in Los Angeles, Sept. 21-25, NED is introducing several additions to its line, including a DSP option for the PostPro and PostPro SD that incorporates the company's new MultiArc multi-user/multitasking processing system, magneto-optic (MO) disk and DAT storage devices, new SoundDroid software developed by Lucasarts, and a new optical disk sound library produced by Les Productions Modulations for both WORM and MO disks (see story on MO technology, news section.)

NED's user base includes such traditional recording studios as New York's Power Station, artists like Sting and Michael Jackson, start-up studios, emerging artists, postproduction houses, and broadcasters.

"The people who will extract out of this technology the real revolutionary nature of the music haven't been born yet," says Naples. "As far as what the computer will do for music in general, I think it's an embryonic form across the board in terms of understanding music, learning music, orchestration, harmony, and writing music.



Brad Naples, president of NED, expects dramatic change in the audio industry in the 1990s.

But the feedback will be so fast that I think the musician in 50 years will be broader than the musician today."

Comparing a musician to a painter who has to understand the makeup of paints and pigments in order to mix them together before painting, Naples notes that Synclavier and other synthesizers offer a palette of sounds that can be broken down in order to create new sounds that never before existed. "The one thing you can do on a Synclavier is dissect sounds. You can understand how sound is put together before you take those sounds and weave them into an orchestrated composition."

Naples notes that there will always be room for traditional sounds and the musicians that make them. "But there is a need for both," he says. "All these tools do is heighten the creative ability of artists and educate the artists faster about opportunities in sound. The world's speeding up all the time and the only thing our product should be doing is allowing the human brain to keep pace with the speed of the world."

NEW PRODUCTS & SERVICES

THIS YEAR'S AUDIO ENGINEERING SOCIETY CONVENTION, Sept. 21-25 at the Los Angeles Convention Center, is the site of many new product introductions and much industry news. What follows is a preview of some unveilings at the meet.

SIEMENS Austria, a 74%-owned subsidiary of the West Germany-based Siemens—parent company of Neve—recently purchased **AMS Industries**. In a cash buyout, AMS directors, including founders **Mark Crabtree** and **Stuart Nevison**, sold their 74% share of the company to Siemens for 8.9 million pounds (about \$16.7 million at the current exchange rate of \$1.88 to the pound sterling). AMS and Neve U.K. are expected to operate independently in the U.K., according to a Neve spokesperson. Uncertainty remains about whether Neve North America will market AMS products in this country. Details are expected at AES, where AMS will debut its **AudioFile Plus** workstation, **Logic 1** digital mixing console, and the **SoundField** microphone system. Contact Neve: 203-744-6230.

DAT TIME CODE: Sony is debuting its **PCM-7000** series of DAT players, which include time-code capabilities. Prototypes were shown at the National Assn. of Broadcasters Convention last spring. These units, which conform to the proposed IEC standard for time code on DAT, are expected to ship in early 1991 and pricing will range from \$4,000-\$15,000. The company is also unveiling new software for its **APR 24** analog 24-track recorder, which allows for integrated video postproduction applications. Contact: 201-833-5229.

GML GETS AROUND: **GML Moving Fader Automation** systems are installed and operational within consoles on display from **Focusrite**, **Sony**, **Soundcraft**, and **API** at their respective AES booths. GML will also demonstrate the systems at its booth. The company recently signed official OEM agreements with Focusrite and API, and announced high-end-option agreements with Sony and Soundcraft. The largest system, a 64-input GML Environment, is fully integrated into the Focusrite console and is slated for delivery to Hollywood's **Conway Studios** after AES. GML also recently worked with **Walt Disney Pictures** on reconstructing that studio's two **Harrison PPI** film consoles to include moving fader automation, with eight switches per channel automated, and delivered its first seven **Recall Automation** systems to **Neve VR** customers, including **Lucasfilm Ltd.** and **ABC-TV**. Contact GML: 818-781-1022.

ELECTRO SOUND VIDEO VERIFIER: **Electro Sound** is introducing an open-reel videotape quality control pancake verifier, **VQC III**, aimed at high-speed duplicators for the inspection of prerecorded video pancakes and incoming videotape. Contact: 408-245-6600.

GAUSS EXPANDS: **Gauss Loudspeakers** is moving its speaker production to a specialized plant in Newport, Tenn. Sales and marketing, as well as customer service, remains in the Gauss headquarters in California. Recently, **Warner Bros. Records** changed the low- and midfrequency components in its playback systems to Gauss equipment for use at national shows and conventions to showcase the company's music releases. Other companies to

(Continued on page 57)

OTARI...

MTR-90

MTR-100

DTR-900

DISKMIX 3 Moving Faders

... when compromise
is out of
the question.

OTARI

PRO AUDIO

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 22, 1990)

| CATEGORY | HOT 100 | BLACK | COUNTRY | ADULT CONTEMPORARY | DANCE-SALES |
|---|--|---|--|--|--|
| TITLE Artist/ Producer (Label) | RELEASE ME Wilson Phillips/ G. Ballard (SBK) | CRAZY The Boys/ The Boys (Motown) | JUKEBOX IN MY MIND Alabama/ J. Leo; L. Lee; Alabama (RCA) | OH GIRL Paul Young/ P. Wingfield (Columbia) | THIEVES IN THE TEMPLE Prince/ Prince (Paisley Park/ Warner Bros.) |
| RECORDING STUDIO(S) Engineer(s) | OCEANWAY/ WESTLAKE/ STUDIO ULTIMO Francis Buckley | WESTLAKE Gerry Brown | EMERALD Steve Marc Antonio; Jeff Geidt | LIVINGSTON Pete Wingfield | PAISLEY PARK Michael Koppelman; Tom Garneau |
| RECORDING CONSOLE(S) | Custom API/ Neve V/Neve 8018 | Neve V/Trident 80C | SSL 4064-E Series | SSL 4000-E&G Series | SSL 4000-E&G Series |
| MULTITRACK RECORDER(S) | Mitsubishi X-850/ Sony APR 24/ Ampex ATR 124 | Mitsubishi X-850 | Mitsubishi X-850 | Otari MTR-90 | Studer A-800 |
| MASTER TAPE | Ampex 456/ Ampex 467 | Ampex 467 | Ampex 467 | Agfa 469 | Scotch 250 |
| MIXDOWN STUDIO(S) Engineer(s) | WESTLAKE Francis Buckley | LARRABEE Dennis Mitchell; Andy Betwenis | EMERALD Steve Marc Antonio; Jeff Geidt | HIT FACTORY Bob Clearmountain | PAISLEY PARK Prince |
| CONSOLE(S) | Neve V | SSL 4000-G Series | SSL 4064-E Series | Neve VR | SSL 4000-E&G Series |
| MULTITRACK/ 2-TRACK RECORDER(S) | Mitsubishi X-850/ Sony MCI JH24 | Studer A-800/ Studer A-820 | Mitsubishi X-850/ Sony MCI JH24 | Studer A-800/ Mitsubishi X-850/ Studer A-820 | Studer A-800/ Studer A-820 |
| MASTER TAPE | Ampex 456/ Ampex 467 | Ampex 456 | Ampex 467 | Ampex 456 | Scotch 250 |
| MASTERING HOUSE (ALBUM) Engineer | BERNIE GRUNDMAN Chris Bellman | HIT FACTORY DMS Herb Powers | STERLING Ted Jensen | CBS STUDIOS Vlado Meller | MASTERDISK Howie Weinberg |
| PRIMARY CD REPLICATOR (ALBUM) | Capitol-EMI Music | JVC | JVC | CBS Manufacturing | WEA Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Capitol-EMI Music | HTM | Sonopress | CBS Manufacturing | WEA Manufacturing |
| PRIMARY DUPLICATION TAPE | Agfa/Aurex Bast/Sunkyong | Aurex | Aurex | CBS Ultra 4 | Agfa |

©Copyright 1990, Billboard. No part of this publication may be reproduced without the prior written permission of the publisher. Hot 100, Black & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

321
STUDIOS

WE MAKE MUSIC
LAST FOREVER

Neve

Studer • Sony Digital

321 W. 44th STREET • NEW YORK, N.Y. 10036 • (212) 265-1843 • FAX 212-265-3787

NEW PRODUCTS AND SERVICES

(Continued from page 55)

go with Gauss recently include **Normandy Sound** in Warren, R.I., and **Debbie Gibson Productions** in New York. Contact: 213-875-1900.

JBL LINEUP: **JBL Professional** is bowing several new products at AES, including the **SR47000 Series** loudspeakers, featuring titanium diaphragm compression drivers with patented diamond surround, Bi-Radial horns, and new Vented Gap Cooling low-frequency transducers. **JBL** is also unveiling **SR Series** power amplifiers designed for sound reinforcement applications, **ES Series** amps for sound contracting applications, **2100 Series** coaxial transducers, and **8300 Series** wall speakers. Contact: 818-893-8411.

DELTA DISPLAY: **Soundcraft** is announcing the new **Delta 8** console for both 8- and 16-track recording. It incorporates features on the company's 200 **Delta** board, which debuted at last year's AES in New York. **Soundcraft** is also introducing the **Venue** console, a fully modular 8-bus board designed for front of house live mixing applications. Contact: 818-893-8411.

STUDIO REFERENCE: **Agfa** is debuting **SR-XS** studio reference chrome audio cassettes in C-60 and C-90 configurations. The tape formula, designed for pro studio reference applications, uses highly coercive magnetic particles. The **Agfa**-designed

and -manufactured shell uses a sturdy tape-handling mechanism, making the cassette suited for remote recording as well as reference, according to the company. **Agfa** is also bowing an audio/video accessories line for duplicators and recording studios featuring splicing tape, leader tape, and analog and digital cassettes. Contact: 201-440-2500.

OBJECT ORIENTATION: **Symetrix** is spotlighting its **DPR41** recording and editing station at the **Symetrix/Marshall** suite at AES. The new system incorporates a proprietary "object oriented editing projection" that assigns the attributes of a graphics object to each discrete sound segment or track on the full-color controller screen. The graphics control tablet includes a pen that allows each audio object to be rapidly selected and moved freely, according to the company. The system also offers simultaneous four-track recording and playback with four layers of object-oriented editing and sound file manipulation per track. Contact: 206-282-2555.

AUDIO PARAGON: **Audio Animation** is unveiling the **Paragon** digital dynamics processor, designed for the broadcast market. It offers four bands each of compression and limiting, and uses an "instant attack time" limiting system that yields no clipping artifacts, according to the company. Delivery is slated for No-

ember at a suggested list price of \$8,990. **Audio Animation** recently relocated to a new facility at 6632 Central Ave. Pike, Knoxville, Tenn. 37912. Contact: 615-689-2500.

SWIRE VENTURE: **Swire Magnetics** entered a distribution agreement with **Olamon Industries** in Old Town, Maine, which will account for a 30% increase in C-0 manufacturing capacity, pushing **Swire's** yearly output to nearly 190 million units. **Olamon** anticipates annual production of 20 million **Norelco** boxes and more than 60 million newly designed clear C-0s, all of which will be distributed by **Swire**, according to the company. **Swire** is bringing a line of improved duplication products to this year's AES Convention. Contact **Swire**: 213-515-0494.

SPARS MEETS: **The Society of Professional Audio Recording Services (SPARS)** has several meetings slated for AES, including an educational conference Sept. 21, a general membership meeting Sept. 22, a business seminar during the afternoon of the 22nd, and a manufacturers' interface breakfast Sunday (23). Contact: 407-641-6648.

ELECTRO-VOICE MIX: **Electro-Voice** is introducing the **BK-1642** stereo mixing console, featuring a humbucking ground design that makes it virtually immune to hum and interference from external sources, ac-

cording to the company. **E-V** also recently implemented **Kevlar** fiber composite speaker cones into its **EVX-180** woofers. Contact: 616-895-6831.

PORTABLE DAT: **Bruel & Kjaer**, in cooperation with **Panasonic Professional Audio**, is introducing a portable **DAT** recording/archiving system in a padded flight case. The system is built upon two **B&K Type 4006** omnidirectional microphones and the new **Panasonic SV-255** portable **DAT** recorder, and includes necessary accessories. Contained in a lightweight **Zero/Halliburton** flight case, the package has a suggested price of \$6,200. Contact **B&K**: 508-481-7000.

TANNOY STUDIO LINE: **Tannoy** is debuting its new **Studio Monitor Series** based on its patented **Differential Material Technology (DMT)**. The six-model line is the culmination of 10 years of extensive research in **DMT**. With the new technology, any moving or vibrational component capable of storing energy is isolated from the cabinet by a surround or mount made from a different material or a fused bond generating a differential, which dampens and absorbs that component's resonant vibration, according to the company. Contact: 519-745-1158.

HARRISON LINEUP: **Harrison** is debuting its **ARS-9** audio routing switcher and will feature its **Series-**

Ten B and **Pro-790** consoles at AES. The lineup is also being shown at the International Broadcasting Convention in the U.K. this month, the Society of Motion Picture and Television Engineers Show next month, and the International Broadcast Equipment Exhibition in Japan in November. The **ARS-9** is designed for either stand-alone operation or integration into the fully automated **SeriesTen B**. Contact: 615-331-8800.

SUSAN NUNZIATA

FOR THE RECORD

In the Sept. 15 issue, an article on fiber optics for the pro world reported that a fiber-optic development project by **Monster cable** was bogged down. According to the company, however, **Monster** has a full range of products for fiber-optic systems and is displaying its cable line at the **Audio Engineering Society** convention this week. Its clients include **Disney** and **NBC-TV**.

Janet Jackson's "Come Back To Me" single on **A&M**, listed in the Sept. 8 **Studio Action** chart, was duplicated on **BASF** chrome tape.

PANASONIC SHARP NAKAMICHI

IN STOCK NOW AT

THE DAT STORE

and introducing the **PANASONIC SV-3700**

IN BUSINESS SINCE 1988

CALL FOR THE LOWEST PRICES!

choose from over 40 models
HOME • PORTABLE
PROFESSIONAL • TIME CODE

DIGITAL AUDIO TAPE RECORDERS

Mon-Fri: 9-6 THE DAT STORE Sat-Sun: 1-4
2624 WILSHIRE BOULEVARD
SANTA MONICA, CA 90403
213-828-6487
FAX: 213-470-6176

FOSTEX TASCAM JVC TECHNICS

KENWOOD PIONEER CASIO HITACHI SONY AKAI DENON GRUNDIG TOSHIBA NEC AWA CLARION

Pedro Guzman

Jibaro Jazz

Jibaro Jazz

There's a storm of true musical essence developing in the tropics

Pedro Guzman
"JIBARO JAZZ"
SO-1181
featuring the new single
"Fantasia del Cuatro"

Produced by:
Javier Hernandez

SONO

Distribuidora Nacional
Calle Cerra 606, Santurce, Puerto Rico 00907
Tel: (809) 721-4964 / Fax: (809) 721-4965

Available on Cassettes, Compact Discs & Records

©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP JAZZ 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 | |
| 1 | 1 | 9 | HARRY CONNICK, JR. COLUMBIA 46146 | ★★ NO. 1 ★★ 3 weeks at No. 1 WE ARE IN LOVE |
| 2 | 2 | 13 | WYNTON MARSALIS COLUMBIA 46143 | STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE |
| 3 | 3 | 5 | BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* | MUSIC FROM "MO' BETTER BLUES" |
| 4 | 6 | 5 | BRANFORD MARSALIS QUARTET COLUMBIA 46072* | CRAZY PEOPLE MUSIC |
| 5 | 5 | 9 | HARRY CONNICK, JR. COLUMBIA 46223 | LOFTY'S ROACH SOUFFLE |
| 6 | 4 | 11 | PAT METHENY GEFEN 24293 | QUESTION AND ANSWER |
| 7 | 8 | 11 | ELIANE ELIAS BLUE NOTE 93089*/CAPITOL | ELIANE ELIAS PLAYS JOBIM |
| 8 | 11 | 3 | JIMMY MCGRIFF HEADFIRST 379*/K TEL | YOU OUGHT TO THINK ABOUT ME |
| 9 | 7 | 15 | STAN GETZ A&M 5297* | APASIANADO |
| 10 | 10 | 5 | BLUESIANA TRIANGLE WINDHAM HILL JAZZ 0125* | BLUESIANA TRIANGLE |
| 11 | 12 | 3 | JACKIE MCLEAN QUINTET FEAT. RENE MCLEAN TRILOKA 181*/PPI | DYNASTY |
| 12 | 9 | 11 | CHRISTOPHER HOLLYDAY NOVUS 3087*/RCA | ON COURSE |
| 13 | NEW▶ | | MICHEL CAMILO EPIC 46236*/COLUMBIA | ON THE OTHER HAND |
| 14 | NEW▶ | | GERRY MULLIGAN A&M 5326* | LONESOME BOULEVARD |
| 15 | 13 | 19 | CARMEN MCRAE NOVUS 3086/RCA | CARMEN SINGS MONK |

TOP CONTEMPORARY JAZZ ALBUMS™

| 1 | 1 | 13 | MICHAEL FRANKS REPRIS 26183 | ★★ NO. 1 ★★ 3 weeks at No. 1 BLUE PACIFIC |
|----|------|----|--|---|
| 2 | 8 | 3 | RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618 | WELCOME TO THE ST. JAMES' CLUB |
| 3 | 2 | 15 | SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608 | FAST FORWARD |
| 4 | 3 | 15 | JOHN MCLAUGHLIN TRIO JMT 834 436*/POLYGRAM | LIVE AT THE ROYAL FESTIVAL HALL |
| 5 | 4 | 9 | BOB JAMES WARNER BROS. 26256 | GRAND PIANO CANYON |
| 6 | 6 | 9 | ANITA BAKER ELEKTRA 60922 | COMPOSITIONS |
| 7 | 17 | 3 | BOBBY LYLE ATLANTIC 82138* | THE JOURNEY |
| 8 | 12 | 5 | RICHARD ELLIOT ENIGMA 73565* | WHAT'S INSIDE |
| 9 | 15 | 3 | RICARDO SILVEIRA VERVE FORECAST 843 602*/POLYGRAM | AMAZON SECRETS |
| 10 | 5 | 23 | NAJEE EMI 92248 | TOKYO BLUE |
| 11 | 23 | 3 | JOHN PATITUCCI GRP 9617* | SKETCHBOOK |
| 12 | 16 | 3 | BOB BERG DENON 6210*/A&M | IN THE SHADOWS |
| 13 | 21 | 3 | ACOUSTIC ALCHEMY GRP 9614* | REFERENCE POINT |
| 14 | 9 | 31 | BASIA ● EPIC 45472 | LONDON WARSAW NEW YORK |
| 15 | 10 | 15 | LARRY CARLTON GRP 9611 | COLLECTION |
| 16 | 20 | 5 | RONNIE LAWS PAR 2003* | TRUE SPIRIT |
| 17 | 11 | 21 | LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN | LOVE GODDESS |
| 18 | 7 | 9 | STANLEY CLARKE/GEORGE DUKE EPIC 46012 | 3 |
| 19 | NEW▶ | | DAVID BENOIT GRP 9621* | INNER MOTION |
| 20 | NEW▶ | | DAVE WECKYL GRP 9619* | MASTER PLAN |
| 21 | 13 | 19 | TOM GRANT VERVE FORECAST 843 011*/POLYGRAM | EDGE OF THE WORLD |
| 22 | 14 | 25 | STANLEY JORDAN BLUE NOTE 92356/CAPITOL | CORNUCOPIA |
| 23 | 18 | 7 | MAX GROOVE OPTIMISM 3228 | MAXIMUM GROOVE |
| 24 | 25 | 41 | KENNY G ▲ ARISTA 8613 | LIVE |
| 25 | NEW▶ | | THE MEETING GRP 9620* | THE MEETING |

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

Jazz BLUE NOTES



by Jeff Levenson

AFTER YEARS OF CHASING LAND SPEED records, guitarist **Al Di Meola** has set sail on a bold new course. His galleon for this adventure is a new acoustic group called **World Sinfonia**, and it features a quintet of players from different parts of the world. Chief among them is **Dino Saluzzi**, one of jazz's best-known exponents of the bandoneon (**Astor Piazzola** is the other), a type of button accordion native to South America. Saluzzi hails from Argentina.

Di Meola's group contains a supporting guitarist, **Chris Carrington** from Venezuela, and two percussionists, **Arto Tunçboyacı** from Turkey and **Gumbi Ortiz** from Puerto Rico. With the addition of Saluzzi, the leader gets to converse with a master soloist and examine the global musics that have influenced and interested him since his early fusion days in the mid-'70s with **Return To Forever**, and as a solo artist since.

"With Dino," he says, "I have someone to talk with musically. I can have dialogs with him as a melodic improviser. He contributes another, vital voice to the group that is orchestral and colorful."

"Originally," he adds, "this *band* started out as a solo concept; it was just me. Then, before I knew, it began growing organically. I'm seeing now that with this group I can satisfy all my musical desires. I've always been interested in Mediterranean folk music and Greek music and the sounds of South America, all mixed together with jazz harmonies. Somehow, without even trying, **World Sinfonia** is providing just that."

DIGITAL RESTORATION: **John McLaughlin**, Di Meola's former soul mate (along with **Paco De Lucia** during the early '80s, when they scored big with "Friday

Night In San Francisco"), has just rescheduled a tour supporting his "Live At The Royal Festival Hall" album on **JMT/PolyGram**. Earlier this year, McLaughlin broke a finger (not the best of injuries for a guitarist) and had to eighty-six a number of important dates. This series of shows kicks off Oct. 2 in Boulder, Colo., and then wraps up Oct. 19 in New York.

MADE (UNMADE) FOR TV: After too many years, R&B diva **Ruth Brown** was finally invited to "The Tonight Show" last week. Unfortunately, she delivered fewer goods than we know she has. Far from flaunting her ebullient (outrageous?) self, Brown toned down her act with a heavy dose of civility: ultraconservative sequined gown (covering all cleavage), properly staid

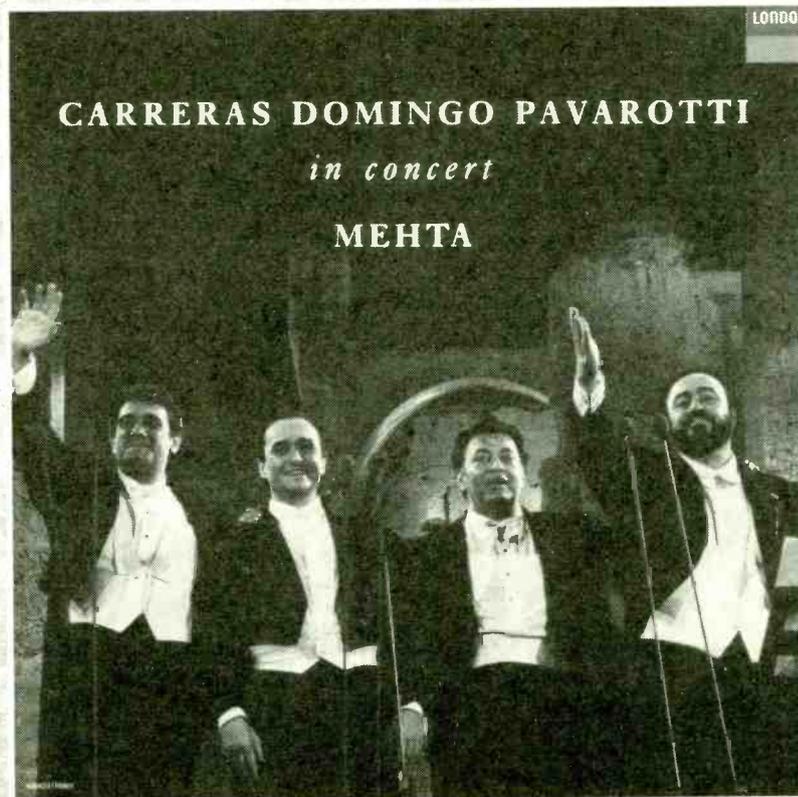
Al Di Meola's new band is a multicultural assemblage

makeup, a polite performance sans any blues-in-the-night raunch. A disappointment.

BROWNIE POINTS, ANYWAY: Once her career got goosed by a long "Black And Blue" run on Broadway, Brown became everyone's favorite blueser. The accolades, it seems, keep coming. She has been nominated for **W.C. Handy Awards** in three categories: blues album of the year (**Fantasy's** "Blues On Broadway"); best contemporary female blues vocalist; and blues entertainer of the year. The awards will be presented Oct. 14 at the Peabody Theater in Memphis.

GIMME AN A: The Budweiser TV spot that is currently getting plenty of national airplay features background vocals by **Angela Bofill** or someone who sounds a lot like her. Problem is, the commercial's graphics (fleeting displayed in the tiniest typeface possible) identify the talent as **Angelo Bofill**. Bud, come clean, is that a mistake, or a drag impersonator with excellent chops?

THE THREE TENOR CONCERT LIVE from ROME



CARRERAS DOMINGO PAVAROTTI
in concert
MEHTA

Available on London Compact Discs, Cassettes, VHS and LaserDisc.

© 1990 London/PolyGram Records, Inc.

©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP CLASSICAL ALBUMS™

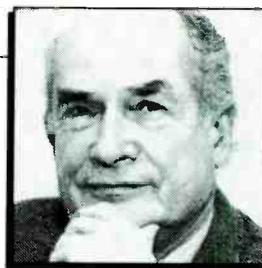
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|--|------------------------|
| 1 | 1 | 21 | ★★ NO. 1 ★★ HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818* 19 weeks at No. 1 | VLADIMIR HOROWITZ |
| 2 | 2 | 11 | BLACK ANGELS NONESUCH 79242-2* | KRONOS QUARTET |
| 3 | NEW | | CARRERAS DOMINGO PAVAROTTI: IN CONCERT LONDON 430 433 2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA) | |
| 4 | 3 | 13 | TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* | DMITRI HVOROSTOVSKY |
| 5 | 10 | 3 | IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN) | |
| 6 | 6 | 9 | DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093* SEATTLE SYMPHONY (SCHWARZ) | |
| 7 | 4 | 13 | CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL) | |
| 8 | 7 | 15 | RACHMANINOFF: VESPER TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS | |
| 9 | 8 | 27 | BEETHOVEN: SYMPHONY NO. 9 DG 429-861* | LEONARD BERNSTEIN |
| 10 | 5 | 21 | HANDEL: ARIAS ANGEL CDC-49179* | KATHLEEN BATTLE |
| 11 | 17 | 3 | NIELSEN: SYMPHONIES 2 & 3 LONDON 430-280* SAN FRANCISCO SYMPHONY (BLOMSTEDT) | |
| 12 | 12 | 9 | MOZART: PIANO SONATAS RCA 60407-2-RC* | ALICIA DE LARROCHA |
| 13 | 9 | 23 | BEETHOVEN: 9 SYMPHONIES RCA 60324-RG* | ARTURO TOSCANINI |
| 14 | 11 | 21 | CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922* MURRAY PERAHIA | |
| 15 | 14 | 7 | CASTELNUOVO-TEDESCO: GUITAR CONCERTOS RCA 60355-2-RC* YAMASHITA/LONDON PHILHARMONIC (SLATKIN) | |
| 16 | 13 | 119 | THE MOVIES GO TO THE OPERA ANGEL CDM-69596* | VARIOUS ARTISTS |
| 17 | NEW | | COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE) | |
| 18 | 22 | 187 | HOROWITZ IN MOSCOW DG 419-499* | VLADIMIR HOROWITZ |
| 19 | 18 | 5 | ITALIAN OPERA COMPOSERS' SONGS SONY CLASSICAL SK 45863* JOSE CARRERAS | |
| 20 | 15 | 25 | DEBUSSY: 12 ETUDES PHILIPS 422-412* | MITSUKO UCHIDA |
| 21 | NEW | | POPS BY GEORGE PHILIPS 426 404-2* | BOSTON POPS (WILLIAMS) |
| 22 | 20 | 27 | BARTOK: 6 STRING QUARTETS DG 423-657* | EMERSON STRING QUARTET |
| 23 | NEW | | VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA | |
| 24 | 16 | 21 | PISTON: SYMPHONIES 2 & 6 DELOS DE-3074* SEATTLE SYMPHONY (SCHWARZ) | |
| 25 | 19 | 55 | HOROWITZ AT HOME DG 427-772* | VLADIMIR HOROWITZ |

TOP CROSSOVER ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|--|--------------------------|
| 1 | 1 | 19 | ★★ NO. 1 ★★ MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* 15 weeks at No. 1 | BOSTON POPS (WILLIAMS) |
| 2 | 2 | 7 | RIDE ON, KING JESUS! ANGEL CDC-49885* | FLORENCE QUIVAR |
| 3 | 3 | 33 | HENRY V SOUNDTRACK ANGEL CDC 49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE) | |
| 4 | 4 | 13 | SINGS ANDREW LLOYD WEBBER TELDEC 56924-2* | JOSE CARRERAS |
| 5 | 8 | 25 | THE ENCHANTED FOREST RCA 7893-RC* | JAMES GALWAY |
| 6 | 5 | 23 | TRUMPET SPECTACULAR TELARC CD-80223* DOC SEVERINSEN/CINCINNATI POPS (KUNZEL) | |
| 7 | 7 | 17 | FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609* FREDERICA VON STADE | |
| 8 | 6 | 63 | 1712 OVERTURE TELARC CD-80210* | P.D.Q. BACH |
| 9 | 10 | 5 | NEW BRITAIN: ROOTS OF AMERICAN FOLKSONG ERATO 45474-2-2K* BOSTON CAMERATA (COHEN) | |
| 10 | 9 | 31 | FANTASTIC JOURNEY TELARC CD-80231* | CINCINNATI POPS (KUNZEL) |
| 11 | 12 | 113 | JAMES GALWAY'S GREATEST HITS RCA 7778-RC* | JAMES GALWAY |
| 12 | 13 | 47 | SHOW BOAT HIGHLIGHTS ANGEL CDC-49847* VON STADE, HADLEY, STRATAS (MCGLINN) | |
| 13 | 14 | 22 | MCLAUGHLIN: THE MEDITERRANEAN SONY CLASSICAL MK-45578* JOHN MCLAUGHLIN | |
| 14 | 11 | 23 | BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000* KAYE, SHARP, BARRET, BLIER | |
| 15 | RE-ENTRY | | BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 BOSTON POPS (WILLIAMS) | |

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.

Classical
KEEPING
SCORE



by Is Horowitz

MUTI MATTERS: Work with a busy conductor and orchestra and you've got to plan far ahead. **Riccardo Muti**, for instance, will be recording all the Schumann symphonies with the Vienna Philharmonic for Philips, but the first sessions won't be held until May 1993. It's already been disclosed that Muti and the VPO have a complete Mozart symphony survey in their plans, and that project won't begin until October 1991.

Since Muti signed a non-exclusive pact with Philips two years ago (his commitments to Angel/EMI also remain extensive), the PolyGram imprint has blocked in a heavy load of recordings with the maestro that includes video as well as CDs.

Even before the Mozart CD survey gets under way, for example, Muti and the Vienna will be captured in live video tapings of the last three Mozart symphonies during performances next summer in Salzburg. The plan is to release this material on laserdisk.

And come Jan. 1, 1993, it will be Philips' turn to record the annual New Year's Day concert of the VPO, with Muti on the podium. CD and laserdisk versions due.

ANGEL ANGLES: **Wolfgang Sawallisch**, recently named to succeed **Riccardo Muti** as music director of the Philadelphia Orchestra, continues his Dvorak cycle with the orchestra for Angel. Next sessions take place in January with the cello concerto, featuring **Natalia Gutman** as soloist, and the Symphonic Variations as the major works. A Wagner album is also planned, with other repertoire certain to follow.

Among other Sawallisch commitments to Angel is a Beethoven symphony cycle with the Royal Concertgebouw. But that won't begin until some time next year.

Closer to home, Angel has begun recording its superstar package joining **Placido Domingo** and **Itzhak Perlman** in light repertoire arranged and conducted by **Jonathan Tunick**. Producer is **John Fraser**.

PASSING NOTES: Chandos Records' new CD with the Czech Philharmonic conducted by its new music director, **Jiri Belohlavek**, is the first under a new exclusive pact that calls for a minimum of four recordings a year. It's said to be the first time the orchestra has entered into an agreement with a western label free of any ties with the Czech state record company, Supraphon. Belohlavek and his orchestra will be touring in the U.S. this October.

Low-end Mozart, in price if not in quality, is Laser-

Riccardo Muti conducting all kinds of video, CD business

light's contribution to the bicentenary sweeps. A 10-CD boxed set of highlights, plus 10 3-CD packages of complete works, priced to sell at \$4.99 per disk, comprise the campaign. Many of the recordings feature the Salzburg Mozarteum led by **Hans Graf**.

The current Laserlight catalog of 165 titles will be expanded to 200 by the end of the year, says **Jerome Stine**, marketing chief.

A baton used by **Arturo Toscanini**, and **Benny Goodman's** clarinet are only two of some 200 items that will be on display in the main gallery of Lincoln Center's music library in New York, Oct. 31 through January. The multimedia exhibit, "Echoes And Artifacts," is one of many events that will mark the centenary of the venerable hall, which opened in 1891 with a concert conducted by Tchaikovsky.

Not many may remember that composer **John Eaton**, just named a MacArthur Fellow (worth more than \$150,000) and holder of no less than three Prix de Rome grants plus many other awards, performed a pop single on the electronic Syn-Ket for Decca Records in the mid-'60s. No, it didn't make the charts.

Nipper News

deutsche harmonia mundi

“All the News That Fits His Prints”

VOL. 2, No. 6

KISSIN

COMING TO AMERICA

Evgeny Kissin began to play at 2, and made his public debut at 10. At 12 he made international headlines when he played both Chopin concertos in a single concert with the Moscow Philharmonic. At 15 Kissin performed for the first time outside the Soviet Union, and has since become one of the most eagerly anticipated guests at festivals and concerts throughout Europe. Definitive notice of his acceptance as one of today's musical greats was an internationally televised concert on New Year's Eve 1988, with the Berlin Philharmonic conducted by Herbert von Karajan. By that time, Kissin was committed to extensive recordings for RCA Victor Red Seal.

The *New York Times* hailed Kissin's recorded performance of Prokofiev's Concerto No. 3, made at the age of 13, for its amazing technical command: "That he is already a brilliant pianist there can be no doubt. Tireless fingers sweep across the keyboard with unflinching accuracy; enormous reserves of physical power are conjured up with ease." But the *Times* heard in his "astonishing" recording of Rachmaninoff's Concerto No. 2 the extra something that spells true greatness: "[Kissin's] immense technical facility and uninhibited emotional sweep remain unchanged, but they are balanced by a newly thoughtful, poetic sensibility."

In September 1990 Evgeny Kissin prepared to meet a challenge almost every other musician of note has faced in the 20th century: an American debut. As befits a talent with such an extraordinary reputation preceding him, an extraordinary debut is planned: Kissin will perform both Chopin concertos with Zubin Mehta and the New York Philharmonic and give the first recital in Carnegie Hall's Centennial Season. How will he fare in this trial by fire? Ruth Laredo, herself one of the finest pianists of this generation, made this prediction on her National Public Radio program:

"His name is Evgeny Kissin. He's 17 years old, and I'm convinced he's about to set the musical world on fire."

60567-2-RC

TMK(S) ® Registered • Marcas Registrada(s) RCA Corporation, except BMG Classics logo and Red Seal and Gold Seal ® BMG Music; Eurodisc logo ® BMG Ariola Munich GmbH; deutsche harmonia mundi logo ® deutsche harmonia mundi • © 1990, BMG Music

MUSIC VIDEO

'Cop' On The Rock Beat Show Links Music, Drama

BY MELINDA NEWMAN

NEW YORK—Most directors and producers would pale at the thought of doing five music videos every eight days, but the people behind ABC's new musical drama "Cop Rock" are approximately doing just that.

The show, which premieres Wednesday (26) at 10 p.m., is the latest from Steven Bochco Productions, the company that brought television viewers such groundbreaking programs as "Hill Street Blues" and "L.A. Law."

The 60-minute weekly series combines five integral musical numbers with the dramatic action. "The important thing is that the stories are not written around the music, but the music written around the stories," says Gregory Hoblit, who serves as the show's co-executive producer with Steven Bochco. "Are there places where a song would be more reflective in revealing the nature and the characters than dialog? If you can make a greater impact or get to an emotional point through the song, that's what we're trying to do."

The songs for the pilot were done by Randy Newman; however, since "pumping out five original songs every eight days" is hardly Newman's style, subsequent songs for shows are being handled by a small staff of songwriters under the direction of Mike Post, who wrote the title tunes for "L.A. Law," "Hill Street Blues," and scads of other television shows.

Among the writers are Amanda McBroom, who penned "The Rose," and Don Markowitz, who wrote some of the tunes for "Dirty Dancing."

The daunting schedule calls for an average window of three weeks between an episode's first conceptual meeting and when taping starts. At the first meeting, Bochco, Billy Finkelstein and John Romano—the show's primary writers and producers—present a rough draft of the script and indicate where they want songs and what character will sing. The next meeting takes place with the songwriters, who discuss each song and its tempo with writers and hope to key into specific songs. A few days later, a rough demo of the song is done and, if it meets approval, a better demo will be done. At the same time, the script is being written. As soon as the songs are finished, the music scenes are choreographed and blocked.

Next comes the actual shooting of the show. Despite the addition of the music scenes, each show is shot in eight days, the current standard for 60-minute dramas.

For the pilot, it took a day to shoot each song. For subsequent shows, ballads are taking at least half a day. "For ambitious numbers, we're taking three-quarters of day," Hoblit says. A remote 24-track studio truck is used for the shoots. Two produc-

tion units—one that shoots the film, another that prepares the upcoming music scenes—are used. Not surprisingly, the budget for the show exceeds the norm for most one-hour dramas. According to a source, "Cop Rock" is pushing the \$1.8 million mark per episode.

Hoblit says the show purposefully stayed away from bringing in established music video directors to help out with the scenes.

"One thing I did not want to do was make these look like regular videos. I'm not a great fan of the MTV-style videos. As I see it, I find a lot of it to be flash for flash's sake, and I just want to hear, feel, and absorb the music. I wasn't interested in a very flashy, dazzling way that would take away from the music," Hoblit says. "This is a lot more conservative than MTV and it honors the music, even though I know that sounds pretentious. Basically, we went about this the same way I shoot a dramatic scene. The content determines form."

Another difference between "Cop Rock's" musical segments and traditional music videos is that the singing is done live with the actors performing to tracks. "Candidly, we have had two exceptions because the actors weren't up to the songs, but in all other instances, they're being done live," Hoblit says. "I never want to lip sync again. The qualitative difference between live and lip-synced performances is profound. We're asking the audience to really buy into the reality of the dialog and asking them to do it with a song is asking them to take a leap of faith anyway. Lip-syncing would really be asking a lot."

Because of the live demands, casting for the primary characters, as well as guest stars, has proven to be a little more difficult than planned.

"We had this show cast in our minds 2 1/2 weeks before we were going to start shooting," says Hoblit. "Then we went onto a rehearsal stage with Randy Newman and Mike Post and all the actors we'd picked came in to sing—around 22 of them—and none of them passed the singing test. This precipitated a trip to New York for quick auditions." Aside from Barbara Bosson and Ronny Cox, the cast is largely made up of unknowns.

Although there is no current plan, it is not out of the question that an album or video of musical numbers from the show could be released. "It's all we can do right now just to put the show out and hope it succeeds," says Hoblit. "So while it's premature to release something now, it would be silly to say it's not something that's come across our minds."

Despite a huge push from the network, there is the feeling among some that the idea for "Cop Rock" might be a little too risky to succeed. "Hull High," a CBS show that also features music numbers interspersed with the action, has received less than glowing reviews.

As Hoblit notes, one success can spawn a thousand imitators, but a failure will scare off any duplicators. "I think if neither one of these shows makes it, there will be no trend at all and I fully expect it will never happen again," he says laughing.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1515 Broadway, New York, NY 10036

BREAKTHROUGH

Lightning Seeds, All I Want

EXCLUSIVE

AC/DC, Thunderstruck
Faith No More, Falling To Pieces
Heart, Stranded
M.C. Hammer, Pray
Poison, Something To Believe In
Snap, Ooops Up
Warrant, Cherry Pie
Winger, Miles Away

BUZZ BIN

Iggy Pop, Candy
Jane's Addiction, Stop
The Cure, Never Enough

STRESS

Urban Dance Squad, Deeper...

HEAVY

Bell Biv Devoe, Do Me!
Jon Bon Jovi, Blaze Of Glory
Phil Collins, Something Happened...
Depeche Mode, Policy Of Truth
Billy Idol, L.A. Woman
INXS, Suicide Blonde
Janet Jackson, Black Cat
Living Colour, Type (Everything...)
Mötley Crüe, Same Ol' Situation
Nelson, Love And Affection
Slaughter, Fly To The Angels

ACTIVE

Black Crowes, Hard To Handle
Concrete Blonde, Joey
Human League, Heart Like A Wheel
Love/Hate, Why Do You Think...
Queensryche, Empire
Ratt, Lovin' You's A Dirty Job
Vanilla Ice, Ice Ice Baby
R. Waters/Bleeding..., Another Brick...

MEDIUM

Alias, More Than Words Can Say
Blue Tears, Rockin' With The Radio
Jude Cole, Time For Letting Go
Damn Yankees, High Enough
Deee-Lite, Groove Is In The Heart
Don Dokken, Mirror Mirror
Bob Dylan, It's Unbelievable
UB40, The Way You Do The Things...
Information Society, Think
Soup Dragons, I'm Free
Styx, Love Is The Ritual
Too Much Joy, That's A Lie

BREAKOUTS

Anthrax, Got The Time
T. Conwell, I'm Seventeen
Concrete Blonde, Everybody Knows
Dino, Romeo
Jellyfish, The King Is Half Undressed
Bob Mould, It's Too Late
Pebbles, Giving You The Benefit
The Rave Ups, She Says
Wire Train, Should She Cry

IMPACT CLIPS

Urban Dance Squad, Deeper...
Faith No More, Falling To Pieces
Poison, Something To Believe In
The Cure, Never Enough
Lightning Seeds, All I Want



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ
08043

CURRENT

Dio, Wild One
Extreme, Decadence Dance
Maxi Priest, Close To You
Vixen, Rev It Up
Electric Boys, All Lips 'N Hips
Bad Company, Holy Water
Black Crowes, Jealousy Again
Suicidal Tendencies, You Can't...
Steve Vai, The Audience Is Listening
Trixter, Give It To Me Good
Faith No More, Epic
Mojo Nixon, Kill All Lawyers
2 Live Jews, Out! It's So Humid
Sherman Hemsley, Ain't That A...
Jane Siberry, Everything Reminds...
Dread Zeppelin, Heartbreaker
John Doe, Let's Get Mad
Michael McDonald, Tear It Up
Colin James, Just Came Back
Gun, Taking On The World
Damn Yankees, Come Again
John Lee Hooker, Baby Lee



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Jeff Healey Band, While My...
Take 6, I-L-O-V-E U

DEVELOPMENT

Oleta Adams, Rhythm Of Life
After 7, Can't Stop
Basia, Until You Come Back To Me
Breathe, Say A Prayer
Mariah Carey, Love Takes Time
David Cassidy, Lyin' To Myself
Robert Cray, Forecast Calls For Pain
Brenda Russell, Stop Running Away
Lisa Stansfield, This Is The Right Time
S. Youngblood, I'd Rather...

HEAVY

Michael Bolton, Georgia On My Mind
Phil Collins, Something Happened...
Taylor Dayne, Heart Of Stone
Janet Jackson, Come Back To Me
Maxi Priest, Close To You
Wilson Phillips, Release Me
Paul Young, Oh Girl



Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

Alia, More Than Words Can Say
Anthrax, Got The Time
Audio Two, I Get The Papers
Caron Wheeler, Livin' In The Light
Concrete Blonde, Everybody Knows
Danzig, Killer Wolf
David Cassidy, Lyin' To Myself
Jane's Addiction, Stop
LL Cool J, The Boomin' System
Lita Ford, Lisa
Mariah Carey, Love Takes Time
Monie Love, Monie In The Middle
Nayobe, I Love The Way You Love Me
Powerule, Brick In A Wall
Pretenders, Sense Of Purpose
Queensryche, Empire
Sara Hickman, Blue Eyes Are...
Soup Dragons, I'm Free
Stone Roses, One Love
TKA, I Won't Give Up On You
Udo, Heart Of Gold
Wire Train, Should She Cry

AMERICA'S NO. 1 VIDEO

Vanilla Ice, Ice Ice Baby

PEOPLE-POWERED HEAVIES

Bell Biv Devoe, Do Me!
The Boys, Crazy
Gerald Alston, Slow Love
Gerardo, Rico Y Suave
Johnny Gill, My, My, My
Kid Frost, La Raza
Kwame/New Beginning, Ownlee Eue
Kyper, Tic Tac-Toe
M.C. Hammer, U Can't Touch This
New Kids On The Block, Tonight
Nikki D, Lettin' Off Steam
Oaktown's 3.5.7, We Like It
Public Enemy, Brother's Gonna...
Special Ed, The Mission
Suicidal Tendencies, You Can't...
2 Live Jews, Out! It's So Humid
W.Coast All-Stars, We're All In...



1 hour weekly
888 7th Ave, NY, NY 10106

CURRENT

Black Box, Everybody Everybody
Bell Biv Devoe, Do Me!
Vanilla Ice, Ice Ice Baby
Prince, Thieves In The Temple
Johnny Gill, My, My, My
Maxi Priest, Close To You
INXS, Suicide Blonde
Deee-Lite, Groove Is In The Heart
The Boys, Crazy



Black Entertainment Television

ADDS

Salt 'N Pepa, Independent
Klymaxx, Private Party
Monie Love, Monie In The Middle
Cameo, Close Quarters
Kwame/New Beginning, Ownlee Eue
Tevin Campbell, Round And Round
Lizz Torres, If You Keep It Up
C. Mayfield/Ice-T, Superfly 1990

CURRENT

The Boys, Crazy
Prince, Thieves In The Temple
En Vogue, Lies
Black Box, Everybody Everybody
Lalah Hathaway, Heaven Knows
Pebbles, Giving You The Benefit
The Winans, A Friend
Tony Toni Tone, Feels Good
Maxi Priest, Close To You
The Whispers, Innocent
M.C. Hammer, Have You Seen Her
Johnny Gill, Fairweather Friend
Oleta Adams, Rhythm Of Life
Father MC, Treat Them Like...
Force MD's, Are You Really Real
Kiara, You're Right About That
Samuelle, So You Like What You See
Nayobe, I Love The Way You Love Me
Howard Hewitt, If I Could Only...
Tracie Spencer, Save Your Love
Lorenzo, Angel
Good Girls, I Need Your Love
Wynton Marsalis, The Seductress
Cynda Williams, Harlem Blues
Bernadette Cooper, I Look Good
Hi Five, Just Can't Handle It
Quincy Jones, Listen Up
Caron Wheeler, Livin' In The Light
Nancy Wilson, Don't Ask My Neighbor
Milira, The Rain
Michelle, Keep Watchin'
James "J.T." Taylor, 8 Days A Week



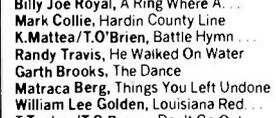
Continuous programming
704 18th Ave South, Nashville, TN
37203

WORLD PREMIERE

Robin Lee, Love Letter
Michael Murphey, Cowboy Logic
Nitty Gritty Dirt Band, The Rest...

HEAVY

Mark Collie, Looks Aren't Everything
Kevin Welch, 'Til I See You Again
Helen Cornelius, Ask Any Woman
R.V. Shelton, I Meant Every...
Waylon Jennings, Wrong
Reba McEntire, You Lie
Lorrie Morgan, He Talks To Me
Alan Jackson, Wanted
Holly Dunn, You Really Had Me Going
Vince Gill, When I Call Your Name
Cleve Francis, Love Light
Mark Chesnut, Too Cold At Home
Ky. Headhunters, Oh Lonesome...
Carlene Carter, I Fell In Love
Jann Browne, Mexican Wind
Pirates/Mississippi, Honky Tonk...
Hurricane, Next To You
Ray Stevens, Sittin' Up With The Dead
Billy Joe Royal, A Ring Where A...
Mark Collie, Hardin County Line
K. Mattea/T.O'Brien, Battle Hymn...
Randy Travis, He Walked On Water
Garth Brooks, The Dance
William Lee Golden, Louisiana Red...
T. Tucker/T.G. Brown, Don't Go Out
Canyon, Dam These Tears
Gary Fjellgaard, Somewhere On...
Conway Twitty, Crazy In Love
Billy/T. Smith, Blues Stay Away...
Alabama, Pass It On Down
Travis Tritt, Put Some Drive In...
Ronnie McDowell, Paralyzed
Charlie Daniels, A Few More Rednecks
Texas Tornados, Who Were...
Hoyt Axton, Mountain Right
k.d. lang And Take 6, Ridin' The Rails



10 hours daily
1000 Louisiana Ave, Houston, TX
77002

ADDS

Damn Yankees, High Enough
Mark Collie, Lyin' To Myself
Candyman, Knockin' Boots
Lightning Seeds, All I Want
Jellyfish, The King Is Half Undressed
Jasmine Guy, Try Me
Soup Dragons, I'm Free

POWER

Prince, Thieves In The Temple
Jon Bon Jovi, Blaze Of Glory
Phil Collins, Something Happened...
Maxi Priest, Close To You
Nelson, Love And Affection
Wilson Phillips, Release Me
Janet Jackson, Black Cat
Paul Young, Oh Girl
Dino, Romeo
Depeche Mode, Policy Of Truth
Johnny Gill, My, My, My
Lisa Stansfield, This Is The Right Time



30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS

Delbert McClinton, Who's Foolin' Who
Cee Cee Chapman, Everything

HEAVY

Alan Jackson, Wanted
R.V. Shelton, I Meant Every...
Carlene Carter, I Fell In Love
Bellamy Bros., I Could Be...
K. Mattea/T.O'Brien, Battle Hymn...
Mark Chesnut, Too Cold At Home
Pirates/Mississippi, Honky Tonk...
Reba McEntire, You Lie
Holly Dunn, You Really Had Me Going
Tim Ryan, Let's Dance In Circles
D. Parton/K. Rogers, Love Is Strange
Conway Twitty, Crazy In Love

LIGHT

T. Tucker/T.G. Brown, Don't Go Out
Matraca Berg, Things You Left Undone
William Lee Golden, Louisiana Red...
Patty Loveless, The Night's Too Long
Mark Collie, Hardin County Line
Sawyer Brown, When Love...
Forrester Sisters, Old Enough To Know
Nitty Gritty Dirt Band, You Made...



9 hours weekly
1722 Gower Street, Los Angeles, CA
90028

ADDS

Taylor Dayne, Heart Of Stone
INXS, Suicide Blonde
Soho, Hippychick
Dramarama, Anything, Anything
Don Dokken, Mirror Mirror
Soup Dragons, I'm Free
UB40, The Way You Do The Things...

HEAVY

Phil Collins, Something Happened...
Maxi Priest, Close To You
Paul Young, Oh Girl
Nelson, Love And Affection
Johnny Gill, My, My, My
Wilson Phillips, Release Me
Prince, Thieves In The Temple

MEDIUM

Jeff Healey Band, While My...
En Vogue, Lies
Deee-Lite, Groove Is In The Heart
Stryper, Shining Star
Pebbles, Giving You The Benefit
Iggy Pop, Candy
Damn Yankees, High Enough
Depeche Mode, Policy Of Truth
The Boys, Crazy
Black Box, Everybody Everybody
Vanilla Ice, Ice Ice Baby



10 hours daily
1000 Louisiana Ave, Houston, TX
77002

ADDS

Damn Yankees, High Enough
Mark Collie, Lyin' To Myself
Candyman, Knockin' Boots
Lightning Seeds, All I Want
Jellyfish, The King Is Half Undressed
Jasmine Guy, Try Me
Soup Dragons, I'm Free

POWER

Prince, Thieves In The Temple
Jon Bon Jovi, Blaze Of Glory
Phil Collins, Something Happened...
Maxi Priest, Close To You
Nelson, Love And Affection
Wilson Phillips, Release Me
Janet Jackson, Black Cat
Paul Young, Oh Girl
Dino, Romeo
Depeche Mode, Policy Of Truth
Johnny Gill, My, My, My
Lisa Stansfield, This Is The Right Time

HEAVY

Glenn Medeiros, All I'm Missing Is You
S. Youngblood, I'd Rather
Jude Cole, Time For Letting Go
After 7, Can't Stop
Indecent Obsession, Tell...
Michael Bolton, Georgia On My Mind
Black Box, Everybody Everybody
Pebbles, Giving You The Benefit
Alia, More Than Words Can Say
Vixen, How Much Love
Breathe, Say A Prayer

The Eye is closed,
but it's only blinking;
it will return
wide-open next week

MUSIC VIDEO

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ANTOINETTE

She Operates Around The Clock

Burnin' At 20 Below/Next Plateau
Jay Ellis

ROBERT CRAY

Forecast (Calls For Pain)

Midnight Stroll/Mercury
Joseph Sassone/Mark Freedman Productions
Oley Sassone

G LOVE E

Dance Baby

Chillin' On The G Spot/Chrysalis
Nancy DiToro, David Palmer/MGMM
Zack Snyder

VINCE GILL

Never Knew Lonely

When I Call Your Name/MCA
Marc Ball/Scene Three
John Lloyd Miller

GUYS NEXT DOOR

Parasite

Guys Next Door/SBK
Michael Simmons/Freedman-Lippert Inc. & NBC Productions
Dominic Orlando

JANE'S ADDICTION

Stop

Ritual De Lo Habitual/Warner Bros.
Allan Wachs/Peter Nydrle Productions
Perry Farrell, Casey Niccoli

IGGY POP

Candy

Brick By Brick/Virgin
Jim Czarniecki/Epoch Films
Jeff Preiss

ANDY PRIEBOY

Tomorrow Wendy

... Upon My Wicked Son/Dr. Dream
Darci A. Ditman/DOOM Inc.
Thomas Mignone

KENNY ROGERS & DOLLY PARTON

Love Is Strange

Love Is Strange/Reprise
Jessica Cooper/Planet Pictures
Gerry Wenner

SHINEHEAD

The Real Rock

The Real Rock/Elektra
Mitchell Rothzeit, Tina Silvey/Silvey + Co.
Andrew Doucette

THE WAY MOVES

One More Kiss

Favor & Disgrace/Chameleon
Dead Battery, Argyle Skiles, Ray Billings
Michael Whetstone, Todd Skiles, Michael Oblowitz

VIDEO TRACK

LOS ANGELES

LOS LOBOS JAM "Down On The Riverbed" in their new video from the **Slash-Warner Bros.** album "The Neighborhood." Director **Jeff Preiss** mixed location footage with studio performance. **Tony Schiff** produced for **Epoch Films** and **Debbie Samuelson** executive-produced.

Jeff McQueen recently wrapped **Dramarama's** "Anything Anything" video for the **Chameleon** album "Live At The China Club." Half of the clip was shot at six frames per second, creating an in-camera effect. **McQueen** used high-contrast lighting for an expressionistic feel. He shot the clip for **McQueen Films**.

Gary Gutierrez and **Colossal Pictures** are the force behind the "Arachnophobia" video, featuring **Hollywood Records** singer/songwriter **Brent Hutchins**. The clip promotes the film of the same name, mixing movie footage with new spider-infested vignettes of **Hutchins** overcoming his own form of "arachnophobia." **Rick Fichter** directed photography, **Steve Kutchner** handled the live eight-legged creatures, and puppeteers from **Chris Walis Inc.** manipulated a variety of cable-controlled and battery-operated fake spiders.

Spider-handler **Kutchner** has been in music-video demand, lately, as he was called in to wrangle with some spiders for the new **JetBoy** video, "Evil," for **MCA**. **Scott Kalvert** directed the concept clip, in which a huge castle interior was built to create the proper diabolical effect. **Dave Horgan** produced, and **Dave Phillips** directed photography for **RPM Productions**.

NEW YORK

SALT-N-PEPA PROVE they are "Independent" in their new **Next Plateau** clip from the "Blacks' Magic" album. **Millicent Shelton** and

Hurby "Luv Bug" Azor directed the shoot, in which the female rappers show the men just who is boss. **Valerie Joseph** produced.

Soundtrack City director **Pamela Birkhead** shot **Lecton-PolyGram** artist **Keith Staten** in "Miracle," the latest clip from his "From The Heart" album. **Birkhead** and executive director **Raina Bundy** put projected lighting to creative use and shot **Staten** performing in a Manhattan studio. **Matt Cole** produced.

The **Club MTV Dancers** strut their collective stuff in "The Assassinator," a rollicking new rap video from **Style**. Director **George Mitas** set the action in the Brooklyn Navy Yard. **Joseph Nardelli** produced the **New Generation Pictures** clip for **Select Records**. **Mitas** and **Nardelli** also directed and produced "Who Do You Love," another **Style** clip that features fellow **Select** artist **Tariq**.

OTHER CITIES

BILLY JOE ROYAL's latest video, "A Ring Where A Ring Used To Be," chronicles the breakup of a doomed marriage. **Richard Jernigan** directed the clip, reeled in **Denison, Texas**. The tune is from **Royal's** "Out Of The Shadows" album on **Atlantic**. **Joe Pollaro** produced for **Pollaro Media Advertising & Productions**.

Greg Crutcher directed "Everything He Touches (Turns To Gold)" for **Wild Rose's Capitol** album, "Straight And Narrow." **Crutcher** shot a searing white-on-white performance clip set against demolition rumble and workmen. **Carolyn Betts** produced the clip for **Dream Ranch Pictures**.

Scot Mathisson and a crew from **Original Eye Films** lensed **Island's Burning Spear** video, "Great Men," during the **Reggae Sunsplash** tour in Florida. The live performance clip features footage of the sun-soaked band on the beach and in the bus. **Rick Padilla** produced.

COOPER / H.V.R. INTERNATIONAL MUSIC PRODUCTION & MARKETING

WE HAVE
90%
OF THE
MUSIC VIDEO
PRODUCTION
MARKET
IN
HOLLAND
(EUROPE).
WE ARE SEEKING
AN INDIVIDUAL
IN THE CENTRAL
NEW YORK AREA
TO REPRESENT
OUR COMPANY
IN THE
NORTH AMERICAN
MARKET.
YOU SHOULD HAVE
EXPERIENCE IN THE BUSINESS.
WE OFFER
A BASIC SALARY
PLUS COMMISSION.
PLEASE RESPOND IN WRITING
TOGETHER WITH A RESUME TO:

HERBERT REID
ROZENSTRAAT 250 II
1016 PB AMSTERDAM
HOLLAND

Fax: 31 20 20 35 71
or: 31 20 38 31 75

COOPER / H.V.R. INTERNATIONAL MUSIC PRODUCTION & MARKETING

Retail

IN THIS SECTION

| | |
|--------------------------------------|----|
| Grass Route: A Big MicMac Attack | 64 |
| New Releases Previewed | 65 |
| Profile: Valley Record Distributors | 68 |
| Label Executives Practice Censorship | 70 |

Wherehouse Holds Spirited Confab Co.'s Sales Increased By 17.5% In '90

BY EARL PAIGE

LOS ANGELES—After reaping a hefty 17.5% sales increase to \$388.3 million in fiscal 1990 and scooping up the National Assn. of Recording Merchandisers retailer-of-the-year award this spring, Wherehouse Entertainment made it clear at the company's annual convention that the chain will not rest on its laurels.

The convention, held here at Stouffer Concourse Hotel Sept. 11-13, saw the Torrance, Calif.-based web launch what executives believe could be one of the most comprehensive and conceptualized customer-service programs ever attempted by a chain of its type and size.

Under the theme "Above And Beyond," management emphasized to the 400 delegates attending the company's third annual convention that customer service is the way to differentiate the chain from the competition.

Wherehouse operates 275 stores up and down the West Coast, selling all forms of prerecorded home entertainment. Of that total, 215 stores also operate in the service-intensive activity of video rental.

But in recent years, out-of-state chains have expanded their activities on the West Coast—first Minneapolis-based Musicland Stores Corp., Fort Lauderdale, Fla.-based Blockbuster Entertainment, and, more recently, N. Canton, Ohio-based Camelot Music. Faced with that encroachment on its trade area, the chain will maintain its aggressive growth plan—48 stores opened last year, with as many planned for the current year.

For instance, a chainwide contest two months ago required store managers to think creatively as they competed to fulfill a mandate of getting their picture taken while performing a list of 100 predetermined community-service acts, such as helping someone cross the street.

In addition to these activities, managers had to be pictured in five

freeform photos, depicting acts that would benefit the chain. That component of the contest inspired one manager to skydive out of an airplane holding a Wherehouse banner, an act that management rewarded by naming him the winner.

The commitment to customer service was emphasized in the opening remarks of Wherehouse president and CEO Scott Young, who described it as the chain's "mission," and was highlighted in dozens of ways during the convention.

In one of the more dramatic convention highlights, the well-known customer advocate Peter Glen presented the results of a study he conducted while touring many stores. Glen complimented managers for running well-organized stores and properly executing merchandise presentations. But he criticized the chain's outdoor signage and said store managers were lax in wearing their company vests.

Bruce Jesse, VP of advertising and promotion, said, "The idea of Peter's presentation is that the customer is everything."

As explained by Germaine Sperry, director of store training and development, enhanced customer service grows out of managers understanding their role and teaching the many functions of store operation to staff members "so the manager can devote more time and effort to customer service."

Toward that end, intensive classes on the role of a store manager were conducted in 18 rooms of the Stouffer Concourse Hotel here, with breakout groups of 15-17 store managers going through three sessions in two days.

At the same time, Young and others stressed the need to be creative and make stores a fun place to visit; one way of emphasizing this was the evening of "dare to be different," as delegates showed up in all sorts of costumes, with one set of district managers doing an Australian bushman act on stage.

In his opening remarks, Young said, "We have come a long way in three years," referring to the fact that the 20-year-old chain continues to flourish under new ownership and management. "But there are still many challenges and opportunities. We have a long way to go to realize our full potential and be as good as we know we can be."

CONVENTION CAPSULES

The following is a roundup of events at the Wherehouse Entertainment conclave, held Sept. 11-13 at the Stouffer Concourse Hotel in Los Angeles.

ENVELOPE PLEASE: Nothing epitomizes how Wherehouse conventions are geared for the store managers and district and regional supervisors like the awards night. Extended exultations greeted the district-manager- and store-manager-of-the-year awards, especially with the buildup of criteria offered by **Barbara LaBar**, the chain's enormously popular head of store sales and operations, who just received a promotion to senior VP.

The winners: **Lucas Held** of the central district around Fresno, Calif., and **Mike Mangiono**, who manages a Santa Barbara, Calif., store. Several managers explained that Held has been in other districts and is widely known; Mangiono is also very popular, and in awards introductions was described by LaBar as having "won a bout with cancer."

Awards for store-manager achievement: **Joan Reeves**, highest sales increase; **Christian Peart**, highest rental increase; **Mary Ellen Sweeney**, lowest sales shrink in the February inventory; **Jack Witt**, lowest rental shrink in the February inventory; **Witt**, longest management



A Kiss Is Still A Kiss. After Kiss' jam-packed in-store appearance at Sound Warehouse in Dallas—Kiss' first in-store in eight years—the band is presented with a special plaque commemorating sales of more than 30 million units. Shown, from left, are Joe DeMeo, director of national sales development, PolyGram Distribution; Eric Carr and Bruce Kullick, Kiss; Racheal Eraca, director of merchandising, PolyGram Distribution; Steve Pritchitt, VP of product development, PolyGram Records; Judy Furmanek, director, sales development, music video, Latin, PolyGram Distribution; Rick Rogers, VP of field marketing, PolyGram Distribution; Gene Simmons, Kiss; and John Mazzacco, product manager, PolyGram Records.

of one store (63 weeks); **Chris Abernathy**, trained most promoted managers; and **Karen Pearson**, creativity in launching a newsletter, Earwhacks, for the store she runs. District-manager achievements: **Held**, highest same-store sales increase; **Alan Romain**, highest same-store rental increase; **Dale Sylvester**, lowest sales shrink; **Kevin Hafner**, lowest rental shrink.

VENDORS LAUD ACCOUNT: Most of the 40 vendors participating in the trade show and the seven manufacturers making presentations—the six majors and **Buena Vista Home Video**—praised Wherehouse and their relationships with the chain. In fact, **William Follett**, branch manager at **PolyGram** and now representing **PolyGram Group Distribution** here, said he goes back to 1974 with the account "and can say that at one time it was an adversary relationship." Follett got a lot of laughs complaining of an 8:30 a.m. slot. He said PGD had been deliberately chosen. "You have to have three letters to ever get to do the evening parties. We aim to be there."

ACCOUNT LAUDS VENDORS: **Nancy Shamess** of **CEMA** took the music-sales-rep award. Music vendor of the year went to **CBS** and found **Paul Smith**, president of **CBS Distribution**, lauding the "vision and planning of your leaders," identifying **Scott Young**, president-

/CEO, and **Jerry Goldress**, chairman and an officer with parent firm **Adler & Shaykin**, plus **Jim Dobbe**, VP of sales merchandise, and **Chuck Lee**, director of music buying.

Video honors went to **Warner Home Video**, winning a second year, and **Jim Beaumont**, representing **Buena Vista Home Video**, who took video-sales-rep-of-the-year honors. In a surprise, **Memorex**,

soon to become involved with the chain in a promotion venture, took both vendor and rep honors, with the latter award going to **Larry Davini**.

CAUGHT IN THE ACT: Warmest moment was probably when Canadian sensation **Celine Dion** stayed on to sing "Happy Birthday" to **Harry Connick Jr.** Also performing were **En Vogue** and **Lynch Mob**. Looking in but not performing, **Dwight Yoakam** thanked Wherehouse "among other chains in the West" that helped him initially in his "EP days." The **Simpsons**—in the form of stage characters—were also on hand for photo taking.

SERVICE, SERVICE: In yet another example that service is the only game in town and the main theme of the convention, the whole

(Continued on page 66)



CD'S, CASSINGLES, TAPES, RECORDS, CD'S, VHS MUSIC VIDEOS, LASER DISCS, VIDEO GAMES.

OVER 600,000 CD'S IN STOCK!

-WEEKLY SPECIALS-

SAME DAY SERVICE -PERSONALIZED REPS-

FOR FREE MAILER CALL US & DIAL EXT.423

ABBEY ROAD DISTRIBUTORS

2228 S. RITCHIEY, SANTA ANA, CA. 92705
PHONE 714-546-7177 TOLL FREE CA. 800-ABBKEY RD
TOLL FREE OUT 800-843-0955 -FAX 714-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOS MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

DEALERS ONLY

**Quality Printing
Quality Product
Quality Service
DIVIDER CARDS**

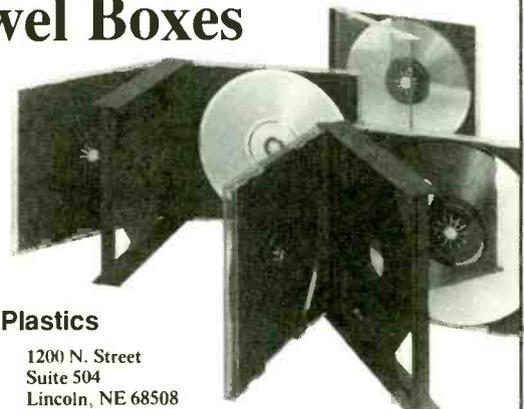


FOR A FREE CATALOG CALL
800/648-0958

GOPHER PRODUCTS

CD Jewel Boxes

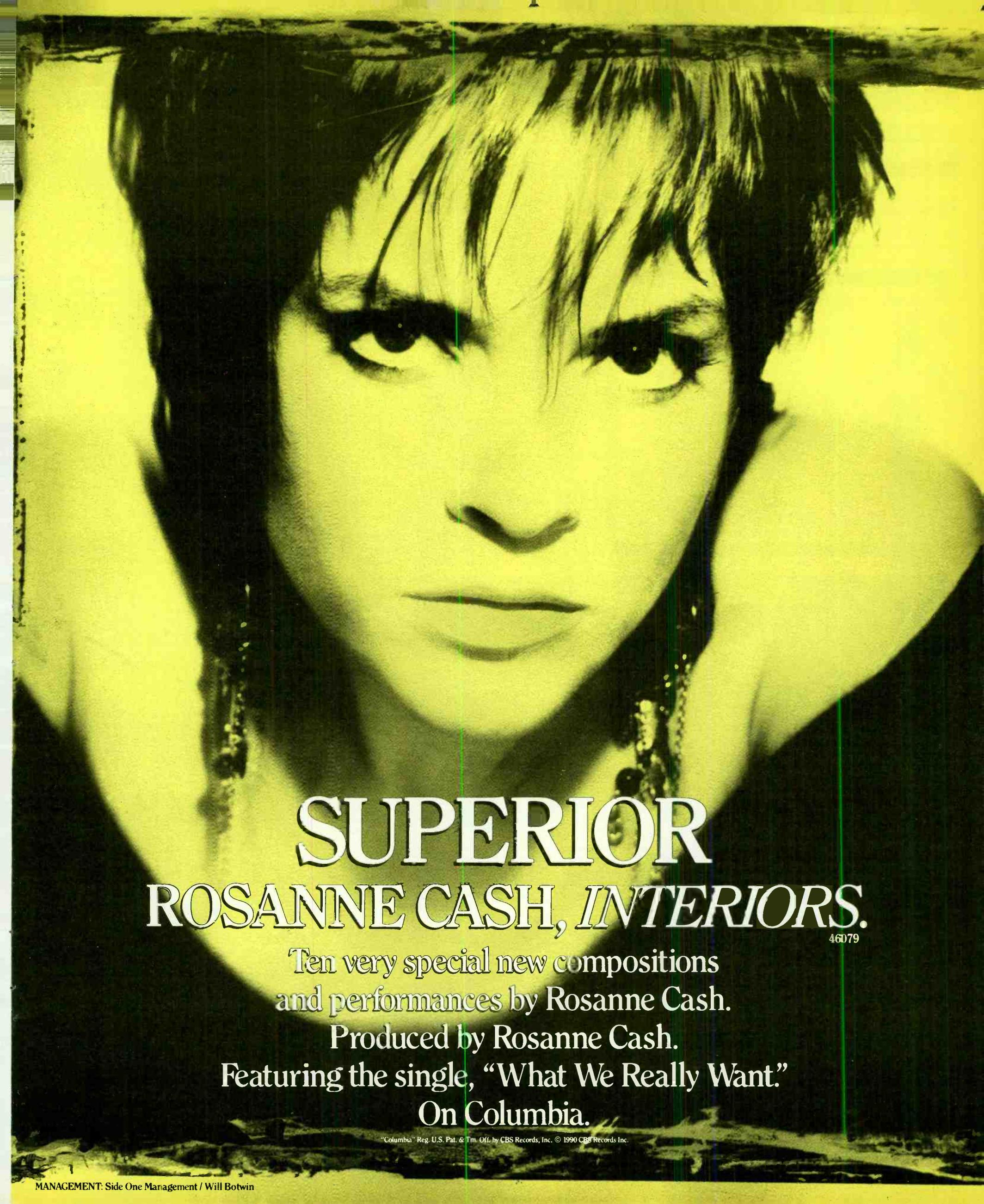
CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilseman compatible.



Filam National Plastics

13984 S. Orange Ave.
Paramount, CA 90723
(213) 630-2500
FAX: (213) 408-0712
TLX: 75106 FNPIUD

1200 N. Street
Suite 504
Lincoln, NE 68508
(402) 435-5005
FAX: (402) 435-4722



SUPERIOR
ROSANNE CASH, *INTERIORS*.

46079

Ten very special new compositions
and performances by Rosanne Cash.

Produced by Rosanne Cash.

Featuring the single, "What We Really Want."

On Columbia.

"Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records, Inc. © 1990 CBS Records Inc.

MicMac Dances To Indie Beat With 2 Hot 100 Singles In 2nd Year

BY DEBORAH RUSSELL

MICMAC CHART ATTACK: New York's MicMac Records, one of the East Coast's premier dance/crossover indies, is celebrating its second year in business as the only dance indie with two singles currently charting on Billboard's Hot 100.

Cynthia & Johnny O's duet sin-

gle, "Dream Boy/Dream Girl" and Tiana's "First True Love" have been grooving on the pop chart for several weeks—no small feat for the six-man label.

MicMac president **Marvin Schlachter**, former president of dance kingpin **Prelude Records**, and partner **Mickey Garcia**, oversee administrative and artistic activity on the tiny powerhouse label.

Sergio Goucalves handles club and retail promotion, and dance/disco veteran **Ray Caviano**, founder of pioneer dance label **RFC Records**, spearheads national marketing and radio promotion. Two administrative assistants round out the team.

"We're making very commercially oriented dance music," says Caviano. "We break acts from the bottom up. The catalysts are crossover dance stations that get you to CHR and Top 40 airplay."

Upcoming albums by dance/hip-hop act **Two Without Hats**, along with Tiana's eponymous release, and new albums by Cynthia and Johnny O hopefully will keep this indie dancing all the way to the bank. Call 212-675-4038 for information.

IN AN AGE where hipster alternative bands often lay claim to the most obscure musical influences imaginable, U.K. label **4AD's Dead Can Dance** reigns supreme. Inspiration for the band's fifth album, "Aion," runs the gamut from liturgical and secular music of the Middle Ages and the Renaissance, to Celtic and folk music, to melodic strains from Italy, Eastern Europe, and the Middle East.

Somehow this combination, coupled with **Lisa Gerrard's** operatic tenor and **Brendan Perry's** baritone, makes for a strangely accessi-

ble collection of music, much of which is sung in languages other than English.

American audiences are hungry for the eclectic U.K. import—4AD has shipped more than 10,000 copies, priced at \$20 and up, into the states since July.

"Imports—even CDs priced at \$20 or more—are in big demand when some U.S. label doesn't jump at licensing," says **Vicky Wheeler**, director of publicity and retail pro-



motion for 4AD here.

Don't expect a U.S. licensing deal anytime soon, though. "The right situation would have to come along, first," Wheeler says. Even though some U.S. majors might be attracted to the band's strong showing in the import bins, they probably would be intimidated by the prospect of marketing an act that clearly defies any trendy categorization, she says.

For information, call 212-353-3773.

SPIRIT IS BACK with a new album set to launch **Dolphin Records Group** out of Ojai, Calif. "Tent Of Miracles," the 15th Spirit album since the group formed in 1967, features co-founding legends **Ed Cassidy** (he's 67 years old!) and **Randy California**. They've joined forces with singer-songwriter **Mike Nile** to produce an album that reflects the guitar-based roots of classic Spirit with striking modern lyrics and sounds.

"Tent Of Miracles" is the first release from Dolphin, a label that strives to meld the creative, experimental attitude of the '60s with the music of the '90s.

Dolphin will rely on Spirit's appeal as "classic rock" radio to break such singles as "Love From Here," and "Old Black Magic," and will pitch new tunes to college and album rock stations as well. The band currently is touring the U.S. to promote the album. Call Dolphin at 805-646-0762.

NASTY MIX, THE Seattle-based label known primarily for its success with rappers including **Sir Mix-A-Lot**, **Side F-X**, and **Kid Sensation**, recently jumped genres and signed

"splatter metal" dudes the **Accused**. In a surprising marketing coup, **Nastymix's** mainstream distributors shipped more than 25,000 copies of "Grinning Like An Undertaker" in the month since its release.

"It's just the tip of the iceberg," says **Bernie Horowitz**, VP of sales and marketing at the label. "And I didn't have to open any new accounts."

Horowitz says an aggressive grass roots campaign has fueled the label's foray into heavy metal. He advertised in metal rags and sent teaser postcards, preview cassettes, and promotional materials directly to retailers to create a pre-album release buzz. Now he's attacking the alternative store base to keep that buzz alive.

For information, call 206-292-8772.

EARL VICKERS, an indie entrepreneur based in Richmond, Calif., takes the censorship issue to task with his sole **Tapir Tapes** release, "It's A Jungle In There: Sounds Of The Tropical Rain Forest In 3-D." Vickers has voluntarily labeled the cassette-only release with the industry standard "Explicit Lyrics" warning sticker.

The 60-minute recording, which features mating calls and other animalistic lyrics, may be interpreted as obscene and sexually explicit by some industry extremists, Vickers explains. After all, the tape includes foul language and a variety of crude songs intended to appeal to base instincts and prurient interests. Bestiality, he notes, is a frequent theme.

"[The sticker] is my little protest, my joke on the whole censorship mood of the country," Vickers says. He spent a year in the jungles and rain forests of Costa Rica recording bird songs, monkey calls, and other miscellaneous jungle sounds designed to appeal to nature lovers.

For details, call Tapir Tapes at 415-232-7310.

SCHWARTZ BROTHERS, INC.
Compact Disc Distribution

Impressive fill!
Nearly 30,000 titles!
Computerized inventory!
Free domestic freight!
Tailor-made backorder service!
Special orders welcome!
Export service!

Call today for our exclusive compact disc sampler and free catalog!

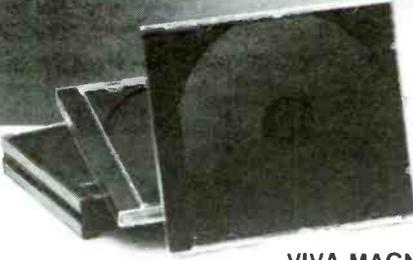
1-800-638-0243
1-301-459-8000
FAX 1-301-731-0323

Let over 43 years of experience work for you.
Distributors of Distinction Since 1946.

4901 Forbes Blvd. Lanham, Md. 20706

ORIGINAL CD JEWEL BOX & VHS V-O CASSETTE

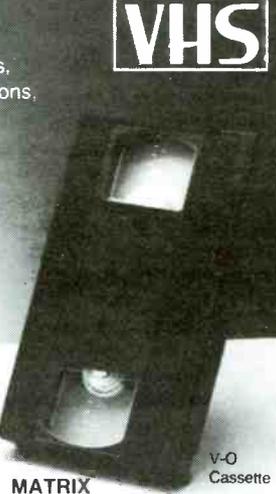
• Licence of CD Jewel Box and Multipack Case (for 2 CDs, 3CDs, 4CDs) Manufacturing according to Polygram Specifications, accurate Dimensions for CD Automatic Packaging Machine.
• Licensed VHS V-O Cassette.
• Complete Professional Quality Delivery.



CD Jewel Box



2-piece CD Box



V-O Cassette

VIVA MAGNETICS LTD.
16th/F., E On Factory Bldg., 14 Wong Chuk Hang Road,
Aberdeen, Hong Kong. Tel: 8700119 Fax: 852-8731041

MATRIX
USA REPRESENTATIVES
Tel: 213/459-6913 Fax: 213/459-6416 Tlx: 272767

NEXT DAY AIR & SATURDAY DELIVERY AT NO EXTRA CHARGE!

SERVICE IS OUR BUSINESS!

LET OUR NEW 80,000 SQ. FT. WAREHOUSE WORK FOR YOU

GREAT PRICES, FANTASTIC FILLS ON ALL CD'S, TAPES, ACCESSORIES, MUSIC VIDEOS, DISCOS & CASSETTE SINGLES!



For more information and free sale catalog

1-800-523-0834
(215) 426-3333
FAX (215) 426-2667

UNIVERSAL ONE-STOP * 2055 RICHMOND STREET * PHILADELPHIA, PA 19125

Are you having a problem with your subscription? For fast service, call

215-630-1679

It's Our Service That Makes The Difference!



We sell it ALL!
AC/DC to Zappa... Bach to Zamfir
Compact Discs to Cassette Singles!

90% fill on 90% of your orders!
Box-lot prices!

Same day shipping!
Weekly new release mailer!

Professional Advice • Personal Service
Competitive Pricing!

Guaranteed initial orders for all new customers!

7870 SPRINKLE ROAD, KALAMAZOO, MI. 49002
(616) 323-0131 FAX: (616) 323-9517
TOLL FREE: 1-800-446-0006

ALBUM RELEASES

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

POP/ROCK

JAY AARON
Inside Out

CD Warner Bros. 2-26306/NA
CA 4-26306/NA
LP 1-26306/NA

ASTER AWEKE
Aster

CD Columbia CK-46848/NA
CA CT-46848/NA

BIOHAZARD

CD Maze MCD-1067/NA
CA MC-1067/NA
LP ML-1067/NA

BOXCAR

Vertigo
CD Arista ARCD-8610/NA
CA AC-8610/NA
LP AL-8610/NA

DAVID CASSIDY

CD Enigma 2-73554/NA
CA 4-73554/NA

CELTIC FROST

Vanity/Nemesis
CD RCA 2403-2/R/NA
CA 2403-4-R/NA
LP 2403-1-R/NA

TOMMY CONWELL & THE YOUNG RUMBLERS

Guitar Trouble
CD Columbia CK-46235/NA
CA CT-46235/NA

GRATEFUL DEAD

Without A Net
CD Arista ARCD-8632(2)/NA
CA AC-8632(2)/NA
LP AL-8632(3)/NA

INDIGO GIRLS

Nomads Indians Saints
CD Epic EK-46820/NA
CA ET-46820/NA
LP E-46820/NA

FRANK MARINO & MAHOGANY RUSH

From The Hip
CD Maze MCD-1070/NA
CA MC-1070/NA
LP ML-1070/NA

MOTORHEAD

Birthday Party
CD Enigma 2-73536/NA
CA 4-73536/NA

NOTORIOUS

CD Geffen 2-24296/NA
CA 4-24296/NA
LP 1-24296/NA

CHRIS POLAND

Return To Metal
CD Enigma 2-73590/NA
CA 4-73590/NA

THE REPLACEMENTS

All Shook Down
CD Reprise Sire 2-26298/NA
CA 4-26298/NA

RHINO BUCKET

CD Reprise 2-26317/NA
CA 4-26317/NA

CARLY SIMON

Have You Seen Me Lately
CD Arista ARCD-8650/NA
CA AC-8650/NA
LP AL-8650/NA

PAUL SIMON

The Rhythm Of The Saints
CD Warner Bros. 2-26098/NA
CA 4-26098/NA
LP 1-26098/NA

SLAYER

Seasons In The Abyss
CD Def American 2-24307/NA
CA 4-24307/NA
LP 1-24307/NA

SWEET

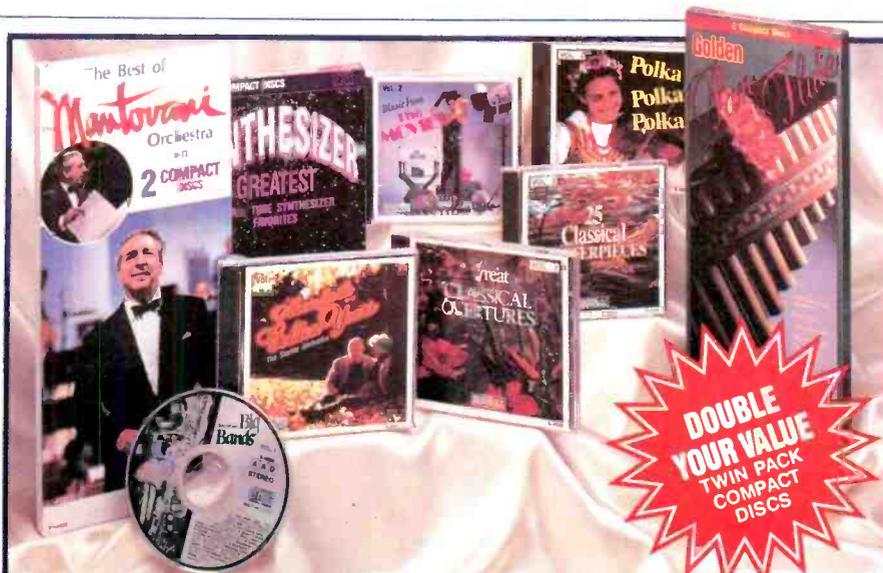
Live At The Marquee
CD Maze MCD-1066/NA
CA MC-1066/NA

TIFFANY

New Inside
CD MCA MCAD-10030/NA
CA MCAC-10030/NA
LP MCA-10030/NA

VALENTINE

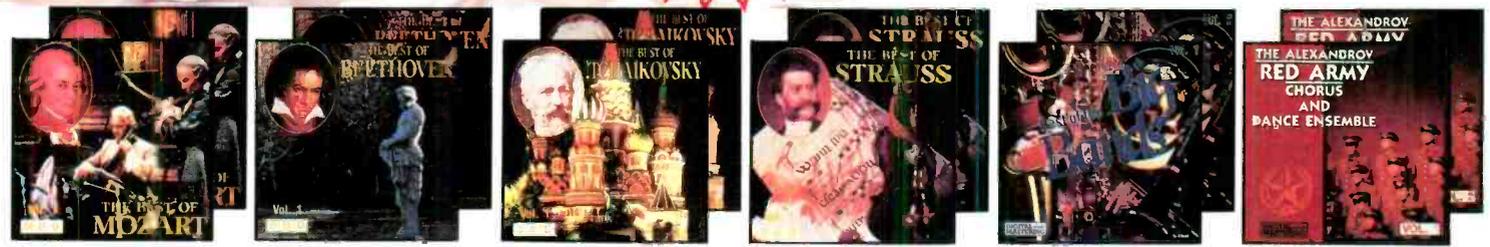
CD Giant Reprise 2-24404/NA
CA 4-24404/NA



DOUBLE YOUR VALUE TWIN PACK COMPACT DISCS

2 Compact Disc Sets

At Unbeatable Prices in an attractive long box!



TP 5401 The Best Of Mozart
TP 5402 The Best Of Beethoven
TP 5403 The Best Of Tchaikovsky
TP 5404 The Best Of Strauss
TP 5405 The Best Of The Big Bands
TP 5421 The Alexandrov Red Army Chorus And Dance Ensemble



TP 5407 Ballroom Dancing-Strict Tempo
TP 5408 Rock 'N' Roll Fever Of The 60's & 70's
TP 5409 A Time For Romance - The Starlite Orchestra
TP 5410 Music For The Golden Years
TP 5411 Golden Pan Flute
TP 5412 Music From The Movies



TP 5422 Oktoberfest Favorite German Beergarden Songs
TP 5423 Beautiful Waltzes



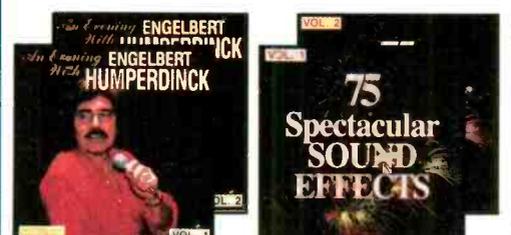
TP 5426 Greatest 28 At Time Synthesizer Favorites
TP 5418 Boxcar Willie King Of The Hobcs

OTHER TITLES AVAILABLE

- TP 5406 The Best Of The Mantovani Orchestra
- TP 5413 Favorite Classical Overtures
- TP 5414 50 Classical Greats
- TP 5416 Great Classical Overtures
- TP 5417 50 Classical Masterpieces
- TP 5424 Masters Of Reggae
- TP 5425 Polka Polka Polka
- TP 5427 24 Golden Instrumental Melodies
- TP 5428 Italia - A Festival Of Music
- TP 5429 28 All Time Favorite Marches
- TP 5430 The Mantovani Orchestra
- TP 5431 The Glenn Miller Orchestra/ Benny Goodman
- TP 5432 50 All Time Favorite Classics
- TP 5433 28 Beautiful Melodies For The "Young At Heart"
- TP 5434 Bob Marley - Reggae Fever
- TP 5435 Piano Classics
- TP 5436 Party Dancing Around The World
- TP 5437 Big Band Fever
- TP 5438 The Best Of Johann Sebastian Bach
- TP 5440 Dancing Fever



TP 5415 Ballet Classics
TP 5439 Latin Dance Party



TP 5419 An Evening With Engelbert Humperdinck
TP 5420 150 Spectacular Sound Effects

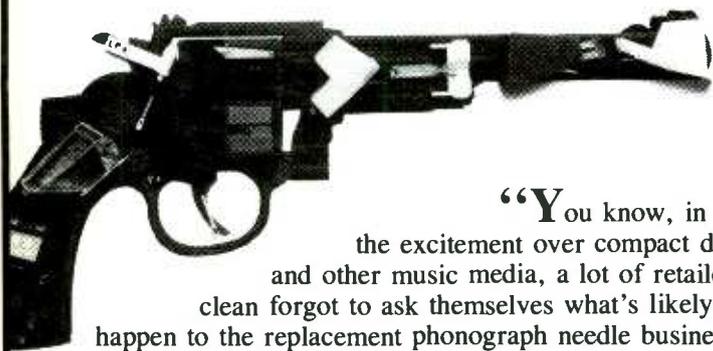


DISTRIBUTIONS MADACY INC.

1865 TransCanada Hwy, Montreal, Quebec, Canada H9P 1J1
USA DISTRIBUTION TEL.: (314) 842-7227 FAX: (314) 849-1134
CANADA DISTRIBUTION TEL.: (514) 683-9320 FAX: (514) 683-7848

(Continued on page 69)

“Go ahead,
make YOUR day . . .”



“You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what’s likely to happen to the replacement phonograph needle business.”

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?”

MAIL TO

Pfanstiehl

3300 Washington St
Waukegan, IL 60085
Tel: 1 (800) 323-9446



Go ahead, make my day. Send me a Pfanstiehl Needle Information Kit

Store Name _____

Your Name _____

Address _____

City _____

State _____

Zip _____

Your Phone Number (_____) _____

RETAIL

WHEREHOUSE CONVENTION CAPSULES

(Continued from page 62)

administrative staff wore aprons to serve breakfast coffee. This included, in addition to Young, LeBar, and Dobbe, **Robert Erhardt**, VP MIS; **Kathy Ford**, VP controller; **Bruce Jesse**, VP advertising and sales promotion; **George Rogers**, VP video; **Leonard Velick**, senior VP, chief financial officer, and treasurer; **Cathy Wood**, VP planning and development; and assistant VPs **Steve Brown**, **Eliot Cobb**, **Sharon Dupulos**, **Debi English**, **Greg Fisher**, **Randy Harrison**, **Craig Kelly**, **Mike Scharwath**, **Susan Stoner**, **Tim Tinen**, and **Robin Wilson**. By the busloads, all managers got a tour of the administration building in Torrance and the opportunity to go one up with all officers.

DARING, DIFFERENT: Toward being creative in customer service, a whole evening was themed “dare to be different,” with people showing up in every imaginable costume—Young in a white wig and silk stockings as a dashing figure out of “Amadeus” or “Dangerous Liaisons.” Appearing in authentic Australian bushman garb (or lack thereof), with body paint and grass skirts, was the entire Central region DM and RM cast performing on stage: **Romain** from North Valley; **John Parker**, San Fernando; **Tim Tinen**, central; **Rick Giering**, San Gabriel; and a chorus of **Jeff McArthur**, **Mike Rekynolds**, **Tammy Kowalski**, and **Held**.

ABOVE AND BEYOND: Store manager **Ginger Burdick** took the convention theme, “Above And Beyond,” literally by skydiving out of an airplane, for which she won a chainwide contest. Was it scary? “Yeah, but you’re strapped to your instructor, who’s making the jump with you. That’s helpful,” she said. In addition to skydiving, she also got up on the roof of the Tower store on Sunset Boulevard.

DEPECHE DELIGHT: As anticipated, the chain was reminded often about the **Depeche Mode** in-store six months ago that evolved into what some termed a riot. Appearing via a video, **Henry Droz**, president of **WEA Distribution**, made direct mention of the event. On stage, a series of paintings from the label were presented to Wherehouse. Young took the occasion to inform the convention of how the initially bad publicity became totally turned around. While meeting with police to sort through the in-store fallout, the chain now enjoys a mutual level of cooperation with law enforcement agencies, Young indicated.

VESTED INTEREST: Outspoken consumer advocate **Peter Glen** stirred up things again. After touring Wherehouse stores he pounded down on how too few managers wear vests. It was a marvel to many. One said, “I spilled some-

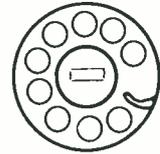
thing on my blouse and put on my vest one day. I was shocked at how it affected the staff so positively.” Now she wears it all the time. Another admitted he wears a vest only at Christmas or during other rush periods. Yes, it’s a status thing, but with Glen harping on it, many store managers expect a memo to come down.

IN A MUSICAL FINALE strictly off limits to the media and all non-Wherehouse participants, Jesse, in his usual style of leaving nothing to chance while taking plenty of chances at the same time, unveiled a holiday campaign, which he says he described as unlike anything “ever before in our 20-year history.”

Convention capsules were prepared by **Earl Paige**.

TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

ALBERT HAGAR



Is This Love

Free Compact Disc!

HEAR FOR YOURSELF WHY ALBERT HAGAR’S DEBUT IS A HIT.

“What Do We Do” The First Single Is Breaking The Dance Market!

“Is This Love” The Second Single Is A Power Ballad Breaking The Pop Market!

“Mom Don’t Cry” The Haunting Alternative Rocker Is Breaking The College Circuit!

Collector’s Edition Album Picture Disc **SOLD OUT!**

Collector’s Edition Shaped Picture Disc **ALMOST SOLD OUT!**

5000 12” Dance Singles **FIRST WEEK OF RELEASE!**

DISCOVER FOR YOURSELF WHY YOU SHOULD BE STOCKING ALBERT HAGAR.

RETAILERS, DISTRIBUTORS, and DJs Send your Business Card or Playlists, or better yet FAX IT and We’ll Send you A Free Compact Disc Single.



THE FAX (714) 772-7869

THE MAIL AZRA INTERNATIONAL
Box 459
Maywood, Ca 90270
(213) 560-4223



DISTRIBUTION:

WEST COAST Azra International (213) 560-4223

EAST COAST Performance (201) 545-3004

JAPAN KAND AMERICA (818) 286-5544

AVAILABLE ON: Compact Disc, Cassette, CD Single, 12” Single

Member of
NAIRD



LOOKING EAST & WEST

THE EXECUTIVE CONFERENCE OF EAST & WEST EUROPE'S MUSIC INDUSTRY

23-26 November 1990
BUDAPEST, HUNGARY

Supported by the Hungarian Ministry of Culture & Multimedia KFT

Following the enormous success of last year's executive conference staged in East Berlin as The Wall came down, Looking East & West invites executives of the music industry from records, TV, concerts, radio, video, publishing, rights and facilities to come to Budapest.

The conference will address the challenging opportunities for THE DEVELOPMENT OF THE MUSIC INDUSTRY IN EASTERN EUROPE

State banquet • Showcases
Seminars with simultaneous translation

Sponsored by
Billboard
MUSIC & MEDIA

Tribute Productions Ltd
The Maples Business Centre • Suite F
144 Liverpool Road • London N1 1LA • UK
Tel: 44 71 700 4115
Fax: 44 71 700 0854
Telex: 9312132384 AD G

ITALY
FRANCESCO TOMASI
Tel: (41) 52 23 825
Fax: (41) 52 21 613

SPAIN
JUAN ARZUBIALDE
Tel: (1) 266 4204
Fax: (1) 266 8274

GERMANY
TEDDY HOERSCH
Tel: (221) 55 20 76
Fax: (221) 55 75 61

FRANCE
ISABELLE LEMANN
Tel: (331) 42 05 64 52
Fax: (331) 42 05 64 53

Indie Distrib Schwartz Bros. Issues Label Sampler

BY DON FLUCKINGER

NEW YORK—Schwartz Bros. Inc. is offering customers a sampler of 17 of the more than 100 labels on its roster, making it the third sampler the Lanham, Md.-based independent distributor has issued in the last 15 months.

To put together the "Independent Music Sampler 3," Schwartz Bros. solicited its labels and charged a fee to cover production costs. According to Schwartz special projects coordinator Jim Shortall, the labels represented on the sampler are selected on a first-come, first-serve basis.

The sampler eventually might help sales of the distributor's product, but for now, Schwartz's objective is to dispel the feelings within the industry that indie labels are disorganized and too small to promote their artists, he says.

"It's an image thing—its just about the only sampler that shows that the independent music industry has it together," Shortall claims. "It started at one of the conventions—all the major labels seemed to have their own sampler—our idea was, 'If the majors can do this, why can't we?'"

The sampler was distributed at several conventions, including the New Music Seminar in July and the National Record Mart conclave last

month. In addition, many customers received copies through salesmen and branch-office mailings. So far, about 2,000 copies have been given out.

Though the first and second samplers were issued in June 1989 and April 1990, respectively, Shortall says that the distributor hopes to make four of the disks in a year. The fourth is due sometime this fall. And though 2,000 copies of the current disk were distributed, Shortall hopes to double that number once the program is fully matured.

The company's director of purchasing, Ira Kessler, adds that "the main thing is to make people aware of the variety of bands we carry. We try to use as many different labels as possible—it shows that we do more than just rap or alternative and gospel."

Selections featured on the current sampler cross many genres, from industrial-dance Frontline Assembly (Roir) to new age synthesist Kevin Braheny (Hearts Of Space). Many of the bands are successful regional acts that the labels are trying to break nationally, Kessler says.

The sampler also includes a questionnaire that asks the listener to rate songs. In the future, the questionnaire will include questions to determine if the sampler is impacting sales.

VJN Sets Up Music Sales System

Viewers Can Call In To Order Albums

BY EDWARD MORRIS

NASHVILLE—Video Jukebox Network is now offering its viewer/listeners the option of sampling and ordering records by phone.

The new system, which went into operation July 9, was set up by Worldwide Entertainment Marketing, of New York, and uses J&R Music World, also of New York, to take and fill orders.

Customers make their purchases by credit card and pay \$7.49 for cassettes and from \$11.49-\$12.49 for CDs. There is an additional postage-and-handling fee of \$4.95 for each order, regardless of the number of albums purchased.

To sample the albums, customers call 900-468-3472 (at \$2 for first minute, \$1 for each additional minute). Once on-line, customers can push different buttons for rock, R&B, rap, and heavy metal connections. They can then specify artists and hear current-album samples of approximately 30 seconds each. To place an order, a caller pushes "0," which connects him or her to a live order-taker at J&R Music World.

The toll line also features a recorded segment on "the latest-breaking music news" for those who do not activate the sampling and ordering process.

Callers can also request any title in J&R's inventory, even if it is not spotlighted on the toll-line setup.

"[Video Jukebox Network] wanted to show the industry it could sell product in a more tangible way," says Michael Omansky,

president of Worldwide Entertainment Marketing. "But they didn't want to get into business and deal with inventory. I suggested we set it up with a major retailer with fulfillment capabilities."

"The sales would be made to consumers and would be relevant to the industry," he continues. "That way, the artists get full royalties, the record labels make their money, the distribution company makes its money, and we haven't bypassed retail."

According to Omansky, a former RCA Records executive, VJN is now in "more than 8 million homes" and is expected to reach into a total of 10 million by this fall. VJN plays music videos and offers a numbered menu of selections. Viewers call a 900 number to request specific videos. The network also runs contests via the 900 route.

At the outset, Omansky says, VJN was advertising its ordering service four times a day. That has since been doubled. "We're about to tag all the other calls that come in [to VJN] for all the lines, regardless of what they are, with this 900 number," he adds. VJN is also advertising the service on Black Entertainment Network and is considering other outlets.

VJN gets the money from the toll lines and Worldwide Entertainment Marketing gets a percentage of each order placed.

"It started off with low numbers," Omansky says of the service, "but has been building nicely ever since."



HUGE INVENTORY

DYNAMITE PRICES

WEEKLY SALES

PERSONALIZED SERVICE

LARGEST DISTRIBUTOR OF PRE-RECORDED MUSIC IN THE WORLD!

"LET US BE YOUR ONESTOP"

Receive your order in 48 hrs. or less at no extra cost including Saturday!

OVER 100,000 TITLES IN STOCK

Specializing in new store openings, Reggae, Metal & Miami Sound

Local: (305) 621-0070 Ask For Bruce
Or Call Toll-Free: 1-800-359-7664

15960 N.W. 15th Ave., Miami, FL 33169 Fax# (305) 621-0465

COMPACT DISCS, TAPES, LP'S, ACCESSORIES, 12'S, CASSINGLES, VIDEOS

SERVICE YOU CAN TRUST!

- A Complete Inventory of New Release and Catalog CDs, LPs, Cassettes, 12", 45s, Cassette Singles and CDVs
- The Most Extensive Selection of Oldies in the business
- Same Day Shipping • Outrageous Weekly Specials
- Personalized Service from a Professional and Reliable Sales Staff

PRICES YOU CAN'T BEAT!

Call or Write for a Free Catalog
Telephone: (718) 335-2112
FAX: (718) 335-2134
(800) 221-1220
(800) 851-2525 (NY State only)
76-05 51st Avenue
Elmhurst, NY 11373

win
records and video, inc.

CASSETTE SINGLE SPECIALISTS
OVER 2,000 TITLES IN STOCK

SAME DAY SERVICE
ORDER BY 3 PM

UNIQUE MUSIC
WE ARE UNIQUE

CD'S & CASSETTES

CD-5's/CASSETTE SINGLES

- SPECIAL PRICES & OFFERS ON NEW RELEASE/CURRENT CD'S/CASSETTES LOW, LOW PRICES
- MAJOR & INDEPENDENT LABELS IN STOCK
- INCREDIBLE WEEKLY SPECIALS - ALL CD, LP, 12", CASSETTES
- WE SPECIALIZE IN NEW STORE OPENINGS - CD, LP, 12", CASSETTE INVENTORY
- OUR SALES STAFF CATER TO YOUR STORE NEEDS WITH PERSONAL COURTEOUS SERVICE

CALL OR FAX TODAY
For FREE Catalog & Weekly Info

UNIQUE MUSIC CORP.

110 DENTON AVE., NEW HYDE PK., NY 11040
PH 800-992-9011 PH (NY STATE) 516-294-5900
FAX 516-741-3584 FAX 516-741-1988

ALBUM RELEASES

(Continued from page 65)

THE VAUGHAN BROTHERS
Family Style
CD Epic ZK 46225/NA
CA ZT-46225/NA
LP Z 46225/NA

VARIOUS ARTISTS
Best Of The Girl Group, VII
CD Rhino 70989/NA
CA 70989/NA

VARIOUS ARTISTS
Rubaiyat: Elektra's 40th Anniversary
CD Elektra 60940-2/NA
CA 60940-4/NA

BLACK

HI-FIVE
CD Live 1328-2/J/NA
CA 1328-4/J/NA
LP 1328-1/J/NA

SHAZZY
Attitude: A Hip-Hop Rhapsody
CD Elektra 60937-2/NA
CA 60937-4/NA
LP 60937-1/NA

TEENA MARIE
Ivory
CD Epic EK 45101/NA
CA ET-45101/NA
LP E-45101/NA

WEE PAPA GIRLS
Be Aware
CD Live 1377-2/J/NA
CA 1377-4/J/NA
LP 1377-1/J/NA

COUNTRY

BETH NIELSEN CHAPMAN
CD Reprise 2-26172/NA
CA 4-26172/NA

JAZZ/NEW AGE

KENNY BARRON & JOHN HICKS
QUARTET
Rhythm-A-Ning
CD Candid 79044/NA

ITCHY FINGERS
Teranga
CD Caroline CAROL-1649/\$13.98

DAVID "FATHEAD" NEWMAN WITH
CLIFFORD JORDAN
Blue Head
CD Candid 79041/NA

KEITH TIPPETT & ANDY SHEPPARD
66 Shades Of Lipstick
CD EG EGCCD-64/\$13.98
CA EGCCD-64/\$9.98

SOUNDTRACKS

QUINCY JONES
Listen Up—The Lives Of Quincy Jones:
Music From The Motion Picture
CD Quest 2-26322/NA
CA 4-26322/NA

SPIKE LEE & CO.
Do It A Capella
CD Elektra 60953-2/NA
CA 60953-4/NA

VARIOUS ARTISTS
Darkman, Original Motion Picture
Soundtrack
CD MCA MCAD-10094/NA
CA MCAC-10094/NA
LP MCA-10094/NA

VARIOUS ARTISTS
Rocky Horror Picture Show, Box Set
CD Rhino 71011/NA
CA 71011/NA

CHRISTMAS MUSIC

BARRY MANILOW
Because It's Christmas
CD Arista ARCD-8644/NA
CA AC-8644/NA
LP AL 8644/NA

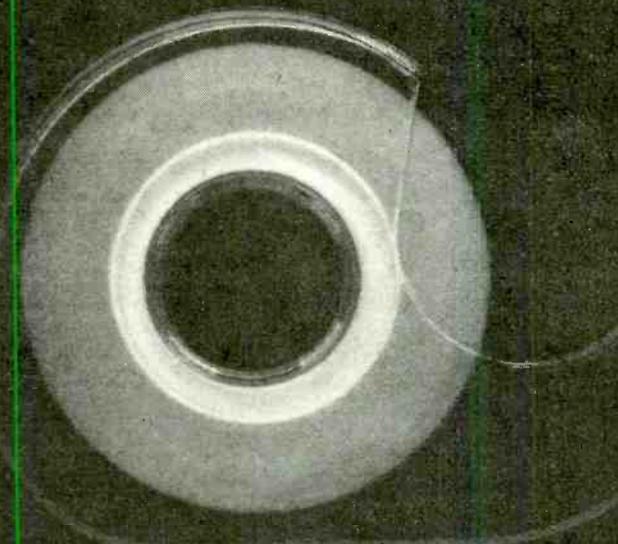
VARIOUS ARTISTS
Billboard's Country Christmas Hits
CD Rhino 70639/NA
CA 70639/NA
LP 70639/NA

VARIOUS ARTISTS
Inner Voices: Christmas Harmony
CD Rhino 70714/NA
CA 70714/NA
LP 70714/NA

VARIOUS ARTISTS
Billboard's R&B Christmas Hits
CD Rhino 70638/NA
CA 70638/NA
LP 70638/NA

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

RECORD YOUR CD'S ON THE WRONG TAPE AND YOU'LL FIND YOURSELF IN A STICKY SITUATION.



That's ...The World's First Cassettes Designed For Recording CD's



1983 Marcus Ave., Suite 201, Lake Success, NY 11042
Canada: H. Roy Gray Ltd., 14 Laidlaw Blvd., Markham, Ontario L3P1W7

For your nearest THAT'S dealer, call 1-800-553-4355 and enter the code 26663 when asked.

ALASKA: Magnum Electronics (Anchorage); ARIZONA: Messers (Phoenix); ARKANSAS: River City Compact Disc (Little Rock); CALIFORNIA: Compact Discs Unlimited (Chico); ...

NARM's Press Ban Puts The Squeeze On First Amendment Rights

CENSORSHIP IS UN-AMERICAN: A certain sentiment has been brewing among manufacturers for the last several years. With each passing session, record companies have been increasingly frustrated by the annual National Assn. of Recording Merchandisers Retailers Conference, finding that the annual summit has become less productive. This year, they think they have found the answer: Let's bar the press from the meetings, which will be held Sunday (23) through Tuesday (25) in Westfields, Va.

Now, forget about the fact that some conversation will always be stifled as long as competing labels are sitting side by side. Put aside the realization that some viewpoints won't be revealed with rival chains huddled in the same room. Toss out the notion that there are some details record companies will *never* discuss openly while their customers are gathered before them. Further, blow out the idea that the smaller, intimate gathering that the Retailers Conference once was can never be as productive as the one that now draws more than 100 people. Apparently, labels and distributors have decided that the presence of the press inhibits this meeting's progress.

Productive or not, the Retailers Conference is one of the most important events in our industry each year—if for no other reason than because of the heavyweight executives it draws to one room. My personal

conviction is that Billboard, and any other publication that endeavors to responsibly cover our trade, performs an invaluable service for the record community, and should be welcome at such forums.

The decision, which I'm told was a unanimous vote of the suppliers present at a recent NARM planning meeting, seems weird and shortsighted. The ban forces Billboard and its competitors to find out what happened at the meeting secondhand, which increases the likelihood of misinformation being circulated in the press about what goes on at the conclave—something that has not happened when reporters have had the opportunity to attend. Besides, since most of a label's competitors and a whopping chunk of the account base will be attending, what thoughts could possibly be inhibited by having the press cover this most public event? What might be said there that they want concealed from the rest of the industry?

Furthermore, in a year when record companies and retailers have fought so hard to protect the First Amendment from attacks by state legislators and the Jack Thompsons of the world, isn't it ironic that these very same labels would decide to shut out the press from this key event?

After all, banning the press is the ultimate form of censorship. Many record companies have been waving the American flag this year as they seek to protect the right to sell recordings that some groups have

found objectionable. Apparently, label executives think an artist's right of expression is more sacred than freedom of the press. Somehow, I always thought those two issues were equally important in the minds of the men who drafted the First Amendment.

VERY ENIGMATIC: The unending



by Geoff Mayfield

turn of events at Enigma Entertainment proves the label deserves its name today more than ever.

It began last year, when co-founder Wes Hein left for Hollywood Records. Then in May, GM Ralph King split to start an Enigma-distributed label, which should have its first product out by November. Soon after, president Jim Martone also found the door. Recently, after hiring Suki Sir away from Elektra Entertainment to bolster its sales efforts as Enigma's national director of sales, it turned around and eliminated its regional field positions; then it went on to let go of VP of sales

Jayne Simon (Billboard, Sept. 22), one of the most popular sales executives in the business. Also resigning in the same time frame as Simon was Sam Kaiser, VP of promotion.

To be certain, there has been a complete about-face at Enigma. When King joined Enigma in March 1989, Bill Hein and Wes Hein indicated they wanted to take their label to

the sales level of an A&M or a Geffen Records. In doing so, the company may have gone a little overboard. Before the recent cutbacks, it employed more than 100 people; that is

larger than the staffing you would find on the payrolls of some majors and certainly larger than the company's billing would justify (note that two of the logo's best-known acts, Poison and the Smithereens, are now sold and promoted by Capitol).

It is clear that Enigma is returning to its roots. It looks like the company wants to go back to being a smaller label, largely devoted to alternative music. If that is the case, many of the recent cutbacks are understandable and, in fact, smart. But, the question remains, why did it try to get big in the first place? ... A footnote, and not a surprising one: Simon's former assistant, Gigi Gostas, was abruptly terminated Sept. 20 ... Another footnote to the above: When I first learned that Sir was joining Enigma, I was excited because it appeared she would be able to work with Simon. These are two of the industry's most capable sales people. In saying so, I must disclose that both are friends of mine, but can add that I admired

them both as professionals before I got to know them on a personal level.

To be sure, Sir's streetwise sensibilities and loyal devotion will work handsomely at the new slimmed-down Enigma, but it sure would have been fun to see what kind of team she and Simon would have made.

EXIT, ARRIVAL: Remember how surprised folks were when news got out at the start of this year that Jim Cawley was leaving Arista to join EMI as a senior VP? Well, another person who appeared to be a "lifer" is now joining that label. Barbara Firstman, VP and longtime fixture at Macey Lipman Marketing, is leaving her post to become EMI's director of West Coast marketing, a position recently vacated when Rob Gordon moved over to Capitol.

BOXING OUT: In sports, it is said that the best trades are often the ones that you *don't* make. It's kind of like saying that hindsight is 20/20. With that in mind, isn't it interesting to note that some big players in the same industry that is trying to do away with the 6-by-12-inch disposable package on compact disks made vigorous efforts to get a 4-by-12-inch standard in place for cassettes as recently as 1986? Good thing that one failed ... Early word is that the Sept. 13 meeting of the NARM Packaging Committee was a productive one, resulting in some viable options for the 6-by-12 ... If the state's voters approve the Oregon Recycling Act in November, it will be illegal to sell CDs in the plastic clam shells that are still being used by PolyGram and a few others, and nonbleached paper would be eliminated from all product packaging. Don MacLeod, president of Portland's Burnside Records, says the bill is given a 60% chance of passing.



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!
4. Your order ships overnight air express (at no extra charge) and arrives at your doorstep the next day with absolutely no surprises. The order you place is the order you get.
5. Look over our easy to read invoice, compare the prices, compare the fill.
6. Call us again.

**AMERICA'S LARGEST ONE STOP
COMPACT DISCS • CASSETTES**

Saturday Delivery Now Available!

- Representing 450 labels with over 50,000 titles in stock
- Worldwide service
- Incredible deals and sale pricing
- Comprehensive new release and product information
- Supported by the most knowledgeable sales staff in the U.S.

800-388-8889 CT 203-798-6590 NY 212-517-3737 LA 213-388-9834 FAX 203-798-8852

Heavy Duty Polyethylene Travel Cases

CD Case 4 Row Holds 120
Album Case 1 Row Holds 120
45 Case 2 Row Holds 275
Any Case \$19.00/ea. (Lots of 2 - not mixed)
Island Cases
1-800-343-1433
In N.Y. 516-563-0633

400 CD Books in 2 sq. ft. - CD's kept in jewel boxes behind the counter.

Call for FREE sample CD See-Through Browser Pak Today!
Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

BEST PRICES!

WEEKLY SPECIALS!

AUDIO 1 ONE
Your Best Distributor of C.D.'s and Cassettes

"If AUDIO ONE is not your 1st stop every order... you are simply missing the AUDIO ONE ADVANTAGE."

Call: 1-800-8-AUDIO-1
Call: 1-203-381-0202
FAX: 1-203-381-0255

NEXT DAY DELIVERY AVAILABLE. Call Today
400 Long Beach Blvd., Stratford, CT 06497

■ Your 1st Stop!

■ Your BEST Stop!

■ Your AUDIO 1 Stop!

Latin Notas



by Carlos Agudelo

ALTERNATIVE LATIN MUSIC IS ALIVE AND well in the U.S., thanks to the work of labels like Heads Up, Flying Fish, Redwood, Mango, and Chameleon. In Spanish, **Bochinche** means noise, such as that made by people who talk too much when they are having fun. In this case, Bochinche is a band, based in Seattle, and it's the hottest thing to happen in that part of the country, in the realm of salsa music, in a long time. Besides taking the town by storm by playing numerous gigs, from cultural institutions to schools, Bochinche has released its third album, "Caracas," to general acclaim. This is truly a work of Love—David that is, their producer—from Heads Up. The leader of the band is Venezuelan-born **Eduardo Quintero**, who arrived in Seattle seven years ago. He got together with six Anglos and, voilà, good salsa music was made. You don't believe it? Listen to the record.

CHICAGO-BASED FLYING FISH has been putting out folk music from Central and South America for the last 10 years or so. Among the albums released by the label are works by **Caña Brava**, a mostly tropical salsa ensemble; **Savia**, a Central American group that has disbanded; **Yolo Camba Ita** and **Cutumaycamones**, both from El Salvador; and **Sukay**, perhaps the label's best-known group, a pan-Andean band with half a dozen albums out. The label's latest release is by **Fortaleza**, a Bolivian group based in Boston. Subtitled "Bolivian Folkloric Music Of The Andes," the album picks up most of the flavor of the ancient, almost transcendental sounds that have been distilled through the centuries in this musically rich land. An apt description of the album is included in the liner notes: "Fortaleza's strong, emotional voices and lavish instrumental arrangements capture both the soul of pre-Columbian Inca culture and the heart of Bolivia's contemporary movement, producing an unforgettable experience." The group consists of the brothers **John, Ramiro, and Gonzalo De La Cerda** and **Fernando Torrico**.

ANOTHER REMARKABLE RELEASE is "Desvios," by the group **Sotavento**, on Redwood Records. The album, a real folkloric tour of Latin America, features a traditional song from Bolivia; an Afro-Caribbean *flavores* song; an adaptation of a poem by Mexican poet

Salvador Novo; a song by **Gonzalo Hermosa**, one of the composers of "Llorando Se Fue," which was later adapted into a lambada by **Kaoma**; a *polo margariteño* from Venezuela; and a couple of tunes by the great **Atahualpa Yupanqui**. According to the liner notes, "Sotavento's original music is a blend of this rich Latin American musical heritage with Western classical, jazz, and diverse contemporary influences in the tradition of the Latin American 'new song' movement." The group members are **Laura Brown, Orlando Cabrera, Anne Fraioli, Jaime Guiscafré, Francisco "Pancho" López,** and **Sylvia Ramírez**.

YET ANOTHER QUALITY ALTERNATIVE release is "Y Es Ke Me Han Kambiao Los Tiempos," by **Kaoma**, on Mango Records. Kaoma is one of the leading new flamenco ensembles from Spain. Its first performance in New York back in July had the force of an awakening for those fans who imagined the **Gipsy Kings** were the only flamenco in town. These guys have everything going for them, as is shown on the current album, an ex-

Latin America's alternative music scene heats up

hilarating mixture of all the things gypsies pick everywhere, such as salsa, samba, and jazz, besides their passionate guitar playing and frantic flamenco pace.

SHOULD WE KEEP GOING? Listen to this: "The Wild Cards' sizzling new album ['Back It Up,' on Chameleon Records] is the kind of music that can generate a veritable inferno on the dance floor or provide steam heat in the boudoir." The group, considered rising stars in L.A.'s music scene, plays what is called Hispanic rockabilly. The mixture of Latin rhythms and the expertise of four wild musicians from Orange County—**Adrian Remijo, Albert Farias, Jesse Reyes, and Josse Sotelo Jr.**—has produced yet another example of where the real vanguard of Latin music in this country is. The band has been picked up by Miller Genuine Draft for sponsorship, allowing it to perform some 500 gigs in the past two years.

LAST BUT NOT LEAST, there is **Mayte Prida**, a woman who left a promising career in broadcasting to become a rapper. Her album, "Dejate Atrapar" (Latin Sound Network), is not only a courageous experiment, but also a sign of the new direction the Latin music industry is taking. With very few exceptions, you cannot listen to this music on Spanish-language radio. Better try jazz or noncommercial FMs.

Chicago Writer Wins Latin Song Contest Daniel Recalde Will Advance To Int'l OTI Festival

BY RAMIRO BURR

MIAMI—Chicago singer/songwriter Daniel Recalde was named the winner of the 1990 National OTI Songwriting Festival, held here Sept. 12.

Recalde will advance to the XVIII International OTI Songwriting Festival, which will be broadcast from Las Vegas Dec. 1 featuring composers from Latin America, Spain, Portugal, and the U.S.

Recalde edged out a field of more than two dozen composers and singers from 14 U.S. cities. He also received top honors as best singer. His arranger, Hector Garrido, also won the award in that category.

The winning entry, titled "Mi Adicción (My Addiction)," was written and sung by Recalde. Garrido arranged it and was musical director; the pair will represent Chicago and the U.S. Univision network at the international finals.

The OTI (Organization of Iberian-American Television Stations) is considered to be the largest Hispan-

ic musical competition in the U.S. It was established in 1972 to encourage original musical composition.

The festival is broadcast annually by Univision, the nation's leading Spanish-language TV network, through its 533 affiliates in 23 countries. Univision covers 89% of U.S. Hispanic households through satellite-interconnected broadcast and cable affiliates nationwide.

Singer/songwriter Lilo Gonzalez won second place for his entry "Forjando Un Solo Pueblo (Forging A Sole Village)." Gonzalez was representing Washington, D.C., affiliate W48AA, Channel 48. Third-place honors went to composer Enrique Ternbach and singer Victoria Dean, of Phoenix, and affiliate KTVW, for the song "Somos Tres (We Are Three)."

The winners were determined by a panel of Latin stars, including Lissette, Kiara, Willie Chirino, Alvaro Torres, Kiki Garcia, and Roberto Livi.

The festival was hosted by Andrea Kutyas and Antonio Vodano-

vic. A highlight of the evening was Willy Chirino's performance of his recent hit "Amigo De La Luna (Friend Of The Moon)."

Held at the Gusman Center for the Performing Arts in downtown Miami, the three-hour telecast also featured performances by Argentine rocker Laureano Brizuela, Latin pop singer Lissette, salsa groups Jorge Luis Guerra y 440 and Clouds, the female singing duo Azucar Moreno, and comedian Lucho Navarro.

All of the participants had advanced to the national finals by winning OTI song festivals in their respective cities.

The international finals will be broadcast live from Caesars Palace in Las Vegas to an estimated viewing audience of 350 million.

Ramiro Burr is a San Antonio, Texas-based free-lance writer covering the Hispanic music industry.

FOR WEEK ENDING SEPTEMBER 29, 1990

Billboard

©Copyright 1990, Billboard.

HOT LATIN TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL | Compiled from national Latin radio airplay reports. | TITLE |
|------------------------|-----------|------------|---------------|---|---|--------------------------------|
| ★★ NO. 1 ★★ | | | | | | |
| 1 | 3 | 5 | 13 | JOSE JOSE AROLA | AMNESIA 1 weeks at No. One | |
| 2 | 4 | 6 | 8 | MYRIAM HERNANDEZ CAPITOL-EMI LATIN | | PELIGROSO AMOR |
| 3 | 1 | 1 | 11 | JOSE FELICIANO CAPITOL-EMI LATIN | | PORQUE TE TENGO QUE OLVIDAR? |
| 4 | 5 | 4 | 11 | ANA GABRIEL CBS | | NI UN ROCE |
| 5 | 2 | 2 | 13 | JUAN LUIS GUERRA Y LA 440 KAREN | | BURBUJAS DE AMOR |
| 6 | 7 | 3 | 18 | LUIS MIGUEL WEA LATINA | | TENGO TODO EXCEPTO A TI |
| 7 | 6 | 7 | 12 | DANNY RIVERA CBS | ◆ | COMO HE DE VIVIR SIN TU CARINO |
| 8 | 9 | 9 | 7 | DANIELA ROMO CAPITOL-EMI LATIN | | DIMELO |
| 9 | 8 | 8 | 12 | ROCIO DURCAL AROLA | | TE AMO |
| 10 | 11 | 19 | 4 | CHAYANNE CBS | | COMPLETAMENTE ENAMORADOS |
| 11 | 13 | 24 | 3 | RUDY LA SCALA SONOTONE | | PORQUE TU ERES LA REINA |
| 12 | 10 | 10 | 6 | AZUCAR MORENO CBS | | VEN DEVORAME OTRA VEZ |
| 13 | 12 | 12 | 11 | ALVARO TORRES CAPITOL-EMI LATIN | | SI ESTUVIERAS CONMIGO |
| 14 | 15 | 14 | 4 | YOLANDITA MONJE CBS | | SIN AMOR |
| 15 | 14 | 11 | 7 | PALOMA SAN BASILIO CAPITOL-EMI LATIN | | NADIE COMO TU |
| 16 | 19 | 13 | 6 | GUILLERMO FERNANDEZ CBS | | CON EL CORAZON EN LA MANO |
| 17 | 17 | 22 | 3 | GILBERTO SANTA ROSA CBS | | VIVIR SIN ELLA |
| 18 | 16 | 16 | 8 | WILLIE ROSARIO BRONCO | | ANUNCIO CLASIFICADO |
| 19 | 20 | 20 | 4 | LOS TEMERARIOS TH-ROOVEN | | SOLO TE QUIERO A TI |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | | |
| 20 | NEW▶ | | 1 | LOURDES ROBLES CBS | | ABRAZAME FUERTE |
| 21 | 18 | 27 | 5 | INDUSTRIA DEL AMOR RANEX | | YA NO LLORES CORAZON |
| ★★★ POWER PICK ★★★ | | | | | | |
| 22 | 33 | 23 | 3 | LOS MIER AROLA | | MUNECA OJOS DE MIEL |
| 23 | 28 | — | 2 | LUIS MIGUEL WEA LATINA | | ENTREGATE |
| 24 | 31 | — | 2 | PIMPINELA CBS | | CUANTO TE QUIERO |
| 25 | 27 | — | 2 | RAMON AYALA FREEDIE | | PARA PODER LLEGAR A TI |
| 26 | 22 | 21 | 6 | TONY VEGA RMM-CBS | | LO MIO ES AMOR |
| 27 | 25 | 26 | 3 | FITO OLIVARES GIL | | AGUITA DE MELON |
| 28 | 37 | 37 | 4 | LOS TEMERARIOS TH-ROOVEN | | CREO QUE VOY A LLORAR |
| 29 | NEW▶ | | 1 | MARIA SORTE CBS | | EL PEOR DE MIS FRACASOS |
| 30 | 23 | — | 2 | YURI CBS | | MI VECINA |
| 31 | 21 | 32 | 5 | LOLA FLORES CBS | | SAL Y PIMIENTA |
| 32 | 32 | 30 | 17 | ALEJANDRA GUZMAN MELODY | | ETERNAMENTE BELLA |
| 33 | 26 | 15 | 11 | ANGELES OCHOA CBS | | AUNQUE TENGA QUE LLORAR |
| 34 | 29 | 33 | 5 | LOS CAMINANTES LUNA | | MI NINA |
| 35 | NEW▶ | | 1 | KIARA TH-ROOVEN | | CON MI CARA TAN LAVADA |
| 36 | NEW▶ | | 1 | BRONCO FONOVISA | | CORAZON DURO |
| 37 | 36 | 38 | 12 | CHAYANNE CBS | ◆ | SIMON SEZ |
| 38 | 35 | 28 | 3 | LOS DINNOS LUNA | | DIME |
| 39 | 24 | 17 | 25 | RUDY LASCALA SONOTONE | ◆ | EL CARINO ES COMO UNA FLOR |
| 40 | 30 | 18 | 10 | LUCERO FONOVISA | | TE TUVE Y TE PERDI |

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



• Great Selection of Major Brands: CBS, RCA, Polygram, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD, SUITE 3600, SAN DIEGO, CA 92126

• Best Prices Guaranteed
• Personalized Service

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE: 1-800-87-LATIN

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$3.25 per word. Minimum order \$64.00.
 - Display Classified: 1 in./1x \$102.00 - 1 in./4x \$95 per in./12x \$88.00 per - 1 in./26x \$85 per = 1 in./52x \$69.00 per.
 - Reverse Ad \$10.00 additional charge
 - Box number/address \$6.50 for handling. Only regular mail forwarded - tapes not acceptable.
 - Position Wanted - \$50.00 per inch
- NEW! Broadcast/Media Rates!**
- 1 in./1x \$70.00 - 1 in./4x \$65.00 per
 - 1 in./12x \$60.00 per - 1 in./26x \$56.00 per
 - 1 in./52x \$52.00 per

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524

****REAL ESTATE TO THE STARS****

For advertising information call Chic Walker
1 (800) 950-1018 - In NY (212) 536-5284

FAX YOUR AD TODAY! (212)/536-5351

FOR SALE

SS CASH SS

Paid for LP's, CD's & Cass.
We Buy Collections

RECORD SURPLUS

11609 Pico Blvd., L.A., CA 90064
(213) 478-4217
(213) 477-7509 FAX

OVERSTOCKS, SUPPLIES, INDEPENDENT LABELS

Thousands of low-priced CD's, LP's & cassettes. Indie labels (complete back catalog). Shrinkwrapping supplies, CD blisters & jewel boxes. Divider cards, paper and plastic sleeves, novelties. Dealers only.

Performance
P.O. Box 158
New Brunswick NJ 08903
(201) 545-3004 Telex: 5106008316

USED MOVIES & NINTENDOS

BOUGHT AND SOLO

All quantities, Ratings
Specializing in Store
Openings & Buyouts

VIDEO DISTRIBUTORS, INC.
U.S. 800-220-2200 FAX 215 638 0770

USED MOVIES & NINTENDOS

BOUGHT AND SOLD

All quantities, Ratings
Specializing in Store
Openings & Buyouts

VIDEO DISTRIBUTORS, INC.
U.S. 800-220-2200 FAX 215 638 0770

OUTSTANDING SELECTION

AT BARGAIN PRICES

Budget/Midline/Cutouts, Gospel,
Blues, Jazz, MORE, etc.
LP's/CASSETTES/CD's
Serving independent outlets, rack jobbers, fleamarkets
Free Catalog - Dealers only!
A.B.A. Record Dist.
175 Main St., Lodi, NJ 07644
(201) 471-6543 Fax # (201) 471-7065

CARIBBEAN ARTS

Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more! Call or write for color catalog.

(212) 598-9100
Nicholas Novelty Sales, Inc.
864 Broadway, New York, NY 10003
DEALERS ONLY

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
7925 N.W. 66th St., Miami, FL 33166
(305) 591-2188 DEALERS ONLY

CD'S AVAILABLE

Along with 1,000's of cassette and LP titles.
Dealers only. Write or call for free catalog.
Record-Wide Distributors, Inc.
P.O. # 8100
Fenton, MO 63026
(314) 343-7100

POSITIONS WANTED

POSITIONS WANTED

NEED 2-WORLD ATTRACTIONS? For one of a kind entertainment! 1st time available for long term contract Guinness Book of World Records title for the worlds largest & most powerful electronic theatre organ! Featuring 8-keyboards, 800 speaker, 8000 watts! There's no sound the Golden Spirit of America can't generate!
Liberace Lives - Largest pvt. collection of Mr. Showmanships memorabilia - 9ft concert grand Baldwin glass lid piano - candelabrae, silver fox fur coat - jewelry - crystal - china - many costumes - white & gold Chev cube van w/signature logo & chandelier 215-372-2332.

Bob Nye
326-330 N. 9th St.
Reading, Pa. 19601

MALE VOCALIST IN NEED OF AN ADVISOR AND/OR PRODUCER TO HELP GUIDE ME IN THE RIGHT MUSICAL DIRECTION. PLEASE, ONLY PROFESSIONALS NEED APPLY. THANK YOU. JOHNNY C.
(718) 845-5687

As former general manager of well-known publishing co. and former personal manager of Grammy-Award winning group I have been involved in every single phase of the music business and have solid experience in sales, promotion and administration. Specialize in writer-artist development and song acquisition with emphasis on creating new fields of profitability. Seeking challenging position with fast-paced label.

Box 7868
Billboard Magazine
1515 Broadway, New York, NY 10036

MERCHANDISE

ROCK AND FILM STAR CALENDARS AND TEAR OUT POSTER BOOKS IMPORTED FROM ENGLAND. AVAILABLE IMMEDIATELY. PHONE APRIL AT 1-800-535-8013 OR 213-441-9207. IN CANADA PHONE NOVELLA INC. AT 514-939-0519.

FIXTURES

FACTORY DIRECT COMPACT DISC DISPLAYERS AUDIO CASSETTE DISPLAYERS ALBUM DISPLAYERS LASER DISC DISPLAYERS VIDEO CASSETTE DISPLAYERS
Complete Modular Merchandising System for entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.
1-800-433-3543
Ask for Ken Cohen

HELP WANTED

OPPORTUNITY!

Assistant to Associate Publisher
Billboard Magazine
Highly organized, self-motivated individual needed to assist Associated Publisher in day to day operations. Very fast paced, interesting and exciting environment. Penchant for music/video is a plus. Previous administrative experience is essential. Flexibility is an important attribute to possess.

NO PHONE CALLS!

Send resume to:
Melissa Subatch
Billboard Magazine
1515 Broadway - 39th Floor
New York, NY 10036

EQUAL OPPORTUNITY EMPLOYER

NATIONAL SALES POSITION

AUDIO & VIDEO TAPE DUPLICATION
Recorded Publication Laboratories (RPL, Inc.) seeks an experienced and highly motivated individual with the proven ability to sell.

This position requires sales experience. Knowledge of the music publishing and educational publishing industry helpful. Experience in the audio and video tape duplication, floppy disk duplication and related printing and/or packaging is desirable.

This position is based in either our New York or Philadelphia location. Other locations are feasible to accommodate the right candidate.

RPL, Inc. offers a compensation and incentive package commensurate with experience. Excellent health and medical benefits are included. Potential for equity participation available.

For a confidential interview, please forward your resume and salary history to:

Ronald Oliano
RPL, Inc.
1100 State St.
Camden, NJ 08105

ARTIST & REPERTOIRE MNGR Manhattan

Will ensure highest quality & standard of company products & presentations given his musical perspective & expertise; direct musical performances, arrangement, recording & engineering of productions; select final choices of repertoire, artists, orchestral members, performance, concert halls; handle important correspondence, business relations & represent the company nationally & internationally. Fluent Tagalog language. 2 yrs college in Music & 1 yr exp. in the job. 40 hrs/wk, \$600/wk. Send resume or letter in duplicate describing qualifications attn. to:

B.B. #565, Rm. 501
One Main St.
Brooklyn, NY 11201

COMPACT DISC

On-Line Music
• Buy and Sell used CDs
• New discs entered daily
• CB style conferencing
• Gateway access available
Modem: (415) 824-7603
(3-12-2000, 9-11)
"On-Line Service of the Month"
- PC MAGAZINE -

COMPUTERS

Ask one tough question
before you computerize.

Simply put. What's your payback? That's a question we've helped dozens of music and video retailers and wholesalers answer—accurately and profitably.
Inventory control. POS. Video rental. We've got it all—for chain stores, single stores and one-stops. And with a decade of experience behind us, we're the experts in the music business. Call or fax today.

YSL Phone (404) 449-0338
Fax (404) 840-9723
YOUNG SYSTEMS LTD
6753-B Jones Mill Court, Norcross, GA 30092

Musicware
The #1 Software Hit in Record Stores Across the Nation

Complete Family of Software Systems for Record Stores from Single Stores to Chains
Your One Stop Record Store Software and Computer Hardware Company

| | |
|--|---|
| MUSICWARE USA 5934 Royal Ln. Suite 1114 Dallas, TX 75230 (214) 692-6552 (214) 369-3840 FAX | MUSICWARE EUROPE Saxony House Easthampnett, Chichester Sussex, England PO18 0JY UK (0243) 775419 UK (0243) 776327 FAX |
|--|---|

RecordTrak
The proven computerized inventory control system for record stores.

Trak Systems call for more information
101 North Plains Road
Wallingford, CT 06492
203-265-3440 **800-942-3008**

NOVELTIES

ZMACHARS POSTERS, INC.

Your back to School ONE STOP for music related merchandise posters, T-shirts, patches, etc.
CALL US NOW!!
8181 N.W. 91 Terrace, Bay #6
Medley, FLA 33166
Ph (305) 888-2238 • Fax (305) 888-1924

POSTERSERVICE, INC

Tired of the same old selection? Our 1000-title poster catalog is the largest in the industry including Winterland, Funky, One Stop, Imports and Psychedelics. Better yet, our unique servicing program keeps you on top. Find out what you have been missing. Call Lisa Bowen at:
(800)666-7654
255 Northland Blvd
Cincinnati, OH 45246

ROCK T-SHIRTS

- OVER 100 STYLES
- TOP ROCK ARTISTS
- LICENSED DESIGNS
- FREE CATALOG

NICEMAN MERCHANDISING
1-800-279-2545
DEALERS ONLY

VIDEO

MediaVision
FILM & VIDEO PRODUCTION
PLANNED, SHOT, EDITED, DELIVERED.
BROADCAST QUALITY EXCELLENT PRICE.
New York (718) VISIONS (718-847-4667)
Los Angeles (213) PRODUCE (213-776-3823)

TAPES

TDK's NEW SM CASSETTES: "IT'S ABOUT TIME"

- Now available in 10,20,30 and 60 minute lengths.
- Superior high bias cassette for studio and demo recordings.
- Uses top-quality SA tape pancake for low noise and wide dynamic range.

Ask for our new A/V catalog.

SONOCRAFT
360 West 31st Street
New York, NY 10001
TEL. (212) 760-9300
FAX (212) 564-9488

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE INCREASING ALL OVER THE NATION

PROTECT YOUR RETAIL OUTLETS WITH LOW COST EASY TO USE CASSETTE TAPE SECURITY PRODUCTS—EITHER REUSEABLE OR DISPOSABLE

FAST SHIPMENT FROM INVENTORY WITH 7 SELECTIVE MODELS FROM WHICH TO CHOOSE!

CALL OR WRITE TODAY FOR SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

PROFESSIONAL RECORDING SUPPLIES BLANK AUDIO & VIDEO CASSETTES

Looking for the best at the lowest prices? WE CAN HELP!

- Customized Blank Audio & Video Cassettes
 - Norelco, Ampex & Soft Poly Boxes
 - Cassette Labels • Ampex Mastering Tape
 - Screw Type C.O's • AGFA, BASF & Magnetic Media bulk audio cassette tape
- Our 23 years of experience in the recording industry speaks for itself. Give us an opportunity to speak to you. Don't Delay—Call Today For More Information

ANDOL AUDIO PROD., INC.

Recording Industry Supplies
4212 14th Ave • Brooklyn NY 11219
Call Toll Free 800 221 6578 NY Res. (718) 435 7322
Fax (718) 853 2589 • We accept VISA MC

TALENT

VOCAL TALENT WANTED

24 TRACK RECORDING STUDIO
FULL STAFF: RECORDING ENGINEERS
PRODUCERS
SONG WRITERS
MUSIC COMPOSERS

YOU SUPPLY THE TALENT, ATTITUDE AND AMBITION, AND WE WILL SUPPLY STUDIO TIME AND OUR STAFFS PROFESSIONAL DIRECTION.

NO INVESTMENT NECESSARY
KALFAN-FORD PRODUCTIONS
FOR NEXT AVAILABLE AUDITION
DATE CALL 718-763-8685

LOOKING FOR A RECORD DEAL OR RECORD PROMOTION

SEND TAPES OR CALL:
ALEX GREENE & ASSOC.
27380 GRATIOT AVE.
ROSEVILLE, MI 48066
or Call (313) 779-0207
or Fax (313) 779-2565

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B
Campus Records
Wholesale Distributor of
Deletions Overstocks
878 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX
For a Unique Blend of Independent and
Major Label Closeouts and Overstocks

IMPORT EXPORT
Pop • Oldies • Folk • 60's
Thrash • Noise • New Age • Industrial • Dance • Electronic • Reggae • C&W

SERVICES

FROM THE USA-AIR FREIGHT
Transport daily. Special to the Music Industry since 1953, Worldwide. Confidential Attention. Low Rates. Contact:
Dennis Klainberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434
Ph: 718-656-6066, Tlx 425628

UNDERGROUND STRATEGIES FOR DISCOUNT AIR FARES FOR REPORT, SEND \$25.00 to:

P.O. Box 1177-B
Evanston, Ill. 60204-1177

ATTENTION ARTISTRY ACTS
Viking International Records and its mass merchandising subsidiary, The Easy Music Sales Network, is expanding its artistry roster in the following divisions: Rock-n-roll, Country, Black, Gospel and Bluegrass. Singer/songwriters welcome! Bands, groups and single artistry submit demo tape, promo packs, etc. to:
THE EASY MUSIC SALES NETWORK
P.O. BOX 634, DICKSON, TN 37055
ATTN: A&R DEPARTMENT
615-441-2929
"OUR CLIENTS LOVE US, YOU SHOULD KNOW US!"

SERVICES

MASTERING
REPLICATION **PRINTING**
COMPLETE CD AND CASSETTE PRODUCTION
DIGITAL HOUSE
FOR THOSE WHO HEAR THE DIFFERENCE
GRAPHIC DESIGN ART STUDIO
TOTAL PACKAGING
PERSONALIZED EXPERT SERVICE
212-333-5950
101 WEST 57th STREET, NEW YORK, N.Y. 10019

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES...

Ask for free catalog and monthly specials

America's Leading Distributor of Recording Tape and Accessories

A.I. ROSENTHAL ASSOCIATES INC.
202 WELSH ROAD HORSHAM, PA 19044

AMA • ALLSOP
ALPHA • ANADAY
AT&T • ATHANA
AUDIO TECHNICA
BASF • CASE LOGIC
COMPONENT GUARD
DISHWASHER
DUAL VOLTAGE
DURACELL
EVEREADY • FUJI
GEMINI • GENEVA
JVC • KINYO
KODAK • LABTEC
LEBO • MAXELL
MEMOREX
MONSTER CABLE
NAPA VALLEY
RECOTON • SAVOY
SCOTCH (3M)
SEIKO • SIVA
SONY • TDK
WORLD TRADE MKTG

Cassettes AS EASY AS ...

- 1 REAL TIME DUPLICATION
- 2 HIGH SPEED DUPLICATION
- 3 CUSTOM BLANKS

INTRODUCING:
Full Service Digital Editing and CD Compilation

ESP Means Quality Full Service Printing and Packaging, Friendly Professional Service, Competitive Prices, Fast Turn-Around and Highest Quality Raw Materials.

ESP EASTERN STANDARD PRODUCTIONS, INC.
26 BAXTER STREET
BUFFALO, NY 14207
1-716-876-1454
1-800-527-9225

MISCELLANEOUS

STOP!!!
LOOKING FOR A NEW JOB? NOW YOU CAN RUN A POSITION WANTED ADVERTISEMENT FOR ONLY \$50.00 PER INCH.
CALL JEFF SERRETTE TODAY!!!

SOLD!

...bought, rented, hired, whatever you need, we'll tell the world in

ACTIONMART
BILLBOARD CLASSIFIED ADVERTISING SECTION

Call Jeff Serrette today
—(800) 223-7524 (NY residents dial 212 536-5174).

SERVICES

ATTENTION
Agents, managers, producers and publishers - if you're looking for Top 40, dance and a ballad (all w/crossover potential) for your artist or artists, please contact Rick Mahoney for a three tune songwriters package at:
Composer's Workshop
24 Track recording
Ph: 808-955-BEAT
FAX: 808-944-0462

SCHOOLS & INSTRUCTIONS

Careers in Music and Video BUSINESS

Enter the exciting and lucrative world of the entertainment industry! Learn the business and the technical aspects of music and video production from top professionals! A two year degree program. Check the choice of school location below.

CALL OR WRITE: 1-800-424-2800

Atlanta Seattle Colorado Philadelphia
 Dallas Houston Pittsburgh Ft. Lauderdale

YES, I would like information about your Programs!

NAME _____ YR. H.S. GRAD _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____

Ai THE ART INSTITUTES International SC468B
526 Penn Avenue, Pittsburgh, Pennsylvania 15222, U.S.A.

REAL ESTATE TO THE STARS



NO SWIM SUIT NEEDED

OPEN EVERY SUNDAY - 2-5 p.m.

ENTER THE GATE & LOCK OUT THE WORLD.... Swaying palms, exotic paintings, sparkling pool, Koi ponds, meandering pathways & meditative patios *100's of priceless ANTIQUES * Privacy * Security * Fantasy * Beamed ceilings, Massive brick fireplace, walls of glass in living room - dining area - kitchenette. This amazing Oasis also includes a 30' mobile home for guest & a four-car garage for cherished hobbies & adult toys.

EVERYTHING: The house, all furnishings, plantings, & mobile home are yours for only \$295,000

For your personal tour call
Agent, JACKIE EPSTEIN (818) 906-9711
or
Owner (818) 787-5254
JON DOUGLAS COMPANY

SO U Wanna B a Rock'n Roll Star

Need a professionally designed and built recording studio with kitchen, 1/2 bath and bedroom? Studio is detached from 2 bedroom 2 bath redone Spanish home with alcove den, hardwood floors, new kitchen and baths. All on large, maturely landscaped lot in Larchmont Village section of Hollywood. Studios and Sunset Strip very nearby. Total price studio and home \$489,000.

Ask for Tim Sullivan
Office: (213) 665-1121 x 4353 Home: (213) 666-0359
Fred Sands

ALLENDALE, N.J. Only 18 Miles From Manhattan \$769,000



CRESCENT MEADOW

Unique! Spectacular! Contemporary luxury, 4300 sq. ft. of light, dramatic living space, overlooking a 100 acre nature preserve. 5 BRs, 3 full plus 2 half baths, 3 car garage etc. etc. Fantastic views, the perfect get-away from Manhattan hustle.

One of 8 new homes by architect Barry Poskanzer.
Call Tom Henman (201) 670-0500 eve. (201) 848-0935

AUDIOPHILE QUALITY

EUROPADISK LTD.

- CASSETTE DUPLICATION
- DMM LP MASTERING
- LP & 7" PRESSING
- COMPACT DISCS
- GRAPHICS PACKAGES
- DIGITAL STUDIO

CD Master Tapes
Neve DTC/Sony Digital Editing

Europadisk, Ltd.
75 Varick Street, New York, NY 10013
(212) 226-4401 • FAX (212) 966-0456

DISC MAKERS

MONEY SAVING PACKAGES

COMPLETE MANUFACTURING

CASSETTES, CD'S, LP'S & VIDEOS

PROFESSIONAL DESIGN DEPT.

CALL FOR CATALOG

1-800-468-9353

ULTRA-FOG!!!

Premium quality, long lasting fog fluid at direct to user prices. Developed for club products by leading F.X. MFR. Free samples and quantity discounts available. Expert, speedy repairs of most fog machines. Master card. Visa accepted.

Call Toll Free 1-800-798-5796
Club Products Co.
Dept. A90, P.O. Box 797546
Dallas, TX 75379-7546

The Professional Edge in Cassette Duplication

Each order custom personalized to fit your budget and your total needs

High speed - Realtime & DAT Replication

LORAN
1-800-633-0455

Member of **NAIRD** Call For Free Sample

REAL ESTATE TO THE STARS

NEW YORK/Riverside Drive 4.5 RMS

ARTISTIC VIEWPOINT

Let your creative juices flow in this beautiful 2 bedroom, 2 bathroom apartment with extraordinary Hudson River views. Perfect E-I-Kitchen for the serious cook, and charming step-down living room welcome you to this large, lovely, liveable home.

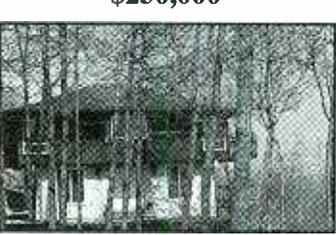
ELAINE BEDELL GREEN
212-891-7289/212-517-3720
DOUGLAS ELLIMAN

More than 7 out of 10 BILLBOARD readers own a home AND 40% own 2!!!

WANT TO REACH THEM??

Call CHIC WALKER
800-950-1018
or 212-536 5284 TODAY!!!

ROCKAWAY TOWNSHIP \$230,000



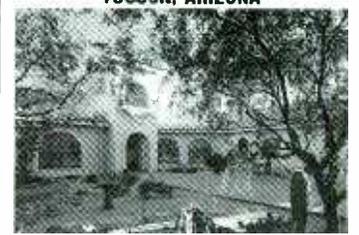
UNUSUALLY CLASSIC

"Dramatic," "Private," and "Unusual," appropriately describe this classic Contemporary 4 BR; 2 1/2 Baths; Fam Rm with Wet Bar and a circular staircase. Skylight, majestic views, feelings of space and freedom. 3+ acres

VARLEY & STEVENS REALTORS LTD.
(201) 838-7100

30 MINUTES FROM N.Y.C.
Prestigious Montclair, N.J. landmark with over 4 acres of land. Make a statement while enjoying the benefits of a prime N.J. community. \$2,490,000.
Burgdorff Realtors - 201-783-2085.

FOR SALE BY OWNER PROFESSIONAL RECORDING STUDIO TUCSON, ARIZONA



Detached, Custom Designed, 830 sq. ft., 24 track (or more) Capacity Studio-Only \$425,000 Includes Gorgeous Country Estate—Over 3500 square feet of luxurious Mediterranean Living in this 4 Bedroom 4 Bath One Acre Fully Fenced Home Built in 1988. Self-Cleaning, Solar Heated Pool and Spa Complement the Magnificent Mountain Views and Manicured Gardens. For Video Brochure or Further Information Call:
Dick Kidder (Broker)-(602) 795-4200 or 622-1456
Arlette or Pierre (Owners)-(602) 749-3944 or 749-8477

TRIBECA TRIBECA LOFT IN LANDMARK CONDOMINIUM

Spectacular 1,600 sq. ft. crescent-shaped loft with 9 large South and East windows. 2 full baths, huge kitchen, master bedroom, fireplace in living room. Famous building.

ELAINE BEDELL GREEN
212-891-7289/212-517-3720
DOUGLAS ELLIMAN

International

CD Is Top Carrier In W. Germany Growth Curve Sags, But Sales Are Strong

■ BY MIKE HENNESSEY

HAMBURG, West Germany—Sales of compact disks in West Germany are expected to top 72 million units this year. With about 7 million CD players in use in the market, the average per-person purchase of CDs annually is 10.

The projection represents the biggest deceleration in the growth-rate of CD sales since 1985, when unit sales were 6.8 million—a 126.6% increase on the 1984 figure of 3 million.

Since then, the growth factor has steadily declined: 1986, 13.3 million (+95.6%); 1987, 22.8 million (+71.4%); 1988, 39.2 million (+71.9%); 1989, 56.9 million (+45.1%); and 1990, 72 million (+26.5%).

Nevertheless, the overall sound-carrier sales picture in West Germany, with CDs for the first time selling more units than any other configuration, is healthy. Sales for the first half year are 10% up in value.

In unit terms, sales of CDs from January to June were 27.5 million, up 30% on 1989's first-half total of 21.1

million. Singles were down 17% at 14.1 million (from 17 million in 1989), but this figure includes CD single sales of 4.2 million units, an increase of 35% over 1989's 3.1 million.

LPs were down 12% at 16.5 million (1989: 18.8 million), and cassettes were up 10% at 24.6 million, as against a 1989 total of 22.4 million.

Compact disks represented 32.25% of unit sales in the first six months of this year, with cassettes claiming 29.75%, LPs 19.95%, and singles (including CD singles) 17.05%.

According to WEA managing director Manfred Zunkeller, president of the West German IFPI group, the increase in unit sales of cassettes is due to greater demand from the German Democratic Republic, where cassettes are the predominant sound carrier. An estimated 6 million cassette players are in use in the GDR, compared with 3.5 million record players and 300,000 CD players.

While pop long-playing units (CD, LP, and cassette) were up 11% at 63.4 million, classical sales remained static at 5.2 million—just 7.6% of the total

long-play unit sales. But while first-half unit sales of classical recordings have remained near the 5-million mark for the last decade, the vinyl share has declined dramatically from 3 million in 1984 to 700,000 this year. Classical CD sales, in the same period have grown from 300,000 to 3.5 million.

The half-year report of the German IFPI group notes that music videos, for so long a sluggish sector of the market, are now achieving more impressive sales. Up to the end of June, sales of music videos on cassette and disks reached 205,000, compared with 160,000 in the same period last year.

A total of 430 music titles have been released on cassette and 370 on laserdisk, compared with the 1989 figures of 260 and 280, respectively.

Taking into account 240,000 sales of feature films and children's videos, total unit sales of videocassettes and laserdisks were 445,000, excluding direct imports. The report predicts rapid growth of the German video market.

Benelux Catches Megastore Mania

■ BY WILLEM HOOS

AMSTERDAM—The megastore begins arriving this fall in the Benelux countries (Belgium, the Netherlands, and Luxembourg), but there are some doubts that eight of them in a modestly sized part of Europe might be overegging the pudding.

The first, called Fame, will open here Nov. 17 under the auspices of Free Record Shop (FRS), the leading web of record stores in the Benelux territories (82 in the Netherlands and 11 in Belgium). FRS plans further megastores in Rotterdam and Utrecht and in Belgium at Brussels and Antwerp.

Virgin Benelux will open three megastores—in Amsterdam, Brussels, and Antwerp—over the next year. As managing director Dirk de Vries emphasizes, Virgin is a pioneer in this store concept, with plenty of experience acquired in London and Paris.

"We're opening the first, so we are the trend-setters," says Juan da Silva, FRS commercial director.

Fame is located in a two-floor building at the corner of Dam Square in the heart of the capital. The annual rent is \$447,000 (at an exchange rate of 1.79 guilders to the dollar).

The operation will have eight sales sections—pop and rock, classical, dance, MOR, jazz, prerecorded cassettes (covering all repertoire), laser-disk, and video. The latter will handle only sell-through trade, which is making strong progress in the Netherlands. Da Silva says the video section will occupy some 20% of the store.

The payroll will be 40, and a total stock of 100,000 units will be carried. The employees have been recruited outside the existing FRS web.

"We wanted superspecialists for each Fame division," says da Silva. "We wanted people who know virtually everything about whichever audio or video category they're working in."

"Our aim is to sell all types of recorded music from all over the world," continues FRS president Hans Breukhoven. Six of the Fame staff will search out world music repertoire. FRS is well connected with record and import/export companies covering the world, including Latin America and Africa.

Da Silva predicts CD audio will be the leading configuration in Fame's gross, but says it will also stock and promote vinyl albums. "I know the present penetration rate of CD play-

ers in Holland is 52%, but this also means that just under half the Dutch households don't have CD hardware and they're still playing their music on ordinary record players."

FRS estimates the Fame gross will be up to \$8 million during the first 12 months. The current gross of the most successful store in the web in Rotterdam is \$3 million. About 300,000 people are expected to visit Fame annually. A free shuttle-bus service from Amsterdam Central Station is being contemplated, plus a discount on a Fame credit card for people traveling in by train.

Virgin Benelux's de Vries reveals its Amsterdam megastore will open in the fall of 1991 with a floor space of more than 1,500 meters. It will be situated just 100 meters from the Fame location. The Virgin operations planned for Brussels and Antwerp will be of a similar size.

Ricordi Launches Retail Project In Italy

■ BY DAVID STANSFIELD

MILAN, Italy—The Ricordi Group, which includes extensive recording, retail, and music publishing divisions in this territory, has launched a new retail project called Spazio Musica. The first store, occupying 800 square meters, is situated in nearby Bologna.

The Spazio retail brief says the store stocks pianos; electric keyboards; computers; acoustic, electric, and digital guitars; and printed music. There are also in-store recording facilities.

Ricordi opened Italy's first music megastore in Milan last year. Matteo Rignano, the retail chain's managing director, says, "Previously we devoted most of our at-

Promo, Tech Investments Pay Off For EMI Classics

■ BY ADAM WHITE

LONDON—During his first year as president of EMI Music Worldwide, Jim Fifield was heard to say, at least once, that the company's idea of new technology was a fax machine.

He was joking, of course, to make a point about how conservative EMI had become under its previous administration. The company has since invested substantially in information systems to aid Fifield's managers around the world, just as he has encouraged them to spend more aggressively in marketing and promotion.

For Richard Lyttelton, president of EMI Classics, both factors were vital in driving his division to a robust performance during the 1989-90 financial year. Although he declines to put a dollar figure to that performance, he claims that sales increased by more than 15% over the previous year and that the company's worldwide market share increased by more than 1%.

"We're focusing very heavily now on business technology and investing heavily in computerization," says the London-based Lyttelton. "We have a great springboard with our 25,000 recordings made over the last 90 years, many of which still afford us commercial opportunities. I firmly believe if we have greater information about what we're selling and where, we'll be able to cycle our catalog much faster, with the advantage in commercial terms of lower inventories."

In terms of marketing, Lyttelton says EMI Classics' expenditure worldwide has increased by

approximately \$3 million in the past year—"and it's had a pretty incredible effect on our business." He cites specific examples of campaigns in the U.K. for Nigel Kennedy, in France for a compilation album, "Choeurs d'Opera Celebres," and in Spain for local packages featuring great tenors and sopranos.

Violinist Kennedy's interpretation (with the English Chamber Orchestra) of Vivaldi's "The Four Seasons" has now sold approximately 600,000 copies in the U.K., including 300,000 on cas-

'Our younger artists . . . really are bright hopes for the future'

sette. EMI funded a full-length video of the Kennedy performance, and its broadcast by BBC-TV energized album sales by more than 130,000 units. Subsequently, the release reached the top three of the pop album charts.

"What was particularly exciting about the video," adds Lyttelton, "was that our colleagues in Japan had the courage to participate in the co-production without really knowing very much about the artist, or the fuss that was going on in the U.K., because, of course, theirs is a much more developed [video] marketplace." Worldwide, the Kennedy video title has sold 18,500 pieces.

When EMI's classical interests were reorganized under Lyttelton in 1989, Fifield announced his intention to invest 25 million
(Continued on page 81)

MIDEM Confab Tunes In To Growing Euro Radio Market

PARIS—Europe's status as the fastest-developing and largest radio market in the world will be recognized at the MIDEM Radio Conference, which will take place during the 25th MIDEM meet Jan. 20-24 in Cannes.

More than 50 leading personalities representing radio stations, radio syndicators, record companies, and advertising agencies will take part.

The discussions will cover three

major areas—the international radio landscape in the run-up to 1992; marketing opportunities in Europe, including media buying and promotions; and new technology.

Among speakers already confirmed are Tony McGinn (MCM, Australia), Pierre Bellanger (Skyrock, France), Laszlo Hegedus (Radio Calypso, Hungary), Bo Berg (Radio Voice, Denmark), Patrice Blanc-Francard (Europe 1, France), Michael Missy (Radio Missy, Germany), and David Briggs (Capital Radio, U.K.).

MIDEM chief executive Xavier Roy describes the MIDEM Radio conference, organized in conjunction with the Unique Broadcasting Co., as an essential rendezvous for the international radio industry attracting companies and individuals of the highest caliber.

"With the impending single European market and the important changes to the geopolitical landscape, MIDEM Radio offers an excellent opportunity to those wishing to learn about the latest developments in this dynamic industry," he says.

tention to the sale of prerecorded music. Now we want to specialize in this other sector of the retail music trade.

"We're separating the product lines because we believe the two target consumer groups are different, with different needs. We want to protect their interests by giving them the best choice possible."
(Continued on page 77)

LD MUSIC HEAVY METAL RAP Rhythm &
 RS ROCK BLUE BEAT Two Tone PSYCHE
 Opera POP Choral Cajun Zydeco COUNTRY
 WAVE Swing Calypso Golden Oldies WORL
 U-JU CHAMBER MUSIC RARE GROOVE LOVE
 Gospel PROGRESSIVE DUB SKIFFLE Opera F
 ICAL ROCK Jazz Ska BLUES NEW WAVE SW
 BIG BAND Acid Jazz Jit Jive JU-JU CH
 town ROCK & ROLL FUNK LATIN Gospel
 AE SOUL HIP HOP Soca CLASSICAL ROCK
 SAMBA Rai Light Orchestra BIG BAND A
 EX MEX GARAGE Tamla-Motown ROCK &
 ta NEW AGE House Salsa REGGAE SOUL HI
 AL RAP Rhythm & Blues FOLK SAMBA Ra
 Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 n Oldies WORLD MUSIC HEAVY METAL R
 TRY & WESTERN Bangra NEW AGE House S
 LD MUSIC HEAVY METAL RAP Rhythm &
 ERS ROCK BLUE BEAT Two Tone PSYCHEL
 Opera POP Choral Cajun Zydeco COUNTRY
 W WAVE Swing Calypso Golden Oldies WOR
 JU-JU CHAMBER MUSIC FARE GROOVE LO
 N Gospel PROGRESSIVE DUB SKIFFLE Opera
 SSICAL ROCK Jazz Ska BLUES NEW WAVE S
 a BIG BAND Acid Jazz Jit Jive JU-JU CH
 Motown ROCK & ROLL FUNK LATIN Gospel
 AE SOUL HIP HOP Soca CLASSICAL ROCK
 K SAMBA Rai Light Orchestra BIG BAND A
 TEX MEX GARAGE Tamla-Motown ROCK &
 tra NEW AGE House Salsa REGGAE SOUL HI
 TAL RAP Rhythm & Blues FOLK SAMBA Ra
 T Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 en
 RE G
 SE
 ea B
 I Ja
 COLL
 VOP
 igh
 ERX
 AGE
 P R
 ne P
 INTR
 VOEL
 UNTR
 ORLD
 VER



MIDEM THE MUSIC SHOW

PALAIS DES FESTIVALS, CANNES, FRANCE.
20-24 JANUARY 1991

Midem. The world's premier music market.

More business, more events, more participants, more concerts,
more breaking acts, more deals. And more music.

Pop, Rock, Rap, Jazz, Classical, Contemporary. From sound waves to new wave,
Midem is tuned to your success.

Make the most of your participation.

A stand delivers high profile to your company and is the most efficient
way to do business.

**You may even qualify to participate in
one of our Group Stands.**

Advertise your product & promote your activities in the Midem Guide,
the industry's who's who.

The Midem Preview & Daily News keeps you up to the minute
on international music news. Book a page & make your mark
to a captive audience.

Contact Barney Bernhard or Laura Ketay today.
Make the most of the promotional opportunities.

And let Midem make it happen for you.

Midem, 25 years of getting it right!

INTERNATIONAL EXHIBITION ORGANIZATION,
475 PARK AVENUE SOUTH, 30TH FLOOR, NEW YORK, NY 10016
TEL: (212) 689 4220 FAX: (212) 689 4348 TLX: 4979122 IEO

Please rush me details of Midem '91.

I am interested in
 exhibiting with a stand participating

Name _____

Company _____

Title _____

Address _____

Telephone _____

AL RA
Two T
ydeco
olden
IC RAR
DUB SI
LUES N
z Jit
LL FI
OP S
ght C
GE T
use S
yth
use S
m &
PSYCHE

Opera POP Choral Cajun Zydeco COUNTRY
WAVE Swing Calypso Golden Oldies, WOR



When it comes to
*Billboard's International
Buyer's Guide*,
some people get a bit
overly protective

Get 12 months of sales-building exposure in the annual reference used by over 50,000 music/video industry professionals worldwide

Music and video professionals go to unusual lengths to safeguard their copy of the *Billboard International Buyer's Guide*.

It's easy to see why. With nearly 25,000 listings of music and video products, services and suppliers in dozens of categories, the guide is a very valuable piece of property.

Take a big bite out of industry sales with repeated, year round ad exposure

The *Buyer's Guide* provides a direct connection between your products and 50,000 of your best prospects — buyers, retailers, distributors, wholesalers, manufacturers, packagers and importer/exporters — *in more than 100 countries*. And because *Billboard's International Buyer's Guide* is such a valuable information source, it's retained and referred to again and again. Your sales message will be seen over and over — 24 hours a day, 365 days a year.

Don't send your ad message barking up the wrong tree. Reserve your place in *Billboard's 1991 International Buyer's Guide* today. For more information, call Ronald Willman at (212) 536-5025.

Publication date: December 1990

Ad space closes: October 10, 1990

Billboard

1515 Broadway, 39th Floor, New York, NY 10036



NEWSLINE

Finnish Artists Criticize The Critic, Giving Newspaper Writer Poor Review

HELSINKI, Finland—More than 40 of Finland's best-known classical composers and musicians have published an unprecedented complaint against Seppo Heikinheimo, principal critic of Helsingin Sanomat, Finland's leading daily newspaper with a circulation of 500,000-plus. Among those complaining that Heikinheimo is "a good writer, but a poor and unfair reviewer and critic" are conductor Esa-Pekka Salonen, soon to start with the Los Angeles Symphony, composers Aulis Sallinen and Magnus Lindberg, singer Jorma Hynninen, and pianist Olli Mustonen. The newspaper has not yet responded.

KARI HELOPALTIO

Boy George, He's Got An Indian Album

BOMBAY, India—London-based Boy George, formerly of Culture Club, recorded an album here with Indian singing star Asha Bhosle and plans a five-concert tour of India to tie in with its release. The "Indi-pop" package is set for worldwide release for Christmas. Boy George says he plans to pick up enough of the language to record soon in Hindi.

JERRY D'SOUZA

Elvis Compilation Put On Hold In China

HONG KONG—Plans to release the Elvis Presley compilation "Elvis: The Great Performances" in China have been shelved for the time being for "bureaucratic reasons." Anders Nelsson, BMG Pacific GM in this region, says, "The problem is that every song has to be considered for censorship by the government before it can be released." But BMG still hopes for a Presley compilation to be out in China on Jan. 8, to link with what would have been the singer's 55th birthday.

HANS EBERT

TV Show To Focus On Irish Musical Impact

DUBLIN, Ireland—Bono, Sinead O'Connor, Van Morrison, Clannad, and Bob Geldof are among the major Irish pop/rock stars to be featured in a London Weekend Television hourlong prime-time TV showcase set for Oct. 21. Presented by Melvyn Bragg, the program sets out to analyze how such a small country has in recent years produced so many acts of international impact. The show is expected to reach 5 million viewers.

KEN STEWART

Ascii Buys Vestron Pictures Japan Inc.

TOKYO—Ascii Inc., a leading Japanese computer software manufacturer, has bought, for some \$8.6 million, Vestron Pictures Japan Inc., the Tokyo-based subsidiary of the U.S. Vestron firm. The deal provides Japanese distribution rights for some video/movie titles, with a \$14 million gross predicted for the first year. The corporate name changes to Ascii Vestron Pictures Japan Inc., with Ascii head Kazuhiko Nishi staying on as president.

SHIG FUJITA

Dulfer Inks Deal With BMG Ariola Benelux

AMSTERDAM—Dutch saxophonist Candy Dulfer, who is featured on the Prince videoclip "Partyman" and had a hit single, "Lily Was Here," with Eurythmics' Dave Stewart, has signed a worldwide recording deal with BMG Ariola Benelux. She is currently on tour with her band, Funky Stuff, promoting her first album, "Saxuality." Her publishing rights are handled worldwide by Dutch firm The Company Of The Two P(i)eters.

WILLEM HOOS

Radio/TV Ad Firm Launched In Belgium

BRUSSELS, Belgium—Belgian Flemish state broadcaster BRT and press publishing company Vlaasme (VUM) have launched a new advertising company, Vlaasme Audiovisuele Regie (VAR) here, with an initial capitalization of \$2.8 million. It will run all advertising on BRT Radio and organize sponsorship deals for both the radio and TV services. It aims at an income from these sources of \$8.5 million in 1991. BRT will use the radio commercial income to finance its TV network's hot competition with Flemish broadcaster VTM.

MARC MAES

RICORDI LAUNCHES RETAIL PROJECT

(Continued from page 74)

ble." Rignano says the name Spazio Music was selected because, while record buyers appreciate music in a passive way, musicians are active customers. "We've created space in the new store to buy product, receive information and guidance, and play and record. We'll provide all the necessary hardware."

The Ricordi group is at once a distributor and retailer of musical

instruments. But Rignano says the retail chain is not at the required level. "Our record stores account for about 60% of our instrument trade, and we want to give space and the right dimension to build on that."

The Bologna store is rented; Rignano prices the initial setup and operating costs at approximately \$86 million. A similar project will be launched in Milan in the next few weeks, he says.

THERE'S MORE TO THE ASIAN MUSIC INDUSTRY THAN MEETS THE EYE.



The **Piracy** question is just one of the important issues to be addressed at Keynote '90 in Hong Kong this year. The opportunities in the Asian music industry are enormous. ***Canto-Pop** (Hong Kong's home-grown pop style) offers great scope in view of its popularity around Asia and the continued emigration of people from this part of the world. ***Karaoke** started in Japan and is becoming a planet-wide phenomenon. ***Asia's MTV** equivalent, **EZTV**, will launch at Keynote '90.

***Cable TV** in Asia (especially in Hong Kong) also has potential. *The **marketing** and **promotion of Music** and **Video** in Asia will be discussed by experts. *And of course, **Copyright** will be a major theme. In recent times, Indonesia, Malaysia and Taiwan have all cleaned up their act in terms of copyright protection. Plus the chance to **meet** and hear presentations from **people who know the Asian music industry**. * Plus, Plus, Plus *Can you afford not to be there?

NORTHWEST AIRLINES



KEYNOTE '90 - Official Carrier

KEYNOTE '90

Convention Registration Fee: US\$500 per delegate (includes admittance to all areas of the KEYNOTE '90 Exhibition and Convention, and special discounts for concerts and events).

I wish to book _____ delegates at a cost of US\$500 per person. =US\$ _____

Amex Visa Diners Club Mastercard

Card Number: _____

Expiry Date: _____

Please return this form together with payment to KEYNOTE '90's US agent Louis Meyers, South By Southwest Music & Media Conference, P.O. Box 49066 Austin, TX 78765; Tel: (512) 477-7979 Fax: (512) 477-0754.

Cardholder's Name: _____

Company: _____

Address: _____

Zip Code: _____

Country: _____

Fax: _____

Signature: _____

Or contact Mr Allen Japp at KEYNOTE '90's head office; 1101B Sea View Estate, North Point, Hong Kong. Tel: (852) 806-8303 Fax: (852) 806-2040 or 510-0143.

Asia's only Music and Entertainment Trade Fair: Hong Kong Convention & Exhibition Centre, October 19-22.

COOPER / H.V.R. INTERNATIONAL MUSIC PRODUCTION & MARKETING

WE HAVE
90%
OF THE
MUSIC VIDEO
PRODUCTION
MARKET
IN
HOLLAND
(EUROPE).
WE ARE SEEKING
AN INDIVIDUAL
IN THE CENTRAL
NEW YORK AREA
TO REPRESENT
OUR COMPANY
IN THE
NORTH AMERICAN
MARKET.
YOU SHOULD HAVE
EXPERIENCE IN THE BUSINESS.
WE OFFER
A BASIC SALARY
PLUS COMMISSION.
PLEASE RESPOND IN WRITING
TOGETHER WITH A RESUME TO:

HERBERT REID
ROZENSTRAAT 250 II
1016 PB AMSTERDAM
HOLLAND

Fax: 31 20 20 35 71
or: 31 20 38 31 75

COOPER / H.V.R. INTERNATIONAL MUSIC PRODUCTION & MARKETING

CANADA

Leblanc Report Critiques Music, Radio Industries

■ BY KIRK LAPOINTE

OTTAWA—Federal radio rules can in some cases impede, not help, Canadian music; Canadian charts should not have been used by regulators as barometers of success; certain sectors of the broadcast and record businesses display "significant antagonism" toward one another; the business needs money and stronger players.

Such is the complexion of the Canadian music industry, as portrayed in two new reports to the Department of Communications (DOC) and the Canadian Radio-television and Telecommunications Commission (CRTC) by Toronto journalist/consultant Larry Leblanc.

The CRTC report, prepared for recent hearings into proposed FM policy changes, concludes that the commission's controversial hit-to-not-hit ratio—in which at least 51% of musical selections on FM radio must be nonhits—has not fulfilled its objective of ensuring access for new and emerging artists to the airwaves.

What's more, the report argues, the nonhit rule is part of a regulatory matrix of music categorization and content quotas that works against Canadian music. As soon as a Canadian selection cracks the top 40, FM stations tend to drop it; if they did not, there would not be enough room to play foreign-made hits.

"The only [Canadian] exceptions are those records that programmers feel will reach top 10," Leblanc observes. Between chart positions 40 and 15, a Canadian record is practically invisible, he says. The rule is one of several the CRTC wants to change, although in this case it has not offered a specific idea yet on reform.

Chart positions themselves are a problem, Leblanc argues. The two chief Canadian trade magazines, *The Record* and *RPM Weekly*, have enormous chart discrepancies, which "throws into doubt the validity of the commission utilizing such rankings in the past to determine hit and nonhit status." *RPM* has

since changed its pop chart to an air-play-only chart, and it is no longer being used by the CRTC as a guide.

Even after nearly two decades of Canadian content, there remains stubborn resistance on the part of some broadcasters and deep hostility between radio and the record business.

Among Leblanc's conclusions in the CRTC report, following more than 70 interviews with industry executives:

- The Canadian music industry remains small and underfinanced, with only a few artists experiencing significant airplay and sales.

- With the exception of Canadian-hungry easy listening/MOR formats, Canadian broadcasters routinely hold off, or simply do not play, new Canadian recordings while claiming that their Canadian content quota is filled.

- Industry representatives say broadcasters will ignore third or fourth singles from an album, even one that is selling well.

- There is a shortage of Canadian music for easy listening/MOR, soft AC, and, to a lesser extent, country stations; as a result, these stations are most likely to play Canadian music by new artists, including music from independent labels.

- Album rock stations are least likely to play independent product, although the format is otherwise open-minded about new artists.

In his DOC report, commissioned amid a review of sound recording policy leading up to what is expected to be a renewed commitment to a \$5-million-a-year federal program later this year, Leblanc says existing funds do not suffice.

There remain sizable problems, says Leblanc, including high costs, inadequate access to financing, and insufficient Canadian independent firms to champion the cause of domestic music.

And, Leblanc adds, some executives see the spate of Canadians signing directly to foreign labels as a worrisome trend. In the future, recordings could be made in Canada primarily for distribution abroad, with Canadian sales secondary.

MAPLE BRIEFS

CBC VARIETY CHIEF Carol Reynolds, who has overseen such major successes as "Video Hits" and the Anne Murray specials during her tenure, has been promoted to deputy director of programming for the network. No replacement for her has been named.

CBC PLANS a Saturday (29) "Molson Canadian Rocks Showdown" special, in which 10 artists will vie for a spot at the Yamaha Band Explosion '90 finals in Japan. Pam Macfarlane handles CBC production, while Don Shafer represents co-producers Westcom Radio Group. Each of the 10 artists will

have a video shot for the special; "Video Hits" will play the videos subsequently, as well.

TWO MAJOR AMERICAN deals are about to take place in the Canadian music business: Cinram Ltd. is going to open an American manufacturing plant for CDs and cassettes, while CBC Radio's cutting-edge music show, "Brave New Waves," is about to reach a deal to be carried on National Public Radio in the U.S.

MAGNETIC NORTH, a Toronto postproduction house, says it is the first in North America to acquire the OpticalDisc Corp. 610A, a Laser-Vision compatible videodisk recording system.

CRTC Considers Dropping Ban On Hard-Liquor Ads

OTTAWA—Pressured by threats of court action, the federal broadcast regulator has proposed a widening of advertising rules that would allow hard-liquor commercials on radio and television for the first time.

The Canadian Radio-television and Telecommunications Commission has asked for public comments by Oct. 26 on its proposal, which would eliminate any regulatory distinctions in its advertising policy on alcohol.

Currently, ads are allowed only for beer, wine, cider, and coolers that contain less than 7% alcohol. And those ads, cleared first by the commission, must not portray people drinking or drunk or be directed at young people.

A study conducted last year by the federal Health and Welfare Department, and obtained under the Access to Information Act, indicated that the CRTC rules were routinely broken. Nearly half the ads reviewed in the study either targeted young people or implied that skill-requiring or vigorous activity could be combined with drinking. The department, which is expected to contest the CRTC's proposal, is conducting more research on the influence of the ads on young people.

The proposal came after the Assn. of Canadian Distillers, in a filing earlier this year with the Federal Court of Canada, demanded equal treatment under the rules. It argued that the ban could not be justified under the Charter of Rights and Freedoms, partly because its product is not illegal, partly because the ban is not inclusive of all alcoholic beverages.

The association launched the court move after the CRTC turned down its sponsorship of an anti-drunk-driving commercial campaign. It has since rescinded its court action; the CRTC, it says, agreed to review the ban.

Interestingly, a group opposing drunk driving has been supportive of the elimination of the ban. John Bates, president of People Against Drunk Driving Everywhere, says there was an artificial distinction between so-called hard liquor and soft liquor, and that something good could come of more open rules. He argues in favor of making people aware of equivalence—that one serving of liquor, beer, and wine contains the same amount of alcohol.

But the Addiction Research Foundation in Toronto says the proposal implies a social acceptability of alcohol. It says it, too, adheres to the idea of equivalence, but that the proper thing to do would be to work against existing beer and wine ads.

But those alcohol ads constitute an enormous percentage of radio and TV advertising (tobacco ads are already banned in Canada).

The distillers' association maintains that its members would not embark on a campaign to grab market share, as do the breweries in Canada. Rather, says spokesman Tim Woods, the industry would sponsor anti-drunk-driving commercials.

KIRK LAPOINTE



EVENT...IN THE MUSIC INDUSTRY!

BIG SOUNDS FROM BUDAPEST

BE THERE TO HEAR THEM.

Once again, Billboard and Music & Media jointly sponsor the prestigious executive East-West conference addressing Europe's music industry, its growth and future. Music industry executives the world over are invited to attend what promises to be a fabulous opportunity for the industry, as it addresses the challenges for record, TV, concerts, radio, video, publishing, rights and facilities.

Billboard and Music & Media will be featuring a special report on the conference agenda and the important topics to be discussed, offering you and your company an opportunity to reach the influential executives who will be present at the event.

By advertising in Billboard and Music & Media, you will impact not only all delegates, but also over 235,000 decision makers worldwide!

To further enhance this unique opportunity, we offer a one-time discount of 15%, if your ad runs in both publications!

THE BIG SOUND IN BUDAPEST WILL BE HEARD ROUND THE WORLD... WHAT ABOUT ADDING YOUR VOICE?

CONTACT:

LONDON

Richard Chapman/
European Sales Manager, Billboard
PH: 71-323-6686 FAX: 71-323-2314

AMSTERDAM

Ron Betist/Sales Director, Music & Media
PH: 31-20-669-1961 FAX: 31-20-664-9059

NEW YORK

Gene Smith/Associate Publisher, Billboard
PH: 212-536-5001 FAX: 212-536-5358

Billboard

MUSIC
&
MEDIA

THE HOTTEST DUO IN THE MUSIC INDUSTRY!

**FOR BOTH PUBLICATIONS:
ISSUE DATE: NOVEMBER 24
AD CLOSE: OCTOBER 30**



**LOOKING
EAST
& WEST**

The Executive Conference
of East and West Europe's
Music Industry.

**23-26 NOVEMBER, 1990
BUDAPEST, HUNGARY**

HITS

of the

WORLD

© Copyright 1990, Billboard Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN (Courtesy Music Week/Gallup) As of 9/22/90

| This Week | Last Week | SINGLES |
|-----------|-----------|---|
| 1 | 1 | THE JOKER STEVE MILLER BAND CAPITOL |
| 2 | 2 | GROOVE IS IN THE HEART DEE-LITE ELEKTRA |
| 3 | NEW | HOLY SMOKE IRON MAIDEN EMI |
| 4 | 26 | SHOW ME HEAVEN MARIA MCKEE EPIC |
| 5 | 4 | FOUR BACHARACH & DAVID SONGS DEACON BLUE CBS |
| 6 | 5 | WHAT TIME IS LOVE? THE KLF/THE CHILDREN OF THE REVOLUTION KLF COMM |
| 7 | 3 | IT'SY BITSY TEENY WEENY YELLOW POLKA ... BOMBALURINA CARPET/POLYDOR |
| 8 | 7 | THE SPACE JUNGLE ADAMSKI MCA |
| 9 | 11 | GROOVY TRAIN THE FARM PRODUCE |
| 10 | 9 | VISION OF LOVE MARIAH CAREY CBS |
| 11 | 16 | SUICIDE BLONDE INXS MERCURY/PHONOGRAM |
| 12 | 27 | I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS |
| 13 | 6 | WHERE ARE YOU BABY? BETTY BOO RHYTHM KING |
| 14 | 22 | FASCINATING RHYTHM BASS-O-MATIC GUERILLA/VIRGIN |
| 15 | 15 | BLACK CAT JANET JACKSON A&M |
| 16 | NEW | THUNDERSTRUCK AC/DC ATCO/EAST WEST |
| 17 | 13 | DON'T BE A FOOL LOOSE ENDS 10/VIRGIN |
| 18 | 14 | LIVIN' IN THE LIGHT CARON WHEELER RCA |
| 19 | NEW | THEN THE CHARLATANS SITUATION TWO |
| 20 | 8 | TONIGHT NEW KIDS ON THE BLOCK CBS |
| 21 | NEW | CULT OF SNAP SNAP ARISTA |
| 22 | 18 | END OF THE WORLD SONIA CHRYSALIS/PWL |
| 23 | 32 | FOOL'S GOLD/WHAT THE WORLD IS WAITING ... THE STONE ROSES SILVERTONE |
| 24 | 10 | RHYTHM OF THE RAIN JASON DONOVAN PWL |
| 25 | 29 | EPIC FAITH NO MORE SLASH/LONDON |
| 26 | 17 | NAKED IN THE RAIN BLUE PEARL BIG LIFE |
| 27 | 23 | LIFE'S WHAT YOU MAKE IT TALK TALK PARLOPHONE |
| 28 | NEW | I CAN'T STAND IT TWENTY 4 SEVEN BCM |
| 29 | 12 | PRAYING FOR TIME GEORGE MICHAEL EPIC |
| 30 | 20 | LISTEN TO YOUR HEART/DANGEROUS ROXETTE EMI |
| 31 | NEW | TUNES SPLITS THE ATOM MC TUNES VERSUS 808 STATE ZTT/WEA |
| 32 | 40 | NOTHING TO LOSE S*EXPRESS RHYTHM KING |
| 33 | 19 | SILHOUETTES CLIFF RICHARD EMI |
| 34 | 35 | LA SERENISSIMA DNA RAW BASS |
| 35 | NEW | IT'S A SHAME (MY SISTER) MONIE LOVE FEATURING TRUE IMAGE COOLTEMPO/CHRYSALIS |
| 36 | 24 | I'M FREE THE SOUP DRAGONS/JUNIOR REID RAW TV/BIG LIFE |
| 37 | 21 | CAN CAN YOU PARTY JIVE BUNNY & THE MASTERMIXERS MUSIC FACT/MASTERMIX |
| 38 | 37 | THERE SHE GOES AGAIN/MISLED THE QUIREBOYS PARLOPHONE |
| 39 | 25 | TOM'S DINER DNA FEATURING SUZANNE VEGA A&M |
| 40 | NEW | (WHAT'S WRONG WITH) DREAMING RIVER CITY PEOPLE EMI |
| 1 | 2 | ALBUMS LUCIANO PAVAROTTI/PLACIDO DOMINGO/JOSE CARRERAS IN CONCERT DECCA |
| 2 | 1 | GEORGE MICHAEL LISTEN WITHOUT ... EPIC |
| 3 | NEW | DEACON BLUE OOH LAS VEGAS CBS |
| 4 | NEW | BETTY BOO BOOMANIA RHYTHM KING |
| 5 | 3 | ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM |
| 6 | 4 | ROXETTE LOOK SHARP EMI |
| 7 | 6 | MARIAH CAREY MARIAH CAREY CBS |
| 8 | 5 | MICHAEL BOLTON SOUL PROVIDER CBS |
| 9 | 7 | JOE JACKSON STEPPING OUT—THE VERY BEST OF ... A&M |
| 10 | 11 | WILSON PHILLIPS WILSON PHILLIPS SBK |
| 11 | 10 | PHIL COLLINS ... BUT SERIOUSLY VIRGIN |
| 12 | 8 | NEW KIDS ON THE BLOCK STEP BY STEP CBS |
| 13 | NEW | QUEENSRYCHE EMPIRE EMI |
| 14 | 15 | DEE-LITE WORLD CLIQUE ELEKTRA |
| 15 | NEW | NEIL YOUNG & CRAZY HORSE RAGGED GLORY REPRISE |
| 16 | NEW | CHRIS DE BURGH HIGH ON EMOTION—LIVE FROM DUBLIN A&M |
| 17 | 9 | JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II VERTIGO |
| 18 | 14 | TINA TURNER FOREIGN AFFAIR CAPITOL |
| 19 | 13 | PREFAB SPROUT JORDON: THE COMEBACK KITCHENWARE |
| 20 | 12 | PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS. |
| 21 | 16 | LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA |
| 22 | 17 | TALK TALK NATURAL HISTORY—THE VERY BEST OF ... PARLOPHONE |
| 23 | 19 | M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL |
| 24 | 20 | BEACH BOYS SUMMER DREAMS CAPITOL |
| 25 | 22 | SOUP DRAGONS LOVEGOD RAW TV/BIG LIFE |
| 26 | 18 | MADONNA I'M BREATHELESS SIRE |
| 27 | 26 | UB40 LABOUR OF LOVE II DEP INT/VIRGIN |
| 28 | 29 | TECHNOTRONIC PUMP UP THE JAM SWANWARD |
| 29 | 25 | THE CARPENTERS ONLY YESTERDAY A&M |
| 30 | NEW | FAITH NO MORE THE REAL THING SLASH/LONDON |
| 31 | 24 | THE ROLLING STONES HOT ROCKS 1964-1971 LONDON |
| 32 | 27 | BANGLES GREATEST HITS CBS |
| 33 | 30 | CANDY DULFER SAXUALITY RCA |
| 34 | 31 | JASON DONOVAN BETWEEN THE LINES PWL |
| 35 | 23 | PIXIES BOSSANOVA 4AD CAD |
| 36 | 34 | SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS |
| 37 | 32 | CHINA CRISIS CHINA CRISIS COLLECTION VIRGIN |
| 38 | 21 | LIVING COLOUR TIME'S UP EPIC |
| 39 | 33 | SOUL II SOUL VOL II (1990 A NEW DECADE) 10/VIRGIN |
| 40 | 37 | RIVER CITY PEOPLE SAY SOMETHING GOOD EMI |

CANADA (Courtesy The Record) As of 9/24/90

| | SINGLES |
|----|---|
| 1 | 2 UNSKINNY BOP POISON CAPITOL/CAPITOL |
| 2 | 1 RELEASE ME WILSON PHILLIPS CAPITOL/CAPITOL |
| 3 | 3 VISION OF LOVE MARIAH CAREY COLUMBIA/CBS |
| 4 | 4 HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL |
| 5 | 7 TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS |
| 6 | 5 KING OF WISFUL THINKING GO WEST EMI/EMI |
| 7 | 6 THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS |
| 8 | 8 THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WEA |
| 9 | 10 BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M |
| 10 | 9 I DIDN'T WANT TO NEED YOU HEART CAPITOL/CAPITOL |
| 11 | 11 ALL THE LOVERS IN THE WORLD GOWAN COLUMBIA/CBS |
| 12 | 14 JUST CAME BACK COLIN JAMES VIRGIN/WEA |
| 13 | 16 PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS |
| 14 | 12 HANKY PANKY MADONNA SIRE/WEA |
| 15 | 15 JERK OUT THE TIME PAISLEY PARK/WEA |
| 16 | 13 RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA |
| 17 | 17 HOLD ON EN VOGUE ATLANTIC/WEA |
| 18 | 20 CAN'T STOP FALLING IN LOVE CHEAP TRICK EPIC/CBS |
| 19 | 19 SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M |
| 20 | NEW POLICY OF TRUTH DEPECHE MODE SIRE/WEA |
| 1 | ALBUMS M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL |
| 2 | 4 JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM |
| 3 | 4 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI |
| 4 | 3 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA |
| 5 | 5 POISON FLESH AND BLOOD CAPITOL/CAPITOL |
| 6 | 11 FAITH NO MORE THE REAL THING SLASH/WEA |
| 7 | 6 VARIOUS ARTISTS PRETTY WOMAN SOUNDTRACK EMI/EMI |
| 8 | 9 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS |
| 9 | 7 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS |
| 10 | 10 CONCRETE BLONDE BLOODLETTING I.R.S./MCA |
| 11 | 8 MARIAH CAREY VISION OF LOVE COLUMBIA/CBS |
| 12 | 13 JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA |
| 13 | 15 PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA |
| 14 | 12 HEART BRIGADE CAPITOL/CAPITOL |
| 15 | 16 VARIOUS ARTISTS DAYS OF THUNDER GEFFEN/WEA |
| 16 | 14 SNAP WORLD POWER ARISTA/BMG |
| 17 | 18 DEPECHE MODE VIOLATOR SIRE/WEA |
| 18 | NEW ROGER WATERS THE WALL POLYGRAM/POLYGRAM |
| 19 | 19 COLIN JAMES SUDDEN STOP VIRGIN/A&M |
| 20 | NEW NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M |

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/11/90

| | SINGLES |
|----|--|
| 1 | 1 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M |
| 2 | 5 ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM |
| 3 | 2 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL |
| 4 | 4 OOOOPS UP SNAP ARISTA |
| 5 | 3 VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM |
| 6 | 7 WE LOVE TO LOVE P.M. SAMPSON CBS |
| 7 | 6 IT MUST HAVE BEEN LOVE ROXETTE EMI |
| 8 | 8 CLOSE TO YOU MAXI PREIST 10 RECORDS |
| 9 | 9 KINGSTON TOWN UB40 VIRGIN |
| 10 | 10 MANTA NORBERT & FEIHLINGE GLAMOUR |
| 11 | 11 DEINE LIEBE KLEBT HERBERT GRONEMEYER EMI |
| 12 | 12 MEGAMIX TECHNOTRONIC BMC |
| 13 | 13 SAMURAI ERSTE ALLEGEMEINE VERUNS ELECTROLA |
| 14 | 15 TURTLE POWER PARTNERS IN KRIME SBK |
| 15 | 14 WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA |
| 16 | 16 I CAN'T STAND IT TWENTY 4 SEVEN BMG ARIOLA |
| 17 | NEW BLAZE OF GLORY JON BON JOVI VERTIGO/PHONOGRAM |
| 18 | NEW VISION OF LOVE MARIAH CAREY CBS |
| 19 | NEW TONIGHT NEW KIDS ON THE BLOCK CBS |
| 20 | NEW SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR |
| 1 | ALBUMS SOUNDTRACK PRETTY WOMAN EMI |
| 2 | 2 MATTHIAS REIM MATTHIAS REIM POLYGRAM |
| 3 | NEW CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA |
| 4 | 12 PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS. |
| 5 | 19 JON BON JOVI BLAZE OF GLORY VERTIGO |
| 6 | 5 EROS RAMAZZOTTI IN OGNI SENSO DDD |
| 7 | 3 PHIL COLLINS ... BUT SERIOUSLY WEA |
| 8 | 6 VAYA CON DIOS NIGHT OWLS ARIOLA |
| 9 | 4 ERSTE ALLEGEMEINE VERUNSIC NEPPOMUKS RACHE EMI ELECTROLA |
| 10 | NEW ROGER WATERS THE WALL—LIVE IN BERLIN MERCURY |
| 11 | 7 SNAP WORLD POWER BMG ARIOLA |
| 12 | NEW BLACK SABBATH TYR I.R.S. |
| 13 | 9 UB40 LABOUR OF LOVE II DEP INT/VIRGIN |
| 14 | 10 TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN |
| 15 | 13 GARY MOORE STILL GOT THE BLUES VIRGIN |
| 16 | 15 NEVILLE BROTHERS BROTHERS KEEPER A&M |
| 17 | 16 PINK FLOYD THE WALL HARVEST |
| 18 | 8 NEW KIDS ON THE BLOCK STEP BY STEP CBS |
| 19 | 14 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL |
| 20 | 11 JOE COCKER LIVE! EMI |

FRANCE (Courtesy Europe 1) As of 9/5/90

| | SINGLES |
|----|--|
| 1 | 1 SOCCA DANCE CHARLES D. LEWIS POLYGRAM |
| 2 | 2 MALDON ZOUK MACHINE BMG |
| 3 | 4 LE JERK THIERRY HAZARD CBS |
| 4 | 5 A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVIEN BMG |
| 5 | 3 WHITE AND BLACK BLUES JOELLE URSULL CBS |
| 6 | 5 VOUS ETES FOUS BENNY B CBS |
| 7 | 8 KINGSTON TOWN UB40 VIRGIN |
| 8 | 10 THE PARTY LATINO PARTY POLYGRAM |
| 9 | 7 AVANT DE PARTIR ROCH VOISINE BMG |
| 10 | 9 IT'S ON YOU M.C. SAR & THE REAL MCCOY CARRERE |
| 11 | 15 STEP BY STEP NEW KIDS ON THE BLOCK CBS |
| 12 | 11 IL SUFFIT D'UN OU DEUX EXCITES FOOTBROTHERS CBS |
| 13 | 12 LE GAMBOU PATRICK SEBASTIEN EMI |
| 14 | 18 MEGAMIX TECHNOTRONIC CBS |
| 15 | 19 AIME MOI CLAUDE BARZOTTI BMG |
| 16 | 16 SE BASTASSE UNA CANZONE EROS RAMAZZOTTI BMG |
| 17 | 13 BO LE LAVABO LAGAF CARRERE |
| 18 | 17 OUI JE L'ADORE PAULINE ESTER POLYGRAM |
| 19 | 14 LE TEMPS DES COPAINS LES VAGABONDS CARRERE |
| 20 | 20 THE POWER SNAP BMG |

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 9/22/90

| | HOT 100 SINGLES |
|----|---|
| 1 | 1 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL |
| 2 | 19 THE JOKER STEVE MILLER BAND CAPITOL |
| 3 | 5 SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR |
| 4 | 3 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M |
| 5 | 11 GROOVE IS IN THE HEART DEE-LITE ELEKTRA |
| 6 | 2 IT'SY BITSY TEENY WEENY ... BOMBALURINA CARPET |
| 7 | 6 OOOOPS UP SNAP LOGIC/BMG ARIOLA |
| 8 | 8 MALDON ZOUK MACHINE BMG ARIOLA |
| 9 | 4 FOUR BACHARACH & DAVID SONGS DEACON BLUE CBS |
| 10 | 9 IT MUST HAVE BEEN LOVE ROXETTE EMI |
| 11 | 10 VERDAMMT, ICH LIEB' DICH MATTHIAS REIM POLYDOR |
| 12 | 16 IT'S ON YOU M.C. SAR & THE REAL MCCOY ZYX/MIKULSKI |
| 13 | 14 WHITE AND BLACK BLUES JOELLE URSULL CBS |
| 14 | NEW VISION OF LOVE MARIAH CAREY CBS |
| 15 | 17 KILLER ADAMSKI MCA |
| 16 | 13 A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR |
| 17 | 12 TONIGHT NEW KIDS ON THE BLOCK CBS |
| 18 | NEW WHAT TIME IS LOVE (LIVE AT TRANCENTRAL) KLF KLF COMMUNICATIONS |
| 19 | 20 KINGSTON TOWN UB40 VIRGIN |
| 20 | NEW BLAZE OF GLORY JON BON JOVI VERTIGO |
| 1 | HOT 100 ALBUMS CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA |
| 2 | 2 SOUNDTRACK PRETTY WOMAN EMI |
| 3 | 4 PRINCE GRAFFITI BRIDGE PAISLEY PARK |
| 4 | 8 JON BON JOVI BLAZE OF GLORY VERTIGO |
| 5 | 3 PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA |
| 6 | NEW GEORGE MICHAEL LISTEN WITHOUT PREJUDICE EPIC |
| 7 | 5 NEW KIDS ON THE BLOCK STEP BY STEP CBS |
| 8 | 7 EROS RAMAZZOTTI IN OGNI SENSO DDD |
| 9 | 6 ELTON JOHN SLEEPING WITH THE PAST ROCKET |
| 10 | 9 MATTHIAS REIM MATTHIAS REIM POLYDOR |
| 11 | 10 MADONNA I'M BREATHELESS SIRE |
| 12 | 19 ROXETTE LOOK SHARP PARLOPHONE |
| 13 | 12 NIGHT OWLS VAYA CON DIOS BMG ARIOLA |
| 14 | 11 SNAP WORLD POWER LOGIC/BMG ARIOLA |
| 15 | NEW MARIAH CAREY MARIAH CAREY CBS |
| 16 | 13 GARY MOORE STILL GOT THE BLUES VIRGIN |
| 17 | 17 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL |
| 18 | 15 UB40 LABOUR OF LOVE II VIRGIN |
| 19 | 18 MICHAEL BOLTON SOUL PROVIDER CBS |
| 20 | 14 JOE COCKER LIVE CAPITOL |
| 1 | SINGLES BLAZE OF GLORY JON BON JOVI POLYGRAM |
| 2 | 4 CLOSE TO YOU MAXI PRIEST VIRGIN/EMI |
| 3 | 3 JOEY CONCRETE BLONDE LIBERATION/FESTIVAL |
| 4 | 6 SUICIDE BLONDE INXS WEA |
| 5 | 2 EPIC FAITH NO MORE LIBERATION/FESTIVAL |
| 6 | 5 LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL |
| 7 | 7 U CAN'T TOUCH THIS M.C. HAMMER EMI |
| 8 | 8 SHE AIN'T WORTH IT GLEN MEDEIROS POLYGRAM |
| 9 | 10 VISION OF LOVE MARIAH CAREY CBS |
| 10 | 9 CHAIN REACTION JOHN FARNHAM BMG |
| 11 | 13 SHOW NO MERCY MARK WILLIAMS CBS |
| 12 | 15 BUST A MOVE YOUNG M.C. POLYGRAM |
| 13 | 12 THE RIGHT COMBINATION SEIKO CBS |
| 14 | 11 HANKY PANKY MADONNA WEA |
| 15 | 16 UNSKINNY BOP POISON EMI |
| 16 | 19 PRAYING FOR TIME GEORGE MICHAEL CBS |
| 17 | 14 LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG |
| 18 | NEW OOOOPS UP SNAP BMG |
| 19 | NEW KING OF WISFUL THINKING GO WEST EMI |
| 20 | 18 THIEVES IN THE TEMPLE PRINCE WEA |
| 1 | ALBUMS JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL |
| 2 | NEW GEORGE MICHAEL LISTEN WITHOUT PREJUDICE VOL. 1 CBS |
| 3 | 8 CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL |
| 4 | 3 THE BLACK SORROWS HARLEY & ROSE CBS |
| 5 | 2 VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM |
| 6 | 7 GLORIA ESTEFAN CUTS BOTH WAYS CBS |
| 7 | 5 SOUNDTRACK PRETTY WOMAN EMI |
| 8 | 6 THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL |
| 9 | 4 FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL |
| 10 | 12 MARIAH CAREY MARIAH CAREY CBS |
| 11 | 9 CONCRETE BLONDE BLOODLETTING LIBERATION/FESTIVAL |
| 12 | 11 GARY MOORE STILL GOT THE BLUES VIRGIN/EMI |
| 13 | NEW PLACIDO DOMINGO ESSENTIAL DOMINGO POLYGRAM |
| 14 | 13 FOSTER & ALLEN THE MAGIC OF FOSTER & ALLEN CCT |
| 15 | NEW SOUNDTRACK CHINA BEACH—MUSIC AND MEMORIES EMI |
| 16 | NEW SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI |
| 17 | 20 MARGARET URlich SAFETY IN NUMBERS CBS |
| 18 | 10 PRINCE GRAFFITI BRIDGE WEA |
| 19 | NEW CAT STEVENS THE VERY BEST OF CAT STEVENS POLYGRAM |
| 20 | 14 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI |
| 1 | ALBUMS EROS RAMAZZOTTI IN OGNI SENSO BMG ARIOLA |
| 2 | 2 MARCO MASINI MARCO MASINI RICORDI |
| 3 | 3 VARIOUS DISCOMAGIC COMPILATION DISCOMAGIC |
| 4 | NEW FRANCESCO GUCCINI QUELLO CHE NON ... EMI |
| 5 | 10 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA |
| 6 | 13 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE VOL. 1 CBS |
| 7 | 4 VASCO ROSSI FRONTE DEL PALCO EMI |
| 8 | 8 GIANNA NANNINI SCANDALO RICORDI |
| 9 | 5 VARIOUS DISCOMAGIC COMPILATION DISCOMAGIC |
| 10 | 6 DURAN DURAN LIBERTY PARLOPHONE |
| 11 | 14 VARIOUS FESTIVALBAR '90 POLYGRAM |
| 12 | 7 PRINCE GRAFFITI BRIDGE PAISLEY PARK |
| 13 | NEW VARIOUS LOS CUARENTA—THE BEST OF, VOL. 2 NEW MUSIC |
| 14 | NEW VARIOUS THE WALL MERCURY |
| 15 | 16 IVANO FOSSATI DISCANTO EPIC |
| 16 | 11 ANTONELLO VENDITTI GLI ANNI 80 RICORDI |
| 17 | 9 BEE GEES BEE GEES STORY POLYGRAM |
| 18 | NEW VARIOUS DISCOMAGIC COMPILATION VOL. 2 DISCOMAGIC |
| 19 | NEW VARIOUS KNEBORTH 1990—THE ALBUM POLYDOR |
| 20 | 15 MADONNA I'M BREATHELESS WEA |

ITALY (Courtesy Musica e Dischi) As of 9/17/90

EMI INVESTMENTS

(Continued from page 74)

pounds (approximately \$47 million at current exchange rates) in the division over four years. One target, he said, was to reach and exceed a 20% worldwide market share by 1993.

Lyttelton estimates EMI's current standing to be around 18%, admittedly far short of market leader PolyGram. "They are, of course, made up of the three labels, Deutsche Grammophon, Philips and Decca," he says. "We're looking at possibilities: for example, setting up another label. But it would be very naive to think that in four or five years, we could get anywhere near the collective market share of those labels. What I would say is that we have every intention of putting pressure on DG, which is the leader of the three.

"We've been putting a lot of work into, and emphasis on, our younger artists—for example, Kennedy and Simon Rattle—who really are bright hopes for the future. It doesn't take a rocket scientist to see that one of our competitors has been going around trying to sign the major names, many of whose careers have actually been maturing."

Rattle signed a new, exclusive contract with EMI Classics earlier this year. Among his plans are recordings with the Berlin Philharmonic and a version of Rodrigo's *Concierto de Aranjuez* with Julian Bream.

After years as an RCA/Red Seal mainstay, guitarist Bream recently switched to EMI. The company also has a new deal with Itzhak Perlman, calling for at least 10 albums over the next five years (Billboard, July 7).

Industrywide competition for artists has driven up the cost of advances and deals, as Lyttelton acknowledges. "But EMI Classics will never lose an artist it wants to keep for financial reasons. That certainly is part of Jim Fifiel's culture. If we want to retain an artist, we will—and we will take the long-term view."

Some competitors have been stressing the visual side of classical music, investing heavily in projects and producers to create programming and home video properties. "We'll build that up slowly," Lyttelton responds, "but we'll probably invest in between 10 and 20 productions in the next three years. And probably within five years, we won't record an opera without [video] at the same time."

The executive cautions, however, that recoupment on video projects is extremely difficult at present. He continues: "We have a situation at the moment where some rather cynical hardware manufacturers are offering our artists a sort of vision of immortality, with high-definition TV and laserdisk and all the other technologies.

"That is very seductive, so we have to be able to offer our artists the same or better. But in the long term, there is no doubt there will be opportunities. It's only in the last 80 or 90 years, with the invention of the phonograph, that the visual element of a performance has actually been removed. So perhaps we shall be restoring the jigsaw."

LAND OF THE MIDDNIGHT SUN

A Billboard spotlight

Scandinavia

Billboard's Scandinavia spotlight presents the most thorough update on the ever-expanding Scandinavian music market. It will include a complete examination of Norway, Finland, Denmark and Sweden from record companies to trade associations. It will be must reading by Billboard's International audience of over 200,000 industry executives!

For ad details call:
 Europe
 Richard Chapman
 44-71-323-6086
 United States:
 Gene Smith
 Associate Publisher
 212-536-5001

Issue date: November 17
 Ad deadline: October 23

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 16-22, Georgia Music Festival, including Georgia Music Hall of Fame Banquet, sponsored by the state of Georgia, various locations, Atlanta. Reba Lacks, 404-656-5034.

Sept. 21-25, Audio Engineering Society Convention, Los Angeles Convention Center, Los Angeles. 212-661-8528.

Sept. 23-25, NARM Retailers Conference, Westfields International Conference Center, Westfields, Va. 609-596-2221.

Sept. 24-27, Radio/Television News Directors Assn. Convention, San Jose Convention Center, San Jose, Calif. 202-659-6510.

Sept. 25-28, National Assn. of Black Owned Broadcasters Fall Management Conference, Washington Court Hotel, Washington, D.C. 202-463-8970.

Sept. 26, Fifth Annual Minnesota Video Awards, Rupert's Nightclub, Golden Valley, Minn. 612-290-2835.

Sept. 26-29, Fourth Annual MARS International Market for the Performing Arts, Music, and Communication, Grand Hall-La Villette, Paris. 011-33-1-4202-3917.

Sept. 30-Oct. 2, Sponsorship Strategies, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Laura Stroh, 615-321-4254.

OCTOBER

Oct. 2, Anti-Defamation League Testimonial Dinner and Presentation of Human Relations Award for Lifetime Achievement to David Handleman, chairman/CEO of Handleman Co., sponsored by the ADL Music & Video Division and the Music & Performing Arts Unit of B'nai B'rith, Marriott Marquis Hotel, New York. 212-490-2525.

Oct. 2-3, Third Annual Super Seminar on Special-Interest Video, presented by ITA, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Beth Jacques, 516-487-5904.

Oct. 3-7, NewSouth Music Showcase '90, various locations, Atlanta. 404-892-2287.

Oct. 3-9, Professional Media Convention '90: First International Congress for Digital Audio and Video Production Technology, Center of Professional Visual Communication, Cologne, West Germany. 011-49-0221-821-2494.

Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 9, BMI Awards, BMI office, Nashville. 615-

259-3625.

Oct. 10, ASCAP Country Awards, Opryland Hotel, Nashville. 615-320-1211.

Oct. 10-11, Second Annual Conference on Regional and Local Event Marketing, Drake Hotel, Chicago. Sheryl Frankel, 212-826-3340.

Oct. 11, "Beat the Odds" Benefit for the Children's Defense Fund, presented by Jessye Norman, Time Warner Inc., CBS Records, and Black Entertainment Television, Beverly Wilshire Hotel, Los Angeles. 818-995-6545.

Oct. 13-14, Fourth Annual West L.A. Music Keyboard Show, Los Angeles Airport Hilton, Los Angeles. 213-477-1945.

Oct. 15-17, East Coast Video Show, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-7320.

Oct. 16, MIDI Songwriting Workshop, presented by the Songwriters Guild of America, SGA office, Hollywood, Calif. 213-462-1108.

Oct. 18-20, Friends of Old-Time Radio 15th An-

nual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 19, Night of a Thousand Heroes Costume Ball to Benefit AMC Cancer Research Center, Presented by 1990 Honoree Tom Freston, chairman/CEO of MTV Networks, Waldorf-Astoria, New York. 212-977-4180.

Oct. 19-22, Keynote '90, copyright and music convention, Hong Kong Convention and Exhibition Center, Hong Kong. Roland Swenson, 512-477-7979.

Oct. 21, Fall Music Conference, presented by Music Business Monthly, World Trade Center, Boston. Kimberley Jaeger, 617-728-1463.

Oct. 23-25, DJ Times DJ Expo, Resorts Hotel, Atlantic City, N.J. Chuck Arnold, 516-767-2500.

Oct. 24-27, CMJ Music Marathon Convention: "The Discovery And Development Of New Artists," Vista Hotel, New York. Joanne Abbot Green, 516-466-6000.

Oct. 27-28, 14th Annual Songwriters Expo, presented by the Los Angeles Songwriters Showcase, sponsored by BMI, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27-31, Third Annual International Conference on Interactive Entertainment, co-sponsored by Alexander & Associates and NYNEX, Marriott Marquis Hotel, New York. Sally E. Chin, 212-382-3929, or Victoria Petrock, 914-644-7245.

NOVEMBER

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966.

Nov. 3-5, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0688.

Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-596-2221.

Nov. 4-6, Second Annual EPM Entertainment Marketing Conference—"Target Marketing: Reaching the Fragmented Entertainment Audience," Sheraton Grande Hotel, Los Angeles. 718-469-9330.

Nov. 7-9, American Video Conference & Awards and the Billboard Music Video Conference with the Billboard Tanqueray Sterling Music Video Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752 or 212-473-4343.

Nov. 9-11, Young Black Programmers Conference, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

LIFELINES

BIRTHS

Boy, Reilly Lawrence, to Denny and Kathleen Somach, Aug. 23 in Philadelphia. He is president of Denny Somach Productions, which produces programs for ABC Radio and Westwood One. She is a free-lance writer, formerly with MTV.

MARRIAGES

Kevin Glickman to Susan Tobman, Aug. 26 in New York. He is an entertainment attorney.

Richard Beebe to Ann Strohecker, Sept. 7 in Studio City, Calif. She is music coordinator for ABC Watermark.

DEATHS

Mark Caporal, 32, in an airplane accident, Sept. 1 near Peterborough, Ontario. Caporal was the drummer for Eye Eye and manager of the Society of Composers, Authors and Music Publishers of Canada (SOCAN) member relations department.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW COMPANIES

Reiter Records Ltd., formed by Dr. Andrea Reiter, is an independent record company actively seeking pop, house, R&B, dance, jazz, rock, and classical artists. First release is "Sea Of Love" by Lew Charles. P.O. Box 216, 454 Main St., Cold Spring Harbor, N.Y. 11724; 516-367-8544.

The Press Office, formed by Jim

Della Croce, is a public relations firm for recording acts, songwriters, producers, engineers, studios, and mastering facilities. First signing is award-winning songwriter Micheal Smotherman. 1008-A Grandview Dr., Nashville, Tenn. 37204; 615-269-6342.

Phoenix Management, formed by Vincent Paragano and Kenneth Ciancimino, is a full-service artist management firm. Fourth Floor, 20 Waterview Blvd., Parsippany, N.J. 07054; 201-233-9797.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

| Company | Sale/ 1000's | Open 9/10 | Close 9/17 | Change |
|--------------------------------|-----------------|--------------|---------------|--------|
| NEW YORK STOCK EXCHANGE | | | | |
| Blockbuster Entertainment | 1215.3 | 20 1/2 | 20 3/4 | +3/8 |
| CBS Inc. | 208.9 | 170 | 164 1/4 | -5 1/2 |
| Capital Cities Communications | 106.6 | 476 | 471 | -5 |
| Carolco Pictures | 46.3 | 8 | 8 1/2 | +1/2 |
| Coca-Cola | 2749.6 | 42 1/2 | 40 1/2 | -1 1/2 |
| Walt Disney | 2445 | 99 1/2 | 94 3/4 | -5 |
| Eastman Kodak | 4604.9 | 40 3/4 | 41 | +1/4 |
| Handleman | 182.1 | 11 1/2 | 10 3/4 | -1/2 |
| LIVE Entertainment | 50.6 | 15 1/2 | 15 1/2 | -1/2 |
| MCA Inc. | 1988.9 | 39 3/4 | 37 | -1 1/2 |
| MGM/UA | 354.3 | 14 1/2 | 13 3/4 | -1/2 |
| Orion Pictures Corp. | 36 | 9 3/4 | 9 3/4 | -1/4 |
| Paramount Communications Inc. | 1339.9 | 35 1/2 | 34 3/4 | -1 1/2 |
| Pathe Communications | 13.5 | 2 1/2 | 3 | +1/2 |
| Polygram NV | 23.8 | 18 1/2 | 18 3/4 | +1/2 |
| Sony Corp. | | 51 | | |
| TDK | | 40 1/2 | | |
| Time Warner | 610.7 | 79 1/2 | 77 1/2 | -1 1/2 |
| Vestron Inc. | 6 | 3/4 | | |
| Westinghouse | 2545.4 | 32 1/2 | 29 3/4 | -3 3/4 |
| AMERICAN STOCK EXCHANGE | | | | |
| Commtron | 7.7 | | 6 3/4 | |
| Electrosound Group Inc. | | | | |
| Nelson Holdings Int'l | 5.1 | 3 3/4 | 2 1/2 | -1 1/2 |
| Price Communications | 75.4 | 1 1/4 | 1 1/4 | |
| Prism Entertainment | 2.5 | 2 1/2 | | |
| Unitel Video | .7 | 6 3/4 | | |

| Company | Open September 17 | Close | Change |
|---------------------------------------|----------------------|--------|--------|
| OVER THE COUNTER | | | |
| Acclaim Entertainment | 8 3/4 | 8 3/4 | |
| Certron Corp. | | | |
| Dick Clark Productions | 4 1/4 | 4 1/4 | |
| LIN Broadcasting | 47 1/4 | 47 3/4 | +1/2 |
| Recoton Corp. | 3 | 3 1/4 | +1/4 |
| Rentrak | | | |
| Shorewood Packaging | 8 3/4 | 8 1/4 | -1/4 |
| Specs Music | 5 1/4 | 5 1/4 | |
| Starstream Communications Group, Inc. | | | |
| Trans World Music | 19 1/4 | 20 1/4 | +1 1/2 |
| Video Jukebox Network | | | |
| Wall To Wall Sound And Video | | | |
| Westwood One | 3 3/4 | 3 1/4 | -1/4 |

| Company | Open 9/10 | Close 9/17 | Change |
|---|--------------|---------------|--------|
| LONDON STOCK EXCHANGE (In Pence) | | | |
| Chrysalis | 90 | 70 | -20 |
| Pickwick | 260 | 248 | -12 |
| Really Useful Group | 236 | 240 | +4 |
| Thorn EMI | 604 | 612 | +8 |

TOWER BOWING LARGEST RECORD STORE IN JAPAN

(Continued from page 1)

drinking establishments. It has four floors of selling space, featuring Japanese artists and music videos on the first; jazz, blues, country, and world music on the second; classical music on the third; and pop, rock, and soul on the fourth.

In stock will be more than 300,000 units, including a wide selection of CDs, 12-inch singles, music videos, and music-related magazines. More than 50,000 units of Japanese pop recordings will be part of the mix.

Keith Cahoon, Far East managing director for Tower, says it took about a year to gain final approval for the outlet. "The 'large retail store laws' say, if your store has over 150 tsubo [one tsubo equals 35.5 square feet] of retail space, you have to go through this strange sort of ritual paperwork and through a 'chamber of commerce' for approval.

"They can make revisions in your business plan, including closing your store a certain number of days per year, closing your store at a certain time each day, or in some cases, changing the size of the store.

"It's definitely a block to any kind of business, and to some degree affects Japanese companies just like it affects foreign companies. But a lot of Japanese companies are already established, so some foreigners feel it's a real barrier to getting started

here."

Cahoon points to U.S. toy retailer Toys 'R' Us, which is looking to enter the Japanese market. "They've had situations where people have simply refused to meet with them," he says. "They're being stonewalled. Sometimes these local organizations decide, for instance, that if they've already got toy makers in their group, they don't want a foreign toy company here—and they just refuse. They don't have to give any sort of reason. The laws are very vague."

Tower got lucky in Osaka. After completing the necessary paperwork, the company was given permission to open the store—with restrictions. It can operate only from 11 a.m. to 9 p.m. each day, and must close for 24 days each year.

"Of course, we'd prefer to be open every day, but we feel very lucky," Cahoon says. "We've been told we are the first foreign company able to open under these [retail] laws. We're glad and proud that we've been able to do this through cooperation and not confrontation."

Though difficult to enter, the Japanese market is lucrative. The two British-owned record retailers with international interests, Virgin and HMV, are getting ready to open stores of their own here. Unlike Tower, however, they have chosen to go

in with large Japanese corporations as partners (Tower Japan is wholly owned by Tower U.S.).

Cahoon declines to reveal the company's capital investment in the Osaka unit, beyond saying that "a lot of money" was required. Real estate prices are extremely high and the "key money" system for commercial property is anywhere between 24 and 100 months' rent.

There are three other sizable record outlets (Miyako, Yamaha, and Star) within walking distance of Tower Osaka, plus several smaller ones. Since all locally manufactured releases ("kokunaiban") are retailed at fixed prices, there is no competition among stores dealing only in "kokunaiban." Non-Japanese-made goods are sold at competitive rates. The Osaka store represents Tower's debut in classical music sales in this market, its other outlets being too small to offer that genre.

Compared with Tokyo, Osaka—Japan's second-largest city—is known for a more direct approach to business. Cahoon doubts this will alter Tower's strategy. The chain has been successful here because its brand name is well known to Japanese tourists to the U.S. Like another multinational franchise, McDonald's, familiarity seems to be the best policy.

UNDER-30 MUSICIANS TAKE ROOT IN JAZZ

(Continued from page 1)

ry Connick Jr.'s youth, talent, and New Orleans-bred style have landed his music in films and his albums on the pop charts. (The photogenic young pianist will also have a role in the upcoming film "Memphis Belle.")

The new vibrancy of jazz is reflected by a small surge in sales and a greater presence on the Billboard Top Pop Albums chart.

"Sales have not increased by large numbers, but we've seen an increase on sales for jazz albums between 5% and 10% this year as compared to last year," says Clarence Bullard, national director of jazz for Atlantic Records. Atlantic's renewed emphasis on jazz, he says, has helped generate fairly strong sales for albums by fusion-oriented guitarist Paul Jackson Jr., saxophonist Gerald Albright, and bassist Victor Bailey.

RCA/Novus series director Steve Backer says that, overall, sales of jazz albums at his label have doubled every year since 1988.

Columbia is currently leading the jazz assault on the Top Pop Albums chart: Connick's "We Are In Love" peaked at No. 33 in August, while his "When Harry Met Sally..." soundtrack was certified gold. Wynton Marsalis' "Standard Time Vol. 3" is at No. 136. The Columbia soundtrack to Spike Lee's latest film, "Mo' Better Blues," featuring a symphonic jazz score by Bill Lee and the playing of Blanchard and Branford Marsalis, is positioned at No. 66 on the Top Pop Albums chart this week.

A NEW JAZZ AGE?

Why this new attention to traditional jazz? Many in the industry suggest that baby boomers are maturing and looking for more sophisticated musical entertainment.

"There is a segment of the population that is looking for something strong and cool," says Steve Berkowitz, national director/marketing for Columbia, whose roster sports not only the 20-year-old Connick but also organist Joey DeFrancesco (19), trumpeter Marlon Jordan (20), and vibist Monte Croft (26). "They are taking the roots and moving forward, and they are every bit as cool as L.L. Cool J and Public Enemy and Queen Latifah."

"Young people can identify with people who look like them, and that is key in terms of marketing," says Al Pryor, GM of Gramavision, home to guitarist Kazumi Watanabe, fusion act Timepeace, and former Ornette Coleman bassist Al MacDowell. "Great music has to have repertoire and people who are reinterpreting and expanding on that repertoire. When a young artist plays Thelonious Monk, that happens. These cats are perfecting their art."

Young, proficient traditional jazz players are now being sought after by jazz A&R people hoping to capitalize on the public's interest with good music and fresh faces. In addition, labels are reviewing their archival material and reissuing back catalogs.

PolyGram and Atlantic have recently refocused their jazz departments. PolyGram recently launched the Verve/Forecast label, which has signed the popular Harper Brothers, and Atlantic is enlarging its jazz division staff and putting more muscle behind its back catalog. RCA reactivated its Bluebird series just this year, and Fantasy and Blue Note continue to issue classic material. Virgin Records plans to debut its jazz-only Night Records in November.

In turn, all this label activity means a more competitive marketplace. "The proliferation of 'jazz artists' has become vast," says Mark Wexler, VP of marketing for GRP, home to a wide roster of contemporary artists, some of whom, like Chick Corea, occupy both the traditional and fusion categories. "A lot of labels are devoting time and energy to this format, so there's a lot of competition."

RADIO IGNORES TREND

The '70s development of electric jazz/pop "fusion" found enough favor with listeners that it supported the rise of jazz-oriented radio formats. Consequently, this broader-based jazz became the populist, salable form and widened the rift between traditional acoustic jazz and fusion, or what many now call contemporary jazz.

The new vibrancy in traditional jazz has not yet led to a change in jazz programming. "We're losing on straight-ahead stations, and we're gaining overall in instrumental-jazz-oriented formats," says Susan Levin, of Coast To Coast Promotion & Marketing Inc. "Overall, there's a definite increase in the number of stations playing straight-ahead, but most are leaning more contemporary jazz."

For example, WQCD (CD101) New York concentrates on contemporary jazz, currently offering music by new artists Ricky Peterson, Peter White,

Steve Esquiarga, and Vincent Henry, according to PD Wendy Leeds. Traditional jazz music is relegated to programming blocks of five hours on Sunday nights. While the station and others like it have given play to records hard-pressed to get airplay elsewhere, jazz traditionalists have termed the format "instrumental pop" and "borderline AC."

This points up the confusion and frustration felt by many label promotion people: Jazz stations around the country are programmed according to regional tastes. Traditionalists hope that listeners tuned in to the

There is a segment of the population that is looking for something strong and cool

mainstream playing of the new artists will increase the demand for traditional jazz programming.

Though consumers are buying more jazz records, concert promoters have not experienced increased public demand for new artists. "It's always tough to be the new kid on the block," says Joel Chriss, of New York-based jazz booking agency/management firm Joel Chriss & Co. "There's always more musicians than gigs, and a limited number of mone-

tary rewards."

WAYS TO BREAK THROUGH

Because the jazz tradition is passed on from older to younger players, associations with name acts have a lot of value in selling albums and getting concert gigs. For example, Branford Marsalis' solo career was cemented through his playing with Art Blakey & the Jazz Messengers, the Herbie Hancock Quartet, VSOP II, and his brother Wynton. He also earned wider recognition through session work with Miles Davis, Dizzy Gillespie, Tina Turner, and Teena Marie, and his film and tours with Sting. He has just released his sixth album, "Crazy People Music."

Roy Hargrove's chance meeting with Wynton Marsalis while Hargrove was still in high school led to some gigs with Marsalis in Fort Worth, Texas. Those exposures brought Hargrove to the attention of his current manager, who then invited the 11th-grader to play at the prestigious North Sea Jazz Festival in the Netherlands. Subsequently, he recorded an album for RCA/Novus.

Another RCA/Novus young gun, Christopher Hollyday, made his own breaks, recording two albums on his own Jazzbeat label between the ages of 15 and 16. Interview and gig requests mounted, with Hollyday playing a weeklong engagement at the Village Vanguard in New York that brought him rave reviews and rein-

forced his reputation as a traditionalist. Those efforts landed him a spot on Maynard Ferguson's 60th-birthday tour last year.

BOOM THEN BUST?

The real question is whether the traditionalist trend has the legs to sustain itself beyond this recent crop of young guns. Many performers and purveyors of jazz question the value of the new commercialism as it relates to the music's development and integrity. And some take issue with the classification of certain performers, including Connick, as traditional jazzers.

Terence Blanchard, whose trumpet can be heard on the "Music From 'Mo' Better Blues" soundtrack, and whose solo album will be released early next year, says, "There's new audience acceptance [for jazz players], but only if you become a media event."

"The labels' commitment has changed—they are more committed to the young artists," says Branford Marsalis. "The record companies have a youth movement happening, but in a lot of ways, it is negatively altering the reality of what jazz really is. A young person has to be prodigious to play it well at a young age; it is not a young person's music."

Assistance in preparing this story was provided by Jeff Levenson.

NEW IFPI PRESIDENT TAKES TOUGH STANCE ON PIRACY

(Continued from page 1)

record piracy as one of the most pressing problems (in more ways than one) to be rectified in the potentially huge Eastern European market, and it is high on his list of priorities. Also important to him is the development of the market in Latin America, where he spent considerable time, and in the fast-growing nations of East Asia.

On the Eastern European front, Morgan says, "A national group of the IFPI has already been set up in Czechoslovakia with its own offices. There is a real risk of large-scale piracy there, but the government has approved appropriate legislation which is in place."

The situation is worse in Poland, where Morgan was told the government would not contemplate copyright protection measures for at least another year because of its crowded legislative program.

"Piracy is on a massive scale in Poland and is flooding into the Norwegian market," he says. "About 200 yards from the Ministry of Culture in Warsaw, you can find stacks of pirated cassettes for sale. A Polish IFPI group is being organized, but it can't do much without the necessary legislation. I've written formally to the Polish government in my new capacity and told them they must do the right thing."

Morgan is familiar with the Eastern European countries, having served in most of them during his career with the U.K. diplomatic service. He comments that the region has changed dramatically, much more than he thought it ever would in his lifetime. He sees immense opportunities for the recorded-music industry to help the various countries establish local operations and express their own

culture in the new climate of freedom.

"There will be masses of young bands coming forward," Morgan predicts, "and the standard of classical music has always been high. My advice to the big record conglomerates is to show some sympathy to East European countries

'In the old regimes, pirates were heroes'

in their present difficult economic situation. They should set up licensing agreements on a long-term basis rather than insisting on large sums of hard currency in the first year. All the governments are introducing very favorable investment laws to make things easier."

Morgan does not regard the piracy problem as insoluble and explains its unique circumstances in Eastern Europe. "Up to about a year ago, under the old regimes, the pirates were the heroes. They were against the system; they got tapes of Western music to the kids, and books that were banned to the older generations. Now they're the enemy, and if they're not controlled, they'll stifle the cultures and the chances of legitimate companies and the artists."

"But," continues Morgan, "many of them have fantastic equipment that is sophisticated and expensive and operating 24 hours a day. If copyright protection legislation is put in place, I believe they'll apply for licenses and guarantee to work within the law and pay taxes for the first time. I personally think that, once the various East Europe governments have copyright legislation in place,

they will be puritanical in its enforcement."

So far, he has encountered no hostility or resentment in expressing the IFPI's views and demands for adequate copyright legislation and policing, although he adds that the Polish authorities did not immediately agree to everything he asked of them.

POLYMATHIC DIPLOMAT

Morgan had a long career in the U.K. diplomatic service, which he left at the mandatory retirement age of 60. The IFPI president speaks eight languages fluently, including Russian and Mandarin Chinese. He made a point of learning the language of the countries where he was stationed during his diplomatic days.

His linguistic fluency came in handy recently when he attended a copyright-protection conference in Guatemala. Conducted by FLAPF, a Latin American equivalent of IFPI with headquarters in Rio de Janeiro, Brazil, the meeting was conducted entirely in Spanish with no translation facilities.

According to Morgan, FLAPF has a five-year plan for improving copyright protection and enforcement in Latin America. He adds that IFPI is providing a subsidy specifically for anti-piracy measures in that region, where they are sorely needed.

"It's sad to see that Mexico, where I spent three happy years, has decided to put copyright legislation on the back burner," he says. "There's a serious situation there, and I'm prepared to talk to my old friends in government about it."

Morgan sees the rapidly growing Hispanic market in the U.S. as

significant in several ways. Hispanics remain close to their roots and their language and form a cohesive element in the marketplace, he says.

Morgan rates the Far East as another very important area and is pleased about the opening of a regional IFPI office in South Korea. The next IFPI regional board meeting will be held there.

"The IFPI regional offices have done fantastically good work in the Far East," he says. "The situation in Singapore and Indonesia has been transformed. Thailand has the necessary legislation in place, but there's inadequate enforcement so far."

The Uruguay Round of the General Agreement on Tariffs and Trade is also singled out by Morgan as a vital area of IFPI efforts. Citing proposals on harmonization of copyright duration and trade-related intellectual property protection—both of which are to be submitted by December—he terms the possible results to be obtained as "a global influence."

IFPI has an annual budget of \$7 million for its activities through its regional offices and the London-based Secretariat. The regional offices are in Brussels, Belgium, covering the European Community countries, Hong Kong, Malaysia, Singapore, and South Korea. IFPI also has a representative based in Malta to cover the Persian Gulf, Greece, and Turkey. The staff in Europe totals 33, with approximately the same number in the Far East.

**IFPI gearing up
in Eastern Europe
... see page 12**

ALBUM REVIEWS

POP

▶ THE HUMAN LEAGUE

Romantic?
PRODUCERS: Various
A&M 75021

Perennial U.K. dance-rock favorites return with another strong collection that will appeal to group's cross-format constituents. "Heart Like A Wheel" (not to be confused with the old Linda Ronstadt number) is starting its move on the Hot 100, while "Kiss The Future" is another tune that will keep album aloft for some time.

DAVE STEWART & THE SPIRITUAL COWBOYS

PRODUCERS: Chris Thomas & Dave Stewart
Arista 18626
Eurythmic Stewart teams with a new gang for this evocative, often enigmatic recording. First single, "Party Town," did not do as well as hoped, but this is a record that really deserves more attention than just as some one-off special project. While radio might not rush to play tracks from this somewhat-scattered effort, astute listeners will be well rewarded for their attention.

DAN FOGELBERG

The Wild Places
PRODUCER: Dan Fogelberg
Full Moon/Epic 45059

Singer/songwriter returns to his tried-and-true method of gentle sweeping ballads with a bite. For the first time, however, Fogelberg covers two tunes, including the first single, a sax-sweetened version of "Rhythm Of The Rain," and a well-done, beat-drenched take on Bruce Cockburn's "Lovers In A Dangerous Time." And if his own material threatens to get a little too saccharine, Fogelberg kicks in with the punchy "The Spirit Trail." Album rock mistakenly thinks it has become too hip for Fogelberg, so leave it to AC stations to garner the rewards of this one.

★ PREFAB SPROUT

Jordan: The Comeback
PRODUCER: Thomas Dolby
Epic 46132

Framed by subtle, Dolby-ized production flourishes, this newest and strongest release from these canny British popsters marks a return to the clever, ethereal songcraft with which they made their reputation. Highlights of a distinctive set include the offbeat strains of "Wild Horses," the poignancy of "We Let The Stars Go," and the good groove of "Machine Gun Ibiza." Ideal for alternative formats, although some material is well-suited even for adventurous ACs.

★ THE REMBRANDTS

PRODUCERS: The Rembrandts
Atco 91412

Duo of Phil Solem and Danny Wilde joins together for delightful debut that, while too polished for some, is a sparkling collection of pop tunes that reflect Beatles influences as well as a hodgepodge of other '60s artists. Tight harmonies and well-crafted tunes, especially "New King" and "Burning Timber," highlight a strong set. Repeated listenings prove irresistible.

THE CARL STALLING PROJECT

PRODUCER: Hal Willner
Warner Bros. 26027

Producer Willner, best known for his eccentric tribute albums, lovingly culls original scores and music cues composed by Stalling for Warner Bros. cartoons between 1936 and 1958. The result is a fascinating (and surprisingly familiar) in-depth look at the world of film music; Stalling's work is often startling in its velocity, clever dissonance, and mad melodicism. A revelation.

★ JOE HENRY

Shuffletown
PRODUCER: T-Bone Burnett
A&M 75021

Singer/songwriter Henry's second A&M release was cut intimately and live to two-track by ace producer Burnett. Superior cast of players, including bassist Cecil McBee, drummer Michael Blair, multi-instrumentalist David Mansfield, and trumpeter Don Cherry, handsomely dress originals like "Date In Church" and "Johnny The Conqueror" and fine cover of "Make The World Go Away." Exceptional work, oft reminiscent of Van Morrison or Bob Dylan's best.

ALICE IN CHAINS

Facelift
PRODUCER: Dave Jerden
Columbia 46075

Up from the slagheap of Seattle neo-metal rises this rumbling quartet, which would not sound out of place on Sub Pop's sludge-rock roster. Which may be a problem: Despite forceful production by Jerden (Jane's Addiction) and stridently pleasing vocals by Layne Staley, album stays in a midtempo groove a little too long. Heated "We Die Young" is probably the best hook for album rockers; rest will have to be cherry-picked carefully.

SWEET F.A.

Stick To Your Guns
PRODUCER: Howard Benson
MCA 6400

New hard rock entry may remind listeners of a variety of current acts, from Guns N' Roses (in the vocals of Steven DeLong) to Bon Jovi (in their powerful yet commercially alert material). But enterprise is never overtly derivative, and is enjoyable on

NEW & NOTEWORTHY

ANGELO BADALAMENTI

Soundtrack From Twin Peaks
PRODUCERS: David Lynch & Angelo Badalamenti
Warner Bros. 26316

Moody score for Lynch's off-kilter cult television series should find a cult of its own in record stores. Strange, finger-popping instrumental numbers by Badalamenti are complemented by three vocal numbers by Julee Cruise (excerpted from her "Floating Into The Night" album). Only disappointment is that liner notes offer no clue about who killed Laura Palmer; promo CD does sport nifty doughnut graphic, though.

CELINE DION

Unison
PRODUCERS: Christopher Neil, David Foster, Tom Keane, Andy Goldmark
Epic 46893

Strong-voiced young female vocalist from Quebec—who has had some success north of the border in her native French—stands a good shot at cornering some of the same audience for commercial pop that Whitney Houston and Mariah Carey draw on. Treatment here is class A all the way, with lushly framed single "Where Does My Heart Beat Now" and "I'm Loving Every Moment With You" prime examples of tracks with big chart potential.

B I L L B O A R D

SPOTLIGHT



BETTE MIDLER

Some People's Lives
PRODUCER: Arif Mardin
Atlantic 82129

The first non-soundtrack project from the Divine Miss M in almost eight years is a sure Bette. She combines such standards as Cole Porter's "Miss Otis Regrets" and "He Was Too Good To Me" by Rodgers & Hart with tunes by some of today's hottest writers, including Diane Warren, Billy Steinberg, and Tom Kelly. While some of the newer fare doesn't quite hold up to Bette's voice, the title track is stunning, as is the quirky "One More Round." In addition to first single "From A Distance," another obvious choice is "Eternal Flame" (co-written by ex-Bangle Susanna Hoffs).

its own terms. Top tracks include "Prince Of The City," "Do A Little Drivin'," and "Daily Grind."

BLACK

▶ GERALD ALSTON

Open Invitation
PRODUCERS: Stan Sheppard & Jimmy Varner.
James Anthony Carmichael, Levi Seacer Jr.
Motown 6298

Singer is firmly in the Motown tradition, a smoothie with grit who's not unlike a rougher Marvin Gaye when he's at his best. Single "Slow Motion" continues to make a steady climb, while suave "I'll Go Crazy" and duet with Brenda Russell, "Tell Me This Night Won't End," should improve the legs of a highly consistent package.

PRECIOUS

Soft But Hard
PRODUCERS: Dwayne "Spen" Richardson, Derek A. Jenkins, Cassio Ware
Big Beat 4201

Title of female rapper's full-length debut is an apt description of musical content. Overall tone of set shuttles back and forth between tough-girl posing and introspective sensitivity. Fellow Big Beat act Jomanda lends support on the club-viable jam "Better Way," though radio shouldn't be swayed from excellent double A-side first single, "Let's Get It Started" b/w "Competition," both of which sport an insinuating hip-hop groove and easy rhyming. Contact: 212-691-8805.

JAZZ

▶ HANK CRAWFORD

Groove Master
PRODUCER: Bob Porter
Milestone 9182

Veteran altoist plunges deeply into his blues/R&B roots, leading a six-piece band that includes Dr. John on piano and Bernard Purdie on drums, plus a four-piece horn section featuring Howard Johnson and Lou Marini. Best of a soul-stirring set includes the R&B swing of "Grown And Gone," the straight-ahead blues of "Blues For The Red Boy," the honky-tonkin' of Parker's "Blue Bird," the good-time groove of "Canadian Sunset,"

SPOTLIGHT



THE VAUGHAN BROTHERS

Family Style
PRODUCER: Nile Rodgers
Epic 46225

It took several years to finally pull this album off, but what a fitting tribute it turns out to be for the late Stevie Ray. He and older brother Jimmie twist and turn through this stellar 10-song collection that superbly blends Stevie Ray's blues and Jimmie's pop sensibilities. And need we even comment on the guitar playing? From opening R&B rave-up "Hard To Be" through prophetic first single "Tick Tock" to twangy closing ode "Brothers," the one thing the listener can be eternally grateful for is that the Brothers Vaughan didn't put this effort off one more time.

and an attractive take on Whitney Houston hit "Saving All My Love For You."

▶ STEPHANE GRAPPELLI/McCOY TYNER

One On One
PRODUCER: Eric Miller
Milestone 9181

When a '30s violin hot-clubber and a '60s piano free-stylist get together for a full program of well-chosen standards, the resulting duo couldn't be more dynamic—ringing out with bright, swinging interplay. Highlights of a thoroughly entertaining set include "How High The Moon," "St. Louis Blues," "Summertime," "Satin Doll," "I Got Rhythm," and a great pizzicato take on Coltrane classic "Mr. P.C."

★ SUN RA

Purple Night
PRODUCER: John Snyder
A&M 75021 5324

Intergalactic jazzman plays the music of the spheres on excellent sophomore set for label, again sympathetically produced by Snyder. Trumpeter Cherry is enlisted by Ra's Arkestra, which performs typically bluesy modern jazz originals and a strange (but thematically congruent) version of "Stars Fell On Alabama." Another solid entry in the Ra discography.

DON PULLEN

Random Thoughts
PRODUCER: Michael Cuscuna
Blue Note 94347

Veteran pianist demonstrates his skills at the keyboard and as a composer in a highly swinging fly-by with bassist James Genus and drummer Lewis Nash. Repertoire is all original; Pullen staggers with some dense, technically breathtaking solos on extended tracks like title cut and "Indio Gitano."

NEW AGE

LEO KOTKKE

That's What
PRODUCERS: Willard Oliver & Leo Kottke
Private Music 2068

Veteran guitarist turns in a mostly instrumental set that finds him excelling on acoustic axes and electric six-string bass alike. Kottke's oddball whimsy comes through on vocal

SPOTLIGHT



CARRERAS DOMINGO PAVAROTTI

In Concert
London 430 433

Recorded live in Rome last July as a musical finale to the World Cup, this well-publicized project has spurred a crescendo of collector interest. In a superstar summit shootout of sorts, the tenors follow each other in a vocal display that seems to challenge the next in line to do as well, or better. Though the winner depends on one's prior bias, each performs to expectation. And to show it's all in fun, the 12 individually sung arias and songs are followed by a 20-minute medley shared by all three. Zubin Mehta conducts hip accompaniments, and the sound is surprisingly good for an outdoor event. Label promo effort has lots of muscle.

"Buzzby" and recitation "Husbandry," but album for the most part serves up atmospheric material that will find favor with both Kottke's pop and new age followings.

COUNTRY

JONI HARMS

Hometown Girl
PRODUCERS: Jimmy Bowen, James Stroud
Capitol 94314

Harms has some of Lacy J. Dalton's wise-and-wounded sound, which she puts to good use here on such fine cuts as "I Used To Be You," "The Only Thing Bluer Than His Eyes," and "There's No Heart So Strong."

CLASSICAL

▶ HANSON: SYMPHONIES NOS. 3 & 6;

FANTASY VARIATIONS
Carol Rosenberger, Seattle Symphony, N.Y.
Chamber Symphony, Schwarz
Delos 3092

The label's first Hanson package with Schwarz and the Seattle was a long-term chart resident and had lots to do with sparking current attention given American Romantic (read non-avant-garde) scores. The works here are vibrant, tuneful, and certainly accessible. They should win quick attention from a well-primed public in these knowing and superbly recorded performances. The Fantasy, for piano and orchestra, is an attractive interlude between the two symphonies.

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.

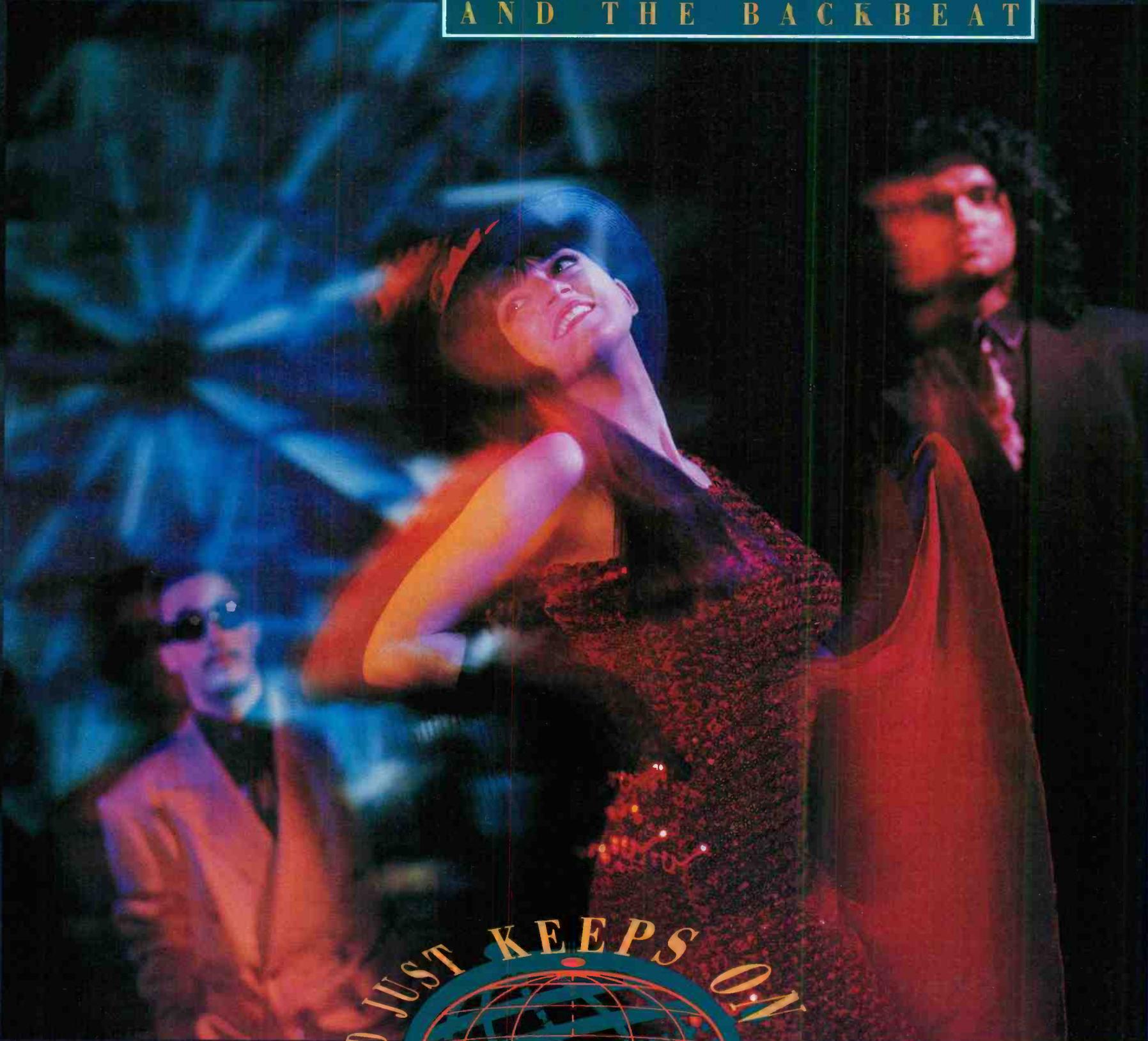
PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

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.

Candi

AND THE BACKBEAT



THE WORLD JUST KEEPS
ON TURNING

4JM-13805

THE FIRST HIT SINGLE FROM THE I.R.S. CD/CS
WORLD JUST KEEPS ON TURNING



X2/4 13045

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

TWO NEW LABELS, DGC AND CHARISMA, spinoffs from Geffen and Virgin, respectively, hold the top two spots. The brothers Nelson hit No. 1 with their first single, "Love And Affection" (DGC), boosted to the top by its large lead in sales points. "Close To You" by Maxi Priest (Charisma) is close behind overall, and slightly ahead of "Affection" in airplay points; it should hit the top next week. "Something Happened On The Way To Heaven" by Phil Collins (Atlantic) is No. 1 in airplay by a large margin, but its sales points are way behind—No. 11—so it will have a hard time reaching the top of the Hot 100. "Praying For Time" by George Michael (Columbia), bulletted at No. 5, is already the most widely played record, with 239 of the 250 reporting stations on it, and it seems sure to hit the top in two weeks.

AN UNUSUAL SITUATION HAS developed regarding the Righteous Brothers' "Unchained Melody" (Verve). PolyGram, which owns Verve, has elected not to release a cassette single, so Curb Records has rerecorded the song from scratch with the Righteous Brothers and issued a cassette single. Chart rules specify that a new recording must be treated as a separate record, so it is possible that the new Curb version could enter the chart separately due to sales reports, even if radio sticks with the old version it is already playing. The Verve record is handicapped by its lack of sales points—only a vinyl single is available on Verve, and many stores do not carry vinyl. More than 90% of its points are from airplay, where the record is No. 10, with eight No. 1 reports so far, including such major stations as Z100 New York and KIIS-FM Los Angeles. Overall, the original "Melody" is No. 19 with a bullet.

"PRAY" BY M.C. HAMMER (Capitol) wins the Hot Shot Debut, aided by a delayed release of the commercial single. "Pray" hits stores this week in three configurations, after more than a month of radio play as an album cut. "Pray" is already top 10 at five stations, including Power 93 Tampa, Fla. (11-10) and Power 96 Detroit (7-6). "The Boomin' System" by L.L. Cool J (Def Jam) is the second-highest debut at No. 54, but in a reversal of the normal pattern it garners nearly all of its points from sales. One artist, **Caron Wheeler** from the U.K., enters the Hot 100 for the first time. The debut single for the former *Soul II Soul* vocalist, "Livin' In The Light" (EMI), bows at No. 98, with an early jump of 23-19 at KMEL San Francisco.

QUICK CUTS: Three records pass "Georgia On My Mind" by Michael Bolton (Columbia), thereby holding it at No. 41 despite gaining enough points to bullet. "Georgia" is top 10 in Utah (12-10 at KISN Salt Lake City) and Oregon (10-8 at Q105 Portland) . . . "Black Cat" by Janet Jackson (A&M) wins the Power Pick/Airplay and thus has an 89% chance of repeating the top five success of the previous five singles from her "Rhythm Nation 1814" album. "Cat" is already top five at three stations, including WLOL Minneapolis . . . "Dirty Cash" by the Adventures Of Stevie V (Mercury) gains insufficient points to bullet at No. 25, but it is No. 1 at Kiss 108 Boston, Magic 102 Buffalo, N.Y. and B96 Chicago.

HOT 100 SINGLES ACTION RADIO MOST ADDED

| TITLE | RADIO MOST ADDED | | | TOTAL ADDS | TOTAL ON REPORTERS |
|---|---|--------------------------------|---|------------|--------------------|
| | PLATINUM/ GOLD ADDS 25 REPORTERS | SILVER ADDS 57 REPORTERS | BRONZE/ SECONDARY ADDS 168 REPORTERS | | |
| SO CLOSE DARYL HALL JOHN OATES ARISTA | 7 | 22 | 78 | 107 | 109 |
| PRAY M.C. HAMMER CAPITOL | 6 | 12 | 57 | 75 | 147 |
| STRANDED HEART CAPITOL | 1 | 6 | 41 | 48 | 122 |
| LYIN' TO MYSELF DAVID CASSIDY ENIGMA | 2 | 7 | 34 | 43 | 92 |
| THINK INFO. SOCIETY TOMMY BOY | 1 | 6 | 27 | 34 | 36 |
| ICE ICE BABY VANILLA ICE SBK | 5 | 7 | 21 | 33 | 130 |
| HIGH ENOUGH DAMN YANKEES WARNER BROS | 0 | 6 | 27 | 33 | 71 |
| HEART LIKE A WHEEL THE HUMAN LEAGUE A&M | 2 | 6 | 24 | 32 | 77 |
| LOVE TAKES TIME MARIAH CAREY COLUMBIA | 1 | 4 | 19 | 24 | 180 |
| CHERRY PIE WARRANT COLUMBIA | 3 | 3 | 18 | 24 | 126 |

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 SEPTEMBER 29, 1990

Billboard Hot 100 SALES & AIRPLAY™

©Copyright 1990, Billboard.

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 | 2 | LOVE AND AFFECTION | NELSON | 1 |
| 2 | 5 | CLOSE TO YOU | MAXI PRIEST | 2 |
| 3 | 3 | RELEASE ME | WILSON PHILLIPS | 3 |
| 4 | 4 | BLAZE OF GLORY (FROM "YOUNG GUNS II") | JON BON JOVI | 4 |
| 5 | 1 | DO ME! | BELL BIV DEVOE | 5 |
| 6 | 7 | PRAYING FOR TIME | GEORGE MICHAEL | 7 |
| 7 | 14 | ICE ICE BABY | VANILLA ICE | 16 |
| 8 | 6 | THIEVES IN THE TEMPLE | PRINCE | 8 |
| 9 | 13 | EVERYBODY EVERYBODY | BLACK BOB | 15 |
| 10 | 12 | MY, MY, MY | JOHNNY GILL | 10 |
| 11 | 17 | SOMETHING HAPPENED ON THE WAY TO . . . | PHIL COLLINS | 6 |
| 12 | 8 | TIC-TAC-TOE | KYPER | 29 |
| 13 | 19 | DIRTY CASH | THE ADVENTURES OF STEVIE V | 25 |
| 14 | 21 | OH GIRL | PAUL YOUNG | 9 |
| 15 | 18 | CAN'T STOP FALLING INTO LOVE | CHEAP TRICK | 21 |
| 16 | 27 | ROMEO | DINO | 13 |
| 17 | 20 | CAN'T STOP | AFTER 7 | 14 |
| 18 | 10 | UNSKINNY BOP | POISON | 17 |
| 19 | 29 | I DON'T HAVE THE HEART | JAMES INGRAM | 11 |
| 20 | 11 | EPIC | FAITH NO MORE | 34 |
| 21 | 24 | HEART OF STONE | TAYLOR DAYNE | 12 |
| 22 | 26 | FLY TO THE ANGELS | SLAUGHTER | 28 |
| 23 | 22 | CRAZY | THE BOYS | 33 |
| 24 | 25 | FEELS GOOD | TONY! TONI! TONE! | 32 |
| 25 | 9 | HAVE YOU SEEN HER | M.C. HAMMER | 18 |
| 26 | 16 | VISION OF LOVE | MARIAH CAREY | 31 |
| 27 | — | SUICIDE BLONDE | INXS | 23 |
| 28 | 34 | GIVING YOU THE BENEFIT | PEBBLES | 22 |
| 29 | 33 | THIS IS THE RIGHT TIME | LISA STANSFIELD | 26 |
| 30 | 15 | TONIGHT | NEW KIDS ON THE BLOCK | 42 |
| 31 | 32 | POLICY OF TRUTH | DEPECHE MODE | 20 |
| 32 | 28 | TELL ME SOMETHING | INDECENT OBSESSION | 37 |
| 33 | 23 | IF WISHES CAME TRUE | SWEET SENSATION | 27 |
| 34 | — | CHERRY PIE | WARRANT | 39 |
| 35 | — | THE BOOMIN' SYSTEM | L.L. COOL J | 54 |
| 36 | 31 | BANNED IN THE U.S.A. | LUKE FEATURING THE 2 LIVE CREW | 59 |
| 37 | — | ALL I'M MISSING IS YOU | GLENN MEDEIROS | 35 |
| 38 | 39 | CAN'T GET ENUFF | WINGER | 47 |
| 39 | 40 | LIES | EN VOUGUE | 45 |
| 40 | 30 | JERK OUT | THE TIME | 56 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|--|----------------------------|------------------|
| 1 | 2 | SOMETHING HAPPENED ON THE WAY TO . . . | PHIL COLLINS | 6 |
| 2 | 1 | RELEASE ME | WILSON PHILLIPS | 3 |
| 3 | 3 | BLAZE OF GLORY (FROM "YOUNG GUNS II") | JON BON JOVI | 4 |
| 4 | 6 | CLOSE TO YOU | MAXI PRIEST | 2 |
| 5 | 8 | PRAYING FOR TIME | GEORGE MICHAEL | 5 |
| 6 | 7 | LOVE AND AFFECTION | NELSON | 1 |
| 7 | 4 | DO ME! | BELL BIV DEVOE | 7 |
| 8 | 5 | THIEVES IN THE TEMPLE | PRINCE | 8 |
| 9 | 11 | OH GIRL | PAUL YOUNG | 9 |
| 10 | 14 | UNCHAINED MELODY | THE RIGHTEOUS BROTHERS | 19 |
| 11 | 12 | HEART OF STONE | TAYLOR DAYNE | 12 |
| 12 | 17 | I DON'T HAVE THE HEART | JAMES INGRAM | 11 |
| 13 | 16 | ROMEO | DINO | 13 |
| 14 | 21 | BLACK CAT | JANET JACKSON | 24 |
| 15 | 18 | MY, MY, MY | JOHNNY GILL | 10 |
| 16 | 20 | POLICY OF TRUTH | DEPECHE MODE | 20 |
| 17 | 22 | CAN'T STOP | AFTER 7 | 14 |
| 18 | 10 | HAVE YOU SEEN HER | M.C. HAMMER | 18 |
| 19 | 24 | GIVING YOU THE BENEFIT | PEBBLES | 22 |
| 20 | 9 | UNSKINNY BOP | POISON | 17 |
| 21 | 23 | THIS IS THE RIGHT TIME | LISA STANSFIELD | 26 |
| 22 | 25 | SAY A PRAYER | BREATHE | 30 |
| 23 | 27 | SUICIDE BLONDE | INXS | 23 |
| 24 | 26 | EVERYBODY EVERYBODY | BLACK BOB | 15 |
| 25 | 13 | CAN'T STOP FALLING INTO LOVE | CHEAP TRICK | 21 |
| 26 | 15 | IF WISHES CAME TRUE | SWEET SENSATION | 27 |
| 27 | 28 | TIME FOR LETTING GO | JUDE COLE | 38 |
| 28 | 37 | ICE ICE BABY | VANILLA ICE | 16 |
| 29 | 35 | MORE THAN WORDS CAN SAY | ALIAS | 40 |
| 30 | 38 | LOVE TAKES TIME | MARIAH CAREY | 36 |
| 31 | 30 | ALL I'M MISSING IS YOU | GLENN MEDEIROS | 35 |
| 32 | 31 | DIRTY CASH | THE ADVENTURES OF STEVIE V | 25 |
| 33 | 33 | GEORGIA ON MY MIND | MICHAEL BOLTON | 41 |
| 34 | 19 | COME BACK TO ME | JANET JACKSON | 43 |
| 35 | — | PRAY | M.C. HAMMER | 44 |
| 36 | — | CHERRY PIE | WARRANT | 39 |
| 37 | 32 | TELL ME SOMETHING | INDECENT OBSESSION | 37 |
| 38 | 29 | VISION OF LOVE | MARIAH CAREY | 31 |
| 39 | — | FLY TO THE ANGELS | SLAUGHTER | 28 |
| 40 | — | I'D RATHER GO BLIND | SYDNEY YOUNGBLOOD | 50 |

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. | PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC |
|--|--|--|
| ACROSS THE RIVER | Zappo, ASCAP/Basically Gasp, ASCAP/CLM | BMI/Virgin, ASCAP/Elliott Wolff, ASCAP) CPP |
| ALL I DO IS THINK OF YOU | (Stone Diamond, BMI/Gold Forever, BMI) CPP | HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamertane, BMI/Tanquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM |
| ALL I'M MISSING IS YOU | (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM | 62 HIPPICHICK (Copyright Control) |
| BANNED IN THE U.S.A. | (Bruce Springsteen, ASCAP) CPP | 67 HOLD ON (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP |
| BLACK CAT | (Black Ice, BMI) | 49 HOW MUCH LOVE (Goldie Lix, ASCAP/EMI April, ASCAP/Mophamus, BMI/Plunkrock, BMI) HL |
| BLAZE OF GLORY (FROM YOUNG GUNS II) | (Bon Jovi, ASCAP/Pri, ASCAP) WBM | 16 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP) |
| THE BOOMIN' SYSTEM | (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP) | 11 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candelight, ASCAP/PSO Ltd., ASCAP) CPP/HL |
| CAN'T GET ENUFF | (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP | 95 I DON'T LOVE YOU ANYMORE (Polygram Int'l, ASCAP/Theobalds, ASCAP) HL |
| (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION | (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL | 50 I'D RATHER GO BLIND (ARC, BMI) HL |
| CAN'T STOP FALLING INTO LOVE | (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM | 27 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM |
| CAN'T STOP | (Hip Trip, BMI/Kear, BMI) HL | 81 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Les Etioiles De La Musique, ASCAP/Must Be Marvelous, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP) WBM/CLM |
| CHERRY PIE | (Virgin, BMI/Dick Dragon, BMI) CPP | 85 I WANNA GET BACK WITH YOU (Louie Louie, ASCAP/Uncity, BMI/No Pain No Gain, ASCAP/Lorimar, BMI/Spinning Platinum, ASCAP/Sir & Trini, ASCAP) WBM/HL |
| CLOSE TO YOU | (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM | 96 I WON'T GIVE UP ON YOU (Chrysalis, ASCAP/Sal, BMI) CLM |
| COME BACK TO ME | (Black Ice, ASCAP) WBM | 58 JEALOUS (Momentum, BMI/Chappell, ASCAP) HL |
| COULD THIS BE LOVE | (Rubi-Rob, ASCAP/Virgin, ASCAP) CPP | 56 JERK OUT (Tionna, BMI/WB, ASCAP) WBM |
| CRADLE OF LOVE (FROM FORD FAIRLANE) | (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL/WBM | 46 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM |
| CRAZY | (Buff Man, BMI) | 52 KING OF WISHFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL |
| CUTS BOTH WAYS | (Foreign Imported, BMI) CPP | 48 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM |
| DAYS LIKE THESE | (Zamboni, BMI) | 66 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP) |
| DIRTY CASH (MONEY TALKS) | (MCA, ASCAP/Warner Chappell) HL/WBM | 58 L.A. WOMAN (Doors, ASCAP) CPP |
| DO ME! | (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Uncity, ASCAP) | 45 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP |
| DREAM BOY/DREAM GIRL | (Micmaster, BMI/Charlie "Rock", BMI) | 98 LIVIN' IN THE LIGHT (Orange Tree, BMI/Motherman, BMI) |
| EMPTY BEACH | (David Gresham, ASCAP) CPP | 63 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreula, ASCAP) WBM |
| EPIC | (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM | 70 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL |
| EVERYBODY EVERYBODY | (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL | 36 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI) |
| FEELS GOOD | (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM | 75 LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM |
| FIRST TRUE LOVE | (Molina, ASCAP/MicMac, ASCAP) | 71 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM |
| FLY TO THE ANGELS | (Topless, BMI/Chrysalis, BMI) CLM | 82 MENTIROSA (Varry White, ASCAP) |
| GEORGIA ON MY MIND | (Peer, BMI) CPP | 40 MORE THAN WORDS CAN SAY (Pasta, ASCAP/DeMar, ASCAP) WBM |
| THE GIRL I USED TO KNOW | (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL | 10 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL |
| GIVING YOU THE BENEFIT | (Kear, BMI/Epic/Solar, BMI) HL | 9 OH GIRL (Unichappell, BMI) HL |
| GROOVE IS IN THE HEART | (Delovey, ASCAP/Hancock, BMI) | 89 ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) |
| HAVE YOU SEEN HER | (Unichappell, BMI/Bust-It, BMI) HL | 57 OOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI) HL |
| HEART LIKE A WHEEL | (Copyright Control) | 100 THE OTHER SIOE (Swag Song, ASCAP/Calyppo Toonz, BMI/Irving, ASCAP) CPP/HL |
| HEART OF STONE | (Jesse Boy, ASCAP/Trippland, ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL | 20 POLICY OF TRUTH (Emie, ASCAP) MSC |
| | | 92 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP) |
| | | 77 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL |
| | | 5 PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL |
| | | 44 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) |
| | | 3 RELEASE ME (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI) HL |
| | | 13 ROMEO (Island, BMI/Onid, BMI/Willesden, BMI/Doc Ice, BMI) WBM |
| | | 76 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM |
| | | 78 SAME OL' SITUATION (S.O.S.) (Sikki Nixx, BMI/Krell, BMI/Mick Mars, BMI/Bordelo Bros., BMI/Motley Crue, BMI) WBM |
| | | 30 SAY A PRAYER (Virgin, ASCAP) CPP |
| | | 55 SECOND CHANCE (He Gave Me, ASCAP/Almo, ASCAP/Hip To Hip, BMI) CPP |
| | | 51 SLOW LOVE (Divya I, ASCAP/Hami Wave, ASCAP) |
| | | 69 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP) |
| | | 6 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, ASCAP) WBM |
| | | 88 SOUL INSPIRATION (Myax, ASCAP/WB, ASCAP/Good Single, PRS/Irving, ASCAP) CPP/WBM |
| | | 61 STRAUDED (Wrensong, ASCAP) WBM |
| | | 23 SUICIDE BLONDE (Tol Muziek, ASCAP) HL |
| | | 7 TELL ME SOMETHING (MCA, ASCAP) HL |
| | | 8 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM |
| | | 26 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP) MSC |
| | | 29 TIC-TAC-TOE (RSK, BMI/XTC, BMI) |
| | | 38 TIME FOR LETTING GO (Coleision, BMI/EMI Blackwood, BMI) WBM |
| | | 42 TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/AI Lancellotti, ASCAP) HL |
| | | 19 UNCHAINED MELODY (Frank, ASCAP) HL |
| | | 73 UNDENIABLE (Shakin' Baker, BMI/MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP) HL |
| | | 17 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL |
| | | 64 VIOLENCE OF SUMMER (LOVE'S TAKING OVER) (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM |
| | | 31 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI) |
| | | 79 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP |
| | | 87 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI) |
| | | 99 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM |
| | | 83 WON'T TALK ABOUT IT (Go! Discs, ASCAP/Chappell & Co., ASCAP) HL |

New Outside. New Inside. New Tiffany.

“New Inside”

The title track
From the new album

Produced by Phillip Carsten for
Lithium Crystal Productions

Tiffany

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

| 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 | 30 | M.C. HAMMER ▲ ⁵ CAPITOL 92857 (9.98) 16 weeks at No. 1 | PLEASE HAMMER DON'T HURT 'EM |
| 2 | 2 | 2 | 25 | WILSON PHILLIPS ▲ ² SBK 93745 (9.98) | WILSON PHILLIPS |
| 3 | 4 | 4 | 14 | MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY |
| 4 | 3 | 3 | 6 | JON BON JOVI MERCURY 8464734 (10.98) | BLAZE OF GLORY/YOUNG GUNS II |
| 5 | 5 | 6 | 26 | BELL BIV DEVOE ▲ MCA 6387 (10.98) | POISON |
| 6 | 6 | 10 | 4 | PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98) | GRAFFITI BRIDGE |
| 7 | 7 | 5 | 10 | POISON ▲ ENIGMA 91813/CAPITOL (9.98) | FLESH AND BLOOD |
| 8 | 10 | 11 | 63 | MICHAEL BOLTON ▲ ² COLUMBIA 45012 (9.98 EQ) | SOUL PROVIDER |
| 9 | 8 | 7 | 11 | ANITA BAKER ▲ ELEKTRA 60922 (9.98) | COMPOSITIONS |
| 10 | 35 | — | 2 | QUEENSRYCHE EMI 92806 (9.98) | EMPIRE |
| 11 | 9 | 8 | 14 | KEITH SWEAT ▲ VINTERMENT 60861/ELEKTRA (9.98) | I'LL GIVE ALL MY LOVE TO YOU |
| 12 | 11 | 9 | 15 | NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ) | STEP BY STEP |
| 13 | 12 | 13 | 26 | DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98) | VIOLATOR |
| 14 | 13 | 14 | 32 | FAITH NO MORE ● SLASH 25878/REPRISE (9.98) | THE REAL THING |
| 15 | 20 | 31 | 5 | SOUNDTRACK VARESE SARABANDE 5276*/MCA (9.98) | GHOST |
| 16 | 18 | 82 | 3 | LIVING COLOUR EPIC 46202 (9.98 EQ) | TIME'S UP |
| 17 | 15 | 17 | 44 | PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98) | ... BUT SERIOUSLY |
| 18 | 17 | 18 | 11 | NELSON DGC 24290/GEFFEN (9.98) | AFTER THE RAIN |
| 19 | 16 | 15 | 22 | JOHNNY GILL ▲ MOTOWN 6283 (8.98) | JOHNNY GILL |
| 20 | 19 | 21 | 33 | SLAUGHTER ▲ CHRYSALIS 21702* (9.98) | STICK IT TO YA |
| 21 | 14 | 12 | 26 | SOUNDTRACK ▲ EMI 93492 (10.98) | PRETTY WOMAN |
| 22 | NEW | — | 1 | GEORGE MICHAEL COLUMBIA 46898* (10.98 EQ) | LISTEN WITHOUT PREJUDICE VOL. 1 |
| 23 | 23 | 33 | 4 | RATT ATLANTIC 82127 (9.98) | DETONATOR |
| 24 | 21 | 19 | 4 | JANE'S ADDICTION WARNER BROS. 25993 (9.98) | RITUAL DE LO HABITUAL |
| 25 | 24 | 26 | 4 | ANTHRAX MEGAFORCE 846480/ISLAND (9.98) | PERSISTENCE OF TIME |
| 26 | 26 | 29 | 52 | JANET JACKSON ▲ ⁴ A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 |
| 27 | 22 | 16 | 8 | WINGER ATLANTIC 82103 (9.98) | IN THE HEART OF THE YOUNG |
| 28 | 32 | 30 | 26 | SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98) | I DO NOT WANT WHAT I HAVEN'T GOT |
| 29 | 27 | 32 | 5 | N.W.A. RUTHLESS 7224/PRIORITY (6.98) | 100 MILES AND RUNNIN' |
| 30 | 28 | 22 | 53 | AEROSMITH ▲ ³ GEFFEN 24254 (9.98) | PUMP |
| 31 | 33 | 35 | 54 | MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) | DR. FEELGOOD |
| 32 | 52 | — | 2 | GARTH BROOKS CAPITOL 93866* (9.98) | NO FENCES |
| 33 | NEW | — | 1 | WARRANT COLUMBIA 45487 (9.98 EQ) | CHERRY PIE |
| 34 | 25 | 20 | 17 | MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98) | I'M BREATHLESS |
| 35 | 30 | 24 | 8 | LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98) | BANNED IN THE U.S.A. |
| 36 | 29 | 25 | 20 | BILLY IDOL ● CHRYSALIS 21735 (9.98) | CHARMED LIFE |
| 37 | 37 | 36 | 16 | SNAP ● ARISTA 8536 (9.98) | WORLD POWER |
| 38 | 45 | 54 | 56 | THE RIGHTEOUS BROTHERS ● VERVE 823662*/POLYDOR (6.98) | THE RIGHTEOUS BROTHERS GREATEST HITS |
| 39 | 42 | 48 | 64 | DON HENLEY ▲ ² GEFFEN 24217 (9.98) | THE END OF THE INNOCENCE |
| 40 | 31 | 27 | 23 | EN VOQUE ● ATLANTIC 82084 (9.98) | BORN TO SING |
| 41 | 34 | 37 | 6 | BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98) | EDUTAINMENT |
| 42 | 38 | 28 | 24 | HEART ▲ CAPITOL 91820 (9.98) | BRIGADE |
| 43 | 53 | 51 | 21 | GARTH BROOKS ● CAPITOL 90897 (8.98) | GARTH BROOKS |
| 44 | 43 | 38 | 11 | HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ) | WE ARE IN LOVE |
| 45 | 36 | 23 | 10 | THE TIME PAISLEY PARK 27490/REPRISE (9.98) | PANDEMONIUM |
| 46 | 40 | 34 | 13 | BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98) | A NIGHT ON THE TOWN |
| 47 | 46 | 45 | 30 | LISA STANSFIELD ▲ ARISTA 8554 (9.98) | AFFECTION |
| 48 | 41 | 40 | 19 | PAULA ABDUL ▲ VIRGIN 91362 (9.98) | SHUT UP AND DANCE |
| 49 | 39 | 39 | 4 | STRYPYR ENIGMA 73527* (9.98) | AGAINST THE LAW |
| 50 | 55 | 85 | 4 | SOUNDTRACK MCA 8039 (10.98) | PUMP UP THE VOLUME |
| 51 | 44 | 42 | 16 | THE JEFF HEALEY BAND ● ARISTA 8632 (9.98) | HELL TO PAY |
| 52 | 49 | 56 | 17 | CONCRETE BLONDE I.R.S. 82037*/MCA (9.98) | BLOODLETTING |
| 53 | 91 | — | 2 | REBA MCENTIRE MCA 10016 (9.98) | RUMOR HAS IT |
| 54 | 47 | 41 | 46 | TAYLOR DAYNE ▲ ARISTA 8581 (9.98) | CAN'T FIGHT FATE |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|------------|------------|---------------|---|--|
| 55 | 107 | — | 2 | RUSH MERCURY 838 936* (19.98 EQ) | CHRONICLES |
| 56 | 59 | — | 2 | ROGER WATERS MERCURY 846 611* (19.98 EQ) | THE WALL - LIVE IN BERLIN |
| 57 | 48 | 43 | 14 | BAD COMPANY ATCO 91371 (9.98) | HOLY WATER |
| 58 | NEW | — | 1 | TOO SHORT JIVE 1348/RCA (9.98) | SHORT DOG'S IN THE HOUSE |
| 59 | 51 | 57 | 50 | AFTER 7 ● VIRGIN 91061 (9.98) | AFTER 7 |
| 60 | 56 | 55 | 77 | BONNIE RAITT ▲ ² CAPITOL 91268 (8.98) | NICK OF TIME |
| 61 | 68 | 71 | 9 | MAXI PRIEST CHARISMA 91384* (9.98) | BONAFIDE |
| 62 | 50 | 169 | 3 | DON DOKKEN GEFEN 24301 (9.98) | UP FROM THE ASHES |
| 63 | 62 | 59 | 28 | THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) | SHAKE YOUR MONEY MAKER |
| 64 | 73 | 78 | 8 | BLACK BOX RCA 2221 (9.98) | DREAMLAND |
| 65 | 54 | 49 | 19 | VAN MORRISON MERCURY 841 970 1 (9.98 EQ) | THE BEST OF VAN MORRISON |
| 66 | 63 | 67 | 6 | BRANFORD MARSALIS QUARTET/T. BLANCHARD MUSIC FROM "MO' BETTER BLUES" COLUMBIA 46792* (9.98 EQ) | MUSIC FROM "MO' BETTER BLUES" |
| 67 | 72 | 74 | 5 | KEITH WHITLEY RCA 52277* (9.98) | GREATEST HITS |
| 68 | 69 | 63 | 69 | CLINT BLACK ▲ RCA 9668 (8.98) | KILLIN' TIME |
| 69 | NEW | — | 1 | NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98) | RAGGED GLORY |
| 70 | 58 | 50 | 25 | DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98) | SEX PACKETS |
| 71 | 61 | 64 | 19 | TONY! TONY! TONY! ● WING 841 902/POLYDOR (8.98 EQ) | THE REVIVAL |
| 72 | NEW | — | 1 | SOUNDTRACK WARNER BROS. 26316* (9.98) | TWIN PEAKS |
| 73 | 70 | 52 | 19 | THE SUNDAYS DGC 24277/GEFFEN (9.98) | READING, WRITING AND ARITHMETIC |
| 74 | 60 | 53 | 22 | THE LIGHTNING SEEDS MCA 6404 (9.98) | CLOUDCUCKOOLAND |
| 75 | NEW | — | 1 | BOB DYLAN COLUMBIA 46794 (9.98 EQ) | UNDER THE RED SKY |
| 76 | 74 | 62 | 7 | VIXEN EMI 92923* (9.98) | REV IT UP |
| 77 | 64 | 60 | 18 | ICE CUBE ● PRIORITY 57120 (9.98) | AMERIKKA'S MOST WANTED |
| 78 | 57 | 44 | 12 | SOUNDTRACK DGC 24294/GEFFEN (10.98) | DAYS OF THUNDER |
| 79 | 71 | 58 | 27 | DAMN YANKEES ● WARNER BROS. 26159 (9.98) | DAMN YANKEES |
| 80 | 66 | 61 | 6 | THE NEVILLE BROTHERS A&M 5312 (8.98) | BROTHER'S KEEPER |
| 81 | 65 | 46 | 4 | DURAN DURAN CAPITOL 94292 (9.98) | LIBERTY |
| 82 | 77 | 65 | 110 | NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ) | HANGIN' TOUGH |
| 83 | 80 | 70 | 5 | PIXIES 4 A.D. 60963/ELEKTRA (9.98) | BOSSANOVA |
| 84 | 76 | 76 | 69 | BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ) | LEGEND |
| 85 | 78 | 66 | 23 | PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ) | FEAR OF A BLACK PLANET |
| 86 | 83 | 96 | 7 | WHISPERS CAPITOL 92957 (9.98) | MORE OF THE NIGHT |
| 87 | 79 | 81 | 45 | ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) | JOURNEYMAN |
| 88 | 87 | 90 | 6 | EXTREME A&M 5313 (8.98) | EXTREME II PORNOGRAFFITTI |
| 89 | 86 | 84 | 61 | NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ) | NEW KIDS ON THE BLOCK |
| 90 | 82 | 68 | 62 | THE 2 LIVE CREW ▲ LUKE 107 (9.98) | AS NASTY AS THEY WANNA BE |
| 91 | 88 | 73 | 115 | PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98) | FOREVER YOUR GIRL |
| 92 | 67 | 47 | 17 | STEVE VAI ● RELATIVITY 1037 (9.98) | PASSION AND WARFARE |
| 93 | 95 | 95 | 50 | LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) | CRY LIKE A RAINSTORM, HOWL LIKE THE WIND |
| 94 | 92 | 79 | 11 | ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ) | SEVEN TURNS |
| 95 | 85 | 75 | 42 | THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ) | PICKIN' ON NASHVILLE |
| 96 | 89 | 108 | 4 | DINO ISLAND 846481 (9.98) | SWINGIN' |
| 97 | 104 | 109 | 43 | KENNY G ▲ ARISTA 13-8613 (13.98) | LIVE |
| 98 | 84 | 69 | 9 | CHEAP TRICK EPIC 46013 (9.98 EQ) | BUSTED |
| 99 | 81 | 80 | 10 | BONNIE RAITT WARNER BROS. 26242* (12.98) | THE BONNIE RAITT COLLECTION |
| 100 | NEW | — | 1 | RANDY TRAVIS WARNER BROS. 26310* (9.98) | HEROES & FRIENDS |
| 101 | 98 | 93 | 8 | D-NICE JIVE 12021/RCA (9.98) | CALL ME D-NICE |
| 102 | 99 | 86 | 62 | GLORIA ESTEFAN ▲ ² EPIC 45217 (9.98 EQ) | CUTS BOTH WAYS |
| 103 | 135 | — | 2 | LOS LOBOS SLASH 26132/WARNER BROS. (9.98) | THE NEIGHBORHOOD |
| 104 | 93 | 87 | 9 | KYPER ATLANTIC 82116 (9.98) | TIC-TAC-TOE |
| 105 | 90 | 77 | 13 | JOHN HIATT A&M 5310 (8.98) | STOLEN MOMENTS |
| 106 | 96 | 89 | 10 | VINCE GILL MCA 42321 (8.98) | WHEN I CALL YOUR NAME |
| 107 | 103 | 97 | 31 | BASIA ● EPIC 45472 (9.98 EQ) | LONDON WARSAW NEW YORK |
| 108 | 117 | 125 | 12 | GARY MOORE CHARISMA 91369* (9.98) | STILL GOT THE BLUES |
| 109 | 94 | 83 | 48 | BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ) | STORM FRONT |

○ 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.

*Stevie Ray and Jimmie
Together*

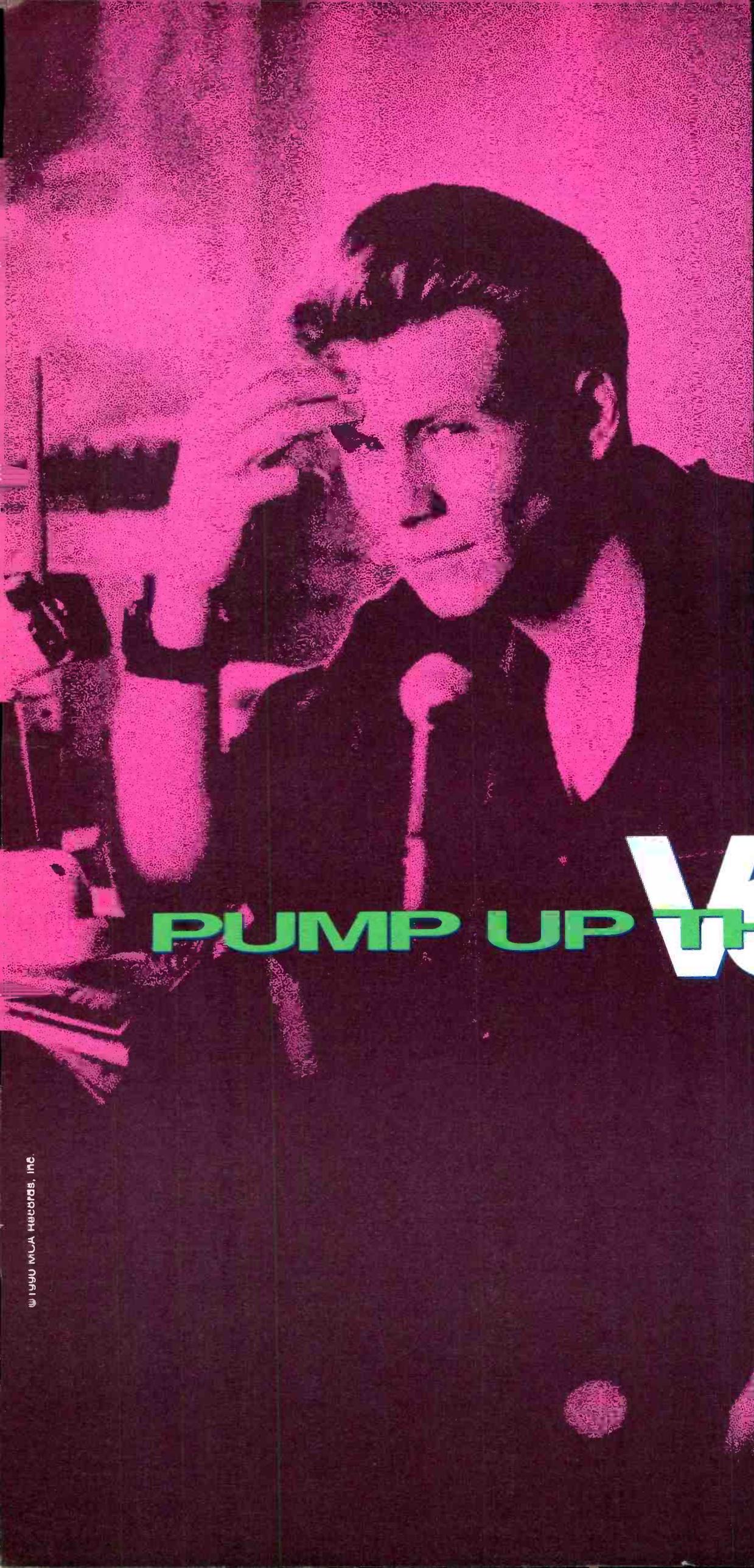
*"Family Style."
The Vaughan Brothers.
Twice what you would expect.*

*Produced by Nite Rodgers.
On Epic Associated*



Reg. U.S. Pat. & TM Off. © CBS Records Inc.
is a trademark of CBS Records Inc. © 1990 CBS Records

Management: Mark Proct for Mark 1 Management
Alex Hodges for Strike Force Management
Stevie Ray Vaughan 1954-1990



**PUMP UP
THE
AIRPLAY**

WITH HITS ON POP,
ALBUM AND
ALTERNATIVE RADIO

**PUMP UP
THE
SALES**

AFTER ONLY 7 WEEKS
IN RELEASE, ALREADY
APPROACHING GOLD

PUMP UP THE *Volume*

MCA-8039

**THE MOTION PICTURE
SOUNDTRACK OF THE YEAR**

FEATURING

CONCRETE BLONDE
"EVERYBODY KNOWS"

LIQUID JESUS
"STAND"

IVAN NEVILLE
"WHY CAN'T I FALL IN LOVE"

AND MORE...

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 | 75 | — | 41 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 45024 (9.98 EQ) | IN STEP |
| (111) | 132 | 180 | 3 | DEEE-LITE ELEKTRA 60957 (9.98) | WORLD CLIQUE |
| (112) | NEW | | 1 | PEBBLES MCA 10025 (9.98) | ALWAYS |
| 113 | 101 | 91 | 42 | SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) | THE LITTLE MERMAID |
| 114 | 100 | 105 | 18 | WORLD PARTY ENSIGN 21 654/CHRYSALIS (9.98) | GOODBYE JUMBO |
| 115 | 105 | — | 2 | DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ) | THE WILD PLACES |
| 116 | 115 | 107 | 10 | IGGY POP VIRGIN 91381 (9.98) | BRICK BY BRICK |
| (117) | 163 | — | 2 | BREATHE A&M 5320 (8.98) | PEACE OF MIND |
| 118 | 120 | 116 | 6 | DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98) | UN-LED-ED |
| 119 | 97 | 72 | 16 | SOUL II SOUL ● VIRGIN 91367 (9.98) | VOL. II - 1990 - A NEW DECADE |
| 120 | 113 | 115 | 18 | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) | TO THE EAST, BLACKWARDS |
| 121 | 112 | 111 | 7 | WAS (NOT WAS) CHRYSALIS 21778* (9.98) | ARE YOU OKAY? |
| 122 | 110 | 88 | 10 | KID FROST VIRGIN 91377 (9.98) | HISPANIC CAUSING PANIC |
| (123) | 139 | — | 2 | KATHY MATTEA MERCURY 842 330* (8.98 EQ) | A COLLECTION OF HITS |
| 124 | 123 | 143 | 3 | BOB MOULD VIRGIN 91395 (9.98) | BLACK SHEETS OF RAIN |
| 125 | 118 | 103 | 12 | SONIC YOUTH DGC 24297/GEFFEN (9.98) | GOO |
| 126 | 116 | 110 | 18 | GEORGE STRAIT ● MCA 6415 (9.98) | LIVIN' IT UP |
| (127) | 131 | 135 | 27 | ALAN JACKSON ● ARISTA 8623 (8.98) | HERE IN THE REAL WORLD |
| 128 | 121 | 112 | 8 | JOHNNY VAN ZANT ATLANTIC 82110 (9.98) | BRICKYARD ROAD |
| 129 | 124 | 123 | 38 | UB40 VIRGIN 91324 (9.98) | LABOUR OF LOVE II |
| 130 | 125 | 134 | 16 | MILLI VANILLI ● ARISTA 8622 (9.98) | THE REMIX ALBUM |
| 131 | 102 | 102 | 16 | ALABAMA ● RCA 2108* (9.98) | PASS IT ON DOWN |
| 132 | 106 | 92 | 5 | VARIOUS ARTISTS POLYDOR 8470424 (11.98) | KNEBORTH: THE ALBUM |
| 133 | 114 | 99 | 8 | VARIOUS ARTISTS WARNER BROS. 26280* (9.98) | NOBODY'S CHILD - ROMANIAN ANGEL APPEAL |
| 134 | 108 | 98 | 7 | SPECIAL ED PROFILE 1297 (9.98) | LEGAL |
| 135 | 126 | 134 | 13 | MICHAEL FRANKS REPRIS 26183 (9.98) | BLUE PACIFIC |
| 136 | 109 | 94 | 11 | STEVIE B LMR 2307 /RCA (9.98) | LOVE & EMOTION |
| (137) | NEW | | 1 | TAKE 6 REPRIS 25892 (9.98) | SO MUCH 2 SAY |
| 138 | 111 | 100 | 13 | ERIC B. & RAKIM ● MCA 6416 (9.98) | LET THE RHYTHM HIT 'EM |
| 139 | 141 | 162 | 7 | GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98) | KISS OF LIFE |
| 140 | 129 | 101 | 11 | SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ) | LIGHTS ... CAMERA ... REVOLUTION |
| 141 | 145 | 126 | 19 | TYLER COLLINS RCA 9642 (8.98) | GIRLS NITE OUT |
| 142 | 137 | 146 | 6 | URBAN DANCE SQUAD ARISTA 8640 (9.98) | MENTAL FLOSS FOR THE GLOBE |
| 143 | 130 | 133 | 89 | SOUNDTRACK ▲² ATLANTIC 81933 (9.98) | BEACHES |
| 144 | 138 | 127 | 15 | GLENN MEDEIROS MCA 6399 (9.98) | GLENN MEDEIROS |
| 145 | 152 | 149 | 30 | ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ) | PHANTOM OF THE OPERA HIGHLIGHTS |
| (146) | 168 | 142 | 8 | PAUL YOUNG COLUMBIA 46755* (9.98 EQ) | OTHER VOICES |
| 147 | 157 | 144 | 16 | POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) | HOLY INTELLECT |
| 148 | 155 | 160 | 5 | INDECENT OBSESSION MCA 6426 (9.98) | INDECENT OBSESSION |
| (149) | RE-ENTRY | | 33 | RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ) | RVS III |
| 150 | 140 | 118 | 63 | THE B-52'S ▲² REPRIS 25854 (9.98) | COSMIC THING |
| 151 | 134 | 114 | 5 | ASIA GEFFEN 24298 (9.98) | THEN & NOW |
| 152 | 146 | 121 | 18 | JULEE CRUISE WARNER BROS. 25859 (9.98) | FLOATING INTO THE NIGHT |
| 153 | 149 | 140 | 8 | EXODUS CAPITOL 90379 (9.98) | IMPACT IS IMMINENT |
| (154) | 165 | 152 | 27 | TRAVIS TRITT WARNER BROS. 126094 (9.98) | COUNTRY CLUB |
| (155) | 167 | 172 | 5 | TRIXTER MECHANIC 6389/MCA (9.98) | TRIXTER |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)* | TITLE |
|-----------|------------|------------|---------------|---|--|
| 156 | 128 | 131 | 19 | SOCIAL DISTORTION EPIC 46055 (9.98 EQ) | SOCIAL DISTORTION |
| 157 | 133 | 132 | 48 | LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ) | THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE |
| (158) | 181 | 183 | 13 | DAVID BAERWALD A&M 5289 (8.98) | BEDTIME STORIES |
| (159) | 177 | 189 | 4 | TEXAS TORNADOS REPRIS 26251* (9.98) | TEXAS TORNADOS |
| 160 | 119 | 106 | 7 | GEORGE LAMOND COLUMBIA 45488* (9.98 EQ) | BAD OF THE HEART |
| 161 | 151 | — | 2 | VANILLA ICE SBK 95325* (9.98) | TO THE EXTREME |
| 162 | 143 | 122 | 24 | SOUNDTRACK ▲ SBK 91066 (9.98) | TEENAGE MUTANT NINJA TURTLES |
| 163 | 144 | 120 | 38 | TROOP ● ATLANTIC 82035 (9.98) | ATTITUDE |
| 164 | 150 | 197 | 3 | THE 2 LIVE JEWS KOSHER 3328/HOT (8.98) | AS KOSHER AS THEY WANNA BE |
| 165 | 142 | 137 | 26 | DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98) | CHANGESBOWIE |
| 166 | 169 | 188 | 137 | ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ) | PHANTOM OF THE OPERA |
| (167) | 188 | 147 | 6 | YANNI PRIVATE MUSIC 2067* (9.98) | REFLECTIONS OF PASSION |
| 168 | 136 | 136 | 13 | WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ) | STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE |
| 169 | 153 | — | 2 | TOTO COLUMBIA 45368* (9.98 EQ) | PAST TO PRESENT 1977 - 1990 |
| 170 | 122 | 119 | 23 | SWEET SENSATION ATCO 91307 (9.98) | LOVE CHILD |
| 171 | 154 | 138 | 18 | ELECTRIC BOYS ATCO 91337 (9.98) | FUNK-O-METAL CARPET RIDE |
| 172 | 148 | 159 | 88 | JOURNEY ▲² COLUMBIA 44493 (9.98 EQ) | JOURNEY'S GREATEST HITS |
| (173) | 178 | 187 | 3 | SWEET F.A. MCA 6400 (9.98) | STICK TO YOUR GUNS |
| 174 | 147 | 139 | 12 | DANZIG DEF AMERICAN 24281 /GEFFEN (9.98) | DANZIG II - LUCIFUGE |
| (175) | 179 | — | 26 | ROD STEWART ● WARNER BROS. 26158 (9.98) | DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER |
| 176 | 161 | 173 | 5 | OLETA ADAMS FONTANA 846-346/MERCURY (9.98) | CIRCLE OF ONE |
| 177 | 159 | 156 | 24 | ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) | THE DAY THE LAUGHTER DIED |
| 178 | 175 | 165 | 123 | PINK FLOYD ▲⁷ COLUMBIA 36183 (15.98 EQ) | THE WALL |
| 179 | 185 | 175 | 11 | D.J. MAGIC MIKE CHEETAH 9403 (9.98) | BASS IS THE NAME OF THE GAME |
| 180 | 180 | 141 | 58 | HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ) | MUSIC FROM "WHEN HARRY MET SALLY . . ." |
| 181 | 162 | 113 | 55 | L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ) | COCKED & LOADED |
| 182 | 176 | 167 | 109 | AC/DC ▲⁵ ATLANTIC 16018 (6.98) | BACK IN BLACK |
| 183 | 170 | 176 | 6 | JOHN MAYALL ISLAND 942-795 (9.98) | A SENSE OF PLACE |
| (184) | 192 | — | 2 | STEEL HEART MCA 6368 (9.98) | STEEL HEART |
| 185 | 183 | 185 | 52 | MELISSA ETHERIDGE ● ISLAND 91285 /ATLANTIC (9.98) | BRAVE AND CRAZY |
| 186 | 172 | 170 | 12 | HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ) | HOME |
| 187 | 166 | 117 | 29 | MIDNIGHT OIL ● COLUMBIA 45398 (9.98 EQ) | BLUE SKY MINING |
| 188 | 127 | 130 | 61 | BABYFACE ▲² SOLAR 45288/EPIC (9.98 EQ) | TENDER LOVER |
| 189 | 160 | 129 | 7 | REO SPEEDWAGON EPIC 45246 (9.98 EQ) | THE EARTH, A SMALL MAN, HIS DOG AND A CHICKEN |
| (190) | RE-ENTRY | | 10 | ERIC JOHNSON CAPITOL 90517 (9.98) | AH VIA MUSICOM |
| 191 | 190 | 178 | 34 | NINE INCH NAILS TVT 2610 (8.98 EQ) | PRETTY HATE MACHINE |
| 192 | 158 | 128 | 11 | SANTANA COLUMBIA 46065 (9.98 EQ) | SPIRITS DANCING IN THE FLESH |
| (193) | NEW | | 1 | THE JUDDS CURB 52070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE |
| 194 | 156 | 124 | 16 | LITA FORD RCA 2090 (9.98) | STILETTO |
| 195 | 182 | 150 | 11 | HARRY CONNICK, JR. COLUMBIA 46223 (9.98 EQ) | LOFTY'S ROACH SOUFFLE |
| 196 | 189 | 158 | 16 | SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98) | HERE COMES TROUBLE |
| 197 | 173 | 155 | 7 | DIONNE WARWICK ARISTA 8573 (9.98) | DIONNE WARWICK SINGS COLE PORTER |
| 198 | 171 | 151 | 53 | BILLY JOEL ▲² COLUMBIA 40121 (11.98 EQ) | GREATEST HITS VOL. I & II |
| 199 | 191 | 182 | 17 | PRETENDERS SIRE 26219/WARNER BROS. (9.98) | PACKED |
| 200 | 187 | 192 | 24 | JIMMY BUFFETT MCA 5633 (8.98) | SONGS YOU KNOW BY HEART |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 90
 The 2 Live Jews 154
 Paula Abdul 48, 91
 AC/DC 182
 Oleta Adams 176
 Aerosmith 30
 After 7 59
 Alabama 131
 Allman Brothers Band 94
 Anthrax 25
 Asia 151
 The B-52's 150
 Babyface 188
 Bad Company 57
 David Baerwald 158
 Anita Baker 9
 Basia 107
 Bell Biv DeVoe 5
 Black Box 64
 The Black Crowes 63
 Clint Black 68
 Michael Bolton 8
 Jon Bon Jovi 4
 Boogie Down Productions 41
 David Bowie 165
 Branford Marsalis Quartet 66
 Breathe 117
 Garth Brooks 32, 43
 Jimmy Buffett 200
 Mariah Carey 3
 Cheap Trick 98
 Eric Clapton 87
 Andrew Dice Clay 177
 Phil Collins 17
 Tyler Collins 141
 Concrete Blonde 52
 Harry Connick, Jr. 44, 180, 195
 Julee Cruise 152
 D-Nice 101
 D.J. Magic Mike 179
 Damn Yankees 79
 Danzig 174
 Taylor Dayne 54
 Deee-Lite 111
 Depeche Mode 13
 Digital Underground 70
 Dino 96
 Don Dokken 62
 Dread Zeppelin 118
 Duran Duran 81
 Bob Dylan 75
 Electric Boys 171
 Indecent Obsession 148
 En Vogue 40
 Eric B. & Rakim 138
 Gloria Estefan 102
 Melissa Etheridge 185
 Exodus 153
 Extreme 88
 Faith No More 14
 Dan Fogelberg 115
 Lita Ford 194
 Michael Franks 135
 Kenny G 97
 Gene Loves Jezebel 139
 Johnny Gill 19
 Vince Gill 106
 M.C. Hammer 1
 The Jeff Healey Band 51
 Heart 42
 Don Henley 39
 John Hiatt 105
 Don Dokken 62
 Bruce Hornsby & The Range 46
 Hothouse Flowers 186
 Ice Cube 77
 Billy Idol 36
 Indecent Obsession 148
 Janet Jackson 26
 Alan Jackson 127
 Jane's Addiction 24
 Billy Joel 109, 198
 Eric Johnson 190
 Journey 172
 The Judds 193
 The Kentucky Headhunters 95
 Kid Frost 122
 Kypar 104
 L.A. Guns 181
 Bob Marley And The Wailers 84
 Wynton Marsalis 168
 Kathy Mattea 123
 John Mayall 183
 Reba McEntire 53
 Glenn Medeiros 144
 George Michael 22
 Midnight Oil 187
 Milli Vanilli 130
 Gary Moore 108
 Van Morrison 65
 Motley Crue 31
 Bob Mould 124
 N.W.A. 29
 Nelson 18
 The Neville Brothers 80
 New Kids On The Block 12, 82, 89
 Nine Inch Nails 191
 Sinead O'Connor 28
 ORIGINAL LONDON CAST
 Phantom Of The Opera 166
 Phantom/Highlights 145
 Pebbles 112
 Pink Floyd 178
 Pixies 83
 Poison 7
 Poor Righteous Teachers 147
 Iggy Pop 116
 Pretenders 199
 Maxi Priest 61
 Prince 6
 Public Enemy 85
 Queensryche 10
 Bonnie Raitt 60, 99
 Ratt 23
 REO Speedwagon 189
 The Righteous Brothers 38
 Linda Ronstadt 93
 Rush 55
 Santana 192
 Scatterbrain 196
 Ricky Van Shelton 149
 Slaughter 20
 Snap 37
 Social Distortion 156
 Sonic Youth 125
 Soul II Soul 119
 SOUNDTRACK
 Beaches 143
 Days Of Thunder 78
 Ghost 15
 The Little Mermaid 113
 Pretty Woman 21
 Pump Up The Volume 50
 Teenage Mutant Ninja Turtles 162
 Twin Peaks 72
 Special Ed 134
 Lisa Stansfield 47
 Luther Vandross 157
 Stevie Nicks 161
 Rod Stewart 175
 George Strait 126
 Stryper 49
 Suicidal Tendencies 140
 The Sundays 73
 Keith Sweat 11
 Sweet Sensation 170
 Sweet F.A. 173
 Take 6 137
 Texas Tornados 159
 The Time 45
 Tony! Toni! Tone! 71
 Too Short 58
 Toto 169
 Randy Travis 100
 Travis Tritt 154
 Trixter 155
 Troop 163
 UB40 129
 Urban Dance Squad 142
 Steve Vai 92
 Johnny Van Zant 128
 Luther Vandross 157
 Vanilla Ice 161
 VARIOUS ARTISTS
 Knebworth: The Album 132
 Nobody's Child/Romanian 133
 Stevie Ray Vaughan 110
 Vixen 76
 Warrant 33
 Dionne Warwick 197
 Was (Not Was) 121
 Roger Waters 56
 Whispers 86
 Keith Whitley 67
 Wilson Phillips 2
 Winger 27
 World Party 114
 X-Clan 120
 Yanni 167
 Paul Young 146
 Neil Young & Crazy Horse 69

FOR WEEK ENDING SEPTEMBER 29, 1990

Billboard®

©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|--------------|------------|---------------|--|----------------------------------|
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 2 | 13 | OH GIRL COLUMBIA 38-73377 | ◆ PAUL YOUNG 2 weeks at No. 1 |
| 2 | 4 | 5 | 9 | SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885 | ◆ PHIL COLLINS |
| 3 | 2 | 1 | 14 | RELEASE ME SBK 05342 | ◆ WILSON PHILLIPS |
| 4 | 5 | 10 | 6 | UNCHAINED MELODY VERVE 871 882-4/POLYDOR | THE RIGHTEOUS BROTHERS |
| 5 | 6 | 6 | 11 | AND SO IT GOES COLUMBIA 38-73442 | BILLY JOEL |
| 6 | 3 | 3 | 13 | COME BACK TO ME A&M 1475 | ◆ JANET JACKSON |
| 7 | 7 | 4 | 18 | I DON'T HAVE THE HEART WARNER BROS. 4-19911 | JAMES INGRAM |
| 8 | 10 | 13 | 6 | GEORGIA ON MY MIND COLUMBIA 38-73490 | ◆ MICHAEL BOLTON |
| 9 | 8 | 9 | 13 | IF WISHES CAME TRUE ATCO 4-98953 | ◆ SWEET SENSATION |
| 10 | 14 | 19 | 5 | PRAYING FOR TIME COLUMBIA 38-73512 | GEORGE MICHAEL |
| 11 | 15 | 15 | 8 | HEART OF STONE ARISTA 2057 | ◆ TAYLOR DAYNE |
| 12 | 16 | 20 | 5 | SAY A PRAYER A&M 1519 | ◆ BREATHE |
| 13 | 12 | 7 | 18 | VISION OF LOVE COLUMBIA 38-73348 | ◆ MARIAH CAREY |
| 14 | 20 | 23 | 5 | I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999 | ROD STEWART |
| 15 | 9 | 12 | 9 | ADIOS ELEKTRA 4-64943 | LINDA RONSTADT |
| 16 | 11 | 11 | 11 | SKIES THE LIMIT WARNER BROS. 4-19867 | FLEETWOOD MAC |
| 17 | 19 | 24 | 4 | RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC | DAN FOGELBERG |
| 18 | 18 | 18 | 9 | TIME FOR LETTING GO REPRISE 4-19743 | ◆ JUDE COLE |
| 19 | 13 | 8 | 14 | KING OF WISFUL THINKING EMI 50307 | ◆ GO WEST |
| 20 | 22 | 36 | 3 | LOVE TAKES TIME COLUMBIA 38-73455 | ◆ MARIAH CAREY |
| 21 | 17 | 14 | 18 | CUTS BOTH WAYS EPIC 34-73395 | ◆ GLORIA ESTEFAN |
| 22 | 21 | 21 | 9 | RHYTHM OF LIFE FONTANA 875 018-4/MERCURY | ◆ OLETA ADAMS |
| 23 | 26 | 29 | 9 | STOP RUNNING AWAY A&M 1514 | ◆ BRENDA RUSSELL |
| 24 | 23 | 16 | 15 | TALK TO ME ELEKTRA 4-64964 | ◆ ANITA BAKER |
| 25 | 24 | 17 | 15 | ACROSS THE RIVER RCA 2621 | ◆ BRUCE HORNSBY & THE RANGE |
| 26 | 27 | 28 | 24 | IT MUST HAVE BEEN LOVE EMI 50283 | ◆ ROXETTE |
| ★★★ POWER PICK ★★★ | | | | | |
| 27 | 42 | — | 2 | SOUL INSPIRATION ELEKTRA 4-64935 | ◆ ANITA BAKER |
| 28 | 39 | — | 2 | TOO COOL TO FALL IN LOVE MCA 53938 | JILL SOBULE |
| 29 | 30 | 27 | 20 | TAKE IT TO HEART REPRISE 4-19828 | ◆ MICHAEL MCDONALD |
| 30 | 25 | 22 | 12 | COULD THIS BE LOVE VENETTA 1509/A&M | ◆ SEDUCTION |
| 31 | 34 | 41 | 4 | CLOSE TO YOU CHARISMA 4-98951 | ◆ MAXI PRIEST |
| 32 | 29 | 30 | 23 | DO YOU REMEMBER? ATLANTIC 4-87955 | ◆ PHIL COLLINS |
| 33 | 33 | 37 | 5 | UNTIL YOU COME BACK TO ME EPIC 34-73485 | ◆ BASIA |
| 34 | 28 | 26 | 20 | READY OR NOT VIRGIN 4-98995 | ◆ AFTER 7 |
| 35 | 31 | 25 | 19 | WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342 | ◆ MICHAEL BOLTON |
| 36 | 47 | — | 2 | CAN'T STOP VIRGIN 4-98961 | ◆ AFTER 7 |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 37 | NEW ▶ | 1 | 1 | THIS IS THE RIGHT TIME ARISTA 2049 | ◆ LISA STANSFIELD |
| 38 | 38 | 33 | 24 | CLUB AT THE END OF THE STREET MCA 53818 | ◆ ELTON JOHN |
| 39 | 40 | 47 | 3 | MY, MY, MY MOTOWN 2033 | ◆ JOHNNY GILL |
| 40 | 43 | 46 | 3 | I SHY AWAY REPRISE 4-19703 | VONDA SHEPARD |
| 41 | NEW ▶ | 1 | 1 | STRANDED CAPITOL 44621 | ◆ HEART |
| 42 | 45 | — | 2 | NEVER IN A MILLION YEARS ATLANTIC 4-87865 | LAURA BRANIGAN |
| 43 | 37 | 32 | 9 | TAKE ME ATLANTIC 4-87882 | ◆ EVERYTHING BUT THE GIRL |
| 44 | 35 | 34 | 6 | TAKE ME THROUGH THE NIGHT MOTOWN 2056 | SMOKEY ROBINSON |
| 45 | 36 | 38 | 19 | I'LL BE YOUR SHELTER ARISTA 2005 | ◆ TAYLOR DAYNE |
| 46 | NEW ▶ | 1 | 1 | CAN'T FEEL THE PAIN CHARISMA 4-98918 | ◆ BRENT BOURGEOIS |
| 47 | NEW ▶ | 1 | 1 | EDGE OF THE WORLD RCA 2547 | ◆ MARC JORDAN |
| 48 | 41 | 35 | 16 | NOTICE ME Geffen 4-19946 | ◆ NIKKI |
| 49 | 32 | 31 | 7 | GYPSY WOMAN COLUMBIA LP CUT | SANTANA |
| 50 | 44 | 42 | 23 | BABY, IT'S TONIGHT REPRISE 4-19869 | ◆ JUDE COLE |

GEFFEN ENDS RELATIONSHIP WITH DEF AMERICAN

(Continued from page 5)

Geffen for Def American. Former Geffen director of album promotion Mark Di Dia will become VP/GM of Def American. Di Dia announced his departure Sept. 17, just hours before Geffen announced it had severed its ties with Def American.

Aside from the Geto Boys, Clay, Slayer, and Danzig, Def American's current roster includes the Black Crowes, whose debut album, "Shake Your Money Maker," is No. 63 this week on the Billboard Top Pop Albums chart. Clay's "The Day The Laughter Died" and Danzig's "Danzig II—Lucifuge" are also on the pop albums chart. Other Def American acts include Wolfsbane, Trouble, and the Four Horsemen.

Ironically, Rubin began his four-year association with Geffen after CBS refused to release Slayer's "Reign In Blood" on the Def Jam label, and Geffen picked up the album for distribution. In 1988, Rubin severed his ties with CBS-distributed Def Jam, the label he had co-founded with Russell Simmons, and started Def American, backed by a Geffen pressing and distribution deal.

Upcoming Def American releases include "Seasons In The Abyss" by Slayer, set for an Oct. 9 release, and "Dice Rules," a soundtrack to an Andrew Dice Clay concert film, tentatively set for a Christmas-season release.

Geffen will probably not handle the new Clay album, but will likely distribute the Slayer album, Bridenthal says.

According to Di Dia, "Everything

will continue to come out as is until Rick finds another distributor." Another source says that Geffen will likely continue to distribute Def American product until the end of the year.

"We will continue to work [Def American] product in good faith until [Rubin] gets set up," says Bridenthal. "It is a very friendly parting. Everybody is very conscious of doing the right thing for the other guy."

Following Digital Audio Disc Corp.'s refusal to press the CD ver-

sion of the Geto Boys' album (Billboard, Aug. 4), Geffen decided not to distribute the title, claiming it "glamorizes and possibly endorses violence, racism, and misogyny."

At that time, James Smith, the Geto Boys' manager and owner of the Rap-A-Lot label, charged Geffen with racism for distributing Clay albums but declining to handle the Geto Boys. Geffen's Bridenthal maintained it was "not a race issue ... It has to do with lyrical content."

BMG CONTRIBUTES TO BERTELSMANN'S 25% GAIN

(Continued from page 5)

and CEO of BMG, said he would be seeking to generate new U.S. labels to boost the company's 10.4% market share. He also said he would increase BMG's participation in its joint venture with JVC in Japan, where BMG's market share is 4%-5%.

The international book and record club division's sales in 1989-90 were \$1.4 billion.

"All our financial objectives were achieved last year, including the profit of 1 billion marks, which we set as a target after our U.S. acquisitions four years ago," Woessner stated. The group is now poised for further expansion in the domestic market, in the U.S. and the East European countries, he added.

In the television field, RTL Plus has passed the break-even point and is now receivable in 60% of German households, with its advertising reve-

nues developing "dramatically" in line with its increasing reach. Woessner said that one of the "special challenges" facing the corporation is the March 1991 launch, in conjunction with Canal Plus and the Kirch Group, of the Premiere pay-TV channel, in which Bertelsmann has a 37.5% share.

Noting that Bertelsmann's expansion in the U.S. had "not yet come to an end," Woessner said that BMG would seek to improve its world market position by "strategic alliances in the entertainment sector."

The company's gross revenue from electronic media was \$531 million. Figures for the remaining divisions: Gruner + Jahr publishing, \$1.9 billion; printing and manufacturing, \$1.6 billion; GAS books, \$750 million; and international publishing, \$937 million.

FOR WEEK ENDING SEPTEMBER 29, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|--|-----------|--|----------------------------|
| TOP 40/DANCE Based on airplay reports from stations combining top 40, dance and urban music. | | | |
| 1 | 1 | DO ME! MCA 53848 | BELL BIV DEVOE |
| 2 | 2 | MY, MY, MY MOTOWN 2033 | JOHNNY GILL |
| 3 | 4 | CLOSE TO YOU CHARISMA 4-98951 | MAXI PRIEST |
| 4 | 3 | CAN'T STOP VIRGIN 4-98951 | AFTER 7 |
| 5 | 6 | EVERYBODY EVERYBODY RCA 2221 | BLACK BOX |
| 6 | 8 | ROMEO ISLAND 878 012-4 | DINO |
| 7 | 11 | ICE ICE BABY SBK 07335 | VANILLA ICE |
| 8 | 12 | GIVING YOU THE BENEFIT MCA 53891 | PEBBLES |
| 9 | 9 | PRAYING FOR TIME COLUMBIA 38-73512 | GEORGE MICHAEL |
| 10 | 7 | THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS. | PRINCE |
| 11 | 10 | UNCHAINED MELODY VERVE 871 882-7/POLYDOR | THE RIGHTEOUS BROTHERS |
| 12 | 19 | I DON'T HAVE THE HEART WARNER BROS. 4-19911 | JAMES INGRAM |
| 13 | 17 | KNOCKIN' BOOTS EPIC 34-73450 | CANDYMAN |
| 14 | 5 | HAVE YOU SEEN HER CAPITOL 44573 | M.C. HAMMER |
| 15 | 21 | SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885 | PHIL COLLINS |
| 16 | 20 | BLACK CAT A&M 1477 | JANET JACKSON |
| 17 | 16 | DIRTY CASH (MONEY TALKS) MERCURY 875 802-7 | THE ADVENTURES OF STEVIE V |
| 18 | 22 | LIES ATLANTIC 4-87893 | EN VOGUE |
| 19 | 24 | FEELS GOOD WING 877 436-4/POLYDOR | TONY! TONI! TONE! |
| 20 | — | PRAY CAPITOL 44609 | M.C. HAMMER |
| 21 | 26 | DREAM BOY/DREAM GIRL MICMAC 2539 | CYNTHIA & JOHNNY O |
| 22 | 23 | THIS IS THE RIGHT TIME ARISTA 2049 | LISA STANSFIELD |
| 23 | 15 | RELEASE ME SBK 07327 | WILSON PHILLIPS |
| 24 | 29 | LOVE TAKES TIME COLUMBIA 38-73455 | MARIAH CAREY |
| 25 | 28 | CRAZY MOTOWN 2053 | THE BOYS |
| 26 | 27 | POLICY OF TRUTH SIRE 4-19842/REPRISE | DEPECHE MODE |
| 27 | 25 | LOOK INTO MY EYES COLUMBIA 38-73486 | GEORGE LAMOND |
| 28 | 14 | SLOW LOVE MOTOWN 2028 | DOC BOX & B. FRESH |
| 29 | 13 | IF WISHES CAME TRUE ATCO 4-98953 | SWEET SENSATION |
| 30 | — | UNDENIABLE ATCO 4-98938 | MS. ADVENTURES |

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|---|-----------|--|----------------------|
| TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music. | | | |
| 1 | 2 | (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689 | NELSON |
| 2 | 1 | BLAZE OF GLORY MERCURY 875 896-7 | JON BON JOVI |
| 3 | 3 | CAN'T GET ENUFF ATLANTIC 4-87886 | WINGER |
| 4 | 5 | FLY TO THE ANGELS CHRYSALIS 23527 | SLAUGHTER |
| 5 | 11 | SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885 | PHIL COLLINS |
| 6 | 4 | UNSKINNY BOP ENIGMA 4-44584/CAPITOL | POISON |
| 7 | 7 | JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN | GENE LOVES JEZEBEL |
| 8 | 14 | SUICIDE BLONDE ATLANTIC 4-87860 | INXS |
| 9 | 6 | HOW MUCH LOVE EMI 50302 | VIXEN |
| 10 | 9 | JOEY I.R.S. 73014 | CONCRETE BLONDE |
| 11 | 12 | CHERRY PIE COLUMBIA 38-73510 | WARRANT |
| 12 | 15 | POLICY OF TRUTH SIRE 4-19842/REPRISE | DEPECHE MODE |
| 13 | 10 | SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942 | MOTLEY CRUE |
| 14 | 8 | CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333 | CHEAP TRICK |
| 15 | 13 | L.A. WOMAN CHRYSALIS 23571 | BILLY IDOL |
| 16 | 24 | HIGH ENOUGH WARNER BROS. 4-19595 | DAMN YANKEES |
| 17 | — | BLACK CAT A&M 1477 | JANET JACKSON |
| 18 | 21 | LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844 | RATT |
| 19 | 18 | I DON'T LOVE YOU ANYMORE CAPITOL 44588 | THE LONDON QUIREBOYS |
| 20 | 22 | DAYS LIKE THESE GEFFEN 4-19677 | ASIA |
| 21 | 17 | RELEASE ME SBK 07327 | WILSON PHILLIPS |
| 22 | 16 | EPIC SLASH 4-19813/REPRISE | FAITH NO MORE |
| 23 | 25 | MORE THAN WORDS CAN SAY EMI 50324 | ALIAS |
| 24 | 23 | BRICKYARD ROAD ATLANTIC 4-87889 | JOHNNY VAN ZANT |
| 25 | 29 | COME AGAIN WARNER BROS. LP CUT | DAMN YANKEES |
| 26 | 19 | DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962 | MOTLEY CRUE |
| 27 | — | TIME FOR LETTING GO REPRISE 4-19743 | JUDE COLE |
| 28 | 26 | I WANNA BE YOUR MAN VERTIGO 878 006-4/POLYDOR | L.A. GUNS |
| 29 | 27 | JUST CAME BACK VIRGIN 4-98936 | COLIN JAMES |
| 30 | 20 | THE OTHER SIDE GEFFEN 4-19927 | AEROSMITH |

Records with the greatest airplay gains this week. ♦ Videoclip availability.

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

'Heavy' Metal-Music Meet Addresses Serious Social Issues

BY CHRIS MORRIS

LOS ANGELES—Commerce and social consciousness converged as headbangers confronted a variety of social issues at the third annual Foundations Forum, a hard rock and heavy metal convention that was held Sept. 13-15 at the Sheraton Plaza La Reina Hotel here.

Registration for the confab, mounted by New York-based Concrete Marketing & Management, leaped for the second straight year, according to Concrete Marketing president and Foundations Forum executive director Bob Chiappardi. He estimated that this year the gathering drew 3,300-3,500 attendees at its new site near Los Angeles International Airport, compared with 2,000 last year.

"In a couple of years we're going to be in Dodger Stadium, gang," Chiappardi told the audience awaiting keynote Rob Halford's speech.

While previous conventions homed in on such themes as the credibility of the metal genre and artist development, this year Foundations attempted to focus on larger social concerns, according to Chiappardi.

"We've addressed our own little world, let's get our heads out of our little shells," Chiappardi told Billboard. "It's important for metal people to know what's going on around them."

Halford's keynote address made this theme explicit by citing his band, Judas Priest, which recently won a qualified victory in a lawsuit that charged its music was respon-

sible for the deaths of two Nevada youths (Billboard, Sept. 8).

Halford lambasted the efforts of self-appointed censors critical of rock music as "nothing more than an elaborate smoke screen."

"Science has not proved to any extent that music leads to social unrest or self-destruction," he continued. "Over the years, hard rock and heavy metal artists have shouldered an immense amount of ignorant rhetoric."

Halford asked his listeners to band together into a coalition to combat censorious forces, and urged them to "create, create, create, [but] be aware of the fact that you might have to spend some of your time defending your work."

A Sept. 13 panel on censorship saw speakers ranging from for-

mer California Gov. Jerry Brown to singer Ozzy Osbourne holding forth on the issue.

Brown, now chairman of the California Democratic Party, claimed that rock music has become "the next boogie man" for the conservatives, "now that we don't have the Russians to kick around anymore," and urged rockers to register to vote.

Democratic Party manager Richard Gutierrez, who was manning the Rock The Vote booth at the convention, reported that some 100 registrants signed up to vote the day after the censorship panel.

On a lighter note, Osbourne, who won a landmark suit in which the parents of a California youth claimed the singer's music drove their son to suicide, won laughter

and applause when he said making music designed to harm someone would be "a bad business move—if they shot themselves, they couldn't buy the follow-up album."

A Sept. 14 panel on racism and sexism, the convention's first on those topics, was less conclusive, although panelist Steffan Chirazi, a writer for Kerrang! and RIP, acknowledged that both were ongoing concerns within the metal community.

"Education is the key word here," Chirazi said. "I want people to know how stupid it is."

Rayfield Jarvis, co-founder of the L.A. chapter of the Black Rock Coalition, heatedly brought up the issue of racism from the floor at a subsequent panel on underground music.

"It seems to me that this industry we're in promotes segregation," Jarvis said. "We need to stop separating ourselves and categorizing ourselves and get together."

Beyond the discussion of hot industry issues, Foundations Forum continued to be a platform for the marketing of major-label acts and the promotion of unsigned talent.

Eighteen label acts, including Judas Priest, the Lynch Mob, Alice In Chains, and Exodus, performed at crowded evening showcases at the hotel, while an equal number of unsigned bands played during the day on the exhibit floor.

Chiappardi, who said that all equipment for the unsigned-band showcases was donated this year, added, "I'm hoping next year for a sponsor to look out for the underdog" and invest the \$20,000 spent on new talent showcases.

Indicating what may be a first for a music convention of this kind, Chiappardi said that Strand/VCI will release two commercial videocassettes of Foundations Forum '90 highlights; the first will bow in February at a retail price of \$14.95.

Chiappardi said that Concrete is actively seeking a TV deal for next year's Foundations Forum that would either present part of the convention live or be taped for syndication.

MO DISK SYSTEM MAKES DEBUT APPEARANCE

(Continued from page 5)

Sony has been supplying MO drives to the imaging and document data storage markets since 1988, according to Steve Burke, director of corporate communications with the company. At last year's Japan Audio Fair, the company displayed a prototype MO system, but "we expect that it will be a considerable time before we make a commercially acceptable product, and one that has the standards, that could be launched," says Burke.

"We think that optical technologies are complementary to magnetic technologies but offer considerable advantages in terms of removability, flexibility, and cost per megabyte," he adds.

In September's Optical & Magnetic Report, an industry newsletter, Sony officials predict a multibillion-dollar rewritable optical market in the U.S. by 1995.

Research and development in MO technologies has been ongoing at many companies for at least two years, and investments in the technology range from \$1 million to \$2.4 million per year.

"Manufacturers are taking this very seriously," says a source at a consumer electronics company who asks not to be identified.

Like R-DAT before it, recordable MO technology is a touchy subject for consumer manufacturers because

of the unresolved copyright issues that could stand in its way and the lack of standardization. Most industry observers expect the technology to be firmly rooted in the professional environment before it makes its way into the mass market. But many industry observers feel that, once introduced in the consumer market, recordable MO disks could make DAT obsolete.

NEW PRO SYSTEMS

At AES, New England Digital, WaveFrame, and Akai are debuting MO recordable disks for their respective professional recording systems. The WaveFrame and Akai units are erasable and rerecordable, while NED's system, at this point, is Write Once/Read Many (WORM).

WaveFrame is introducing the drives for its AudioFrame and CyberFrame digital audio workstations at a suggested list price of \$7,500 per drive. The systems are due to ship before year's end and are designed for real time two-track recording or for storage of sound effects.

Akai is incorporating the technology into its DD1000 digital optical magnetic recorder and editor. A basic one-drive unit has a suggested list price of \$13,500 and will be available in October.

Akai is marketing its MO product as a two-track master mixdown re-

order and editor, particularly for remix work. The company is also developing software that will tailor the system to audio for film and video postproduction work. In addition, a simplified user interface is being developed to allow easy access to sounds for the broadcast market.

Two-sided rerecordable disks for these systems are available from several manufacturers, including 3M and PDO, and retail for approximately \$200 each. The disks can store between 50 and 90 minutes per side.

NED is debuting its \$12,500 write-once MO disk system, available now, primarily as a backup sound storage device, and is also developing a sound library in the format. An erasable/rerecordable system is in the works (see Pro File, page 55).

"Things are definitely going toward optical," says renowned producer/engineer Bob Clearmountain. "Anything that's a better storage medium, as long as it's got fast access time, is going to be a welcome thing."

HARD DISKS TAKE TIME

Hard-disk storage capabilities have been available to the audio marketplace for several years, but these systems require a great deal of time for loading and downloading data to DAT or other tape storage media. Although advances have been made in the speed of hard-disk technology, a further advantage to MO disks is that they are removable, eliminating the need for the time-consuming loading/unloading process and simplifying the job of taking a project from studio to studio. However, the new MO systems are incompatible with one another at this point.

"[Standardization] is one of the things that all manufacturers are trying to get together on," says Ted Pine, director of marketing with

NED. "The problem is not the drive itself... The real problem is creating a standardized format for storing data. That's going to be a big topic in the marketplace."

There have been several organized meetings among pro audio manufacturers, according to Steve Krampf, VP of WaveFrame in Los Angeles, but no MO standards have yet been agreed upon.

DATA COMPRESSION

Another important factor in the future development of MO devices is data compression capabilities. While data compression could allow for greater storage volume on disk, at this point the signal quality degradation involved makes it inapplicable for professional use, notes Krampf.

"Data compression is not affecting these MO disks now," Krampf says. "This is direct recording. The most important thing was to get the functionality in the marketplace so that people can use it for sound effects archiving, and for that purpose you don't need data compression."

Data compression is under development by WaveFrame and others, but is not being demonstrated for MO systems at the convention.

Other companies, including Audio Processing Technology Ltd., have developed data compression techniques for hard-disk systems that could store four times as much data per megabyte as a normal hard disk. And data compression developments have played an important part in recent advances in CD-Interactive technology (Billboard, Sept. 22).

In the past year, write-once recordable CD systems have been introduced by Gotham Audio and Sonic Solutions in the professional environment, using drives developed by Yamaha and Sony, respectively. These systems do not use MO technology.

AVA STOPS CENTRAL BUYING, KEEPS DISCOUNTS

(Continued from page 10)

AVA relating to the organization's sale to its members in 1988.

The plan to purchase centrally through Baker & Taylor was one of a number of programs initiated when AVA was member-owned under Michael Weiss, whose firing July 5 led to revelations of AVA's problems (Billboard, Aug. 4).

Confirming the new arrangement, Jim Ulsamer, VP of marketing at Baker & Taylor, says that, effective Monday (24), the firm will take over AVA's sales and telemarketing functions and that "terms have been modified" to reflect these additional activities. He declines to reveal details of the new deal.

According to Frank Lucca, president of Flagship, another buying group that deals with Baker & Taylor, the new AVA price "will be 50 cents to \$1 higher than us—but remember that they are no longer buy-

ing centrally. Baker & Taylor has to make more money." The firm has had an arrangement with Baker & Taylor for three years but never bought centrally for its members.

One of a number of AVA members welcoming the change, Robert Stanhope, owner of Show Time Video, South Portland, Maine, says, "I have been complaining ever since the Baker & Taylor deal was announced. AVA was just not set up to do it centrally." Stanhope says the AVA discount helps "especially on titles you buy ones and twos of. It all adds up."

Under the original deal set up when Weiss was heading AVA, members were paying \$58.99 on two "monthly specials" compared with prevailing dealer prices on like product of \$63-\$65. Regular prices to AVA members averaged about \$61 on \$89.95 titles (Billboard, April 14).

WEA INTERNATIONAL PICKS NEW NAME

(Continued from page 9)

In territories where Warner has multiple operations, the umbrella company will gain the new identity, while subsidiaries currently bearing the WEA name will keep it. In Europe, this applies to the U.K., France, Germany, Italy, and Sweden.

Similarly, the WEA label name will continue to exist. None of the changes will affect artists or their

contracts.

Says Ramon Lopez, Warner Music International chairman/CEO: "The name Warner Music International links us to the parent company and our origins, and speaks clearly to our business. It can also accommodate any further expansionary actions we may undertake in the future."

DISC **MAKERS

CD Replication

- Fast Delivery
- Small Quantities



**500 CDs and
500 Chrome
Cassettes for
\$2990**

**COMPLETE
PACKAGE PRICE!**



Call today
for complete
details and our
FULL COLOR
CATALOG

1-800-468-9353
In PA (215) 232-4140

DISC MAKERS
1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

ELEKTRA LOOKS BACK ON 40 YEARS OF TURNING OUT THE HITS

(Continued from page 9)

tainly. Those are more than rap bands; they're talent pools."

Asked whether the current dance orientation of the industry poses an obstacle to breaking new rock and pop acts, Krasnow replies, "There are no obstacles to breaking anything. This business runs in cycles of popularity, and radio responds to that. And if you have an efficient record company, you should be able to break just about anything. But in the middle of everything, you have great songwriters, great guitarists coming along... There is a sense of groupings of popularity in music that just seem to run in trends. But I never look at those as obstacles."

Lately, Elektra has expanded its classical division, which now includes its longtime Nonesuch label, Germany's Teldec label, and France's Erato imprint. Noting that the classical arm is "doing well," Krasnow recalls that it took a while to educate the WEA field force about how to sell classical music.

Krasnow has been active in the music industry since 1957, when he became a salesman for Decca. A year later, he joined King Records, a pioneering R&B label that had James Brown on its roster. In 1964, Krasnow moved to Los Angeles and started his own R&B label, Loma, under the aegis of Warner Bros. Records. He became VP of Kama Sutra Records in 1966 and later helped found Buddah Records. In 1968, Krasnow left Buddah to start the adventurous Blue Thumb label. After selling Blue Thumb in 1974, he was named VP of talent for Warner Bros.

HIGH PRAISE

Holzman, who founded Elektra in 1950 and now runs Cinema Products Inc., a film equipment company, has high praise for Krasnow. Noting that Krasnow started Blue Thumb in 1968, at the height of Elektra's suc-

cess, Holzman says, "He had a real sense of what Elektra was all about, and he has always been extraordinarily respectful of the tradition of Elektra and has built on that tradition... He's putting out feisty, interesting stuff. There are any number of artists on the label that I admire. He has taken it an order of magnitude beyond where I had it, and I think that's wonderful."

Holzman started Elektra when he was a college student at St. John's in Annapolis, Md. Dr. Peter Goldmark had just invented the LP, and the advent of the portable tape recorder had opened up new vistas for independent labels. "What motivated me to start a record company," Holzman recalls, "was basically my love of music and my love of engineering and technology. Those two things combined with the opportunities of the LP to give me an opportunity to have my own record company."

Holzman chose to record folk music, because "it was something that I had a feeling for, and, of course, folk music was relatively inexpensive to record. I could record it using my own equipment strapped to the back of my motor scooter. I would record frequently either in my home or in the home of the artists."

Elektra was officially started Oct. 10, 1950, and its first folk record was an album by Jean Ritchie. Other folk singers who recorded for Elektra back then included Ed McCurdy, Susan Reed, and Susan Gooding. "Our first really big record was Josh White, who was a blacklisted artist," says Holzman. "We released his first album in 1955, and a few months prior to that, we released an album of Israeli folk songs by an unknown singer by the name of Theodore Bikel, and Theo Bikel later became a mainstay of the Elektra catalog."

For the rest of the '50s, the label continued waxing folk and some jazz

acts. Then, in the early '60s, recalls Holzman, Elektra began signing singer/songwriters. "We had found Judy Collins in 1960; we were signing artists like Tom Paxton and Phil Ochs. Judy Collins had made her third album for us in 1963, and she had walked into the studio one day with some songs by someone we had never heard of called Leonard Cohen, and 'Suzanne' was the song. We threw out about two-thirds of the album and started over again and that became the famous Judy Collins No. 3 album."

In the mid-'60s, after signing the Butterfield Blues Band, Holzman continues, "we began to look at the possibilities of rock'n'roll." He explains that folk and rock were then coming together and lyrics were getting more serious, as in the music of Bob Dylan, for example. Holzman initially missed Dylan, he says, because he had moved out to the West Coast in 1962. At that time, the Los Angeles pop music scene was still embryonic, but Elektra signed Love in 1965, and put out its first record in 1966.

"While visiting a performance of Love at the Whisky A Go-Go in early 1966, I found the Doors," he reminisces. "It took me a while to understand what they were about, but after about four nights of watching them, it kind of all clicked into place for me." After CBS dropped them, Holzman signed the Doors, and they recorded the first of their string of hit albums.

In the late '60s, Elektra signed more rock and pop acts, including Bread, Carly Simon, Queen, and Harry Chapin, whose debut album was personally produced by Holzman.

CLASSICAL THRUST

Around this time, Elektra's classical budget label, Nonesuch, was beginning to make a noise in the market. Nonesuch initially specialized in

unreleased European material and soon branched into contemporary classical recordings, some of which it commissioned.

Nonesuch's success was based on high quality and low prices—as Holzman recalls, its product was advertised as "quality stereo LPs at the price of a quality paperback." In addition, he says, Nonesuch gave dealers a functional 10% discount above their usual 40% margin. Soon it was doing so well that Vanguard and Vox formed their own budget labels to compete with Nonesuch in the low-end market.

In July 1970, Holzman sold Elektra to Warner Communications Inc., then known as the Kinney National Services Corp., for \$10 million. Although he now regrets selling it for so little (by current standards), he still feels the sale made sense.

"My reasons for selling the company really had to do with a belief I had that distribution was going to become increasingly controlled by fewer people," he says. "Any student of the automobile industry or the motion picture industry could see, particularly in the late '60s, that there were going to be two or three more important distribution networks formed, and I didn't have sufficient critical mass to do it on my own. I wanted to form a distribution network with Warner and Atlantic, and the sale grew out of that desire."

A few years later, Holzman left Elektra and took a long sabbatical in Hawaii. He later became chief technologist for WCI, a post he still holds at Time Warner in addition to running his own company.

After Holzman's exit, Elektra was run by David Geffen, who merged it with his own Asylum label and moved the company to Los Angeles. Geffen turned Elektra/Asylum into a West Coast-oriented label, signing such California-based acts as the Ea-

gles, Browne, Joni Mitchell, and Ronstadt—all of whom achieved significant success in the '70s.

During the late '70s and early '80s, Joe Smith operated Elektra, turning it into a full-spectrum record company. Along with the Cars and Motley Crue, the label signed punk rockers Television and the Dictators, while expanding into the country and R&B fields.

PERILOUS CONDITION

In the early '80s, Elektra's sales diminished, and there was speculation that it might be folded into Atlantic. The rumor seemed to gain credibility when Krasnow moved Elektra to New York, where Atlantic was based, and its back-office functions were combined with those of its sister label. But the two companies still share those departments "very happily," notes Krasnow, despite the current strength of both.

Asked what his biggest challenge was when he took over Elektra, Krasnow replies, "Pursuing an artistic vision that has appeal to the marketplace." Regarding the problems of running a label that had fallen on hard times, he says, "People and administrative problems are solved by general business finesse. The real challenge in our industry is not to be a businessman, but to marry that with being a creative person."

Both sides of Krasnow's personality are exemplified by the "Rubaiyat" release. Conceived by Krasnow and executive-produced by former Elektra A&R executive Lenny Kaye, the compilation of classic covers will be promoted in an unconventional way. On Monday (24), the label will service promotion-only singles to five different radio formats: Latin, album rock, hard rock, alternative, and MOR.

The album features such strange pairings as the Gipsy Kings doing the Eagles' "Hotel California" and the Kronos Quartet playing Television's "Marquee Moon." Commenting on the juxtapositions, Krasnow says, "The pairings were supposed to be surprising. The one thing we didn't want was to be obvious."

HOLLYWOOD UNVEILS A DIVERSE ROSTER

(Continued from page 10)

radio, and that's a theme we'll try to have throughout," he notes. WWIII's record will be released around Thanksgiving, and Barr's record in December to take advantage of a January HBO special featuring the TV star.

Hollywood is by no means shunning radio, but "the days of taking a new artist and going immediately to top 40 are gone. We're trying to take artists that don't need to go to commercial radio and sell them the old-fashioned way—through touring, press, and other means," says Hein, echoing the sentiments of label president Peter Paterno.

That strategy holds true even with Hollywood's first pop release—the eponymous debut by the Party, a coed, multiracial group composed of five teens who met as members of the New Mickey Mouse Club. The album, which arrived in stores Sept. 11, was preceded by a 30-city promotional tour that included several free shows.

In addition to the three aforementioned artists, the label has signed five other acts, including British megagroup Queen, and is looking at another 10. Some of those artists will fall under its rap division, Hollywood Basic, headed by Dave Funken-Klein, formerly with Red Alert Records. Hein says

that, once up to speed, Hollywood will release six or seven records a year, not including soundtracks.

Although the label is looking for new artists, Hein says it could not resist the opportunity to sign Queen, especially when it was also able to acquire the band's back catalog, which it will issue on CD.

Calling Queen an "undervalued asset," Hein notes, "They are still selling well internationally but had fallen off in the U.S., and, as smart investors look to buy low and sell high, this was a tremendous opportunity to put out their entire catalog on CD."

An album of new Queen material will be released in January, "which we'll be focusing a tremendous amount of effort on," Hein says. Shortly thereafter, CDs of all of the band's albums will begin rolling out.

"There have been just a few titles that were available on CD, and that was only for a brief time domestically," says Hein. "For all intents and purposes, they haven't been available before. We've hired people in England to remaster and we're getting original elements and pictures from that era to treat this catalog with all the respect it deserves. I've been so impressed with how Rykodisc is treating David Bowie and I think we're going

to take that attitude."

One musical genre that Hollywood will not explore much is college/alternative rock. However, to keep its hand in that market, Hollywood closed a deal with indie Link Records this week (Billboard, Aug. 18). The deal calls for two or three Link titles, mutually decided by both labels, to go through Hollywood annually. Other Link releases will continue to go through independent distribution.

FILLING IN THE HOLES

Meanwhile, Hollywood continues to fill in staffing holes. It has already hired 50 people and will have a full staff of 70 by Thanksgiving, according to Hein.

In addition to the already announced positions of Brenda Romano as head of promotion and Gary Arnold as head of sales, Ross Goza, previously with Def America Records, runs the marketing department.

Art Phillips, formerly of the Album Network, is supervising rock promotion. Kyle Hetherington, formerly of PolyGram, does pop promotion. Narada and A&M alumnus Bob Reitman directs product management. Rachel Matthews, who used to be with Capitol Records, is the head of A&R, and Lynne Snyder, formerly with the

Disney organization, is head of finance administration. In addition, Hein van der Rhee is chief of the London-based overseas operation.

Though Hein says Hollywood will hire its own video promotion and press person, it will rely on Elektra for some functions.

"For example, we don't have a black promotion staff and are not hiring one in the foreseeable future, so Elektra's staff will work those records," he says.

"Also, we're just hiring our sales staff now. Elektra has been instrumental in working our records so far, and as we add more staff, there may be things we take over more and more, but we'll continue to work together. This is very different than most distribution deals, but without a doubt, it works great."

Hein is also pleased with the label's relationship with its Disney parent. "They agree that there's no need to impress anyone with a volume of records. People want to see what you can do with the releases," Hein says. "We will ultimately be a major label, and the timetable is not as important to Disney as quality. Their expectations are that they want to see excellence and probably nothing short of that."

EPIC SPORTS NEW LOGO

(Continued from page 9)

every area of popular music," said Glew. "When you put our current successes together with new signings of this quality, everyone—the industry, the artists, and the public—can see that this is a company to be reckoned with."

Glew noted Epic's recent success with breaking bands from an alternative base, such as Living Colour and the Indigo Girls. He also cited the growth of bands such as Social Distortion, Suicidal Tendencies, and Danger Danger, and the potential of newcomers Blonz and Firehouse.

However, Glew said Epic's artist development efforts have not come at the expense of its established stars, such as Michael Jackson, Luther Vandross, Cheap Trick, Gloria Estefan, and the late Stevie Ray Vaughan.

Glew also said Epic's association with labels such as Solar and Ruthless have produced successes by Babyface, Above The Law, Teena Marie, Candyman, and others.

"Between our superstars, the acts we've broken over the past few years, and our new signings on the horizon, Epic is really the best of all possible music worlds right now."

Mktg. Focus Of BPI Seminar Meet Explores Event Sponsorship

NEW YORK—Opportunities in event sponsorship and entertainment marketing will be the focus of the Sponsorship Strategies '90 seminar, to be presented by BPI Communications Inc., parent company of Billboard magazine, Sept. 30-Oct. 2 in New Orleans.

Among the speakers at this year's seminar will be Michael Omansky, former VP of marketing and management for RCA Records. Omansky is now president of his own company, Worldwide Entertainment Marketing, which he created with the backing of RCA's parent company, BMG. Omansky will discuss his experience in marketing music and entertainment through tie-ins with packaged goods, audio, video, merchandising, 900 phone lines, and more.

Others scheduled to speak during three days of seminar sessions include Hernand Gonzalez, national Hispanic marketing manager for Pepsi-Cola; Mary L. Reiling, manager of national event marketing for AT&T, which sponsored Richard Marx's recent U.S. tour; Max Goldberg, VP of corporate sponsorship and promotion for Universal Studios in Hollywood, Calif.; David Wilkinson, president of the Sport Marketing Institute and The Event Management & Marketing Institute; Rick Hill, VP of national marketing of Barq's Inc., which sponsored MTV's Headbangers' Ball Tour and Heavy Metal Countdown; Steve Kohn, director of sales and marketing for the Los Angeles Marathon; and Rick Garson of the BPI Entertainment

Marketing Group.

Previous sponsorship seminars staged by BPI publications Billboard and Amusement Business have drawn corporate sponsors, venue managers, artist managers, event marketers, record label and radio programmers, municipal officials, advertising and public relations executives, and nonprofit groups.

The seminar will be held at the Hotel InterContinental in New Orleans. For further information, call 615-321-4254.

NARM TO MEET TO DETERMINE CD PACKAGING

(Continued from page 5)

says Paul Smith, president of CBS Records Distribution, "there are two distinct schools of thought, one which maintains the jewel box and one which replaces it with, for instance, the digipak."

Moreover, while any new alternative package likely will address the concerns of environmentalists, the Ban The Box Coalition really would like the final solution to be merchandising CDs in the naked jewel box.

Robert Simonds, VP and chief financial officer of Rykodisc and founder of Ban The Box, says he is disappointed that the NARM packaging committee seems to have completely discounted the idea of merchandising CDs in a shrink-wrapped jewel box, a solution he would prefer because it is the international standard in every country except the U.S. Moreover, no one is quite sure how

'Jetsons' Video Calls For AT&T Tie-In

BY PAUL SWEETING

NEW YORK—MCA/Universal Home Video is hoping to persuade consumers to reach out and touch its \$22.95-list "Jetsons: The Movie" by offering a \$3 gift certificate good for long-distance telephone calls through a tie-in with AT&T.

The tie-in, announced just three weeks prior to the order-close date for "Jetsons," marks the first time AT&T has hooked up with a prerecorded videocassette release to promote its services.

Each "Jetsons" cassette will be

packed with an order form that consumers can fill out and return—along with proof of purchase—to receive the AT&T gift certificate.

The tie-in is similar to the deal between Pizza Hut and LIVE Home Video for "Teenage Mutant Ninja Turtles: The Movie" in that it does not offer consumers a rebate on the cassette itself, which is a more conventional home video tie-in structure.

Although AT&T's own advertising will not be tagged with the promotion, the tie-in will be featured in all television and print ads placed by

MCA/Universal. No commercial will appear on the cassette itself.

Stickers promoting the tie-in will be affixed to the shrink-wrap, and the tie-in will be promoted on all "Jetsons" point-of-purchase and in-store merchandising materials.

AT&T will promote the tie-in through the toll-free number it offers consumers to buy gift certificates. According to AT&T spokesman Ray Child, the company's Certificate Enterprises division, which handles gift certificates, expects to receive 40,000 calls to the toll-free number during the promotion.

Every caller will be told of the availability of "Jetsons" on videocassette and of the promotion with AT&T.

The promotion runs from the Oct. 25 "Jetsons" street date through Jan. 31, 1991.

Child notes that non-AT&T customers can still make use of the gift certificates by using an AT&T operator.

The AT&T/MCA tie-in adds to an already crowded field of cross-promotions confronting consumers this fourth quarter. In addition to Pizza Hut's involvement with "Teenage Mutant Ninja Turtles," Walt Disney Home Video will release "Peter Pan" this fall sporting a tie-in with Nabisco, GoodTimes Home Video has already released a version of "Peter Pan" with a tie-in with Nestle, and Procter & Gamble has tied into MGM/UA Home Video's release of "All Dogs Go To Heaven."

Other big sell-through titles, including Touchstone Home Video's "Pretty Woman" and LIVE's "Total Recall," will also be released in the fourth quarter, although neither, as of yet, boasts a cross-promotion.

November, the committee will review the package designers' progress with the goal of setting the standard size in January.

At that point, the committee will report to the NARM board of directors, which in turn will report to the industry, says Pam Horovitz, NARM executive VP. "We are moving pretty quickly, but we don't want to throw something together that has not been well thought out and then have to replace it a year later," she says.

NORBY WALTERS

(Continued from page 98)

said.

Walters is preparing to launch a new company, the Walters Entertainment Group, which will be involved in personal management and film production. He will soon open offices in New York and Los Angeles, according to a spokesman.

POLYGRAM U.S. RESTRUCTURES TO AID GROWTH

(Continued from page 5)

its U.S. structure to accommodate the acquisitions" of A&M and Island in the past year for a total of \$732 million.

The long-term strategy in purchasing those labels was to build PolyGram's U.S. market share. But the buyouts depressed profits in the first half of 1990.

For the six months that ended June 30, PolyGram N.V. reported that net income fell 20.2% to \$67 million. That is because net interest income from investments was significantly lower than it was last year. PolyGram used that cash from investments to make the acquisitions.

However, operating income, which is a better measurement of the record operations' profitability than net income, was up only 3.9% to \$107 million. That was due in part to restructuring costs, which showed up as a 29.8% increase in year-to-year selling, general, and administrative expenses.

In addition, the company took writeoffs on royalty advances for A&M and Island acts, although those expenses were not covered by corresponding record sales during that period. PolyGram did not take over distribution of A&M product until April and of Island product until June.

And, finally, the company was unable to duplicate the big sales gains of the year before, when albums by Bon Jovi and Def Leppard were high on the charts.

First-half worldwide sales for PolyGram amounted to \$1.24 billion, a 24.5% increase from the year before. (All dollar amounts have been converted from guilders at 1.76 to the dollar.)

Although PolyGram lags behind other major record complexes in U.S. market share, it says it leads in Europe with 21% of the market and that it has an 18% share worldwide, making it the third largest record company.

PolyGram's classical music business is said to be the biggest in the world. David Weyner heads the classical and jazz record company in the U.S.

Jan Cook, chief financial officer of PolyGram N.V., told analysts that in the first half of this year, compact disks accounted for 46% of unit sales, cassettes 41%, and LPs, 13%. The figures for all of 1989 were CDs, 37%; cassettes, 43%; LPs, 20%.

PolyGram's stock, which began trading on the New York Stock Exchange last December, has held up well during the recent decline in the market. Shares, initially priced at \$16, have traded as high as \$20.50 each, but only as low as \$15.25. At press time, they closed at \$18.375.

PolyGram's parent company, Netherlands-based Philips N.V., sold 20% of the shares in PolyGram to the public to raise capital for the A&M and Island acquisitions. About \$512 million was raised before charges.

SONY TO LAUNCH THE FIRST DAT WALKMAN

(Continued from page 10)

in December at a list price of \$1,100, is not the first to bow in that category. Other car units are available from Kenwood and Ford/JBL. But the Sony unit is the only one combined with an AM/FM radio and a controller for CD changers.

Sony has great hopes for the DAT Walkman—which is understandable, considering the giant waves made by the introduction of the analog cassette Walkman a decade ago.

Asked whether Sony has any plans for a portable playback-only DAT Walkman, Marnix van Gemert, president of Sony Personal Audio Products company, says, "We're going to gauge acceptance of this product and other features will be considered in the future." However, Sony executives agree that such a product "sounds logical."

Van Gemert said he was not concerned about the pending suit against Sony by songwriters and music publishers, who contend that DAT endangers their copyrights. "I'd like to reinforce our basic position that the lawsuit in question is without merit," he said.

Marty Homlisch, president of Sony Audio Component Systems company, says, "Now that we've taken the family of DAT and extended it, we believe there will be a strong consumer response." He adds that as the consumer base grows, "record labels will see that there's a revenue-making opportunity for the record labels. We're seeing movement at CBS as far as classical and jazz titles, and as consumer demand swells for the format, demand for software will inevitably follow."

EUROPADISK LTD.

MASTERING/MANUFACTURING

- COMPACT DISC • VINYL RECORDS
- CASSETTE • PRINTED GRAPHICS

The U.S.' only one-stop manufacturer with Neve DTC digital CD mastering. DMM for LP's, Lyrec high-speed duplicating AND a 20-year reputation for quality! Ask one of our friendly, helpful staff for a copy of our information-packed brochure.

EUROPADISK, LTD. 75 Varick Street, New York, NY 10013
(212) 226-4401 • FAX (212) 966-0456

DISC MAKERS

Complete manufacturing for the audio industry.

In-house art department for design, typesetting, film work, and printing. In-house mastering department for a great sounding product.

SAVE MONEY
Deal Directly With The Manufacturer

COMPLETE PACKAGES FOR:

- Cassette Duplication
- Record Pressing
- Compact Disc Replication

CALL FOR OUR FREE FULL COLOR CATALOG
1-800-468-9353
(In PA: 215-232-4140)

DISC MAKERS

1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

2 Live Crew PPV Event Encounters Setbacks

BY JIM McCULLAUGH

LOS ANGELES—Despite some resistance by pay-per-view services, L.A.-based Choice Entertainment, distributor of the upcoming 2 Live Crew PPV concert special Nov. 8, still says it expects to reach about 10 million homes.

According to Lisa Phillips, president of Choice, two of the larger PPV services—Request and Viewer's Choice—have decided not to air the concert. 2 Live Crew has been the focal point of a major controversy over lyrical content of certain recordings.

"We've only had a couple [of services] that have given us a flat-out no. The rest are planning to take it but are leaving it up to the management of the cable operators, those which have genuine concerns," she says.

She adds that Viewer's Choice, in its written materials to cable operators, is including the phone number of an American Civil Liberties Union lawyer. "We welcome them to ask for any legal opinions. We can't assure them enough that there will be no legal ramifications for carrying it," she says.

Choice, she says, has just signed an agreement with the Event Network, "a group of regional distributors that have formed together for a national distribution service. They've agreed to distribute it and that should help speed up the booking process. Programming is not tied to a few networks. As long as you have an open channel and an addressable system, you can show any PPV event. Request and Viewer's Choice are not

the only sources for programming to appear on cable. If we don't meet our original 14-plus-million PPV homes target, we feel we'll still go over the 10 million level. We still have several weeks to clear systems."

Despite the ongoing controversy surrounding 2 Live Crew and its "As Nasty As They Wanna Be" album, she says, "any group which has sold platinum obviously has fans. The amount of interest that this event is generating clearly goes down to the consumer level."

'BROAD-BASED' SHOW

She also points out that the PPV event will be more "broad-based" than some of the group's previous live events.

"They do two versions of their material," she says. "They are looking at this [event] as an opportunity to show that they are artists and not out to just shock people."

In an unusual programming twist, the PPV concert will be preceded by a debate between Danny Goldberg, ACLU Southern California chairman, and Jack Thompson, the Miami-based attorney who was instrumental in alerting law enforcement officials to the content of 2 Live Crew's lyrics. The pair will discuss the First Amendment, freedom of speech, obscenity definition, and freedom of choice in a moderated, on-air forum.

The debate will be taped and be made available to viewers in the hour before the 2 Live Crew PPV event. Phillips points out that the debate is free to cable viewers.

"You don't have to order the concert to see the debate," she says.

Walters Conviction Overturned Agent, Partner May Face New Trial

BY MOIRA McCORMICK

CHICAGO—The convictions of sports agents Norby Walters and Lloyd Bloom were overturned Sept. 17 by a federal appeals court in Chicago. They were originally convicted last year on charges of mail fraud, racketeering, and conspiracy for signing college athletes to secret contracts before their eligibility expired.

Although the appellate judges' decision included "instructions for a new trial," none has been scheduled. "No decision has yet been made whether or not we will seek to retry them," says Victoria Peters, chief of the criminal division of the U.S. Attorney's Office here.

The former head of General Talent International, Walters ran what was once a large agency representing such acts as New Edition, Luther Vandross, Rick James, and D.J. Jazzy Jeff & the Fresh Prince. In 1984, he formed the World Sports & Entertainment agency with Bloom. In August 1988, he and Bloom were charged with seven counts of mail fraud, RICO violations, and conspiracy for their alleged activities.

Their monthlong jury trial took place in Chicago between March and April 1989 before U.S. District Court Judge George Marovich. Among other things, the prosecution alleged that Walters—with the help of mob figure Michael Franzese—had coerced some of his music clients into signing with him. Those charges, along with other extortion-related charges, were later dismissed by the jury.

After Walters was sentenced to five years in prison and Bloom to three years, the pair moved for a new trial and filed for an appeal.

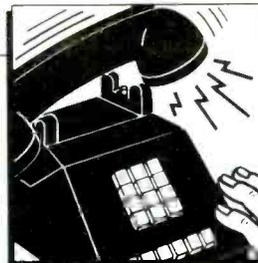
In an opinion issued Sept. 17, William Bauer, chief judge of the U.S. Court of Appeals for the Seventh Circuit, said the conviction was overturned because Judge Marovich had erred in his jury instructions. Additionally, the appellate judges found that Bloom, who had requested and been denied a separate trial, should have been given one.

"The linchpin of Walters' defense was that his actions were taken in good faith based upon the advice of his [corporate] attorneys," wrote Bauer. World Sports & Entertainment's attorneys at Shea & Gould in New York informed the agents that "although they were violating NCAA rules, they were not breaking any laws... We believe Walters presented sufficient evidence on which to support his theory of defense. He deserved an instruction explaining this theory."

Judge Marovich refused to provide an instruction to the jury on Walters' theory of defense, which "infected the fairness of his trial," the opinion

(Continued on page 97)

INSIDE TRACK



Edited by Irv Lichtman

EXECUTIVE SHUFFLE: Ralph Simon, co-founder of hot, multifaceted U.K.-based music company Zomba Group, has left the company. While Clive Calder, Zomba chairman and CEO, says Simon will have a consultancy arrangement with the company until the end of 1992, Simon says he will be "actively pursuing my own business interests in the new year... Sources say that VP of international artist development Jeremy Hammond will soon shift to VP of marketing at Capitol, with Ron McCarrell moving over to VP of catalog development... George Gerrity, former VP of promotion at Warner Bros., is expected to take the reins as GM of BMG's new West Coast-based label, Zoo Records... Steve Levesque, director of publicity, and Sue Barbato, director of music video promotion, have left Enigma Records.

MORE CHANGES: Steve Ralbovsky, senior VP of A&R for A&M Records, resigned Sept. 18 to pursue other interests. One rumor has it that he will land a music industry post back in New York, where he used to work for Columbia Records, while another has him joining Elektra on the West Coast. David Anderle and Mark Mazzetti, both A&R VPs at A&M, will take on his administrative responsibilities.

DECEMBER "DICK": Don't be surprised if by the time you read this, Disney Home Video has already announced that "Dick Tracy" will be a December rental title. At press time, Track heard from a well-placed source that such an announcement was imminent. While there was no word on the price, distributors unanimously agreed that, if released in December, it would likely be a rental title, as it would be too close to Christmas to do any significant sell-through volume.

ATLANTIC CROSSING: Third Stone Records, the label established by actor/producer Michael Douglas' company, Stonebridge Entertainment, will be distributed by Atlantic, says a source close to the company.

A DOLL OF A DEAL: Ralph King is getting ready to roll out the label he announced in May as he exited Enigma Entertainment. The new logo, to be distributed through Enigma, is called Rincon Recordings; its first release, expected in early November, is a debut recording by a well-known celebrity—Barbie, as in the popular doll that generates \$600 million a year in sales. King secured a licensing agreement from Mattel to use the doll's name and has lined up a veteran singer to be the voice of Barbie on the pop/dance release.

PAY-PER-TURTLES: RBM Television will produce the live "Teenage Mutant Ninja Turtles Coming Out Of Their Shells Tour," a pay-per-view special concert Oct. 3 at 6 p.m. EST. The show, which will be repeated Oct. 3 at 9 p.m. EST and Oct. 6 at noon EST, will originate from New York's Radio City Music Hall. RBM's last PPV event was the New Kids On The Block's "Live—In Your House."

POP GOES THE DEAL: Seattle-based indie label Sub Pop Records has broken off talks with Columbia Records regarding a potential distribution deal. Sub Pop, whose roster includes such noisy Pacific Northwest bands as Mudhoney, Tad, and the Fluid, had been in discussions with Columbia for six months. "We're still in the marketplace, but it's not going to be with them," says Sub Pop co-owner Jonathan Poneman.

COWBOYS OFF THE TRAIL: Singer Margo Timmins of RCA's Cowboy Junkies contracted pneumonia and went home to Toronto to recover, forcing the band to cancel the final week of its U.S. tour. The band had been opening some dates for label mates Bruce Hornsby & the Range and headlining others.

MAN IN THE MOVIES: Look for ex-Michael Jackson manager Frank DiLeo in "GoodFellas," director Martin Scorsese's new film about the New York underworld. In a bit role, DiLeo plays Tuddy Cicero, brother to Paul Sorvino's Paul Cicero character. The film is based on the Nicholas Pileggi novel "Wise Guy."

ASCAP BLOWS IN TO WINDY CITY: ASCAP marked the opening of its Chicago office with a gala celebration Sept. 18 attended by Mayor Richard M. Daley. The new bureau, which will serve songwriters and publishers in 12 states, is staffed by Midwest director of member relations Debra Cain and senior membership representative George Sarikos.

AN ANTI-SOFTWARE-rental bill that exempts Nintendo and other video games was approved Sept. 18 by a subcommittee of the House Judiciary Committee. Sponsored by Rep. Mike Synar (D-Okla.) and supported by the Video Software Dealers Assn., the bill, H.R. 5498, needs to be passed by the House and then a Senate conference committee in order to be signed into law. The Senate passed a similar bill May 1.

PHRAN'S PLANS: New RCA Records president Joe Galante will be a newlywed Nov. 3, when he and Phran Schwartz tie the knot in Nashville. They'll immediately depart on a honeymoon, and then it's a move to New York for Schwartz, now director of marketing and artist development for Arista Records/ Nashville. No word yet on her future career plans.

NEW LINE VIDEO? Well-placed sources say that New Line Cinema has indeed hired Vestron sales and marketing VP Michael Karaffa to an undetermined video post, indicating that the independent production company is serious about setting up a home video operation. Video rights to most of New Line's output for the next year or so are already committed to RCA/Columbia and Media Home Entertainment.

NEW "NASTY" PLAN: The Recording Industry Assn. of America hopes to aid in the defense of Shamrock Holdings' Sound Warehouse, which has been accused of selling obscene records by the Dallas district attorney's office (Billboard, Aug. 11). The RIAA has also invited the National Assn. of Recording Merchandisers to join the effort.

A NO-SALE SIGN: The family of the late Robert Holmes a Court have stated that the Stoll Moss group, the largest West End theater chain, is not for sale (Inside Track, Sept. 15). Stoll owns 13 West End venues, including the London Palladium, the Theater Royal, Drury Lane, and the Coliseum, home base of the English National Opera.

THERE'S A NEW HEAD OF A&R at Island Records U.K. He's Nick Angel, who joins the label after six years at Phonogram U.K. Among the acts he helped develop were Swing Out Sister and Wet Wet Wet.

MCA DISTRIBUTION GEARING UP: Look for an expansion move at MCA Distribution to be announced within the next few weeks as the distributor sets the stage for Geffen Records to enter its pipeline in 1991. The first sign of what looks to be a major beefing up was the recent shift of eight regional marketing specialists and their national director from MCA Records over to the distribution side. Track hears there's *much* more to come.

THANKS, BUT NO THANKS: Pat Metheny was none too pleased upon learning that controversial Florida Gov. Bob Martinez was using a portion of one of the guitarist's songs as the backdrop to a TV campaign spot—apparently without obtaining permission from the song's publisher, Geffen Records, or Metheny himself. "A governor who I believe does not support the rights of people to fully and freely express themselves, to think for themselves or make their own decisions, is not the sort of politician to whom I would lend my music for any amount of money," Metheny said in a statement. Word is that Metheny plans to file suit against the involved parties—including Martinez—and donate any settlement or judgment fees to the Censorship Is UnAmerican campaign.

INXS IN ADVANCE: Some retailers say they were caught by surprise and "frustrated" when Atlantic Records apparently sent the new INXS album, "X," to radio nearly two weeks before its in-store date. Stations began airing album cuts from the disk the week of Sept. 10, while the release was not due in stores until Sept. 21. "It's very difficult to explain to customers that it's not available when they're hearing the whole [album] on the radio," says Kevin Hawkins, a product manager with Record Bar. At press time, Atlantic had not responded to inquiries about the early release to radio.

and inspire many different studio products, during the next few years. However, before they can become a widely-used "format," they must be compatible to the same extent tape formats are. I expect a certain amount of time and effort will be needed before audio can be recorded on disk with one studio's system, transported on disk for sweetening on a second studio's system, and transported on disk yet again for final layback using yet a third studio's system. In the meantime, an additional hurdle to widespread use of optical disks as a standard medium is the huge investment studios have in tape transports and analog mixing consoles. An awful lot of this equipment is on lease-purchase, compounding the problem for a studio interested in investing in disk-based technology.



This is where we see an opportunity for Adams-Smith to be of service: we want to integrate disk-based capability into the same systems we now sell for editing audio on tape. Our contention is that a recording engineer should be able to use a single system to edit audio, and that the medium should be essentially transparent to that system, except for cueing time. Analog or digital tape, DAT, PCM audio on videotape, film, MIDI-controlled instrumentation, CD or optical disk—the system should allow each to do what it is best at without requiring the recording engineer to change operating modes.

We see compatibility and connectivity to be a major issue during the next year or two. As a company which began as a synchronizer manufacturer, we believe we are in a good position to understand the problems which arise when studio personnel desire that a number of differing products and systems work together as an integrated whole. Our products will continue to provide more and greater compatibility and connectivity between other manufacturers' products. Why shouldn't an audio editing system consist of playback video on, say 3/4-inch; a direct-to-disk storage and retrieval system for sound effects; a digital multi-track record transport for track-building; various source audio material from a two-track transport, a dubber, a CD, a synthesizer and a sampler; a DAT transport for

stereo mix-down; and a VTR for layback? And why shouldn't all of these be operated by a common edit controller—or, when applicable, by a mixing console's control system?

I don't think any manufacturing company ever believes that its R&D department does not give a lot of attention to the needs of recording engineers. We all try very hard to improve the quality, efficiency and cost-effectiveness of studio operations.

That said, however, there is no question that it is easier for an established manufacturer to "listen" to the market, because we receive specific feedback about our products. All we manufacturers have our "power users"—engineers we know to be stretching the capabilities of our products—and there is no better feedback than that provided by these individuals.

Let me give you an example. A number of our "power users" brought to our attention the specific problems they were experiencing when coping with mixed-frame-rate or out-of-sync material. We were asked: Could we not design into our products operating modes which encompassed as many of the necessary corrective actions as possible? The result is Super-Sync, which we are just introducing. Super-Sync has two main capabilities: Vari-Lock synchronizes tapes moving at variable speeds; and Cross-Lock synchronizes tapes with different time code rate. Between the two capabilities, Super-Sync can cope with virtually any problem resulting from mismatched time code rates from out-of-sync material.

Sure, analog and digital audio can and do coexist. Each has its purists who champion its advantages, of course, but for many tasks, the issue is not so much whether one or the other is the only or even the best format, but rather which is most readily applicable, at that time, in that place. From Adams-Smith's point of view, we do not care whether an engineer wants to use analog or digital tape, or film, or disk, for a particular job; our task is to make it easy for him to use any—or all—of them at need. This includes use of MIDI-controlled devices, by the way.

You know, most studios do not necessarily champion specific formats, types of equipment, or modes of operation. Virtually all of them, however, are united in a desire to do what is best for their customers, a desire to give them the best compromise between cost and quality they possibly can. This usually requires some specific combination of talent, equipment, and capabilities for any given type of job. If digital audio is best suited to some tasks, most studios will want it for those tasks, but that does not mean that they

won't want other formats for other types of work.



JOE KEMPLER, Technical Director, Sunkyong Magnetic/America Inc.: While digital cassettes are trying to carve out a beachhead in the consumer market, the analog cassette keeps moving right along. The proposed Philips compact cassette (DCC) appears quite promising as a replacement for R-DAT but

it will take time to get established. This time is being well used to improve the quality of the analog cassette even further. The duplicating equipment, tapes and C-O's continue to undergo refinements. Electronic signal processing, Dolby S, tapeless masters and other innovations offer much promise to reproduce an almost digital quality sound from the analog cassette.

The foremost magnetic medium on which all this fine sound is being duplicated is ferric oxide tape. This tape type has been used for high-speed cassette duplication for well over 20 years. Although there are some even better magnetic materials available, the ferric oxide is still, by far, the most popular tape. On a worldwide basis, pure ferric oxide is used in about 90% of pre-recorded cassettes.

There are good reasons for such enduring popularity. The ferric oxides have proven themselves as the most reliable, the most stable and the most cost effective of all magnetic recording materials. A well-designed ferric tape maintains a fine balance between the various performance properties such as saturation, noise, print through, temperature and storage stability, etc. Most important, the tape is quite able to cope with vast majority of musical programs without suffering quality losses when compared to the running master.

On the other hand, all the improvements being made in the duplicating chain, compounded by the ever tighter quality demands by the labels and artists, are putting an increasing pressure on ferric tapes to perform on the par with CDs. This is not easily accomplished. Often enough, high level, high frequency transients cannot

(Continued on page A-12)

PERSPECTIVES

(Continued from page A-11)

be accurately transferred to a ferric cassette tape without running into saturation. When the headroom runs out, some fancy juggling with levels becomes necessary to produce cassettes to the desired sonic specifications.

One possible solution to this problem is to use a better tape, one offering a better high-frequency headroom. A fine example, long recognized for its excellent high frequency capabilities is the chromium dioxide tape. Chrome can provide about 4 dB of additional high frequency headroom compared with most premium ferric tapes. For this reason, some record labels have been using chrome tape for all their releases and several others are gradually following suit. This has certainly been true with the European users who have been sold on chrome for years. Many artists also recognize this fact and frequently request that their top releases be duplicated on chromium dioxide tape.

Well, if chrome is the solution to the headroom problem, why is it that ferric oxides still have 90% share of the duplicating market? There appears to be reasons:

1. Many duplicators are doing just fine with a good ferric oxide tape and have no need for a better product.

2. The price of chrome is at least 50% higher than the best ferrics. This is out of line for many users who like negotiating tape prices down to the fifth decimal point.

3. Then, there are others who simply do not like the "chrome sound." They claim that chrome sounds slightly over-bright, edgy, and sometimes lacks the "fullness" of a well-recorded ferric oxide cassette. Actually, chrome has no sound of its own, although the recorded cassette may well sound different than a ferric tape. Some possible reasons for such differences are:

- a. The unequalized frequency response curve of chrome tape looks different than the ferric tape. It peaks at a higher frequency and has a gentler roll-off slope. As the result, some older record equalization circuits do not quite match the chrome curve, producing slight dips and peaks in frequency response. A flattening of the curve would correct the overbrightness.

- b. In the early days of high-speed duplication on chrome, some slaves did not have sufficient bias drive to correctly optimize the chrome tape. Recording under underbiased conditions would obviously lift the highs, raise the lows and increase harmonic distortion. Thus, chrome has occasionally earned the reputation of not sounding as good as ferric oxide tapes.

- c. Even today, some duplicators tend to slightly underbias the tapes in order to extend the high frequency headroom. The consequence may be a reduction in low frequency sensitivity and MOL causing the tape to sound somewhat thin.

All these reasons, regardless if valid or colored by old prejudice, are deterring some duplicators from using chrome more extensively. And so, they occasionally sweat it out trying to fit some difficult master onto ferric tape. Some of these battle-scarred people are appealing to the tape manufacturers, asking: "Give us a tape less costly than chrome yet with better high frequency headroom than the best ferrics and

(Continued on page A-16)

“



"It's fast, it's quiet, and it sounds great!"
Dan Williams, songwriter/
producer, and president of
Dan Williams Music,
Nashville.

"The Otari MTR-100 is one of the quietest 24 track machines I've ever heard, and has the fastest transport... to save time, the engineer's life, and money!"
Tom Smith, arranger/
producer, and president of
Creative Recording,
Nashville.

"The Otari's incredible frequency response even brought some of our old masters back to life."
Mike Stewart,
songwriter/producer.

"It's simply the best analog tape machine I've ever worked with."
Brent Maher, songwriter/
producer, and president of
Brent Maher Productions,
Nashville.

”

"to save time, the engineer's life, and money!"

Dan Williams Music is one of the top five music production companies in the U.S., with hits from Ronnie Milsap and The Pointer Sisters to its credit. Brent Maher Productions has produced many platinum albums and number-one hit singles. All four of these talented writer/producers are co-owners of Creative Recording in Nashville.

For their multitrack recorder, they chose the Otari MTR-100A.

The MTR-100A. Just listen to it.

OTARI®

The opinions expressed herein are those of the featured producers only, and do not necessarily reflect those of the artists they are associated with. © Otari 1990

Uniline

**The Uniline Advantage:
Five Operations in One Fully
Integrated Machine**

**A fully integrated CD
production system
with a guaranteed
7-second cycle.**

The Netstal Uniline bears distinction as the first fully integrated CD production system designed and built by a single equipment manufacturer.

The advantage? Now you can choose a fast, simple, and reliable way to produce 80 mm and 120 mm CD formats by utilizing a single service-oriented vendor—Netstal—and one precision crafted machine—the Uniline—to achieve all your CD manufacturing needs.

Compact and easy to operate, the Uniline performs five major processes—molding, metalizing, spin coating, printing, and inspection—in a self-enclosed and easily accessible environment.

Uniline's unique design optimizes existing floor space, eliminates the need for costly clean rooms, and reduces labor costs. And with Uniline's control and documentation system, operators monitor real-time production data and quality control information that alerts them to potential problems, thereby reducing costly downtime.

Uniline is a Netstal product. You benefit by the total support of Netstal's worldwide network of sales and service professionals.

What could be simpler? One machine, one manufacturer, and one service organization. Netstal unites all of these advantages in the Uniline.



Uniline



USA:

NETSTAL
88 Industrial Park Drive
P.O. Box 70
Saco, ME 04072

Tel: 207-282-4698
Fax: 207-282-9884

Europe:

NETSTAL Machinery LTD. Telex: 875503
8752 Naefels Switzerland Fax: 058-34-35-41
Tel: 058-36-61-11

INTERFACE

(Continued from page A-1)

SMPTE and MIDI control will continue to play a major part in the studio scene, with enhanced MIDI control and interfaces coming aboard, along with extensive console automation and better interface with outboard audio and video gear.

There are several areas that manufacturers say they wish to explore for console design, among them applying surface mount technology, ASCII, LSI, and hybrid or total integration. Styling, reliability, and flexibility are, as always, in demand for consoles, but the industry is looking to spend less for these features.

User interface has become one of the most important areas for manufacturers to address in recent years, and new emphasis is placed on ergonomics as engineers seek tools with which they can work comfortably.

Networking—and we don't mean sitting around a bar with colleagues—may be the big news of the 1990s for many audio pros. Accessing audio signals from anywhere in your studio complex, or from your colleague's studio on another coast, can open up new realms of creativity. The use of fiber optic cable will help facilitate this trend for both the studio and live sound environments in the coming years.

Connectivity is a crucial part of making a "network" happen. Users are looking for gear that will interface with a minimum of problems, and some manufacturers are working to make this happen.

Technology is, and will continue to bring, dramatic change to the recording industry, and engineers are faced with a monumental task in keeping up with these changes, and discovering which ones they can acclimate to.

Adjusting to the differences between analog and digital has proven a difficult task, and many users feel that digital technology has several years of development ahead before it can meet all their needs. In the meantime, analog and digital recorders coexist peacefully in most studio environments, and will continue to do so for at least 5-10 years.

The studio of the future, however, will not only be a digital house, but a tapeless one.

Several manufacturers are exploring the possibilities of magneto-optic and other varieties of recordable/erasable disks for use with digital audio workstations, and it appears that at least two such products will be introduced at this year's convention.

The workstation is credited by some as having started the wave of integration that is starting to break. However, some shortcomings in these systems still need to be addressed, observers note. Manufacturers are looking toward expanded computer capability to enable these systems to better perform multiple tasks, eliminating some of the time constraints now facing the technology.

In addition, manufacturers are addressing the need for multiple-user systems, and they are answering the call for more open-ended, flexible systems as well.

Digital technology has played a major role in the development of the integrated environment, and its use in recording and signal processing is growing.

(Continued on opposite page)

INTERFACE

(Continued from opposite page)

But analog continues to offer certain advantages, particularly when pricing is considered, that will keep users coming back. And, while digital in recording and signal processing has its advantages, many feel the process has certain limitations in areas such as EQ where it lacks the subtlety and finesse possible with certain analog designs.

The analog vs. digital argument continues to be highly subjective, but manufacturers are addressing certain complaints, such as the need for improved filtering and digital conversion, which are causing some users to "warm" to the digital sound.

If the future is, indeed, not only digital but tapeless, it has not kept tape manufacturers from seeking to improve their products. In fact, demands for better tape have spurred new formulations for high quality Type II and metal pancake tape as well as improved ferric formulations for both studios and duplicators.

New developments enable all levels

The studio of the future will not only be a digital house, but a tapeless one.

of sound reproduction to improving. Loudspeakers have reaped the benefits of better measurement and listening tests, and classic designs are improved by new developments such as crossover network time correction, improved phase alignment techniques, and new materials for both components and enclosures.

Both loudspeaker and amplifier manufacturers are working to meet the demands for greater output in a smaller package. As live performances become more complex and audiences become more demanding, better headroom and a need for remote control and monitoring of amplifiers has ensued.

Down the road, manufacturers anticipate high frequency switching technology to have a major effect on power capabilities and weight in amps.

Many observers expect analog processing to retain its niche for some artists.

In prerecorded audio duplication and replication, another area faced with nonstop streamlining, integration is also a primary goal. Makers of CD replication equipment are looking to create highly automated all-in-one systems which encompass several facets of the CD manufacturing process, while for cassette duplicating the goal is higher speeds and tapeless digital master sources.

Overall, the industry is looking to become lean and mean, with versatility and flexibility taking second place only to art and imagination.

EVEN DISNEY HAS TO RELY ON MORE THAN MAGIC.

The secrets of the entertainment industry can be found in a wonderfully

mysterious room. The editor's suite.

That's where the leaders of Disney

Productions trust their magic to the leader in professional videotape: Sony.

Disney producers and engineers know that fantasies come true on the tape designed for real-world shuttling,

MAGIC.

jogging, still-frame editing and, of course,

dazzling picture quality.

Equally important, Sony supplies you with a brilliant supporting cast: Sales

representatives who listen. Engineers

who can respond quickly. And researchers

who know that

you stay on the leading edge only through breakthrough products.

Which is critically important if you live to create magic.

Sony. The leader video leaders follow.



SONY
PROFESSIONAL VIDEOTAPE

© 1990 Sony Corporation of America. Sony is a registered trademark.

EXECUTIVE PERSPECTIVES

(Continued from page A-12)

which sounds just the way we like it." Can such a tape be made? Yes, in fact, a tape meeting these requirements was in existence several years ago but has temporarily disappeared.

The tape was made from a premium ferric oxide, modified with cobalt. This was not the familiar high coercive product widely used for consumer audio and video. The tape was referred to as IEC Type 1.5 because the coercive force and, therefore, the bias requirements were about halfway between IEC type I (ferric) and IEC type II (chrome). This magnetic design provided an improved high frequency headroom but otherwise performed just like a good ferric tape. Certain duplicators swore by this tape as the best sounding tape ever made.

Although this cobalt tape disappeared, the need for it did not. On the contrary, it is needed now even more than it did some years ago. Responding to the duplicators' requests for such a product, Sunkyong Magnetic decided to step into the breach and redevelop an improved version of the original 1984 cobalt modified ferric tape. Even if this means going backwards somewhat, it is intended to improve the future prospects of the analog cassette. Going back to the future, as it were. The cobalt tape will not replace any existing tapes, but will be added to the existing two types of ferric and the famed UCR chrome tape. Thus there will be a tape for every need, taste and pocketbook. By the time this article is published, the product should be available for sampling.

To re-emphasize, this tape is not Type II with its very high coercive force of 700 plus, oersteds. We don't believe that the present duplicating equipment can take full advantage of it. Rather, the new tape will have a coercive force about 20% higher than our SKX premium ferric oxide—i.e. about 450 oersteds. All it takes to optimize this tape for top performance is a 1.5 to 2.0 db increase in bias current and a small reduction in the record EQ. Of course, the tape will be fully compatible with all slaves and heads will flatten out with any EQ circuit.

What can the Sunkyong version of the ferric cobalt tape do for the duplicator? There will be up to 3 dB increase in the high frequency SOL compared to the SKX, accompanied by a slight increase in the low frequency MOL. Other performance properties will be unaffected.

The cobalt modification is done by a surface encapsulation of the same oxide particle used in the SKX tape, with a very thin layer of cobalt. The amount of cobalt used is very small, actually less than 1%. This small amount of cobalt is the key to provide the desired improvements without changing the advantageous ferric-like properties.

Although the improvement in high-frequency headroom is not as much as chrome or some other materials can provide, the increased SOL can make all the difference in the world in trying to squeeze in that tough high frequency transient without compression. This approach is not exactly a revolutionary breakthrough, but we believe that going back to the recent past to improve the future is justified and practical. Maybe the phrase "back to the future" is appropriate after all.

RALPH JONES, Marketing Manager, Meyer Sound Laboratories, Inc.: A substantial new key product area for Meyer Sound is studio recording. At last fall's AES Convention, we debuted our HD-1 High Definition Audio Monitor, a compact, precision loudspeaker system for recording applications. The HD-1 is a fully self-contained system, with built-in biamplifiers and active frequency and phase response alignment circuitry. Its performance far exceeds the previous state of the art in monitoring technology, and it has been welcomed with enthusiasm by recording professionals.

The HD-1 electronics section implements an innovative, sophisticated phase alignment technique (patents applied for) which permits shaping the polar response of multi-way loudspeakers to closely approximate a true point source. This technique is the culmination of over a decade of intensive research in loudspeaker technology, and we believe that it holds great promise not only for the recording field, but also for the many high-end sound reinforcement areas that Meyer Sound has traditionally addressed.

Meyer Sound maintains an unusually high level of commitment to basic research, so we tend more to lead the market than to follow it. Market research therefore has an important, but not solely determinant, role in our long-range planning; new product development is driven equally by ongoing research and marketing department input. A substantial aim of our market research is to identify application niches that we feel will benefit from Meyer Sound's technologically sophisticated, quality-intensive approach. The HD-1 monitor is a good example of this. Over the past several years, recording engineers have increasingly turned to nearfield monitors for primary monitoring tasks. Yet the existing nearfield speakers were largely home hi-fi products with relatively weak performance—particularly in the low frequencies. We saw a need for a highly accurate, truly professional nearfield monitor with extended low-frequency re-

sponse, and the HD-1 is our response to that perceived need. We believe that the needs of our end users are of paramount importance, and we strive in all of our product development to produce the best tools for practical work.

Our new VX-1 Stereo Program Equalizer is an example of an engineer's "dream" product brought to assembly-line production: its genesis was a suggestion by the noted engineer/producer Roger Nichols, who consulted for us in the late stages of the HD-1 Monitor development. Scheduled to debut at the AES Convention this September, the VX-1 is a single-space rack-mount unit designed specifically for composite response shaping of program material. Featuring a unique Virtual Crossover implementation, the VX-1 provides five controls for each channel: two frequency breakpoint settings, and gain controls for low, mid and high bands. Applications of the VX-1 range from simulation of non-flat playback systems and standardized house curves to compact disk mastering.

JIM LUCAS, Product Planning Manager, Tascam Professional Products Group: In the not too far distant future I think we will see advances in two areas of digital technology. In storage applications, removable optical will replace hard disks as the amount of memory, access time and data transfer rates improve. In the area of mixer automation, systems will start to appear in lower priced, more affordable mixers.

As for tape formats, let's not forget that linear tape is by far the most cost-effective storage media available in either analog or digital formats. A one-hour reel of 24-track dash tape is the equivalent of approximately 7.2 giga-bytes of memory.

The market is looking for easy-to-use products that perform the necessary task at an affordable price. In particular we have been hearing the need for more cost-effective mixer automation. Starting with MM-1 keyboard mixer, introduced last year, and now with the new M-2500 mixer, we have built-in MIDI-controlled automated muting.

The new TASCAM M-3700 mixing consoles answer the demand for affordable consoles with full VCA fader automation all in one box, without external add-ons or computers needed. Mute automation includes not only the channels, but the monitors, and EQ in/out. Its onboard computer handles dynamic automation synchronized to SMPTE, external control via MIDI, or can be manually stepped in a "snapshot" mode.

In creating ideas for new product we always gather as much input from end users as we can. A case in point is when MIDI-controlled virtual tracks created the need for more inputs than a Portastudio was designed to handle. Engineers asked not only for more inputs at mixdown, but for a way to monitor more inputs during overdubbing. They also wanted to synchronize MIDI to tape without using external sync boxes. The MIDISTUDIO 644 and 688 were produced in direct response to these needs, and as a result they have been phenomenally successful.

TASCAM clearly believes that analog and digital must coexist. We have digital machines—the DASH-format DA-800 24-track and DA-30 DAT player—and analog such as the ATR-80 24 track and BR-20 half-track. Analog and digital in terms of multi-track formats will continue to coexist for some time to come, for the next 10 to 20 years and possibly longer. The reason I say that is that with all the ballyhoo about digital not only is there no standard for data interchange, but some people prefer the sound of analog and believe that some sources simply sound better recorded in analog domain. In the area of two tracks, however, I can see where coexistences will be much shorter lived.

NICK FRANKS, Chairman, AMEK Systems & Controls LTD: AMEK and its sister company TAC cover a very wide range of the market for audio mixing consoles. AMEK was joined in 1989 by Mr. Rupert Neve, widely regarded as one of the world's leading audio designers.

Therefore the thrust of our direction is in two areas: at the highest level of the market where collaborative designs with Rupert Neve gain the attention of the industry's leading console users; and in the areas of the market where many cost-effective innovations in recording machinery and effects equipment are resulting in a re-thinking of traditional expectations of the facilities a console can provide for the money.

The main areas of technology which will emerge in the next few years include enhanced MIDI control and interfaces; ever more extensive in-depth automation of console functions; and extended interfaces with outboard equipment and video machinery, especially edit controllers, allowing a greater integration of the whole control room environment.

AMEK at the present time is highly successful with its MOZART console system. This mid-priced console is selling in quantities. It offers very high audio quality combined with advanced features and a standard fader automation system which reaches deep into the console's switching system. The Cue List facility enables console fader and switch events and MIDI events to be triggered from time-

code.

Over two years' R&D went into MOZART and this included an extensive fact-gathering telephone questionnaire being presented to over 100 studios in the U.S. at various levels. A long study was made of the growing usage of MIDI and sequencers in studios. The company had also garnered much information about changes in the studio environment and new approaches to recording techniques from the development of other advanced consoles such as AMEK APC1000.

The result of all this research was incorporated into a product which is now in manufacture and is fulfilling many engineers' dreams and wish lists.

Although digital technology is developing very fast and is extremely important especially in the area of signal processing, digital quality is still limited in certain respects when compared to the best results possible with analog, notably in consoles and equalizers. An example is the new Medici Equalizer, designed by Rupert Neve and manufactured by AMEK; this device offers the ultimate in analog equalization and is the result of a lifetime's experience in circuit design. It is unlikely that any digital equalization in the near future will equal the subtlety and finesse possible through use of the Medici design. Thus analog and digital equipment combinations will remain common for quite a number of years yet and probably into the next century. Digital and analog will coexist for quite some time, and engineers, artists and producers will use the equipment which best suits their purposes.



DAN ROBERTS, VP, Sales & Marketing, Lexicon: For the high-end audio recording, post-production facilities and film production markets Lexicon has developed the OPUS family of Digital Audio Production Systems. OPUS is the world's only fully integrated random access digital audio production system

and OPUS/e is an exceptional system designed to provide smooth edits in existing suites. In addition we have recently developed several new digital effects systems for studios and musicians. The 300 is a unique digital effects processor with analog and digital inputs and outputs, time code automation and magnificent sound. The LXP 15 is a new product we've just added to our LXP Series. The LXP 15 is an economical digital processor that combines a full range of reverb, pitch shifting and delay effects with fact editing of presets and versatile MIDI control in a single rack-space package. It also has what is arguably one of the best user interfaces in the business. And we are very excited about our surround sound products. They bring the Lexicon sound into households of the world and carries the quality of our sound throughout our entire product line.

We will see digital recording continue to improve and the professional community will reap the benefits of using systems far superior to any consumer product. Today's quality debate between analog and digital sound will also become a thing of the past. In addition, with continued advancements in software we will see the musician's creative capabilities widen to encompass new sounds and compositions.

There will always be room for another type of digital processor that offers new and maybe more elaborate sounds. Ease of use is also a major concern and is always the utmost priority when we set out to develop new products.

OPUS is a fairly easy system for most people to master. Our engineers believe that it is essential to make these systems easy to use and maintain. We always consider the editor's creative environment. The system must work for the editor... the editor should not work for the system. What I mean by that is the editor must feel completely comfortable with using the system and his or her creative juices must never become restricted or impaired due to cumbersome software or bulky hardware.

Yes, and we sincerely believe they can (coexist) now. If you look at our product line you'll notice that most of our products have both analog and digital inputs and outputs. Lexicon is dedicated to seeing the marriage of the two and will continue to manufacture products that bridge the communication gap between the world of analog and digital audio.

PAUL HUGO, Director of Sales & Marketing, Gauss: Rare earth magnet assemblies will continue to show up in speaker product that can benefit from either weight or size reduction so long as price is no objection. I think that once manufacturers have enough of this type of product in



(Continued on page A-19)

EXECUTIVE PERSPECTIVES

(Continued from page A-16)

their lines, the price will go down due to volume and familiarity of working with a new material. But it won't stop there. Speaker technology isn't much different from 10 or 20 years ago especially when you compare it to the electronics industry. In our own way now, speaker products are going the way of electronics, smaller and lighter; to an extent, there are still some laws of physics to be broken.

(To meet future standards and demands, the market is moving toward) higher power (to an extent), lightweight new materials in moving components, as well as magnet and frame assemblies of speakers, increased heat dissipation, continued effort by dealers to maximize dollar return per warehouse unit and reduce freight costs, as well as an increasing impact of environmental awareness. Gauss is considering all of these and more in all new products as well as updates of existing product. We are about to introduce a new performance and reliability target that the competition can shoot for. But new models will be more than just better, they will be forward-thinking products which will allow further advancements when they become technically or financially feasible.

MARTIN R. BURNS, Sales Manager, Harrison/GLW: We are refining our total automation concept for audio consoles and routing switchers. As the only manufacturer offering a total automation system, we have set the standard for this technology and we will grow in areas where we are the strongest.



We see more demand for the totally automated console concept which exists in the SeriesTen. We will continue the evolution of this SeriesTen style technology as clients and independent engineers give us input. We have found that you cannot give a really creative person a piece of equipment to work with and expect him to be satisfied with it. The more he learns our system, the more he wants to be able to do with it.

Since GLW's acquisition of Harrison Systems, we have devoted one of our sales demo units and assigned a production engineer full-time just to implement client requests.

Analog has successfully coexisted with digital audio for several years now. We expect that coexistence to continue, although we have pursued and will continue to pursue applying our digitally-controlled analog attenuators to a cost-effective digital version.

GERRY BLOCK, President, TimeLine Inc.: As a specialist in machine control and synchronization, we have always listened extremely closely to our end users and have designed and manufactured products specifically to meet their needs and demands. That's how we got started as a company.

We specialize and are the largest vendor of equipment used specifically to synchronize and control equipment from different manufacturers and various technologies—analogue, digital, tape, film, etc. Our language is time code and the RS422 SMPTE/EBU bus.

Being a problem-solver type of company, we speak to our customers all the time. From these conversions, we have found out that although the entertainment business today as a business is healthy and growing, this has not trickled down to the facility level.

The demand for higher quality at lower cost on the finished product level has driven everyone to pursue even more complicated and contradictory strategies in specifying and purchasing equipment. Many times there is an upward spiral in the cost of equipping a facility without this translating into an improved bottom line. Owners and managers lose sleep over this every night.

I believe economics will become a larger and larger piece of the decision-making pie. The first rule in going to become very simple—stay profitable, stay in business. So the decision-makers are going to go more in the direction of looking at increased productivity—cost vs. benefits—like other industries have done. They may not call it that, but that's what they'll be doing.

For us at TimeLine, this is the very area we feel our products help. A facility has recording equipment of various capabilities and formats which all needs to run with a high-confidence factor, in any job situation.

What we have done up to the present at TimeLine is, quite simply, build products that allow these facilities to do this. Our products are designed specifically for the business owner, the studio engineer, and the maintenance technician—all three. To some extent, we have achieved our goal of satisfying all of them.

As a manufacturer, we have always felt we have created products, in our small area of the industry, that have offered the best value in their class. This means that our products work, are reliable,

and didn't cost too much.

For example, our Lynx Keyboard Control Unit (KCU), instantly set a new standard for price, performance, features, and ease of use in a product category where everyone said, "it couldn't be done."

How did we do it? We listened, we refined, we listened some more, we refined some more, and we kept it until we and our customers were satisfied. It took us a year just to pick the switches!

For the future, one of the most important things we are doing is looking inwardly at the company itself—examining our success and our failures. We feel we might have actually grown a little too fast. For example, in order to even better support our growing customer base and attain our idea level of service and support, we have moved the company from New York to a new facility in Vista, Calif.

We are already seeing the dividends of this move into an area that is better suited to us as manufacturing environment. We have new feature releases on most of our product software, and our list of customer requests is being fulfilled. We're hiring new engineers—this is an ideal location for us to attract top talent—which will make it even easier for us to increase our level of support for existing product. In addition, this will give us more time to think and develop new products the way they should be—based where our customers are going.



DOUGLAS G. BOOTH, National Industrial Sales Manager, TDK Electronics Corp.: TDK has always been known as a high technology company with R&D a high priority. New product development is the lifeblood of the company, and with all new hardware arriving on the market, the manufacturers rely heavily on people

such as ourselves to develop the appropriate new formulations in tape and disk to allow their equipment to perform at its maximum potential.

TDK is making (for the first time) our high-end audio pancake available to the professional audiocassette duplicator. As the quest for higher quality continues at the studio and duplicator level, we feel that there will be a need for high quality type II and metal pancake, and other specifically developed formulations to allow cassettes to compete with the quality of CD and DAT. The jury is still out on DAT, but I feel that eventually, once high-speed machines and formulations are developed and all the political problems are addressed and solved, that DAT will be the tape of the future for the recording industry.

We see the market moving heavily toward improvement of quality, both at the studio and duplicator level. Cheap quality tape, shells, and equipment will have no place in the emerging market of the 1990s.

Since TDK is a company whose only business is the development and manufacture of magnetic tape and associated products, direct input from the end user, either the engineer or musician, is critical. For instance, we found we were getting a lot of requests for top quality type II SA formulation tape and shells from studios and musicians, but they had no use for the typical 60 and 90 minute lengths purchased by the normal customer. What they really wanted was short lengths, such as 10, 20 and 30 minutes, that could be used for demos, pre-releases, studio dailies, etc. We looked at this niche in the market, liked it, and produced a product for it called Studio Master (SM) which is available in 10, 20, 30 and 60 minute lengths. Because of the short length of tape, it is inexpensive to purchase, and the musician, after spending a lot of time in the studio, can finally get a top quality cassette copy of that laboriously produced digital master.

I feel that there will definitely be a coexistence between analogue and digital in the coming years. Price of both hardware and software for digital is, at this time, quite high, and after all, there is a lot of very high quality analogue equipment out there that has many years of use left.

JOSEPH MARTINEZ, President, DIC Digital Supply Corp.: We are at the threshold of digital recording for the average person as well as professionals, at a fraction of the cost what it was two or three years ago, through the use of digital audio tape, DAT, as it is better known, has simplified digital recording and playback.

Because DAT makes it so simple to achieve so much, it is very difficult for the average person to understand the magnitude of the technology. Our company has taken the initiative to develop product and technology awareness through education—trying to bring a better understanding of what this digital revolution really means for all of us. We have already published a digital dictionary and a guide to digital recording and propose to follow through with additional materials and information for the professional and consumer alike.

In the technical areas, we are developing more sophisticated tape formulations that will add capacity to the recording medium.

Since our company produces a very wide range of products for video and audio in the consumer and professional areas, as well as commercial, computer and instrumentation, our emphasis is in working closely with new technological developments in digital, video and high-volume digital recording with new formulations of finer grain, higher capacity products.

Fortunately, in our area of expertise, our products begin at the professional level and filter through into the consumer market. Therefore, all of our products are based on R&D and feedback from the professionals for the professionals.

There is no comparison between the analogue and digital products, as DAT was developed with and for the professional market, while the analogue cassette is only an industrial item adapted as a consumer product.

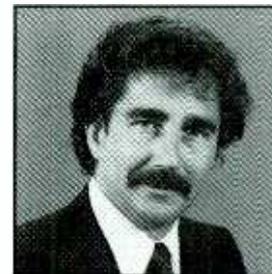
It is my personal belief that it would be very difficult to coexist with the analogue consumer product, but at the professional level analogue recording with digital mixing and digital mastering for CD and DAT will be with us for a few years, either because of preference or economics.

Digital recordings are true-to-life recordings, because what you hear is what you record and what you record is what you actually hear on playback, without the needs of filtering, compacting or processing of the signal to eliminate the inherent noise problems of the analogue tape. Digital recording is now within reach of everyone.

It is without a doubt that after seeing the acceptance that digital recording and playback has achieved in very few years from the professional and the consumer, it clearly indicates the trend of the future. To deny digital's right to exist in our lives and in our future would be foolish.

DAT is a great format and brings our future to us today.

WAYNE FREEMAN, Sales Director, Trident Audio USA: The



phrase for the '90s is "studio integration." We at Trident feel that the console should be "the command center" for all functions, occurring in the control room, in the form of systems management. Multiple tape machine control, fader levels and console configuration need to be addressed via a center data base. All of these functions must be tied into session management functions providing cue lists, tracksheets and beat maps. SMPTE and MIDI control capabilities are also essential.

We have attempted to integrate all of these parameters in a product that is not a computer, but in simple terms, a traditional musical tool driven by a keyboard. Traditional Trident sonics are the basis of the design parameters. We call this newest product the Trident Vector.

The traditional "music recording studios" of the '70s and early '80s, by necessity, have expanded their horizons into other areas. Video post-production and film sound have been the natural directions to pursue. The difficulty exists in utilization of current "music recording" equipment in the more demanding, and very different video and film environments. Seeing this trend we have designed, into our newer music products, specific features (i.e. four stereo busses and LCR panning) that are required for these applications. We have accomplished this without changing the basic console formats common in music recording.

Trident was founded in the early '70s by a "studio engineer" who simply could not find a recording console that addressed his needs. We have always been a "market-driven" company. Engineers use our product and their needs many times do not coincide with the needs of the studio owner. It is a careful balancing act to create a single product to address all requirements. In 1985 we were approached by several engineers who wished Trident to take a step beyond traditional console "recall" technology. They wanted a console that reset all console routing and level control, not simply indicate where the console was last positioned. This simply led to the development of the Trident DI-AN, a digitally controlled analogue console. In the DI-AN, every switch level and EQ setting is remembered by the console, archived and may be reset in milliseconds. This saves hours of manually twisting knobs and pushing buttons. The session engineers love the console. The resetability eliminates "studio lockout" so the owners are happy. The market is just now catching up with the level of technology incorporated within the DI-AN and several new products will be introduced utilizing this technology.

We at Trident feel that today format coexistence is essential. We also feel that eventually digital will be the primary domain. In order to satisfy the existing client base we are concentrating on digital control of analogue with a view of replacing the traditional analogue audio cards at a future date. Thereby, the console does not have inherent planned obsolescence.

THE STUDIO LINK: A/V Studios Work to Interconnect

By JOCK BAIRD

Call it "connectivity." Call it "interfacing," or maybe "through-put." Or just call it "serious cabling." Nomenclature notwithstanding, modern pro studio hookups involve a dizzying amount of connections, especially for audio-video hookups. You've got your SMPTE time code and your multichannel analog and digital audio signals. Then there's MIDI and SCSI data and standard video. As today's studios get more complex, we're seeing new ways to fit the different pieces of the audio-to-video puzzle together, and some provocative new ways to simplify it all.

Technologically, the means for total studio integration is now at hand through the miracle of fiber-optic cabling systems, developed from telephone technology.

A fiber-optic network has the capacity for astonishing transfer speeds (2 gigabytes of bandwidth) over vast distances (up to 3 miles) and can carry all major forms of studio information (analog and digital audio, SMPTE, MIDI, SCSI and video) all "interweaved" in the same wire. But in the real world, most major A/V studios are proceeding cautiously with such Utopian schemes. "As long as they [post engineers] get it done," shrugs East Side Video's Gary Leibman, "they don't care how it's done."

A studio's attitude toward connectivity begins with its layout. Many houses locate all the audio and video decks in one central machine room and run analog audio tie lines with distribution amplifiers—up to 48 tracks worth—to each room. "The main advantage is flexibility," says Tim McColm of Soundworks West in Los Angeles. "We can leave everything set up and not have to reconfigure them before each session."

Several facilities, including Marathon Recording and National Video Center in New York and Soundworks West and Group IV Recording in Los Angeles, have machine rooms accessible from every studio, while others, like the San Francisco-based Music Annex, New York's Master Sound Astoria, and Los Angeles-based MCA Recording Studios, go one further and have separate audio and video ma-

chine rooms.

McColm reports that, unlike more conventional audio recording where producers and engineers like to have the decks in the room with them, the post client favors the kind of quick patching and set-up such layouts offer.

But other major houses don't give a fig about room-to-room connectivity. "The concept is nice, but connecting studios tends to be a once-a-year arrangement here," says Ed Evans of the Power Station in New York. Many houses will simply carry reels of tape from room to room, a networking technique Ed Rak of New York's Clinton Recording Studios jocularly terms "SneakerNET."

Clinton has multitrack tie lines but rarely uses them: "We find if we're doing transfers, we'll just wheel the machines right into the control room," he notes. East Side Video and the Edison, in New York, are other major A/V houses that employ this solution.

The key to the audio/video linkup is SMPTE time code, of course. These days, virtually all master film or video material is dumped to a 3/4-inch video deck with a SMPTE stripe, and that is used as the working deck until the final music is laid back onto a 1-inch master or 35mm "full coat."

"The thing about SMPTE is, it either works or it doesn't," says Marathon's Will Schillinger. "When it comes to locking all the machines, either they read it and recognize all the bits or they don't. And if they don't, you know it."

Few producers are tied to specific synchronizers, as long as it's a blue-chip nameplate like Adams-Smith, Btx Shadow, TimeLine Lynx or Q-lock. But even with these, things can go wrong: "There's always a myriad of problems," says Evans of the Power Station, "codes that don't align with other codes, codes running off-speed, tapes that don't match up. That aspect of audio for video, as anybody that's deeply entrenched in this will tell you, is always a problem."

One way integrated studios like Soundworks and the Music Annex get around this is to run a "house" sync as a speed reference that goes to all rooms.

"In a post house, that's very important, because you don't want your machines drifting," says Soundworks' McColm. The house

sync at Soundworks is usually NTSC drop-frame, a format McColm recommends over so-called "word sync," first because "you can plug any video machine into it and it'll lock" and secondly because word sync is prone to line losses.

At the Music Annex, both NTSC and a 60Hz sync pulse are run in a separate patchbay through the building.

Some studios are resorting to "smarter" synchronizers with on-board editing capabilities. Evans found the Power Station's new Adams-Smith AV system worth its hefty price tag when he began re-mixing album tracks in stereo surround sound for rock videos: "The audio for the 1-inch video had been taken off a CD, which was fine and dandy except it had no time reference to the original anymore because it was three generations old. So we had to make our new video match our old 24-track tape. The Adams-Smith AV system has the ability to line up two points at the beginning and end of each tape and then maintain constant sync."

Meanwhile, over at the Music Annex, Roger Wiersema raves that the Soundmaster synchronizer can do full decision-list editing with 4 slave machines.

When it comes to running audio signals long distances, though, tie lines and distribution amplifiers will only get you so far. Aside from taking up immense space inside walls or troughs, they begin to suffer from delays and distortion after a couple of hundred feet.

A single fiber-optic cable can carry up to 80 channels of analog or digital audio in two directions, provided the hardware/software interface at either end can translate it, and can be run with a large number of "nodes" in a Local Area Network or LAN. That's exactly the system that Gene Wooley has successfully installed at MCA Recording Studios.

"We have the largest operational fiber optic network in the industry right now," he says. "I have 10 rooms linked. The idea was that we could use the fiber optics to make transfers from room to room and not suffer the degradation that's associated with standard audio or video lines. We can multiply or split the data and go to multiple machines to make perfect copies. Audio quality was a major is-

(Continued on page A-22)



"I've waited 14 years for a monitor this accurate. The HD-1 is worth the wait."

Roger Nichols
Engineer/Producer

Grammy Winner for: Aja, F.M., Gaucho-Steely Dan
Grammy Nominee for Ricki Lee Jones-Rikki Lee Jones, Nightfly-Donald Fagen

Meyer Sound Laboratories, Inc.
2832 San Pablo Avenue
Berkeley, California 94702
(415) 486-1166
FAX (415) 486-8356





**8 OUT OF 10
HEARTS BREAK
WHEN THEY HEAR IT
ON BASF CHROME.**

Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by prerecorded music on BASF Chrome than on ordinary cassette tape. 8 out of 10.

An impressive figure that can mean

impressive sales. Because when you release on BASF Chrome, there's less tape hiss, greater music clarity, greater overall sound quality—greater emotional impact! All of which adds up to a tape that gives greater consumer satisfaction.

If you want their hearts to break. If you want to make them cry. If you want them

to go wild. If you want to make them sigh. Call us at 1-800-225-4350 (east or south), or 1-800-225-3326 (central or west). We'll show you what a difference BASF Chrome can make in the studio, in the store and on the deck.

Call us today.

After all, if 8 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?

**The crystal clear sound
of BASF Chrome.**



BASF



**LOOKING
EAST
& WEST**

**THE
EXECUTIVE CONFERENCE
OF EAST & WEST
EUROPE'S
MUSIC INDUSTRY**

**23-26 November 1990
BUDAPEST, HUNGARY**

Supported by the Hungarian Ministry of Culture
&
Multimedia KFT

Following the enormous success of last year's executive conference staged in East Berlin as *The Wall* came down, Looking East & West invites executives of the music industry from records, TV, concerts, radio, video, publishing, rights and facilities to come to Budapest.

The conference will address the challenging opportunities for **THE DEVELOPMENT OF THE MUSIC INDUSTRY IN EASTERN EUROPE**

State banquet • Showcases
Seminars with
simultaneous translation

Sponsored by
**Billboard
MUSIC
&
MEDIA**

Tribute Productions Ltd
The Maples Business Centre • Suite F
144 Liverpool Road • London N1 1LA • UK
Tel: 44 71 700 4515
Fax: 44 71 700 0854
Telex: 9312132384 AD G

ITALY
FRANCESCO TOMASI
Tel: (41) 52 23 825
Fax: (41) 52 21 613

SPAIN
JUAN ARZUBIALDE
Tel: (1) 266 4204
Fax: (1) 266 8274

GERMANY
TEDDY HOERSCH
Tel: (221) 55 20 26
Fax: (221) 55 75 61

FRANCE
ISABELLE LEMANN
Tel: (331) 42 05 64 52
Fax: (331) 42 05 64 53

DIGITAL-TO-DIGITAL: Between Confusion and Creativity

By ALAN DI PERNA

Digital technology has opened up untold creative possibilities in pro audio. But it has also created an often-daunting sea of acronyms—LAN, MADI, MIDI, AES/EBU—with countless standards, formats, and specifications for interfacing today's studio equipment.

The recording industry is currently in a state of transition, as technical professionals learn the ins and outs of digital connectivity.

Many potential problems revolve around the correct technique for making a digital-to-digital transfer from one digital stereo device to another. The AES/EBU (Audio Engineering Society/European Broadcast Union) interface has been adopted as the professional standard for interconnecting digital machines. But confusion still exists as to the physical implementation of AES/EBU.

Robert Finger, chairman of the AES Working Group on Digital Input/Output Interfacing, explains: "The most common problem I see is with people plugging AES/EBU into the normal sort of audio jackfield you'd find in an average recording studio and expecting it to work like regular analog audio. It won't. Audio personnel have to understand that they're dealing with a very different kind of signal and then take precautions to design their connections correctly."

The introduction of R-DAT has helped complicate the issue of digital interfacing. While professional DAT machines are equipped with AES/EBU interfaces, the consumer models come with a variety of consumer interfaces, such as SPDIF, CP-340 Type II, and IEC 958/Consumer. These formats, while sometimes similar to AES/EBU, are not always entirely compatible with the professional interface.

"About a year ago, the single biggest complaint was that, if you connected an AES/EBU interface with a consumer interface, the transfer didn't always work," says Finger. "But now people are starting to understand that they are two different interface specifications. So one shouldn't expect them to work together. The AES is making a concerted effort to educate audio professionals about issues like this. Education is a very important part of the standardization process."

Another DAT-related standards issue concerns SMPTE time code. Techniques for incorporating SMPTE synchronization data into DAT's digital audio bit stream have been proposed by several parties, including the Fostex Corp. and Japan's NHK (working in conjunction with Sony and Matsushita Electric). The proposals are currently being reviewed by the AES and the IEC (Billboard, May 12). The adoption of a standard for SMPTE on R-DAT awaits their findings.

The field of multitrack digital audio is fraught with its own format perplexities. At present, Sony's DASH digital multitrack format and Mitsubishi's Prodigy format enjoy more or less equal popularity in the pro audio community. The problem is that the two formats are not mutually compatible.

"We often see projects that start out on DASH and then move over to Pro-

digy, or vice versa," says Allen Sides, owner of Oceanway Recorders in L.A. "It would be nice if Mitsubishi and Sony had an interface on the backs of their machines that would allow you to transfer directly from machine to machine, from format to format. As it is now, you have to use a rather expensive format conversion box."

It is expected, however, that the proposed Multiple-channel Digital Audio Interface (MADI) will provide a simpler, less costly way of doing direct, D-to-D transfers between any two digital multitrack devices, including DASH to Prodigy machines. MADI will send not two, but 56 channels of AES/EBU-style data down a single coaxial cable. The Audio Engineering Society is currently reviewing a formal proposal for the MADI standard, which was published in the January/February issue of the AES Journal.

While we await MADI's arrival, digital audio workstations offer another solution to the problems of working with multiple digital audio formats. New England Digital (NED), for example, plans to introduce an upgrade for its Post Pro workstation that will enable the system to accept different formats of digital input and integrate them all in a single computer environment. Called the DSP option, this Post Pro upgrade is scheduled to be introduced this month at the 89th AES Convention in September.

Beyond digital audio equipment such as tape machines, DATs, and hard disk recorders, modern audio studios contain a panoply of other microprocessor-based devices that also need to be integrated into the recording chain. This includes synthesizers, drum machines, effects processors and other gear equipped with MIDI (the Musical Instrument Digital Interface).

In this area too, computer environments hold out a possible solution to the problems of large-scale systems integration.

Sophisticated MIDI patch bays like NED's MIDInet allow a large number of MIDI devices to be interconnected and controlled via computer software. Systems like this make it possible to store an entire studio configuration in computer memory. All effects settings and MIDI keyboard-related data from a previous session can be recalled via a single keystroke, much in the same way that mixing console settings are retrieved by a Total Recall system.

Beyond this, it is now possible to combine digital audio and MIDI data in a single computer environment. Music software manufacturers Digidesign and Opcode recently released a joint product that integrates Digidesign's Sound Tools hard disk recording system with Opcode's Vision MIDI sequencer. As a result, users can record and manipulate digital audio tracks and MIDI sequence data on a single computer screen.

Looking to the future, an even more extensive systems integration scheme is being formulated by the Lone Wolf company. The firm is applying the computer concept of Local Area Networks (LANs) to the pro audio domain. The idea is that all digital data found in a recording studio—including audio, video, MIDI, SMPTE, and computer interfaces like SCSI and RS232—can be converted into a single, common, fiber optic

data format known as MediaLink.

Lone Wolf has introduced a device, called MidiTap, that converts MIDI to MediaLink. AudioTap, a device for converting analog and digital audio to MediaLink, is due out in about a year. "By five years from now," Lone Wolf president Mark Lacas projects, "I expect we're going to have very tightly coordinated studio control under MediaLink."

Which means that the era of conflicting, confusing interface standards will eventually come to an end.

STUDIOS

(Continued from page A-20)

sue for us, but it's the cleanest transfer process I've ever seen."

MCA's prime activity is post, mastering and duplication, and Wooley feels his network, with four separate fiberoptic cables going to each room, is a "considerable advantage to any company doing high-volume work like we are. It's really made us a modular facility and given us the ability to maximize what we have."

MCA's system was designed in-house by technical director Pat Weber, who did some joint development with AT&T on the project, but it also includes some translator/interface units made by Wadia. Although the main house digital format is Sony, Wooley runs AES/EBU through the network since it's more universal. This means he can monitor any activity from a DAT player in his office. It also means he can do big duplication runs and squelch any doubts about serial copy quality.

Master Sound Astoria is another big A-V house that has a fiberoptic network running audio from room to room. Equipped with an all-Wadia system, the studio made big news last year by using it to connect to a local New York telecommunications network, IDB, and send multitrack audio out to an IDB Earth Station on Staten Island. A transportable satellite dish was brought to Stevie Wonder's Wonderland studio in L.A., and the two facilities did a transcontinental, 2-way overdubbing session with Wonder and Nile Rodgers.

The master tape on one coast was beamed to the opposite studio, an overdub was played and then sent back to the original studio, where it was recorded. Since there was a time delay due to the uplink, the overdubber's performance went to a second deck with a SMPTE code track and then the correct offset would be calculated and applied later when the overdub was mixed in. Talk about interconnectivity...

It was reported that the uplink cost \$2,000 an hour, but Master Sound's Maxine Chrein says "that's extremely exaggerated. If the facilities were in place at both ends, it wouldn't be nearly that much. We could hook up with each other with a phone call, like booking time."

Chrein reports that since the widely reported session they've only done a few other bicoastal uplinks, including a piece of film dialog for Universal and some TV commercial tracks. But now that Master Sound is opening a facility in the city of Riga, in Latvia, its satellite/fiberoptic line will be busier.

Many facilities are actively using hard-disk recording/editing systems like the Synclavier, Dyaxis, SoundTools and Sonic Solutions and are looking for different ways to integrate both sound and control data. The addition of fiberoptic interfaces for SCSI data, promised

by one firm, would enable the free exchange of sound files for disk systems.

McColm says he would love to use SCSI to link up Soundworks West's six Macintoshes. In one "irresistible experiment," Soundworks' Roger Nichols attempted to use the coaxial EtherNET LAN system that carries business data to the six Macs to get access to a gigantic 1.2 gigabyte hard disk server, but discovered EtherNET was unacceptable for music.

"Unfortunately it was more than real time to get them across to the server and large files never came back the same," reports McColm. "The coaxial cable also introduced 'dirty power' into the system. We learned fiberoptics are far better suited to audio."

Besides, McColm notes, it's a bad idea to have the business functions of a studio use the same data lines as the music: "Partly for security. And you don't want a sudden flurry of activity in the accounting department to cause five-second drop-outs in digital audio in Studio B."

Fiberoptics can also carry MIDI data, although virtually none of the major A-V houses contacted did any multi-station MIDI interfacing. Only the Music Annex had an fiberoptic line carrying MIDI, and this was primarily because of the unusual way the facility sets up its Macintoshes.

"We wanted to get these noisemakers out of the control room," explains Roger Wiersema; the Annex's Macs have the CPUs and hard disks in a separate computer room, leaving only the TV monitors and computer keyboards in each studio. While the RGB and ADB cables could be strung long enough, in one room the MIDI data could not, so the Annex installed a dual-strand fiberoptic cable and a crude prototype interface which eliminated any MIDI delays.

Many smaller MIDI studios are buying a new fiber-optic interface from Lone Wolf, the MIDI Tap, which runs bi-directional on a single strand of cable and also configures all the MIDI gear in the system—Peter Gabriel's Real World Studios is said to be installing these.

Much of a Macintosh-based system can be linked via RS422 cables and some studios, like the Music Annex, have "422 lines running everywhere." Now that pro A/V Macintosh products like Dyaxis, Q-Sheet and SoundTools, to say nothing of Neve automation and Synclavier front-end packages, are coming into their own many engineers, like Marathon's Schillinger, feel the Mac may be the last, best hope of integrating the modern studio.

"I'd like to see one central brain," says Schillinger. "Macintoshes have the capability of controlling every aspect of the studio. They can control and offset synchronizers, run all the outboard gear, store the mixes on the consoles, do hard disk editing... But the software to integrate that is not available at this point."

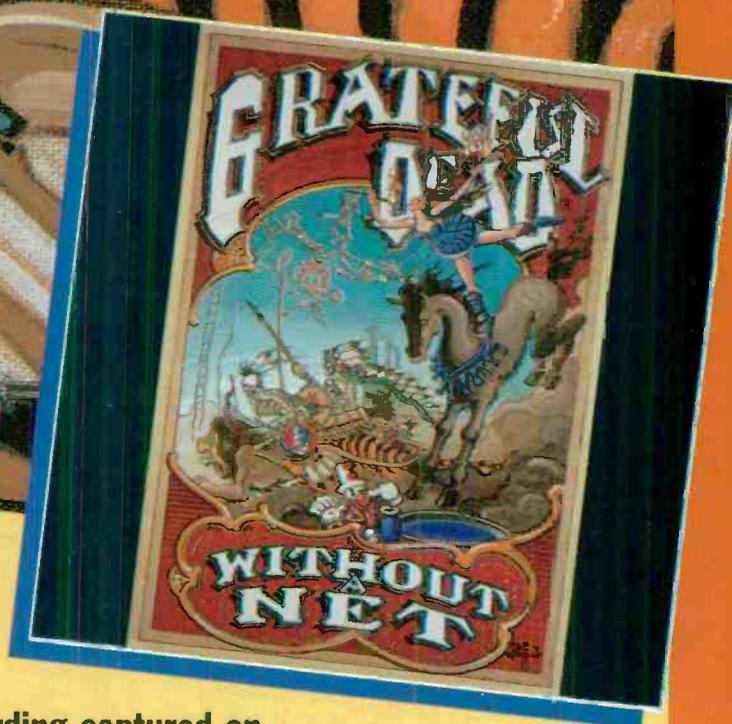
In the final analysis, it's doubtful that any audio industry that maintains such a vast array of alphabet-soup formats can ever really be interconnected. "There's still a lot of incompatibility, and you just have to work around it rather than working with it," says the Power Station's Evans philosophically.

"You interconnect what you're allowed to interconnect, basically," he says. "We're always looking for something that can integrate things appropriately, but you have to balance what you need versus what it costs versus what's really out there versus the claims that are made. So we try to balance it out."

PERFORMING
LIVE
IN THE
CENTER RING



**GRATEFUL
DEAD**
WITHOUT A NET



Their first
live album
in ten years.

A colossal recording captured on three LPs, two Cassettes and two CDs. Over two hours of historic performances from the band's most recent tour. Includes previously unavailable live versions of "Eyes Of The World" (with Branford Marsalis), "Help On The Way/Slipknot!/Franklin's Tower," "Cassidy" and "Dear Mr. Fantasy."

Branford Marsalis appears courtesy of Columbia Records

ARISTA

On Arista chrome cassettes, compact discs and records.

DANCING

"America's best band is back where it belongs...."

On All Shook Down, the Replacements

quietly reestablish themselves as the bards

of the basements and bars."

★★★★ — Rolling Stone

All Shook Down (4/2-26298)

THE NEW ALBUM

The Replacements

Produced by Scott Litt and Paul Westerman. Mastered by: Russ Kincaid. Art: Gary Woodard. Photo: Mark Evans. Replacements: © 1994 Atlantic Records. All rights reserved.



Command Performance

The 3200. Your wish was our command. Introducing an analog console that dramatically refines performance while radically improving operational control and flexibility. Its design centers around the classic split configuration and successfully brings Soundcraft to a new milestone in console design.

The 3200, with full status illumination, offers up to 100 fader-controlled inputs and 20 auxiliary sends. With fully balanced 32 buss routing, global multitrack A/B switching and a noise gate on every channel, it delivers remarkable creative control. And, thanks to innovative electronics and advanced circuit design, the finest in sonic performance as well.

The 3200. It awaits your command.

Soundcraft
3200

Soundcraft USA/JBL Professional
8500 Balboa Boulevard, Northridge, CA 91329

H A Harman International Company



OUR QUALITY SHOWS THROUGH.

Swire Magnetics Announces A New Series of Quality C-Zeros.

We've put high technology to work in designing and producing our new series of c-zeros. The result is clear—improved quality, increased reliability and superior consistency.

In every shipment, from the first cassette to the last, our high standards are evident. All units are manufactured without compromise. So the professional audio duplicator is assured of the same high quality in every shipment... in every c-zero.



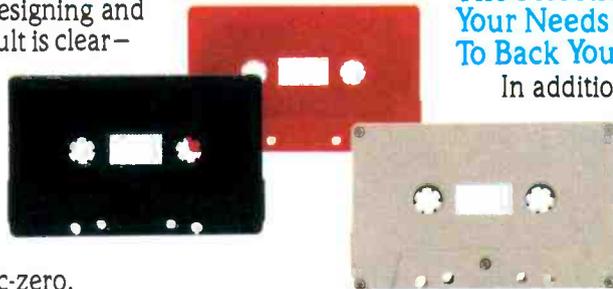
Technology Makes The Difference.

We've made significant investments in new technology. We've redesigned the products, re-tooled manufacturing facilities and refined our assembly process. The

result of that investment is clear—the most consistent, high-quality c-zeros ever offered at affordable prices.

New, advanced manufacturing processes have improved rigidity and perpendicularity to enhance tape tracking performance. And updated design features like staked leaders, top-gated injection molded idler rollers, and reinforced

tape guidance pins combine to produce a c-zero of superior performance.



The Selection To Meet Your Needs and A Company To Back You Up.

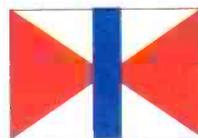
In addition to the popular crystal-clear model shown above, a wide range of attractive colors, features and prices make it easy to

select the unit that's right for your application—music, children's tapes, recorded books and others.

Because we're Swire Magnetics, with over ten years of experience and more than a billion audio and video cassettes behind us, you know we're reliable. You can count on us to provide quality products and services.

With large, modern distribution facilities on both the east and west coasts, we're able to deliver quality products in quantity and on time to meet your needs. And we stand behind our products and our customers.

Call today. Look us over. Our quality shows through.



Swire Magnetics

Professional Products Division

Quality in Quantity

SEE US AT AES BOOTH # 1018

WEST COAST
301 E. Alondra Boulevard
Gardena, California 90248
(213) 515-0494 1-800-421-2448

EAST COAST AND MIDWEST
6701 "H" Northpark Boulevard
Charlotte, North Carolina 28216
(704) 597-7145 1-800-777-7947

PERSPECTIVES

(Continued from page A-6)

should take. A strong consensus emerged that workstation technology should evolve in three directions: Multitasking, Multiuser, and Open System.

I am pleased to announce that at the AES show in Los Angeles a system enhancement compatible with all our current Synclavier, PostPro and PostPro SD models called the DSP Option that will deliver these sought-after capabilities, as well as add full mixing and digital signal processing functionality, such as equalization and sample rate conversion.

Multitasking refers to a computer's ability to perform two jobs at once. A PostPro or Synclavier with our DSP option will be able to load or store audio editing in the background while editing or recording continues. This feature will eliminate the non-productive, often non-billable downtime which has until now been the Achilles' heel of workstation technology. Other background tasks which will be performable include non-real time DSP operations (high quality EQ calculations or sample rate conversion, for example).

The multiuser capabilities of Synclavier or PostPro DSP systems which will evolve over the next year will allow two or more users to access the same storage, processing, and software resources. The advantage of the approach to the facility versus the multiple machine alternative is that it significantly reduces the cost per seat i.e. doubling the number of available user surfaces will not require doubling the investment in technology. Rather, the additional cost will be limited to that of additional user interfaces (a Macintosh IIx or a dedicated control surface) and additional I/Os where needed, an additional investment of perhaps 20%-25% per user.

With its new product direction, New England Digital is realizing a studio environment where the center is no longer a massive, hardware-based (and hence, obsolescence-prone console) but a central machine room distributing processing power to a flexible number of user nodes, each optimized for a specific production task via specialized software and physical control surfaces. Imagine a 32 channel recorder/editor/mixer that could be software reconfigured into four 8-tracks on a demand basis. That's the power of the multiuser approach.

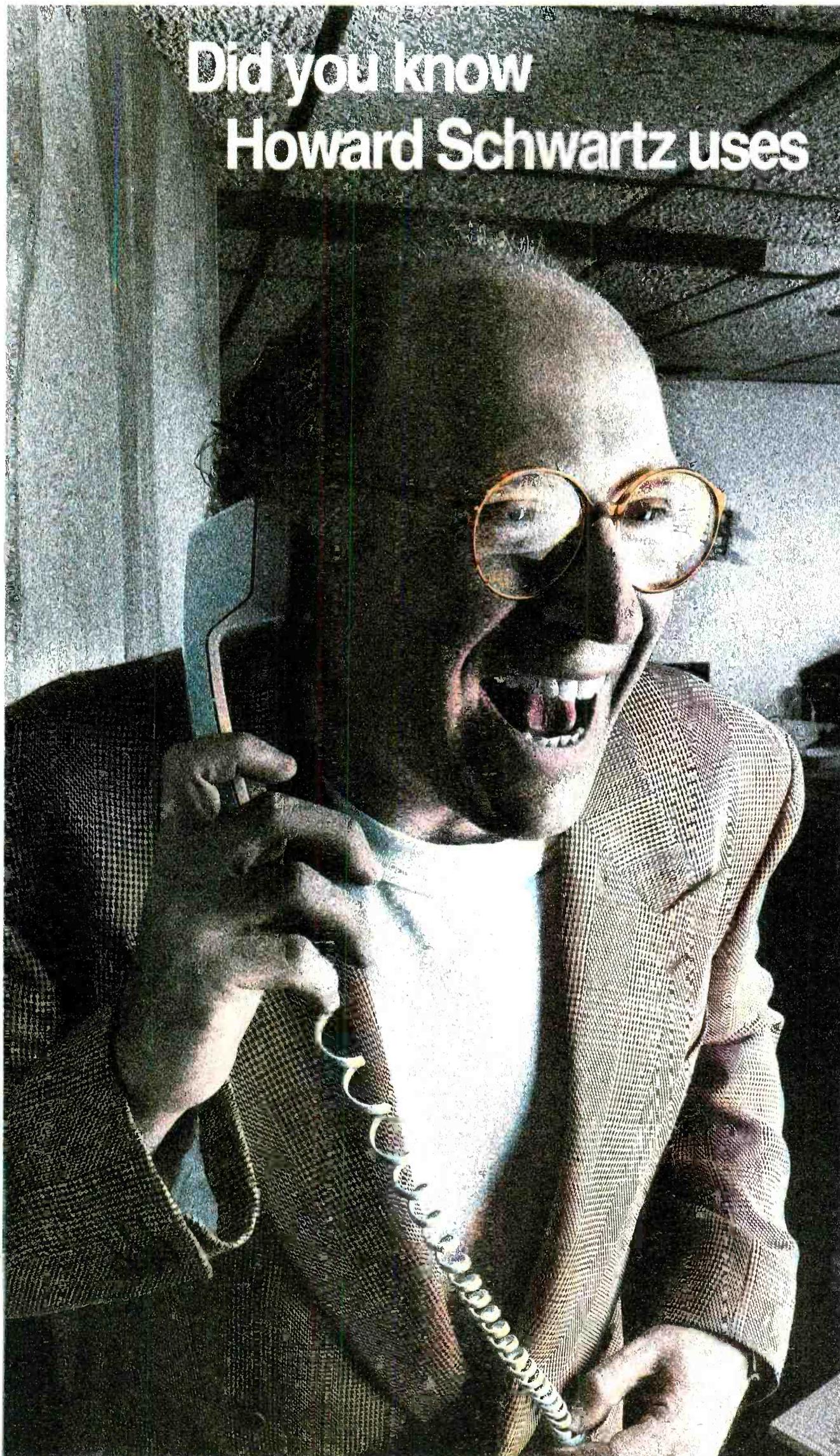
The final item on the SPARS wish list which we will be delivering is an Open System approach. The term is a computer industry buzzword that can refer to many things, but here Open System refers to the ability to run third-party software packages, much as your home or office PC does. For example, I am writing this on an Apple Macintosh computer, but I am using Word by Microsoft to do so. Frankly, if I had to use the word processing program supplied with the computer by Apple, I'd be out weeding the garden instead of doing this right now. Why shouldn't the same hold true for audio computing? New England Digital believes it should, and at the AES show we will be introducing our first third-party software product, designed to work with any of our PostPro systems: the SoundDroid Audio Editing System. SoundDroid provides both editing and project management for the complete range of tasks relating

(Continued on page A-10)

W E C A R E

AGFA

Did you know
Howard Schwartz uses



Howard Schwartz the man; Howard Schwartz the studio. They've both always done things with a different style.

He's built one of the world's largest recording studios without ever cutting a hit record. Then again, he's always said that audio-for-video was going to be the biggest hit of all.

His competitors laughed, but he laughed last. With eight control rooms in his mid-Manhattan location (including the latest edition — a fully digital editing/mixing suite), Schwartz (the studio) has grown bigger than Schwartz (the man).

But the studio still maintains the creative, warm and friendly character of its founder, who continues to welcome his clients with the finest audio tools, the most innovative engineers, and the best bagels in town.

"People are the only thing you can count on in this business," Howard explains. "I find the talent, I supply them with the best tools, then I let them do what they do best."

One of these tools is AGFA PEM 469 bias compatible mastering tape — the international standard in audio-for-video recording.

"Year after year we have 'shoot-outs,' and AGFA always comes out ahead," he says. "But 'tape...schmape,' people really make the difference. And whatever you need, there's always someone you can talk to at Agfa."

AGFA. The hits are on
us...and the
bagels are
on Howard.

Agfa Corp., 100 Challenger Road
Ridgefield Park, NJ 07660 Telephone (201) 440-2500

AUDIO VIDEO PROFESSIONAL

AGFA 

EXECUTIVE PERSPECTIVES

(Continued from page A-8)

to audio for film and video post-production, which is accessed from an electronic Cuesheet. Specialized modules for ADR, sfx, Foley and backgrounds make this an intuitive interface for any editor.

SoundDroid might be likened to a different body and interior placed upon the NED chassis. The processing engine is the same, but the driving experience markedly different. Interestingly enough, the creators of SoundDroid, Lucasfilm Ltd., are long-time NED customers (part of the SPARS board too), and the software reflects both their deep understanding of the post-production process and our systems. At New England Digital, we believe that the watchword for the '90s will be transparent computing, in which the complexity of hardware systems will be hidden from the user. In other words, the power of workstations will be measured by their ease of use. We believe that third-party software is the best way to encourage multiple development of specialized interfaces optimized for specific tasks and industries.

In the near future, we will be announcing a third-party software alliance with a major developer of Macintosh-based sequencing and editing software. Such strategic alliances will help us realize the vision of our products as the studio "Mothership." By way of illustrating that concept, let's agree that however controversial, the "home" and "project" studio phenomenon is likely here to stay. Nevertheless, despite the quality of production tools available on the consumer and semi-professional level, there will remain a strong demand for sounds, processing, and services available only at the professional level. What better way for studios to meet this demand than to offer both software and data compatibility. Imagine a scenario in which the home user can bring a floppy disk into the studio to access the superior sounds and editing resolution of a synclavier, and not only achieve instant transfer of the sequence file but at the same time to be presented with a software interface that he or she is already completely familiar with. We believe that third-party software compatibility will help drive demand for the use of professional quality systems like the Synclavier and PostPro.

What's more, the ability to create optimized interfaces for our systems is now available for any of our customers, as well as other software and hardware manufacturers. New England Digital has

published a protocol document available to all qualified developers called SYNCnet. Similar to the developer's toolkit that Apple provides for the Macintosh, SYNCnet provides a complete list of commands corresponding to all functions of our machines (from basic recording to specialized editing and processing tasks). In simple terms, it's a way for developers to get our machines to do something without having to learn, understand, or even care how our machines go about doing it.

Since SYNCnet is an attempt to completely describe the functionality of workstations, it can be the basis for a new industry standard allowing both the exchange of files from one system as well as inter-machine control. NED has offered to provide the SYNCnet protocol for evaluation by any manufacturer of computerized recording products, and further invites its evaluation as a standard by industry groups such as the AES. Let's face it: the longer we wait to adopt a standard for sequence and sound file interchange, the slower the adoption of digital technology throughout the industry will be. This therefore is an issue that all manufacturers should get moving on today.

In the meantime, analog and digital technology will coexist happily until the price point of digital meets or exceeds that of analog and until the current installed base of analog technology can no longer be serviced cost effectively. The evolution toward an all-digital production universe will occur gradually over time, although I suspect that in the year 2000 the analog versus digital question will no longer be on the list of hot topics.



TODD WELLS, Chairman & Managing Director, Soundtracs:

The console market is becoming more competitive in every area and increasing customer demands can be answered by the technologies for some areas (digital in broadcast, recording and post) and will remain analog for the foreseeable

future in others (sound reinforcement).

Soundtracs will react to this by becoming more innovative in the

way it builds products to provide much more added value in a cosmetically appealing package. Quality and reliability are also key issues and the application of Surface Mount technology, ASICs, LSI, hybrids or total integration have to be fully exploited to build more reliable products. This thinking can be equally applied to analog as well as digital products. Soundtracs hopes to proudly announce the use of such techniques in early 1991.

The overall console market is not growing; some areas within it are contracting (commercial recording) others are growing (sound reinforcement). Consumer demands are now dominant, i.e. maximum styling, flexibility, reliability and minimal cost! The application of new technologies and techniques should allow most of these criteria to be met.

Soundtracs is a market-driven company and as such relies on continuous feedback from all end users to enhance existing products or set the design criteria for a new generation. In earlier days many engineers claimed that a cost-effective mute system and/or auto route system would be of significant advantage and free up the creative process.

Soundtracs reacted by creating the CM4400-CMS2/3 with programmable muting and routing (against SMPTE), later adding a MIDI clock. Hundreds have been sold globally! We created a more competitive product with our PC series also with MIDI mutes and the ability to address 100 external patches. Over 600 have been sold since inception in 1987 proving the market with niche products can pay off commercially!

There must always be a coexistence between analog and digital because we are in a people business (on the creative side) and people have preferences. Additionally, a major content of the past is still in analog format—who picks up the bill to re-record it into the digital domain!

ANDREW SIMON, President, Adams-Smith: It seems that ever since I joined this industry eight years ago, high-density read/write optical disks have been just over the horizon. Several fine products have foundered along the way because they were designed to take advantage of this medium, which then never materialized.

Read/write, high-density, transportable, M-O disks are now a reality, and I believe they will create a significant change in operations,

BON JOVI

