

*****3-DIGIT 906
 000817973 4401 9030 MAR92WHZ
 MONTY GREENLY
 APT A
 3740 ELM
 LONG BEACH CA 90807

IN THIS ISSUE

FOLLOWS PAGE 40

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 28, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Censorship Concerns Spark 1990's New Music Seminar

BY THOM DUFFY and KEN TERRY

NEW YORK—The music industry's efforts to confront censorship, AIDS and environmental ills brought a sharp political edge to the 11th annual New Music Seminar, which drew more than 8,000 attendees here July 15-18.



In the wake of recent actions ranging from the obscenity ruling against 2 Live Crew to the passage of a mandatory

lyric-labeling bill in Louisiana, the rising threat of pop-music censorship sparked the most heated comment at this year's seminar, and a vow by rappers to form a legal fund to defend their work (see related story, page 76).

Earlier this year, major labels sought to defuse the issue of objectionable lyrics by adopting their own uniform warning sticker (Billboard,

April 14), and some state sticking bills were dropped as a result. But several speakers at the seminar, including keynoter Irving Azoff, suggested that the original decision by member labels of the Recording Industry Assn. of America to accept voluntary sticking has only encouraged efforts to restrict pop music expression.

Azoff, former chairman of MCA
(Continued on page 76)

Majors Ease Stand On Longboxes NARM, Too, Shifting Pro-Box Position

This story was prepared by Bruce Haring, Ed Christman, Thom Duffy, and Ken Terry.

NEW YORK—Major labels and some large retailers appear to be softening their support for CD longboxes, although alternatives to 6-by-12 packaging are still murky.

The campaign against longboxes has previously been led by the Ban the Box Coalition, an organization

of independent labels, artists, and related industry groups that has received isolated support from major label executives and retailers.

But at the recently concluded New Music Seminar, some major-affiliated label executives and retail representatives admitted for the first time that many upper-level industryites believe the CD longbox may be gone within a year.

That undercurrent is already be-

ing taken seriously by the National Assn. of Recording Merchandisers. Although NARM has been a staunch supporter of the 6-by-12-inch box, its retailers' advisory committee recently discussed the waning of support for the longbox. The NARM board meeting covered possible options if manufacturers begin to withdraw the packaging. The organization is also reconsidering its previously stated support for the packaging, according to a NARM
(Continued on page 79)

Country Hits Miss Singles Shelves

BY GERRY WOOD

NASHVILLE—Consumers are out of luck if they want to take home the No. 1 single on Billboard's Hot Country Singles & Tracks chart. That recording, "The Dance" by Garth Brooks on Capitol, is not available . . . on vinyl, cassette, or CD single. The same goes for "Puttin' The Dark Back Into The

• AC programmers call for service on country records, see page 4.

Night" by Sawyer Brown on Curb/Capitol, which is at No. 41.

As new information on configuration availability is added to Billboard's charts this week (see story, page 6), a survey of the top 75 country singles reveals some interesting facts. Two titles are not

available in any configuration, while 22 have been released only on vinyl; a total of 24 songs, nearly one-third of the chart, are unavailable on cassette. A total of 45 records are available in both vinyl and cassette, two are offered as cassettes and CDs, and four have been released only as cassettes.

By label, the 22 vinyl-only titles
(Continued on page 72)

Music Biz Presses Louisiana To Block Labeling Bill

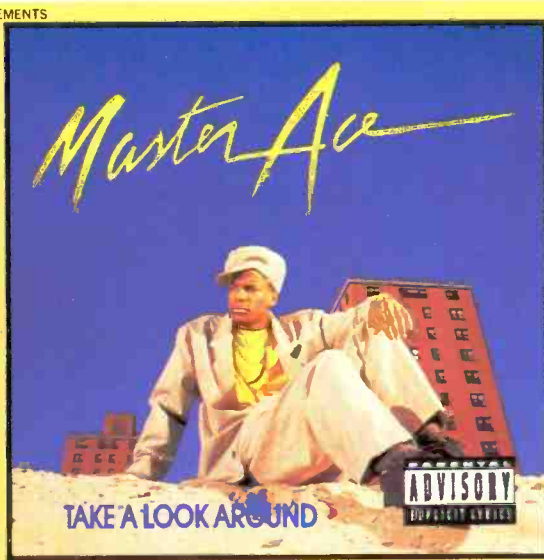
PAGE 3

Execs Are Targeted As 'Hit Men' Hits The Street

PAGE 7



GEORGE LaMOND. Hot on the heels of WITHOUT YOU and his multi-format hit BAD OF THE HEART comes the explosive follow-up LOOK INTO MY EYES. George LaMond's debut album "BAD OF THE HEART" in-store July 31. On Tour. On Columbia.



Cold Chillin' rapper Master Ace plays a winning hand with his debut album Take A Look Around (4/2/1-26179). Don't miss his masterful single "Me And The Biz" (4/7-19804). New from Cold Chillin'/Reprise Records.

LIVE Bowling New Returns Terms With 'Turtles' Vid

BY PAUL SWEETING

NEW YORK—When LIVE Entertainment releases "Teenage Mutant Ninja Turtles" Oct. 4 at \$24.99 list, it will be introducing an important new wrinkle into the blockbuster sell-through business. Taking its cue from the record industry, LIVE will introduce a returns program for the title that uses an incentive/disincentive plan in place of a fixed "cap" on returns.

The title, on LIVE's Family Home Entertainment label, will be cross-promoted with Pizza Hut. That in it-
(Continued on page 78)

No. 1 IN BILLBOARD

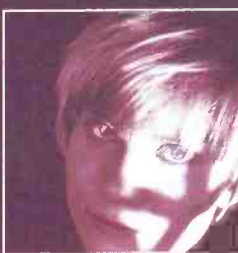
HOT 100 SINGLES	
★ SHE AIN'T WORTH IT	GLENN MEDEIROS FEATURING BOBBY BROWN (MCA)
TOP POP ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT BLACK SINGLES	
★ MAKE YOU SWEAT	KEITH SWEAT (VINTERTAINMENT)
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ THE DANCE	GARTH BROOKS (CAPITOL)
TOP COUNTRY ALBUMS	
★ LIVIN' IT UP	GEORGE STRAIT (MCA)
TOP VIDEO SALES	
★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ STEEL MAGNOLIAS	(RCA COLUMBIA HOME VIDEO)



YOU'VE GOT TO HEAR WENDY MAHARRY.
 CALL FOR YOUR FREE CD.

"The latest and one of the most promising in the wave of original new female voices." THE NEW YORK TIMES

WENDY MAHARRY
 FEATURING "CALIFORNIA"
 ON TOUR WITH THE BLUE NILE!



call toll-free 1-800-722-2708

or fax Wendy MaHarry/A&M at 213-856-2600
 between 9am and 5pm Pacific time, July 23rd through July 27th.

THE DEBUT ALBUM

PRODUCED BY DWIGHT MARCUS PERSONAL MANAGEMENT
 BY MARGRINE WATTS-RUSSELL FOR MFC MANAGEMENT

© 1990 A&M RECORDS



WINGER JUST PUT ROCK & ROLL BACK WHERE IT BELONGS.

IN THE HEART OF THE YOUNG

Their much awaited second album, including the hit single "Can't Get Enough." On Atlantic Records, Cassettes and Compact Discs. And look for the specially priced home video from A*Vision Entertainment.



Control Management, Inc.
Produced by Beau Hill



Second-Quarter Music Sales Show Rise

■ BY DAVE DiMARTINO and EDWARD MORRIS

LOS ANGELES—Second-quarter music sales were generally up across the country, with a broad spectrum of top-selling artists, many of them new, a situation that bodes well for business, retailers report.

Aside from the expected big winners, such as Madonna and New Kids On The Block, retailers report that extremely strong showings by M.C. Hammer, Sinead O'Connor, Michael Bolton, and Depeche Mode, as well as newcomers Bell Biv DeVoe and Wilson Phillips, have steadily drawn consumers into the marketplace.

Furthermore, they add, already strong sales for Anita Baker, Poison, and Mariah Carey promise much for the current third quarter.

Doug Harvey, director of music and movies for 414-store, Minneapolis-based Target Stores, says the chain's second-quarter business increased "in the high double digits" over the same quarter last year on a same-store basis, adding that sales have been consistent throughout the quarter. "There's been a couple of items that really play well to our demographic," he says. "New Kids is one, Madonna's another." Additional strong sellers for the chain include Hammer, Bolton, Wilson Phillips,

George Strait, Paula Abdul, and Bell Biv DeVoe.

Similarly, Don Coomes, controller for WaxWorks, the 128-store chain based in Owensboro, Ky., says sales are "between 20% and 25% higher" than the same period last year on a same-store basis. Harold Guilfoil, album buyer for the chain, reports that the new Poison album is doing "exceptionally well" and "that new girl, Mariah Carey, is just going nuts."

Additionally, Guilfoil says, the chain is seeing lots of dance music selling, with Bell Biv DeVoe and Johnny Gill performing especially well.

At the North Canton, Ohio-based Camelot chain, Joe Bressi, senior VP of the 256-store chain, estimates that overall store for store sales were up and, though not disclosing a specific percentage increase, called it comparable to the 20%-plus jump Target
(Continued on page 7)

Industry Presses La. To Block Labeling Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—While waiting for Louisiana governor Buddy Roemer to decide on the fate of the state's recently passed mandatory record-labeling bill, the music industry has been applying political pressure in a number of areas designed to show probable injury to the already depressed state economy.

Industry actions include letters to Roemer concerning industry slowdowns or freeze-outs, and several more possible convention boycott announcements, including one from WEA Corp., that would add to the toll.

Also, the Recording Industry Assn. of America has been successful in getting 20 record labels and a number of star performers to sign on as co-plaintiffs on a First Amendment abridgment lawsuit should the bill become law.

The labels include BMG Music, BMG Distribution, Arista, CBS Records, Capitol/EMI Music, Capitol Records, MCA Records, MCA Distribution, PolyGram, Warner Bros., Elektra, WEA, Terwright, Geffen, Motown, Tommy Boy, Virgin, Hollywood, Sound Of Los Angeles, Giant, GRP, and Tabu Records.

Artists who have agreed to join the suit include Quincy Jones, Don Henley, Melissa Etheridge, M.C. Hammer, and composer Johnny Mandel, who co-wrote the "M.A.S.H." theme, "Suicide Is Painless," a song that could run afoul of the law's vague restrictions.

RIAA spokesperson Trish Heimers says, "We fully expect more labels and more artists to become plaintiffs" in the proposed
(Continued on page 79)

2 Live Crew's New England Tour Provokes Controversy

■ BY SEAN FLYNN

BOSTON—2 Live Crew's live performances continue to attract controversy as they swing into New England. Shows scheduled in that region have sparked protests from politicians, scrutiny from licensing officials, and a call for an obscenity ordinance at a New Hampshire seaside town.

Despite one city councilor's demand that the Crew be allowed to perform only in Boston's red-light district, officials last week decided not to interfere with a Sunday (22) performance scheduled for the Channel, a nightclub in the city's South Boston neighborhood.

But the city's Office of Consumer Affairs and Licensing, as well as police officials, did take the unusual step of meeting with Channel management July 16 to review security plans for the show.

"At no time did they say the show was in jeopardy; at no time did they say it wasn't going to happen," says David Alexander, a spokesman for the Channel. He adds, however, that concerns over security did prompt the club to plan "the heaviest use of police detail that the Channel's ever experienced before." Channel owner Harry Booras also says several callers had warned him the show might be picketed.

James Kelly, a conservative city

councilor who represents South Boston, says he is "extremely disappointed" with the city's decision. In a July 12 letter to Mayor Raymond Flynn, he argued that the group's "obscene, sexually explicit, and often racially provocative" act should be restricted to the so-called Combat Zone, "the only area of the city where adult entertainment is legal." Kelly said dozens of calls from irate constituents prompted him to send his missive to the mayor.

Two other Boston-area Crew engagements were canceled earlier this month, primarily over objections to the group's material. But in both cases, critics also cited an outbreak of violence by about 50 Crew fans that followed the last-minute cancellation of a Dallas show as part of the reason for closing down the performances.

In Taunton, Mass., a July 20 Crew performance at the Roseland Ballroom was canceled after Mayor Richard Johnson told the owner she would not be able to secure a permit for the show. "I told [the club owner], emphatically, that I didn't want that group in my city, no question about it," Johnson says. "Had it gotten to the point where I would have had to have given an official reason for denying the permit, it would have been on health and safety grounds, and not on the act itself—although I do
(Continued on page 76)

AVA Officers Assess Central Buying Plan Group Is Divided On Prospects Of Baker & Taylor Deal

■ BY KEN TERRY

NEW YORK—Several board members and a top administrator of the American Video Assn. agree that there have been growing pains in launching the AVA's 3-month-old central buying arrangement with distributor Baker & Taylor. But they differ on the program's long-term viability.

Tom Daugherty, owner of the North of Hollywood video store in Hayden Lake, Idaho, and a member of the AVA board of directors, says the central ordering aspect of AVA's deal with Baker & Taylor has created "an administrative nightmare" for the Chandler, Ariz.-based buying group.

"It looks like we're getting into the distribution business, and we're not distributors," he points out. "From AVA's standpoint, they bit off way more than they can chew. [The deal] will have to be modified in order to continue with it."

Another AVA director who indicates that the program has strained

the group's administrative resources is Bill Mitchell, owner of two-unit Tapes To Go in Medina, Ohio. "It's very time-consuming out there [at AVA headquarters], but we're optimistic we can alleviate the labor problem," he says. "It's like any new venture: There will be problems."

Monty Crandon, senior VP of AVA (standing in for association president Michael Weiss, who is on vacation), admits that there have been problems in getting the Baker & Taylor program off the ground. For example, he says, AVA could have used more telemarketers at the outset, and its current telemarketing staff of eight to 10 people might not be sufficient. But he adds, "All our members [in the program] are being serviced, and nobody's being left out in the cold."

Crandon continues, "I think most of the bugs have been worked out. The problem has been that there's an overwhelming response. It's grown further than we expected it to at this point."

He adds that the "overwhelming response" refers to the time and effort required to order centrally for a large group of retailers. "What I'm talking about is the amount of time per customer on the phone and the time needed to take care of them."

Neither Crandon nor Roger Gould, chairman of AVA and president of Valley-Shore Video in Essex, Conn., cares to reveal how many of AVA's 2,800 members have enlisted in the program. But Gould says, "Right now, we are just slightly ahead of our projections. We anticipated some resistance, and we aren't disappointed with what we're finding... We're seeing a lot of midsized and small retailers swinging over."

Whether or not to increase the staff—and the overhead—of the operation will be discussed Monday (23) at an "executive board" meeting in Chandler, Ariz., according to Crandon. The executive board includes only some of the directors; the entire board will meet to further discuss
(Continued on page 78)

CONTENTS

VOLUME 102 NO. 30

JULY 28, 1990

MUSIC

Album & Single Reviews	66	Jazz/Blue Notes	58
Black	19	Latin Notas	57
Boxscore	28	Lifelines	64
Canada	62	Market Action	64
Chart Beat	6	Music Video	52
Classical/Keeping Score	57	Newsmakers	65
Clip List	53	Power Playlists	16
Commentary	9	Pro Audio	39
Country	35	Radio	10
Dance Trax	24	Retail	29
Executive Turntable	4	Retail Track	30
Gospel Lectern	55	Rossi's Rhythm Section	21
Grass Route	30	Studio Action	42
In The Spirit	54	Talent	26
Inside Track	80	Update	64
International	59		

HOME VIDEO

Page 43

Backlot Beat	48	Store Monitor	49
Box Office	51	Videocassette Rentals	44
Health And Fitness	50	Videocassette Sales	48
Top Kid Video	51	Video Reviews	49
Recreational Sports	50		

MUSIC CHARTS

Top Albums		Hot Singles	
Black	23	Adult Contemporary	73
Contemporary Christian	55	Black	20
Country	34	Black Singles Action	21
Gospel	54	Country	36
Hits Of The World	63	Crossover	73
Latin	57	Dance	25
Modern Rock Tracks	12	Hits Of The World	63
New Age	33	Hot 100	68
Pop	74	Hot 100 Singles Action	71
Rock Tracks	12	Rap	22
World Music	33		

CLASSIFIED/REAL ESTATE

Page 40A

©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., Perrymount 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.

AC PDs Put Out The Call For Country Crossover Request Highlights Midwest Meet

■ BY SEAN ROSS

MINNEAPOLIS—After a five-year dry spell interrupted only by the occasional Restless Heart or Kathy Mattea record, some AC radio programmers appear *eager* to play country crossovers again.

The seemingly spontaneous declaration by several AC programmers that they would like to be worked on country records was the biggest surprise at this year's Upper Midwest Communications Con-

clave, held here July 12-15. It is especially so since only two country acts—k.d. lang and Southern Pacific—are receiving any measurable AC airplay, and the latter is doing so with a song that is being worked AC only.

The dialogue on country/AC crossovers—a major part of AC radio in the early '80s—began in the AC format room when KBOL Boulder, Colo., PD Frank Pierce asked, "Why are some of the country records not being worked harder?"

When I take the time to listen to country radio... there's some good music that could be on our format that would give us more variety than we've had.

"The last time I tried to get hold of a record that I heard and decided to add on the station, I had to go out and buy it myself," Pierce continued. "I couldn't get it through the rep I was working [with] in Denver... There's a lot of good new country artists. Mary-Chapin Carpenter could be a big AC artist."

He was later seconded by KLSS Mason City, Iowa, PD Colleen Devine, who said, "I see no conflict between playing del Amitri and Bonnie Raitt and playing K.T. Oslin and some of that hot country stuff that I think would blend very well, as opposed to some of that dance stuff, [but] I don't seem to be able to get anybody to believe me that this will work."

"I think [country has] a very viable place [in AC]. I think it's easily done, and what's more, I think people want it. There's a country station in our market that is automated in major dayparts and they're doing very respectably, [but] the only thing I can get my GM to do is play Tyler Collins."

Later, there was an exchange on the subject between rival tipsheet publishers. MAC Report publisher (and panel moderator) Pat McCoy harked back to the days when he was working AC as an independent promoter. Referring back five years from the date of the panel, he

(Continued on page 72)



Wall Of Sound. Recording artist Roger Waters and PolyGram executives announce that Waters' July 21 performance of "The Wall" at the Berlin Wall will be released as a double album, double cassette, and double CD by Phonogram on Aug. 27. Adding their talents to the performance will be a group of guest stars, including Van Morrison, Sinead O'Connor, Joni Mitchell, Bryan Adams, the Band (minus Robbie Robertson), the Scorpions, Cyndi Lauper, Thomas Dolby, Marianne Faithfull, and others. Shown, from left, are Alain Levy, executive VP of popular music and music publishing, PolyGram; Waters; and Maurice Oberstein, chairman/CEO, PolyGram U.K.

Gil Wachsman Departs Post As Lieberman CEO

■ BY ED CHRISTMAN

NEW YORK—With the unexpected resignation of Gil Wachsman from Lieberman Enterprises, the apparent turmoil in the rackjobbing sector continues to be the focus of industry speculation.

In Los Angeles, LIVE Entertainment Inc. issued a terse, two-paragraph press release stating that Wayne Patterson, chairman and CEO, accepted the resignation of Wachsman, from his position as CEO of the Minneapolis-based rackjobbing division.

Patterson, who headed up Pace Membership Warehouse—a 44-unit retailing chain in Denver—until

joining LIVE, will assume a greater role in Lieberman's business activities. Also, Devendra Mishra, president of LIVE, becomes acting CEO of Lieberman. A LIVE spokesman declined to elaborate beyond the press release.

Wachsman's resignation comes on the heels of the announcement that Wal-Mart, the 1,438-unit, Bentonville, Ark.-based discounter, has signed a letter of intent to acquire Amarillo, Texas-based Western Merchandisers Inc. (Billboard, July 21).

With that announcement, observers are intently studying how each of the big three rackers are affect-

(Continued on page 78)

CBS Records Inks Pact With NAACP Label Is First To Set Forth Fair-Share Principles

■ BY JANINE McADAMS

NEW YORK—After months of intense debate, CBS Records Inc. has become the first major record label to sign a statement of fair-share principles with the National Assn. for the Advancement of Colored People. Now the NAACP hopes to extend its fair-share program to other labels, perhaps with an umbrella agreement for the industry.

The agreement was reached between CBS representatives and the NAACP's national board at the civil rights organization's annual conclave in Los Angeles, July 12. The coup was announced at the NAACP's Freedom Fund/Spingarn Award banquet, held at the Westin Bonaventure Hotel.

"After we had further conversation with CBS, they really understood our position and what we wanted, and we came to a mutual agreement," says Dr. William Gibson, chairman of the NAACP. "The fair-share agreement was in the best interest of all involved. By continuing the communication established between LeBaron Taylor and myself, we were able to culminate our talks with this agreement."

"We are pleased to be the first record company to sign the fair-share-principle statement," says LeBaron Taylor, VP/GM, corporate affairs, for CBS Records. "And we are very pleased to support the NAACP in its efforts to improve hir-

ing opportunities for minorities and women."

Asked whether CBS agreed to any numerical hiring quotas under the fair-share agreement, Taylor declined to comment.

Gibson says that the NAACP's next step will be to examine the possibility of establishing an industrywide fair-share agreement through the Recording Industry Assn. of America.

The NAACP has not as yet set up a formal meeting with the RIAA. Gibson adds that the NAACP is still interested in meeting with record labels individually.

The announcement comes after three years of wrangling between the two parties. Within the music industry, CBS had been targeted as the first potential signatory to the fair-

(Continued on page 71)

East/West Confab Planners Enlist Top European Execs

LONDON—Organizers of the second annual Looking East & West conference have tapped leading executives from the European media and music industries to coordinate and lead its seminar program.

They include MCA Records International VP Stuart Watson, Unique Broadcasting CEO Simon Cole, artist manager Bruce Findlay, IFPI Europe chairman Robert Stuyt, and concert promoter Peter Rieger.

The conference, designed to facilitate investment and trade opportunities in Eastern Europe, will be held Nov. 23-26 in Budapest, Hungary. Organizers are Tribute Productions of London, and the event is being sponsored jointly by Bill-

board and Music & Media, the European trade publication.

Following the model of last year's inaugural conference in East Berlin, where discussions centered on the re-orientation of corporate attitudes toward trade in the East, this year's program will emphasize practical opportunities.

The seminar chairmen will focus on specific areas of expertise. Cole of Unique, the U.K.-based radio syndication firm, will helm two sessions on the financing and programming of broadcast outlets in Eastern Europe, for example. "Already some companies are taking share holdings in stations there, notably

(Continued on page 61)

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in Los Angeles names **Ernie Singleton** president of its black music division. He was VP of promotion, urban and jazz music, for the label.

Trupiedo A. Crump Jr. is named VP of black music promotion at Epic Records in New York. He was director of national promotion, black music, at Warner Bros. Records.

Epic/Associated Records in New York appoints **Michael Goldstone** VP of A&R. He was VP of talent acquisition, West Coast, at PolyGram Records.

Greg Thompson is promoted to VP of pop promotion at Chrysalis Records in New York. He was national director of pop promotion for the label.



SINGLETON



CRUMP



GOLDSTONE



THOMPSON

Island Records in New York appoints **Joe Wallace** VP of sales. He was director of sales at Broadcast Data Systems.

Randy Goodman is promoted to VP of promotion and product development at RCA Records in Nashville. He was VP of product development for the label.

Arista Records in New York promotes **Scott Spanjich** to senior director of video production and development. He was director of video production for the label.



WALLACE



GOODMAN



BORIS



O'CONNOR

EMI Records in New York appoints **Jayne Grood** director of A&R administration, and **Duane Oliver Taylor** associate director of urban publicity. They were, respectively, associate director of A&R administration for the label, and a public relations manager at Jive Records.

Columbia Records in New York appoints the following: **Howard Wuelfing Jr.**, associate director of alternative publicity; **Gary Fisher**, manager of local video promotion, East Coast; and **Renee Blumenthal**, manager of tour publicity. They were, respectively, director of synchronization licensing at Rock Video International; coordinator of video promotion at EMI Records; and a staff assistant in the publicity department at Columbia.

CBS Records International in New York names **Randy Brett** manager of information and communication. She was national director of the American Guild of Variety Artists.

Dean Weller is named creative director for Atlantic Records in New York. He was president of Dean Weller & Company.

Virgin Records appoints the following: **Troi C. Torain**, national alternative R&B promotion director in New York; **Scott Leonard**, national manager of artist development/tours in Los Angeles; **Ko Kawashima**, national

(Continued on page 7)



ANNOUNCING

Time Warner Congratulates

A JOINT

Quincy Jones On Our New Partnership

ADVENTURE

THE QUINCY JONES ENTERTAINMENT COMPANY

A Multi-Media Entertainment Venture

Judas Priest Tried In Suicide Case

Suit Hinges On Alleged 'Masked' Messages

LOS ANGELES—Court proceedings began in Reno, Nev., July 16 in an unprecedented trial that will determine whether alleged subliminal messages on a 1977 album by the heavy metal band Judas Priest led to a suicide pact by two Sparks, Nev., youths.

On Dec. 23, 1985, 18-year-old Raymond Belknap killed himself in a Sparks church playground with a single shot under the chin from his sawed-off 12-gauge shotgun. His

friend, 20-year-old James Vance, also shot himself; although he blew off most of the lower part of his face, he survived the suicide attempt, subsequently undergoing massive reconstructive surgery.

Vance died in November 1988 of an apparent overdose of antidepressant drugs prescribed to him.

In 1986, the parents of Belknap and Vance filed suit in Nevada District Court against CBS Records, Judas

Priest, and the band's management, charging that masked messages on the album "Stained Class," one of several Judas Priest albums the young men listened to in the hours before the shootings, spurred the two to take their own lives.

The Nevada proceeding, a bench trial being conducted by Judge Jerry Carr Whitehead, marks the first time that a case involving so-called "masked" messages in rock'n'roll songs will be heard in open court.

It is not the first court case involving a link between heavy metal and suicide: In 1986, the father of John McCollum, a 19-year-old California youth, sued singer Ozzy Osbourne and CBS, alleging that the lyrics to Osbourne's song "Suicide Solution" caused McCollum to kill himself in
(Continued on page 72)



Repeat Performance. Joe Smith, left, president/CEO of Capitol-EMI Music Inc., and Ken Antonelli, right, VP of sales, EMI Records, congratulate Richard Marx after the second of two sold-out nights at the Greek Theatre in Los Angeles. The show was part of the second leg of Marx's North American tour in support of his multiplatinum album, "Repeat Offender."

I.R.S. Links With CEMA; Will Sale To EMI Follow?

BY JEFFREY JOLSON-COLBURN

LOS ANGELES—While the sale of I.R.S. Records to EMI is still very likely down the road, I.R.S. has taken the first step to such a sale by parting ways with MCA distribution and teaming up with CEMA distribution.

Industry observers expressed surprise that the distribution announcement did not include news that cash-rich CEMA parent EMI would be taking an equity interest in I.R.S., as it did in Chrysalis, Enigma, and SBK. In addition, I.R.S. has been on the sales block since late last year, when indies were fetching unprecedented prices.

"What we've concluded is a distri-

bution deal and we're excited about it," said I.R.S. president Jay Boberg. "We're having sale discussions with them as well. Both companies are keen on working together, and a real relationship has sprung up between us. There is a high level of respect between [EMI topper] Jim Fifeild and [I.R.S. owner] Miles Copeland and myself."

EMI started distributing I.R.S. in Europe about 18 months ago.

According to an announcement made July 17 by CEMA head Russ Bach and Boberg, CEMA will handle all manufacturing and distribution for the independent label starting Sept. 1.

(Continued on page 71)

U.K. Tribunal Says It Cannot Rule On Royalty Dispute

BY HUGH FIELDER and NIGEL HUNTER

LONDON—The chairman of the U.K. Copyright Tribunal has ruled that he cannot adjudicate on the country's present system of mechanical royalty payments. The decision July 13 by chairman Michael Bowers deals a setback to the British Phonographic Industry in the ongoing, acrimonious dispute between record companies and music publishers.

The BPI had referred the system to the Tribunal as it contested the new royalty rate sought by the Mechanical Copyright Protection Society (MCPS), representing the publishers. This was prompted by the aboli-

tion of the old statutory rate (6.25% of wholesale price) by the Copyright, Designs & Patents Act of 1988.

The BPI referral was made to gain negotiating time for a new agreement. The MCPS questioned the validity of the referral, arguing that the present system (a moratorium on the 6.25% rate) was merely an interim arrangement and not an agreement under the 1988 Copyright Act.

Even before the Copyright Tribunal's judgment, the MCPS announced it was implementing the BIEM/IPPI agreement, effective July 1 (Billboard, July 21). The BPI is considering appealing the ruling, but a more likely course is thought to be another
(Continued on page 79)

Cassette Is 'Standard' On Billboard Charts

NEW YORK—Effective with this issue, the cassette becomes the standard configuration on all Billboard album and singles charts.

Although the cassette has been the preeminent album configuration in units sold for several years, only in the last year has it established dominance in the singles category.

The catalog numbers appearing on all charts will be cassette numbers, with a backup number for those few titles—albums or singles—unavailable on cassette. This change will seem minimal, because the catalog number usually is the same for cassette, CD, and vinyl, with only a prefix or suffix indicating the configuration. In addition, the commercially available configurations for each title

will be specified on most music sales charts. (See the individual legend under each chart for more details.)

Also beginning in this issue, the three major album charts—pop, black, and country—will list equivalent prices for albums on those labels that do not issue list prices. An equivalent price will be assigned by Billboard for each record on those labels. The equivalent price is an approximate retail price projected from the wholesale price.

Record companies that do not issue list prices include those owned or distributed by CBS Records and PolyGram, and the TWT label. Titles with an equivalent price are designated in this issue with the letters "EQ" after the album's catalog number.

Hammer Heads Pop Chart For 7th Week; Luke & 'Banned' Edge Up On Top 40

M.C. HAMMER's "Please Hammer Don't Hurt 'Em" logs its seventh week at No. 1 on the Top Pop Albums chart, tying the **Beastie Boys'** "Licensed To Ill" as the longest-running No. 1 rap album to date.

"Please Hammer" is the longest-running No. 1 album by a male solo artist since **George Michael's** "Faith" logged 12 weeks on top in 1988. It's also the longest-running No. 1 by a black male solo star since **Michael Jackson's** "Thriller" led the way for 37 weeks in 1983-84.

"Have You Seen Her," the second single from Hammer's album, jumps from No. 31 to No. 27 on the Hot 100, but is about to be overruled by another rap smash, **Luke featuring the 2 Live Crew's** "Banned In The U.S.A." That high-profile hit vaults from No. 81 to No. 41 in its second week.

SEVERAL NEW releases are streaking up the pop albums chart.

Anita Baker's "Compositions" leaps from No. 35 to No. 12 in its second week. No surprise there, but it's noteworthy that the album is soaring without a smash single in heavy rotation. "Talk To Me," the first single from the album, inches up three notches to No. 44 in its sixth week on the Hot 100.

Poison's "Flesh And Blood" enters the chart at No. 33—10 notches higher than its previous album, "Open Up And Say ... Ahh!," bowed in May 1988. That hit-laden album eventually reached No. 2. The first single from the new album, "Unskinny Bop," leaps to No. 15 in its fourth week on the Hot 100.

The **Time's** first album in six years, "Pandemonium," debuts at No. 48. It's certain to become the group's highest charter to date, surpassing "Ice Cream Castle," which hit No. 24 in 1984. An uncredited **Prince** wrote and produced five songs on the album, including the first single, "Jerk Out," which jumps to No. 21 in its fifth week on the Hot 100.

And both of **Harry Connick Jr.'s** new albums make impressive jumps in their second week on the chart. The pop-oriented "We Are In Love" shoots from No. 87 to No. 43; the jazz-minded "Lofty's Roach Souffle" leaps from No. 161 to No. 97.

FAST FACTS: **Madonna** lands her 20th top 10 hit on the Hot 100 as "Hanky Panky" sprints to No. 10 in its fifth week. That's more top 10 hits than **Whitney Houston's** and **Janet Jackson's** put together.

Keith Sweat lands his second No. 1 hit on the Hot Black Singles chart with "Make You Sweat." His first, in 1988, was "I Want Her."

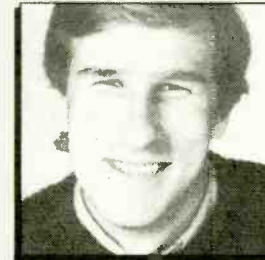
Gloria Estefan lands her sixth No. 1 hit on the Hot

Adult Contemporary chart with "Cuts Both Ways." Pop radio has been less supportive: The song inches up to No. 56 on the Hot 100.

Nelson's debut album, "After The Rain," jumps to No. 82 in its second week. It's the first time the Nelson family name has appeared on the top 100 since father **Rick Nelson** scored with "Garden Party" in 1973.

"The **Bonnie Raitt** Collection" enters the pop albums chart at No. 143. The Warner Bros. compilation owes its existence to the double-platinum success of Raitt's Capitol debut, "Nick Of Time."

Two albums that made promising jumps last week unexpectedly fall backward in their third week on the chart. **Crosby, Stills & Nash's** "Live It Up" slides from No. 57 to No. 64; **Cameo's** "Real Men Wear Black" slips from No. 84 to No. 95. The chart gods giveth and they taketh away.



by Paul Grein

WE GET LETTERS: Paul Easton of Billboard/Music & Media in London notes that **Elton John** has finally landed his first solo No. 1 single in his native U.K. with the double-sided hit "Sacrifice"/"Healing Hands." The **John/Kiki Dee** duet, "Don't Go Breaking My Heart," was No. 1 on both sides of the Atlantic in 1976. In the U.S., John had five solo No. 1 hits from 1973-75.

Mike Perini of Ann Arbor, Mich., notes that **New Kids On The Block's** "Step By Step" earned a dubious distinction a few weeks ago. It became the first album ever to drop out of the No. 1 spot in just its third week on the pop albums chart... Perini adds that **Ice Cube's** "AmeriKKKa's Most Wanted" was the first rap album to reach the top 20 on the pop chart without placing a single on the Hot 100 or the Hot Black Singles chart.

Nanda L. Lwin of Mississauga, Ontario, notes that **Janet Jackson's** "Come Back To Me" recently made the biggest one-week jump on the Hot 100 in more than a decade. The hit vaulted 49 positions—from No. 93 to No. 44. Better still, of course, to enter the chart above No. 44, as numerous artists—including Jackson—have done.

The inexhaustible **Rich Appel** of CBS-TV in New York notes that **Bell Biv DeVoe's** "Do Me!" is the fourth top 40 hit to refer to condoms or safe sex, following **Prince's** "Little Red Corvette," **Billy Joel's** "Keeping The Faith," and the **Escape Club's** "Wild Wild West." All have hit since 1983, when AIDS became a front-page issue. On a related note, Appel observes that **Romeo** has been mentioned in three top 20 hits in the past year—**Madonna's** "Cherish," **Michael Penn's** "No Myth," and **Louie Louie's** "Sittin' In The Lap Of Luxury."

Music-Biz Bigs Are Targeted As 'Hit Men' Hits The Street

Author Paints Scathing Portrait Of Top Execs, Indie Promoters

BY CHRIS MORRIS

LOS ANGELES—At music business gatherings during the last month, perhaps the most frequently heard question has been, "Have you read it yet?"

"It" is Fredric Dannen's new book, "Hit Men: Power Brokers And Fast Money Inside The Music Business."

Dannen, a contributing editor at Vanity Fair and former senior writer for Institutional Investor, spent nearly four years researching the 387-page work. The book is not scheduled for official release by Random House's Times Books division until Friday (27), but prepublication copies have been circulating within the industry for a month, and it has been available in bookstores for about two weeks.

The book's volatile central thesis—that some independent promotion firms engaged in illegal practices and were allowed to flourish through the '80s by wary yet self-interested record labels—makes it explosive, and particularly timely, reading.

Independent promoter Joe Isgro, a central figure in Dannen's book, is scheduled to face trial here Aug. 14 with his associate, Jeffrey Monka, and former Columbia Records promotion VP Ray Anderson on 56 payola-related federal counts. Isgro associates Ralph Tashjian and William Craig pleaded guilty to lesser charges last fall. Memphis promoter Howard Goodman was convicted of 15 commercial bribery charges earlier this month (Billboard, July 14).

While many of the events regarding independent promotion activities related in "Hit Men" have been documented in Billboard and other trade and daily publications and on network news broadcasts, Dannen's comprehensively researched treatment of the subject, bolstered by new (and often devastatingly candid) interviews with senior label executives, marks the first time it has been explored extensively between hard covers.

The book is hardly a dry recounting of music business scandal and rumor, however. Dannen offers full-scale treatment of the captains of the industry; label presidents and executives are frequently described as egotistical, unethical, venal, and Machiavellian.

Counterpoised as central figures in "Hit Men" are Dick Asher, the former PolyGram president and CBS Records deputy president, whose ob-

jections to indie promotion, Dannen says, fell on largely deaf ears, and CBS Records Group president Walter Yetnikoff, who is depicted as an ally of the indies even in the midst of the late-'80s outcry about their practices.

Dannen also offers scathing portraits of Giant Records president and former MCA Music Entertainment Group president Irving Azoff, Geffen Records founder David Geffen, and Arista Records president and former Columbia president Clive Davis. One of the book's most compelling chapters is devoted to the collapse of the late Neil Bogart's Casablanca Records, whose dubious (and, Dannen asserts, drug-fueled) business practices nearly brought down its distributor, PolyGram, in the disastrous year of 1979.

Dannen also takes aim at music business lawyers: He asserts that attorneys with "non-confrontational" attitudes can flourish in the industry

and actually become fulcrums serving both labels and artists simultaneously. Powerhouse attorney Allen Grubman's relationships with Yetnikoff and a host of CBS artists are the subject of an entire chapter.

While Dannen's delineation of the backstage machinations of executives may keep industry observers alternately amused and appalled, it is his investigation of the vicissitudes of indie promotion that is the core of "Hit Men."

Dannen claims that the industry, which was supposedly paying out between \$50 million and \$80 million in indie promo fees a year at its height in the mid-'80s, failed at every turn in its attempts to squelch the practice, despite (usually unvoiced) fears about its legality.

He explores at length a failed bilateral boycott of the indie "network" in 1981 by Warner Bros. and CBS and

(Continued on page 72)



A Kiss For CBS. CBS Music Publishing executives announce the signing of Kiss member Paul Stanley to a worldwide co-publishing deal with the company. As co-writer and co-producer, Stanley has recently celebrated three consecutive hit singles with Kiss. Shown, from left, are Marisa Sabounghi, director of administration; Pati de Vries, creative director, East Coast; Stanley; Cherie Fonorow, VP, creative affairs, U.S.; and Karen Brenna, professional manager, East Coast.

EXECUTIVE TURNTABLE

(Continued from page 4)

coordinator of artist development/tours in Los Angeles. They were, respectively, pop retail representative at Atlantic Records; manager of international marketing at EMI Music Worldwide; and an artist development assistant for Virgin.

Rudi Simpson is promoted to VP of marketing and media at Delos International in Los Angeles. He was director of marketing and media for the label.

Enigma Records in Los Angeles names **Tony Davis** director of Northwest regional promotion, and **Steve Walker** manager of national CHR and AC promotion. They were, respectively, program director at KFBQ in Cheyenne, Wyoming, and national promotion coordinator for Enigma.

Lisa Gottheil is promoted to director of publicity at Rough Trade Records in New York. She was director of video promotions for the label.

Walt Disney Records in Burbank, Calif. names **James N. Gentry** national sales director, and **Harold J. Kleiner** director of product development. They were, respectively, a regional sales manager for the label, and director of A&R for the Columbia Record & Tape Club.

PUBLISHING. **Joanne Boris** is promoted to senior VP of synchronization and music services for EMI Music Publishing in New York. She was VP of worldwide synchronization and track for the company.

BMI in New York appoints **Charlie Feldman** assistant VP of writer/publisher relations. He was senior director of writer/publisher relations for the company.

Almo/Irving Music Publishing appoints the following: **Molly Kaye**, director of East Coast operations in New York; **Candi Brown**, professional manager in Los Angeles; **Karen Durant**, professional manager in New York; and **Marianne Goode**, manager of creative/licensing for television in Los Angeles. They were, respectively, professional manager, Almo/Irving; an assistant to the director of licensing, Almo/Irving; professional manager at Zomba Publishing; and production coordinator, Almo/Irving.

PRO AUDIO. The Electronic Industries Association appoints **Gary J. Shapiro** group VP. He was VP and general counsel for the association.

Don Burkheimer is named VP of marketing at Digital House Ltd. in New York. He was VP of RCA International.

Otari Corporation in Foster City, Calif. names **John Carey** VP of sales and marketing. He was marketing manager for the company.

RELATED FIELDS. Solters Roskin Friedman names **Sherrie Levy** senior VP of the music division in New York, and **Maureen O'Connor** senior VP of the music division in Los Angeles. They were senior account executives for the company.

Ned DeWitt is named president of the Entertainment Group at Madison Square Garden in New York. He was president of Sources Services.

Broadcast Promotion and Marketing Executives Association in Los Angeles appoints **Dominick Morra** communications manager. He was an administrative manager at Backer Spielvogel Bates.

VIDEO PEOPLE ON THE MOVE. see page 49.

HBO Supported By 22 States In Battle Vs. BMI

BY MELINDA NEWMAN

NEW YORK—HBO and Manhattan Cable Television have received support in their battle with BMI over licensing agreements from an amicus brief filed on their behalf by 22 states.

The brief was filed in U.S. District Court in New York on July 10 by the attorneys general of Illinois and Missouri, with 20 other states also listed. It declares that BMI's request for "split licensing" violates the Sherman anti-trust act, and that, should BMI be allowed to collect the requested fees, rate increases would be passed onto cable consumers.

The split licensing agreement would require separate licenses from the national cable programmers, like HBO, and the local cable system operators that retransmit their programs (Billboard, July 7). Historically, licenses with such programmers also covered cable operators.

While the brief requires no legal action, Judge John Sprizzo will certainly take it into consideration when deciding the case, believes Alan Levy, director of corporate PR for HBO. Sprizzo is reviewing written arguments from the parties in the case and is expected to deliver a ruling from the bench Sept. 5.

"The brief underscores how the situation can affect each and every cable consumer nationwide," Levy says. "This is not just be-

(Continued on page 72)

SECOND-QUARTER MUSIC SALES UP

(Continued from page 3)

and Waxworks had.

"April and May were good; June was a little flatter," he says. Although other retailers did not report sharing that experience, many label representatives say that sales leveled off near the end of June and that flatness continues into July.

Like other retailers, Bressi notes that both the Madonna and New Kids albums seem to have done well initially, "but they dropped quite a bit" immediately thereafter.

Yet if such expected big hits seem to be tapering off, as some retailers suggest, enough support is otherwise out there to provide ample comfort. Stan Goman, senior VP of retail operations at 55-store, Sacramento, Calif.-based Tower Records, cites the exceptionally strong sales Sinead O'Connor enjoyed at the chain during the second quarter, as well as Hammer, Depeche Mode, the "Pretty Woman" soundtrack, Janet Jackson, Phil Collins, B-52's, and Bonnie Raitt. "We have some pretty good ones," he says, "but I think what's happening is we're not getting the big hit because these things are too expensive. We're not seeing all the sales we probably could see."

Though Musicland Stores Corp., the Minneapolis-based superchain with almost 900 stores, is in registration with a public offering and could not comment on its second quarter, according to recently released fig-

ures, comparable-store sales were up 9.9% from last year's second quarter (Billboard, July 21).

Bill Thom, VP of retail at the Troy, Mich.-based Harmony House chain, says he would characterize second quarter business as "a little above last year, but basically even" on a

Madonna, New Kids 'dropped quite a bit'

comparable store to store basis, but he notes the growing competitiveness of the Detroit marketplace, which has recently seen Sound Warehouse come in as well as an expansion of Record Town's presence in the area.

"We're only one store plus over what we were last year," says Thom. "Generally we have two or three additional stores from year to year, [but now] we're pretty much the same number of stores, 32 total."

Thom notes, however, that Harmony House's second quarter was notable for the lack of turnover of such top sellers as Hammer. "Madonna was hot for a period; Wilson Phillips and even Michael Bolton stayed in our top 5 or 10 for the whole time. And those things have been around for a while."

Paul Hutchinson, coordinator at the 71-store Nashville-based Sound

Shop, says the chain's second-quarter same-store figures are up "5% to 10% over last year," but adds that sales were "up and down—it's been a weird type thing. Every week it's been really strange." He speculates that the "intermittent bouts of extremely hot weather may account for it."

In terms of configurations, Hutchinson says CD sales "have made a moderate climb" compared to last year's same quarter. "In our Florida stores we sell a lot of cassettes this time of year because we get a lot of tourists coming in. And of course most [of them] have car players or cassette players."

Joe Andrules, VP of advertising at Miami-based, 54-store Spec's Music Inc., says the past quarter "was a little better than flat, and better than the first quarter—up over last year, but not by a great amount." Andrules also noted that while there has been no huge "blockbuster" title in the past quarter, the strength of the Hammer, Madonna, New Kids, Depeche Mode, and Anita Baker has "pulled them away from the pack" markedly.

Andrules says he thinks this year's third quarter will be "great. I always look optimistically at the titles coming out and the promotions we're doing, and I think that we're going to be in good shape for the next quarter, and certainly for the holiday season."

SOUND+VISION

T O U R 1 9 9 0

DAVID BOWIE

"MADONNA CAN VOGUE ALL SHE WANTS, BUT SHE CAN'T CATCH BOWIE."
CLAUDIA PERRY—HOUSTON POST

"BOWIE'S STUNNING SOUND+VISION TOUR MAKES EVERYTHING ELSE ON THE ROAD IRREVOCABLY PASSE."
DEBBIE WILKER—ASSOCIATED PRESS

THANK YOU TO THE MILLION PLUS FANS WHO ATTENDED THE NORTH AMERICAN TOUR.

TOUR PRODUCED BY: RASCOFF/ZYSBLAT ORGANIZATION, INC.
FOR: RZO PRODUCTIONS, INC.



DAVID BOWIE REPRESENTED BY: ISOLAR



INTERNATIONAL PROMOTER: BCL GROUP **BCL**

Artists, Show Biz Should Lobby Congress

ATTACK ON NEA IMPERILS FREEDOM

BY STEVEN BOCHCO

Wouldn't it be pleasant to live in a world where rancorous debate didn't tear at society's sense of well-being? Where every citizen espoused the same value system? Where there was no such thing as envy because no one had any more than his neighbor? Where streets were safe to walk at night? Where there was no crime?

All this, and more, can be ours. All we have to do is suspend the Constitution of the United States. Ridiculous, you say? Not really. Historically, the first thing a truly frightened populace has given up in exchange for "security" is its civil rights.

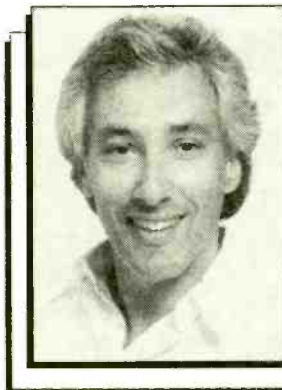
Sen. Jesse Helms, R-N.C., and the American Family Assn. are spearheading a frontal assault on the National Endowment for the Arts and, by extension, our First Amendment rights. One wishes it were unnecessary to note the obvious: that Sen. Helms' right to lobby vociferously against artistic freedom is itself a precious right guaranteed him by the First Amendment.

What is Sen. Helms afraid of,

anyway? Ideas. Be they written, sung, or photographed. Ideas are the DNA of art. When we fear art, we fear ideas. And when we fear ideas, we begin to fear freedom.

As a writer and producer of television shows, I fight censorship every day. Not just the idea of it, but

television (a dollar-driven, commercial medium) has to do with the National Endowment for the Arts. The answer is that, throughout history, art has been a commercial enterprise, often bought and paid for by people and institutions wanting to control, or limit, its point of view.



'When we fear ideas, we begin to fear freedom'

Steven Bochco is a television writer and producer.

the fact of it. Television is a frightened medium because when it offends viewers, they don't buy the cars, the breakfast foods, or the toilet cleaners that sponsors spend millions of dollars advertising.

You may be asking yourself what

And art that has stood the test of time has done so because it withstood those assaults on the artist's vision.

Why should we care about the NEA, really? I mean, how many people go to art museums or photo

galleries, anyway, compared with the 20 million or 30 million or so of us who turn on the television every day? Why should we care, really, if Congress clips the NEA's wings just a little? The answer is, because the NEA's loss of freedom, by extension, is a loss of freedom by us all. Ideas, wherever they may be found, must be nurtured and protected, so they may flourish. Because in the hothouse of creative freedom, sometimes great art is born.

I am personally offended at the idea of flag burning. It seems so fundamentally disrespectful. But it must remain the inalienable right of a truly free citizen, in a truly free country, to express any idea, however distasteful. An idea, like art, like life itself, is not always a safe haven.

I urge every American, regardless of political persuasion, to lobby his or her congressional representative on behalf of a truly unrestricted NEA grant program. A strong America must not only give its artists that freedom, it cannot afford the consequences of denying it.

Radio Moo-ves To Ban Anti-Beef lang Are Un-American

BY BILL FLANAGAN

Talk about the banality of evil! The record-banning movement is reaching heights of kookiness not even the most pessimistic observer could have predicted a year ago. And recently Billboard reported that a country radio station in Nebraska's cattle region has banned all records by k.d. lang because the singer, a member of People for the Ethical Treatment of Animals, an animal rights group, has been extolling the virtues of a meat-free diet (Billboard, July 14). "She is simply involved with a campaign that could destroy some of our listeners' livelihoods," said a spokesman for KRVN in Lexington. Several other stations in the meat belt have joined in the ban on lang.

According to Billboard, KRVN rarely played lang's records, anyway, so its operators were not risking much. They were presumably motivated less by devotion to carnivorousness than by a hunger for publicity (they have encouraged their listeners to send anti-lang postcards to the station). Censoring something for ideology is bad enough, but here we're onto something new: censoring for promotional purposes.

Will the stations' moral breast-beating extend to country performers more popular than lang? Will they ban George Jones records to send a message to drunk drivers? Or Randy Travis records to discourage juvenile delinquency? Merle Haggard's gotta go—we can't reward convicted felons. Johnny Cash was a speed addict, Waylon Jennings a coke user, Willie Nelson a pot smoker; Elvis vandalized TV sets, and don't even mention that no-account Hank Wil-

liams. Once they start censoring performers not for their work, not even for their actions, but for the views they are known to hold, well, there will be a lot of dead air on the radio dial.

In the '70s, a Chicago rock station staged a public burning of disco records. As pathetic and rabble-rousing as that was, at least it had the fig leaf of having something to do with the music radio played. At least they were burning Bee Gees records rather than effigies of the

Bee Gees themselves. But this new case has nothing to do with k.d. lang's music; her music is being banned to punish her for her ethical convictions. That is about as low as a publicity-hungry radio station could go.

One hopes that record companies and other country artists will rise to lang's defense. It would be nice if the country music establishment boycotted KRVN the way KRVN is boycotting k.d. lang. It would be nice if the management

of the station apologized to lang and to its listeners for staging such an un-American stunt.

If the decision makers at KRVN really think k.d. lang is a threat to the meat industry, they are dopes. If they are not dopes, they are demagogues. And either way, by saving their wrath for an artist without much of a constituency, they are bullies.

Bill Flanagan is editor of *Musician* magazine.



POIGNANT COMMENTARY

Regarding Geoff Mayfield's poignant commentary on the AIDS issue and how it relates to anonymous victims (Retail Track, June 9), I thought it was a courageous acknowledgment of a situation a lot of us think about and have been touched by. Being directly involved, as the supervisor of "Steven," I feel that Geoff captured his personality and essence beautifully. It was a perfect tribute to an incredible individual.

Name Withheld

HIGH-PRICE TIX, LOW-QUALITY VIEW

I read with great interest the article on the effects of high-priced concert tickets this season ("Pricey Tickets Hurting Midlevel Acts," June 9). Besides the lower-profile artists suffering from higher-price tickets, the fans are also losing out. I recently paid \$33 for Madonna's Blond Ambition Tour, but all I saw was a

video screen and an obstructed, side view of the stage. The show has been reviewed as a Broadway-type production, but even Broadway does not sell seats behind and to the side of the stage. For \$30 tickets, the least each performer can do is to ensure that every audience member has a frontal view of the concert. I could have paid \$3 and rented the concert videotape instead of paying \$33 to have the privilege of viewing the video screen.

Mark A. Prince Jr.
Evanston, Ill.

MORE KUDOS

Thank you for printing Steve Schalchlin's editorial on songwriter credits (Billboard, May 19). I am glad this problematic issue is finally receiving some press. Perhaps we are nearing the time when songwriters will receive the credit and recognition they deserve.

Desmond Child
Santa Monica, Calif.

GET INVOLVED

I appreciate the stance you are taking on the 2 Live Crew affair, but

why not be a little more active in this issue instead of just telling your readers to "publicly defend freedom of expression"?

You can make it easy for every reader of Billboard to get involved. Take out a full-page ad and use one of those subscription-order-form postcards in the magazine to petition particular politicians about freedom of speech. You would still have one more card to use for subscriptions. And you could run the ad for several weeks, aiming at several politicians.

I myself would love to help, but as an independent sales rep who has nothing to do with Luke Records, all I can possibly do is buy a copy of "As Nasty As They Wanna Be" at one of my accounts that still deals with it. I could write some officials, but I think your logo carries a lot of clout and should be used.

The Tipper types got their goddamn warning stickers; now they are getting their way. Come on, Billboard, use your muscle!

Will Corniell
Dallas

Billboard

GROUP PUBLISHER:
JOHN BABCOCK JR.
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 LICHTMAN
Senior News Editor: Ken Terry
Special Issues Editor: Robyn Wells (N.Y.)
Bureau Chiefs:
Dave DiMartino (L.A.), Bill Holland (Washington)
Assistant News Editor: Bruce Haring (N.Y.)
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 (N.Y.)
Country Music/Nashville: Edward Morris, Editor
Debbie Holley, Assistant Editor
Dance Music: Bill Coleman, Editor (N.Y.)
Home Entertainment: Jim McCullaugh, 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.),
Larry Flick (N.Y.), 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), Doug Grober (Jazz/Gospel), Eric
Lowenhar (Adult Alternative/Classical), Mark Marone
(Modern Rock), Geoff Mayfield (Pop Albums), Marie
Ratliff (Country), Terri Rossi (Black/Rap), David
Runco (Rock/Crossover), Marc Zubatkin (Video)
Systems Manager: James Richliano
Asst. Systems Manager: Michael Cusson
Research (N.Y.): Roger Fitton (retail supervisor),
Ron West (radio supervisor), Ricardo Companioni,
Steven Graybow, Paul Page, Silvio Pietroluongo

MARKETING & SALES
Advertising Director, Music/Video/Pro Sound:
Jim Beloff
Advertising Director, Directories: Norm Berkowitz
Promotion Director: Sumya Ojaki
Advertising Services Mgr.: Karen O'Callaghan
N.Y.: Ken Karp, Andy Myers, Melissa Subatch,
Don Gynn, 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

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 Philipps
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Circulation Manager: Deidre 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 ENTERTAINMENT DIVISION
President: SAM HOLDSWORTH
President, BPI Europe Ltd: THEO ROOS

BPI COMMUNICATIONS INC.
President & Chief Executive Officer:
GERALD S. HOBBS
Executive Vice President: Sam Holdsworth
Senior Vice Presidents: Ann Haire, Paul Curran
Vice Presidents: Rosalee Lovett, Theo Roos,
Martin R. Feely, Lee Zhitto, John Babcock Jr.,
Glenn Heffernan, Howard Lander, Robert J. Dowling
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

IN THIS ISSUE

Does AC Want Country Crossovers Again?	4
Vox Jox: Texas Format Shocker	11
First With More Arbitron Markets	14
PD Of The Week: Bob Dunphy, WNSR	18

Rock Reporting Status Fires Conclave Panels Ponder AC, Oldies, Howard Cosell

BY SEAN ROSS

MINNEAPOLIS—The most heated format room at this year's Upper Midwest Communications Conclave was clearly the album rock breakfast—the first public forum on trade publication Radio & Records' decision to enforce a one-play-per-day minimum standard for light rotation reports and its subsequent decision to boot several outlets, including KQRS Minneapolis, that it considered too gold-based.

R&R format editor Harvey Kojan was not at the session. R&R news editor Mike Schaefer was, but he never spoke and left halfway through. But the Hard Report's Bill Hard, the Album Network's Tommy Nast, and the FMQB Album Report's Paul Heine were present, and it was clear how they felt about the R&R changes. Because lunar and/or overnight-only rotation was no longer being reported to any trades, Nast said, "a lot of bands are being fucked." Similarly, Hard noted that since the change, "new music has taken it in the shorts."

That led KFMQ Lincoln, Neb., PD Gabe Baptiste to suggest that the tipsheets might be especially hurt by the R&R move because they list 100 tracks where R&R lists 60. Baptiste was applauded later when he suggested that a separate lunar rotation category be created and weighted appropriately.

Most of the "serious R&R bashing," as Hard put it, came from the tipsheet trio; others in attendance were more upset with labels that ignored non-R&R reporters. But later, when the issue of increased label support was raised, Maxanne Sartori of Chameleon Records was applauded when she suggested that labels take their R&R ad budgets and instead buy time on stations that play new music.

Where much of last year's album room dealt with the threat of Rock 40, this year's panelists bemoaned the dearth of outlets for current rock product. Atlantic VP/national album promotion Danny Buch said that seven or eight markets with current-based rockers were accounting for 90% of rock record sales. Also alluded to, but not discussed at length, were sales problems that some rock stations were encountering.

In other panel highlights:

- Because the AC and country format breakfasts were held concurrently, the question of country crossovers (see story, page 5), and the related issue of Nashville/New York/Los Angeles cooperation—something that many record people say is responsible for the dearth of crossovers—didn't come up in the country room.

The country panel instead dealt more with the rock-vs.-traditional/older-vs.-younger listeners question. But it also contained KEEY Minne-

apolis PD Lee Rogers' prediction that labels and stations would work together more closely in the future. Rogers cited a promotion where RCA will send 1,000 Alabama cassette singles, as well as a \$2 discount coupon, to the listeners in KEEY's database.

Some of the other concerns voiced in the AC format room resembled those heard at top 40 panels, albeit on a considerably smaller scale. In AC, a format where—because promotion budgets have traditionally been minuscule—many PDs are only now dealing with the "promotions for adds" issue, albeit for free CDs, not trip giveaways. And with the growth in label staffs, they are suddenly feeling "harried," as WMT-FM Cedar Rapids, Iowa, PD Dennis Green put it. "All we can do is try to give everybody their piece of time, but there are only so many hours in a day," he said, echoing a complaint familiar to PDs in other formats.

- The oldies format room was heavily mechanics-oriented, with KQQL Minneapolis PD Don Michaels touching on such topics as rotating titles according to when they were hits—"I don't think that works. People don't remember that clearly that they were listening to this song in 1964. We [play] 'Hot Fun In The Summertime' during the winter"—and novelties.

While Michaels told PDs, "You can't be swayed by oldies aficionados who [want you to play] 'The Martian Hop,' Rhino Records' Bill Ingrott, there to discuss the compilation of oldies reissues, told them, "For someone who knows a lot of music, [oldies radio] gets very old very fast to me," and urged them to widen their libraries.

- Because the top 40 room dealt more with management and problem solving, there was not much discussion of programming issues until the

end of the panel. While WLOL Minneapolis' new top 40/dance format was a major topic among PDs outside the panel rooms, in the top 40 breakfast, there were still multiple complaints from the label side that the Midwest was too slow on black/dance product.

Given the Midwest's traditional predilection to rock product, and the number of PDs from markets like LaCrosse, Wis., and Rockford, Ill., who responded by saying that artists such as Johnny Gill and En Vogue still encountered listener resistance, there were far fewer complaints about the dearth of up-tempo rock product than one might have expected, especially given last month's extensive discussion of the topic at the Bobby Poe convention.

Similarly, there was relatively little discussion of the censorship issue here. While there was some artistic-freedom boosterism, such as WBBM-FM Chicago PD Dave Shakes' declaration, "This is America and I'm proud to be playing the 2 Live Crew in full-time rotation," there were—as at the Poe—no game plans offered for fighting censorship.

And while Poe keynoter Howard Cosell saw fit to wade into the censorship issue, conclave keynoter/NBC sportscaster Bob Costas addressed only the issue of Cosell, cringing when an audience member compared the two, then calling Cosell "a primo horse's ass."

Asked about music radio, Costas said that while he recognized format fragmentation as something that "had to happen," he also missed "the communal experience that top 40 was... There was a week in 1972 that began with nobody having heard 'American Pie,' and by the end of the week, everybody was humming it."

Costas did announce that he would,

(Continued on page 14)



Dis The Duke? In yet another one in its series of "dropping things" stunts, a staffer at album WBCN Boston, dressed as Massachusetts Gov. Michael Dukakis, was a popular attraction at a recent carnival where listeners lined up to "dunk the Duke." The Dukakis look-alike is holding a sign that says, "So many debts, so little money."

Lively Talk Highlights NMS '90 Radio Panels

BY PHYLLIS STARK

NEW YORK—There was a lot of lively talk at New Music Seminar's five radio panels this year. And as you might expect, some of the liveliest came from Mark Driscoll. At this year's pop radio panel, the flamboyant WIOQ (Q102) Philadelphia OM made several comments that his panel mates did not appreciate.

When WPOW (Power 96) Miami PD Bill Tanner commented that "a few years ago, people thought 'man, those people in Miami must be on drugs,'" because of WPOW's unusual format, Driscoll shot back, "And some of you were."

Then, after an aircheck of WQHT (Hot 97) New York was played, Driscoll remarked to Hot 97 PD Joel Salkowitz, "What's the matter, haven't you ever heard of Mark Driscoll Productions?" Later, when Driscoll

coll's own tape didn't begin playing immediately, Salkowitz cracked, "Mark Driscoll Productions ladies and gentlemen" and began clapping.

The commercial viability of rap music came up often at the pop radio panel. KKLQ (Q106) San Diego MD Michelle Santosuosso cited results of a recent auditorium test indicating that in her city, "rap is the No. 1 test-

"If I hear another request for 'Tainted Love' I'm going to jump off a building"

ing form of music. Rap is becoming accepted on a top 40 level."

There was also lively talk on the urban radio panel, although much of it was devoted to perennial subjects—especially the conservatism of the format and the lack of personality. So much so, in fact, that the customarily outspoken Sharon Heyward, VP promotions/marketing at Virgin, announced she was tired of discussing the same topics every year, before challenging moderator/WZAK Cleveland PD Lynn Tolliver to try an alternative black format before next year's panel so they would have something to discuss.

The censorship issue came up, as it did frequently throughout this NMS (see story, page 1). When Tolliver asked the panel if the 2 Live Crew's Luther Campbell was being treated fairly, Heyward responded, "How many black men in America do they treat fairly anyway? It all has to do with the racism of America. Why aren't they dogging Andrew Dice Clay? It's a bigger issue than it looks like." Heyward called on audience members to be involved in the censorship issue in their communities.

At the commercial alternative radio panel there was some discussion of the format's library-intensive nature (Billboard, July 21). KROQ MD

(Continued on page 14)

FCC Under Fire For 24-Hour-Ban Approval

BY BILL HOLLAND

WASHINGTON, D.C.—Reaction was fast and furious to the July 12 FCC 5-0 vote to adopt a report to the U.S. Court of Appeals that a federal law calling for a 24-hour-a-day ban against indecent programming is "narrowly tailored" and therefore a constitutional means of protecting children.

The 1988 law, known as the Helms Amendment, is still facing a constitutional challenge in the U.S. Court of Appeals. The rubber-stamp action by the commission was expected, since it is legally bound to implement federal law.

Eddie Fritts, president of the National Assn. of Broadcasters, said,

WASHINGTON ROUNDUP

"The courts have made it clear that a 24-hour ban on constitutionally protected speech is contrary to the First Amendment. We are disappointed that the FCC ignores this judicial precedent and the record supporting that precedent, which was developed in this proceeding."

First Amendment attorney Timothy Dyk, who was instrumental in writing the constitutional challenge by broadcasters last year, said that "the suppression of indecency cannot be justified in any medium," and

also added that "the courts have struck down blanket bans" in other media.

Part of the commission response was based on Arbitron data that found there are children listening even in the formerly "safe harbor" postmidnight hours.

Chairman Alfred Sikes does not want to be seen as a censor, however. He told reporters after the vote that he hopes "members of the Fourth Estate will not write that the FCC has joined" in the efforts of Florida officials and lawmakers against "the likes of 2 Live Crew." Sikes said that their actions are "far more corrosive than anything the FCC might do."

(Continued on page 12)

Texas Gold Battle: KISS Rock Goodbye; Top Two Reasons To Think Before Talking

IS IT REALLY BETTER to be the second oldies FM in a market than the only mainstream album rocker? Longtime rocker **KISS-FM** San Antonio, Texas—revered by many in the industry for its hard rock format of the mid-'80s—has segued to oldies. **KOOL-FM** Phoenix PD **B.J. Hunter** will consult. **Tomm Rivers** from **KOLT** Albuquerque, N.M., is interim PD/mornings. Current PD **Tim Parker** is out, as are an unknown number of rock staffers.

KISS owner Adams Communications is known for doing oldies at KOOL and on its Kool Gold network, but this, in a market where **KSMG** has always fared relatively well, is its first venture into an FM vs. FM battle. Adams' **Matt Mills** says his company was unable to attract sponsors for three years, even after KISS' hard rock approach was tempered. KOLT, meanwhile, needs a morning man; T&R to **Chuck Hammond**.

Ninety miles away, **KNRJ** (Alternative 96.5) Houston was, at press time, in dry runs for its move to adult top 40 **KHMX** (Mix 96.5), which was scheduled for 7 a.m., July 20, following two days of a clock ticking. **Alan Burns** is among those consulting the new outlet.

LOOSE TALK, PARTS I & II

At N/T **WERC** Birmingham, Ala., afternoon host **Tim Lennox** is back on the air, but without ND stripes following a June 11 incident in which, angry over the parking-lot robbery of an employee's car shortly before his show began, he announced that he wouldn't take calls from black listeners. The suspect in the incident was a black teen.

Lennox, who, ironically, had been considered a liberal before his comments, was suspended a day later. He returned four days later—following calls from the black community favoring both his firing and his reinstatement, and following national news coverage of the incident. Lennox is on a year's probation and must produce an on-air series on racial relations in Birmingham.

Meanwhile, **Dave Sturgeon**, recently arrived morning man at album **CJRQ** Sudbury, Ontario, managed to anger some locals when he made light of the standoff between Mohawk Indians and Quebec police—over the expansion of a golf course onto an Indian burial ground—that left one officer dead. According to the Sudbury Star, Sturgeon did a David Letterman-style top five list of reasons why the Indians were upset (i.e., they wanted fishing rights on the course's ponds). Sturgeon was also off the air for several days but has reportedly been reinstated.

KYPER MAKES NCI HYPER

Several weeks ago, during the chart runs of "Poison" and "The Humpty Dance," PDs at Nationwide Communications' top 40 stations—contacted about how they were handling those two records—made a point of noting that there was no group policy on the songs. Now, NCI, whose **KLUC** Las Vegas was one of the stations cited in last year's clump of FCC indecency fines, has officially

pulled both "Humpty" and Kyper's "Tic Tac Toe" from its top 40 stations. NCI PDs are not only to delist the songs, they are to edit them out of any national countdowns where they may appear.

Because so many of NCI's top 40s now lean adult, the action doesn't affect too many stations. Only **KLUC** and **KZZP** Phoenix actually dropped the record from their playlist. **KRQQ** Tucson, Ariz., had tested the Kyper song for several days, received listener complaints, and pulled back. **WKZL** Winston Salem, N.C., wasn't playing Kyper, but *was* still playing



by Sean Ross with
Craig Rosen & Phyllis Stark

Digital Underground, which it added toward the end of its chart run.

KLUC, meanwhile, has pulled not only Kyper—about which PD **Jerry Dean** says he has received complaints—but also Bell Biv DeVoe's "Do Me" and Madonna's "Hanky Panky," which he says is his own decision, not NCI's. "There's a wave of conservatism across the country," he says. "This was just part of an overall tightening up."

PROGRAMMING: TANTER ACED IN

At urban/AC **KACE** Los Angeles, PD/morning man **Steve Woods** has resigned programming duties but will remain on the air. **Lawrence Tanter**, former PD of crosstown **AC KLIT**, replaces him . . . Former **WLLZ** Detroit PD **Doug Podell** is the new PD at classic rock **WNCX** Cleveland. **Paul Ingles** is now APD.

In a surprise move, **WMXZ** New Orleans in-house consultant **Bob Mitchell** is now PD at urban **KSOL** San Francisco, replacing **Bernie Moody**. No replacement has been named for Mitchell, who will take **KSOL** more crossover oriented, but **Ben Chalker** is now MD.

At top 40 **WKXX** (X106) Birmingham, former **WRBQ** (Q105) Tampa, Fla., OM **Mason Dixon** has indeed been brought as morning man and VP/programming for SunGroup-Alabama. Q105 APD **Brian Christopher** has been named PD. Previous OM **Mark Evans** is now PD of sister outlet **WERC**, assuming the ND duties that were taken from the aforementioned **Tim Lennox**. Dixon will start on-air around Aug. 1, at which point **WKXX** is expected to re-adopt its old **KXX106** nickname.

PD/morning man **Paul Christy** (713-342-9570) is out at classic rock **KZFX** Houston. OM **Ted Carson** will assume the programming duties; **KZFX** needs a morning man. Other resignations this week include album **WMMS** Cleveland OM **Rich Piombino** and **KTCJ/KTCZ** Minneapolis PD **Alan Lawson**, who will stay at

the station until November.

Houston has gotten a new country FM in the last several weeks, sort of. **KYKR** Port Arthur, Texas, has moved to the same tower that urban rival **KHYS** used to become a Houston station. **KYKR** is now dual ID'ing for Houston and has a toll-free request line, but PD **Phil Williams** says it hasn't promoted itself in Houston, yet, or downplayed references to its own market, as **KHYS** has. **KIKK** Houston PD **Jim Robertson**, whose station calls its listeners "kickers," isn't wild about having a station called "kicker" move in, but, he says, "there's not a lot we can do about that." **KYKR** has had to drop "American Country Countdown" because **KIKK** runs it.

Dave Munday, p.m. driver at country **KFKF** Kansas City, Mo., is the new PD at format rival **KCFM**. He replaces **Wes Cunningham**, who, ironically, is now working part time at **KFKF**. **KCFM** GM **David Webb** is out and has not been replaced . . . Sports director **Michael Creasy** has been named PD at N/T **WSMB** New Orleans, replacing **Ron Hunter** (Billboard, July 14).

KQZY (Star 105) Dallas, which had already evolved from soft AC to mainstream AC, is now hot AC under the calls **KRSR**. Morning man **Corky Hills** is out; PD **Scott Carpenter** is co-hosting mornings with a procession of celebrity guests, among them **Joe Piscopo**, **Dana Carvey**, **Christopher Reeves**, and **Leslie Nielsen**. **Teri Richardson** joins for evenings from overnights at crosstown **KVIL**, replacing **Sharon Wilson**.

Modern rock **WOFM** Norfolk, Va., switched to Z-Rock on July 16, laying off five full-timers and 15 part-timers. Among them: OM/ morning man **Art Williamson** (804-420-0137); PD/p.m. driver **Sara Trexler**; and **Kristi Michael**, **Al Mitchell**, and **Dave McMahon**. Owner **Jim Reese** is handling all duties, including, at press time, board operator.

Jamie Hyatt, national top 40 PD for Henry Broadcasting, is now day-to-day PD at its **KIKI-FM** Honolulu, replacing **Alan Oda**, who will stay on in another capacity. Hyatt's replacement at **KDON-FM** Monterey, Calif., where he was PD, is APD **Steve Wall**. **KDON-AM**, which was simulcasting the FM's top 40 format, has lost its tower site and gone dark.

B.J. Wexler, PD of **KKNG** Oklahoma City through its recent change from easy to soft AC, is now PD of crosstown **WKY**; the station that picked up the format. No replacement has been named . . . Oldies **KRSP** Salt Lake City is now voice-tracked after 1 p.m.; PD **Bob Jennings** is out, along with **Nina Green** and **Ron Jensen**. **Steve Carlson** is now handling PD duties for both **KRSP-FM** and **AM** . . . Following the expiration of his six-month no-compete clause, **KIXI** Seattle PD **Mike Webb** has finally segued to that post at oldies rival **KVI**.

WKHI Ocean City, Md., PD **J.J. "Hitman" McKay** is promoted to VP/programming for group owner **Baltimore Radio Show**. He'll oversee the newly acquired N/T and AC combo **WBVP/WWKS** in suburban Pitts-

newsline...

SATELLITE MUSIC NETWORK has announced that it will move the three remaining networks at its suburban Chicago operation to Dallas, along with its news operations. Fifty employees are involved; no decision has been made on who will come to Dallas.

ED DIAZ has returned to the VP/GM slot at **XHRM** San Diego. Diaz, who has been at rival **XHTZ** (Z90) for the last four months, says that he and owner **Luis Rivas** will run **XHRM** themselves rather than selling the programming rights to Commonwealth Broadcasting, as had been widely rumored. Diaz is replaced at Z90 by **Peter Moore**, who will continue to manage co-owned **XLTN** and **XHKY**.

PEGGY SCROGGS has resigned as GM of adult standards **WITH** Baltimore. Owner **James McCotter** assumes her duties.

MIKE MCGANN, most recently VP/GM of **WRKZ** Harrisburg, Pa., is the new GM at **WKHK** (K95) Richmond, Va., replacing **B. Paul Moore**.

burgh. At those stations, APD **Mark Razz** is upped to PD, replacing **Steve Granato**, now at **WWSH** Pittsburgh.

Easy **KAPT** Austin, Texas, a relatively recent convert to the format, is now Satellite Music Network country and has applied for the calls **KATG**—"The Country Cat."

At soft AC **KHAT-FM** Lincoln, Neb., p.m. driver **Craig Jones** is promoted to OM, replacing **Kurt Krueger** as the station becomes bright AC **KMXA** (Mix 106) under new GM **Jim Keck** . . . Cape Girardeau, Mo., gets a new AC/top 40 hybrid, **KYRX** (Y105), consulted by **Gary Guthrie** . . . **Thom Williams** is named PD/morning man at country **WRWD** Highland, N.Y.; he was morning man at oldies **WBNR** Beacon, N.Y. **Williams** replaces **Barb Wonder**, who will do afternoons on **SMN's** Traditional C&W format.

APD **Ben Hamilton** has been upped to PD at top 40 **WXXX** Burlington, Vt., replacing **Walt Speck**; **Hamilton** remains in afternoons. Morning show co-host **Lana Diaz** assumes similar duties at churban **KGGI** Riverside, Calif.

PEOPLE: MEMPHO'S MORGAN MOVES

Veteran Memphis morning man **C.J. Morgan** goes from that slot at area station **WHRK** (K97) to similar duties at **WQUE** New Orleans. OM **Bobby O'Jay** needs a replacement; send T&R and photo . . . Former **WMMJ** Washington, D.C., PD **Paul Porter** joins urban/AC rival **WHUR** for weekends, replacing **Alvin Jones**, now with **WKYS**.

Attention air checkers: Former **WHTZ** (Z100) New York PD/morning man **Scott Shannon** will come back to the station, for one day only, on Aug. 2. **Shannon** will co-host mornings with former partner **Ross Brittain** the morning after Z100's seventh anniversary party.

At N/T **WABC** New York, morning host **Steve Kane** is gone. The remaining team members, **Cathleen Maloney** & **Roger Skibenes**, will handle the shift for now.

After several years as an off-air promotion director, former **WKTI** Milwaukee night jock **Jim "Lips" LaBelle** is back on the air in afternoons. He'll relinquish some of his promotion duties to a yet-to-be-named assistant . . . Former **WEGX** Philadelphia late-nighter **Danny Bonaduce** has pleaded no contest following his recent drug arrest.

KOFY San Francisco/**KLRS** San Jose, Calif., have rounded out their

air staff (Billboard, July 21). Former **KIOI** (K101) San Francisco p.m. driver **Jack Kulp** will do mornings. **Bill Kiernan**, ex-**KOFY**, will do late nights. The stations have put in for the calls **KDBK/KDBQ**.

Classical **WETA** Washington, D.C., morning man **Bill Cerri** had planned to retire in August because he suffered from Parkinson's disease. But he didn't get a chance. On July 17, **Cerri** suffered a stroke on the air; he died several hours later.

Album **WIXV** Savannah, Ga., PD **Virgil Thompson** is the new MD at album **KGB** San Diego; he'll also do middays . . . Night jock **Hubcap Carter** is out at oldies **KLUV** Dallas; T&R to PD **Chuck Brinkman**.

Robert James goes from overnights to middays at classic rock **WAFX** Norfolk, Va., replacing **Susan Barber**. Creative services director **Mark Mitchell** now does afternoons, replacing **Chris Blade**, now at album **WKLS** Atlanta. **Jack Anthony** joins for nights from the same slot at **WRFX** Charlotte, N.C.

At top 40 **WGRD** Grand Rapids, Mich., MD/midday man **Joe Friday** is out; he can be reached at 616-940-1584. OM **Ron Brandon** will handle music. **Rhonda Hart** goes from part time to middays. At **WVIC** Lansing, Mich., APD/MD/night jock **Hollywood Hendrix** is leaving in the next six weeks. He can be reached at 517-337-8155. The station needs a night person.

Kim Brixton goes from late nights at top 40 **WKFR** Kalamazoo, Mich., to rival **WBXX** (B95), replacing **Laura Kelly** . . . Midday jock **Linda Austin** is the new MD at top 40 **KRNQ** Des Moines, Iowa, replacing **Bob Lewis** . . . **Jon Bryant** is out as MD of top 40 **WWGT** (G98) Portland, Ore.

Ten-year morning man **Don Warren** is leaving country **KHAK** Cedar Rapids, Iowa. So is overnighter **Rusty Lee**, who is leaving radio; **Bob James** is upped from part time to replace him . . . **Lee Alexander** leaves MD/mornings at **AC WXBB** Harrisburg, Pa., for a local traffic service.

MOR Media consultant **Steve Warren** is hosting a series of daylong "Radio Programming Survival Course" seminars, including one in L.A. on Aug. 4 and another in Louisville, Ky., on Oct. 13. For information, call 800-827-1722. **Gary Guthrie** is offering a seminar/analysis for classic rock and album outlets on the future of classic rock stations and how album and classic stations can protect their positions. Call 502-459-1176.

HOLLY NEAR
LIGHTNING STRIKES...TAKE SHELTER WITH THE
SINGER IN THE STORM

The brand new album from this compelling chanteuse, **SINGER IN THE STORM** will clear your skies.



CHAMELEON RECORDS Distributed in U.S. by CEMA • Canada by A&M • Australia by FESTIVAL

FOR WEEK ENDING JULY 28, 1990

MODERN ROCK TRACKS™

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

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

WASHINGTON ROUNDUP

(Continued from page 10)

But the FCC, in its report, has adopted a new policy that defines children as anyone 17 or younger. Traditionally, the commission referred to child listeners as those 12 years of age and younger, but FCC officials say they are simply using the 17-and-under age definition that most states now use in indecency cases involving records, books, videos, and the like.

FCC PULLS AN IRS

The FCC is auditing certain radio and TV stations in five major cities to see if they are in compliance with political-programming laws. Those stations, it says, will be subject to fines or admonishment if they are found to be in violation of the Communications Act's equal-opportunity rule (315a), the lowest-unit-charge rule (315b), and the commission's own political file and public inspection file requirements.

The commission, beginning July 16, will be listening to and watching stations in Philadelphia, Cincinnati, San Francisco, Dallas-Fort Worth, and Portland. This will be the beginning of an "ongoing commission effort to assure compliance."

The stations will be required to show their political files for the 1990 elections, any and all rate cards used in 1990 for political and commercial advertisers, commercial invoices, and program logs. Licensees will also have to give statements to FCC field officers about their pricing structures and methods of calculating lowest unit charges for candidates.

Group owners set to be audited include Shamrock, Heritage Media, Panache, Susquehanna Radio Corp., and King Broadcasting.

NAB is quickly contacting affected stations, and will soon file comments with the FCC that insiders say will level criticism at sudden government intrusion into station studios.

FCC FINES STATIONS

The FCC has renewed the licenses of 15 North Carolina and Florida radio stations, denying the renewal objections of the NAACP and the National Black Media Coalition—but has put reporting conditions on 12 and fined eight of them \$5,000-\$18,000 for repeated failures to comply with FCC EEO provisions.

The action is the harshest FCC rebuke other than stripping a license from a station, and shows current commission willingness to use the higher fine limits now available under law.

North Carolina stations affected are WCRM Jacksonville, reporting conditions; WRRF/WDLX Washington, reporting conditions; WBTB Beaufort and WZYC-FM Newport, reporting conditions and \$5,000 fines; WKRR Ashboro, short-term renewal and a \$10,000 fine.

Florida stations are WQAM/WKIS Miami, reporting conditions; WMXQ West Palm Beach, reporting conditions; WPFM Panama City, reporting conditions and a \$15,000 fine; WTRS-AM-FM, Dunnellon, reporting conditions and an \$18,000 fine; WMMK-FM, Destin, reporting conditions and a \$15,000 fine; WGUL-AM-FM Tampa, short-term renewal and a \$15,000 fine; and WLWU-AM-FM Dunedin, short-term renewal and an \$18,000 fine.

FOR WEEK ENDING JULY 28, 1990



©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
1	2	3	7	THE OTHER SIDE GEFFEN 4-19927	AEROSMITH 1 week at No. 1
2	1	2	7	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
3	4	4	4	GOOD CLEAN FUN EPIC LP CUT	ALLMAN BROTHERS BAND
4	3	1	9	HOLY WATER ATCO 4-98944	BAD COMPANY
5	7	—	2	BLAZE OF GLORY MERCURY 875 896-4	JON BON JOVI
6	11	26	3	BRICKYARD ROAD ATLANTIC LP CUT	JOHNNY VAN ZANT
7	5	7	9	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
8	8	14	5	HOW BAD DO YOU WANT IT? GEFFEN 4-19699	DON HENLEY
9	16	—	2	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
10	10	12	4	UNSKINNY BOP ENIGMA 44584/CAPITOL	POISON
11	13	15	5	JUST CAME BACK VIRGIN LP CUT	COLIN JAMES
12	6	5	10	I THINK I LOVE YOU TOO MUCH ARISTA 2031	THE JEFF HEALEY BAND
13	15	24	5	I DIDN'T WANT TO NEED YOU CAPITOL 44553	HEART
14	17	18	5	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
15	20	35	3	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
16	9	8	8	YOUR MA SAID YOU CRIED IN YOUR ... ESPARANZA 4-98950/ATLANTIC	ROBERT PLANT
17	19	16	9	OH PRETTY WOMAN CHARISMA LP CUT	GARY MOORE
18	22	43	3	MOTHER EARTH/THIRD STONE FROM THE SUN COLUMBIA LP CUT	SANTANA
19	12	6	13	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
20	25	29	5	HAUNTED HEART EMI 50298	ALIAS
21	18	13	12	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
22	27	31	6	CHILD OF THE WILD BLUE YONDER A&M 1510	JOHN HIATT
23	23	21	6	WOMAN IN LOVE WARNER BROS. LP CUT	LITTLE FEAT
24	14	9	9	EVERY LITTLE THING REPRISE 4-19799	JEFF LYNNE
25	21	10	12	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
26	30	36	6	JOEY I.R.S. 73014	CONCRETE BLONDE
27	26	28	7	TOY SOLDIER EPIC LP CUT	RIVERDOGS
28	28	25	13	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
29	36	—	2	KNOCKIN' ON HEAVEN'S DOOR DGC LP CUT	GUNS N' ROSES
30	35	—	2	KING OF THE MOUNTAIN COLUMBIA LP CUT	MIDNIGHT OIL
31	37	41	3	LAST TIME IN PARIS ELEKTRA LP CUT	QUEENSRYCHE
32	39	46	3	JEALOUS GEFFEN 4-19688	GENE LOVES JEZEBEL
33	31	32	5	GIVE IT UP LONDON 869 044-4/POLYDOR	HOTHOUSE FLOWERS
34	40	44	3	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
35	32	33	6	ME & ELVIS COLUMBIA 38-73330	HUMAN RADIO
36	24	11	8	LIVE IT UP ATLANTIC 4-87909	CROSBY, STILLS & NASH
37	50	—	2	LOVE AND AFFECTION DGC 4-19689	NELSON
38	42	49	3	THE OTHER KIND MCA 79058	STEVE EARLE
39	NEW ▶	—	1	L.A. WOMAN CHRYSALIS LP CUT	BILLY IDOL
40	48	—	2	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
41	34	27	11	WAY DOWN NOW ENIGN 23522/CHRYSALIS	WORLD PARTY
42	44	47	4	TATTOOED MILLIONAIRE COLUMBIA LP CUT	BRUCE DICKINSON
43	NEW ▶	—	1	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
44	29	17	11	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
45	33	22	10	ALL FOR YOU A&M 1505	DAVID BAERWALD
46	46	39	23	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
47	NEW ▶	—	1	HOW MUCH LOVE EMI 50302	VIXEN
48	NEW ▶	—	1	BRAVE NEW WORLD RCA LP CUT	MICHAEL PENN
49	43	34	16	WILD CHILD CAPITOL LP CUT	HEART
50	45	30	13	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS

○ 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.

ROCK.

BAD COMPANY

"BOYS CRY TOUGH"

The new track from the album *HOLY WATER*.

RATTLE.

ELECTRIC BOUSE

"INTO THE WOODS"

The new track from the album *FUNK-O-METAL CARPET RIDE*.

G-ROLL.

RAINDOGS

"TOO MANY STARS"

The new track from the album *LOST SOULS*.



© 1990 Atlantic Recording Corp. A Warner Communications Co.

RADIO

In 3 Years, MediaAmerica Has Grown Into An Industry Giant

LOS ANGELES—New York-based MediaAmerica is quickly becoming a major force in the industry. The company, which celebrated its third anniversary in June, now handles sales and affiliate relations for more than 25 regular scheduled programs and works with 15 program producers.

The MediaAmerica roster reads like a top 10 of independent syndication. On the top 40 side, MA offers James Paul Brown Entertainment's "Hitline USA," "The Party Show," which pairs SuperRadio's "Open House Party" with Cutler Productions' "Party America," and "The Buzz," a new shortform offering from Entertainment (Billboard, July 7).

On the album rock front, MA works with Neer Perfect Productions' "Up Close," as well as the Digital Radio Network's "CD Hotline." Country is represented with the "Country News" shortform and "The Weekly Top 30" countdown.

Other programming handled by MA includes "Leonard Maltin On Video," "Contemporary Timeline Network," "All Star Radio," "When Radio Was . . ." "Pulse Of The Planet," the Personal Information Network's "Stan Freberg Here!," "Steve Crowley's Money Pro Report," "Lou Adler's Medical Journal," "A Matter Of Law," "Steve Crowley's American Scene," and the classical-music-oriented "The CD Allegro Line" and "Classiline."

In addition, MA has also marketed several album rock specials on the Doors, the 20th anniversary of Woodstock, and the Monterey Pop Festival.

MediaAmerica began in June 1987, when Westwood One VP/sales director Ron Hartenbaum and VP/Eastern sales director Gary Schonfeld passed up promotions at WW1 to give it a go on their own.

"The journeyman days were done and it was time to see how close to the sun we could fly," Hartenbaum says. "And we are still gaining altitude."

In their first year, they worked closely with Cutler Productions, handling ad sales for "Party America." Soon "CD Hotline" came into the fold. Then, in March 1988, MA acquired the contracts for the distribution, clearance, and sales of the MCA Radio Network's "Up Close" and "Nashville Live."

Neer's "Up Close" quickly became a priority, with the program eventually evolving to CD distribution complete with special artwork on the disks.

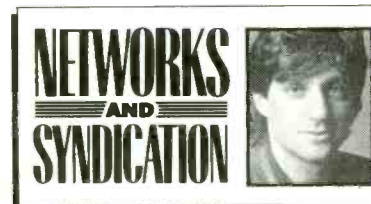
At a time when competitors are trimming their rosters and declining to pick up independently produced shows, MA remains unique. Hartenbaum says that, for now, MA, like a traditional television network, is not interested in producing its own shows.

"There is an absolutely wonderful pool of talent out there that produces fun, interesting radio. We would rather concentrate on

the affiliate relations and the ad sales," he says, adding that working with different producers who have an equity stake in the programming helps keep the quality of the programming high.

As for the future, Hartenbaum says he sees MA eventually going into full-service formats and branching out into more sports programming.

Four months ago MA opened a Los Angeles office. Western region managing director Ken Williams says MA will continue to work on setting up promotional



by Craig Rosen

tie-ins with advertisers. A special tied in to the Tri-Star motion picture "The Doors" is already in the works, although the movie won't be out until 1991. "We really believe that the more we work on marketing with advertisers, the more they will derive from it, and it solidifies our relationship with the different companies," Williams says.

Hartenbaum adds that syndicated radio, unlike the film and TV media, still provides business opportunities for entrepreneurs. "If people have ideas, energy, and commitment, they can go out and do it," he says.

MODERN ROCK SHOW LAUNCHED

Joseph-Fox Communications has set WDRE Long Island, N.Y., PD Denis McNamara as host for its "New Music Exclusives" show, sponsored by Pepsi. The half-hour program, set to launch Sept. 2, will feature live tracks, prerelease tracks, B sides, and other "exclusive" material from such modern rock acts as Midnight Oil and Sinéad O'Connor. J-F president Jon Fox says he is delighted that a major advertiser like Pepsi "would want to get involved with a show like this instead of doing another 'Rockline.'" J-F will initially target commercial modern rock outlets before going after mainstream album rockers.

And for those looking to freshen up a country or eclectic format, check out the "Out O' The Blue Radio Revue," a syndicated sampling of country, folk, blues, bluegrass, and Cajun sounds hosted and produced by Page Wilson. The show, which originates from the fictitious Chickahominy Swamp, is available to commercial and public radio stations alike. Time-Life Books sponsors the show on its 10 commercial affiliates. For more information, call Guy Frank at 804-783-1946.

AROUND THE INDUSTRY

We couldn't help but notice the commercials featuring Rick Dees (Continued on page 18)

SPRING '90 ARBITRONS

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

Main table of radio station ratings for various cities including San Francisco, Washington, Philadelphia, Detroit, Dallas/Fort Worth, Boston, San Jose, San Francisco, Pittsburgh, Tampa, Cleveland, Denver, Providence, St. Louis, and Orlando. Columns include Call, Format, and shares for '89, '90, '91, '92.

Continuation of radio station ratings table for cities including Baltimore, San Jose, West Palm Beach, Allentown, Sacramento, Cincinnati, Columbus, Buffalo, Cleveland, Denver, Providence, St. Louis, and Orlando. Columns include Call, Format, and shares for '89, '90, '91, '92.

NMS '90 RADIO PANELS (Continued from page 10)

Louis Largent said, "Our phone lines are so deluged with recurrent requests [that] if I hear another request for "Tainted Love" from Soft Cell, I'm going to throw myself off a building."

Airchecks were also played at the alternative panel which led one audience member to ask why few indie label records were being played. XE-TRA-FM (91X) San Diego PD Kevin Stapleford responded by saying "This is commercial radio, not college radio. You can't superserve the fashion casualties out there."

CONCLAVE '90 (Continued from page 10)

at some point, call baseball play-by-play again, an opportunity he had been denied since baseball moved from NBC to CBS. "In 1994, either NBC will get it back, or I'll go where the baseball is," he declared.

Because of its regional focus, the Conclave has always drawn a lot of medium-/small-market Midwestern PDs who may not attend other trade conventions. The twist this year was a higher-than-usual number of outsiders—most of them expatriate Midwesterners now working in other markets. Organizers put this year's attendance at 725, up from 600 last year.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. It's Still Rock And Roll To Me, Billy Joel, COLUMBIA
2. Magic, Olivia Newton-John, MCA
3. Little Jeannie, Elton John, MCA
4. Cupid/I've Loved You For A Long Time, Spinners, ATLANTIC
5. Shining Star, Manhattans, COLUMBIA
6. Coming Up, Paul McCartney, COLUMBIA
7. Steal Away, Robbie Dupree, ELEKTRA
8. Tired Of Toein' The Line, Rocky Burnette, EMI-AMERICA
9. Take Your Time, S.O.S. Band, TABU
10. The Rose, Bette Midler, ATLANTIC

POP SINGLES—20 Years Ago

1. (They Long To Be) Close To You, Carpenters, A&M
2. Mama Told Me (Not To Come), Three Dog Night, DUNHILL
3. Band Of Gold, Freda Payne, INVICTUS
4. The Love You Save, Jackson 5, MOTOWN
5. Make It With You, Bread, ELEKTRA
6. Ball Of Confusion (That's What The World Is Today), Temptations, GORDY
7. Ride Captain Ride, Blues Image, ATCO
8. O-O-H Child, Five Stairsteps, BUDDAH
9. Signed, Sealed, Delivered (I'm Yours), Stevie Wonder, TAMLA
10. Lay Down (Candles In The Rain), Melanie with the Edwin Hawkins Singers, BUDDAH

TOP ALBUMS—10 Years Ago

1. Emotional Rescue, Rolling Stones, ROLLING STONES
2. Just One Night, Eric Clapton, RSO
3. Glass Houses, Billy Joel, COLUMBIA
4. Soundtrack, The Empire Strikes Back, RSO
5. Empty Glass, Pete Townshend, ATCO
6. Let's Get Serious, Jermaine Jackson, MOTOWN
7. Heroes, The Commodores, MOTOWN
8. Soundtrack, Urban Cowboy, ASYLUM
9. Hold On, Jackson Browne, ASYLUM
10. McCartney II, Paul McCartney, COLUMBIA

TOP ALBUMS—20 Years Ago

1. Soundtrack, Woodstock, COTILLION
2. Let It Be, Beatles, APPLE
3. McCartney, Paul McCartney, APPLE
4. Self-Portrait, Bob Dylan, COLUMBIA
5. Blood, Sweat & Tears, COLUMBIA
6. ABC, Jackson 5, MOTOWN
7. Deja Vu, Crosby, Stills, Nash & Young, ATLANTIC
8. Closer To Home, Grand Funk Railroad, CAPITOL
9. Live At Leeds, Who, DECCA
10. Chicago, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. Bar Room Buddies, Merle Haggard & Clint Eastwood, ELEKTRA
2. Dancin' Cowboys, Bellamy Brothers, Warner/Curb
3. True Love Ways, Mickey Gilley, EPIC
4. Stand By Me, Mickey Gilley, ASYLUM
5. It's True Love, Conway Twitty & Loretta Lynn, MCA
6. Tennessee River, Alabama, RCA
7. Clyde, Waylon Jennings, RCA
8. Friday Night Blues, John Conlee, MCA
9. Wayfaring Stranger, Emmylou Harris, WARNER BROS.
10. Save Your Heart For Me, Jacky Ward, MERCURY

SOUL SINGLES—10 Years Ago

1. Take Your Time, S.O.S. Band, TABU
2. One In A Million You, Larry Graham, WARNER BROS.
3. Landlord, Gladys Knight & the Pips, COLUMBIA
4. Let's Get Serious, Jermaine Jackson, MOTOWN
5. Cupid, Spinners, ATLANTIC
6. Backstrokin', Fatback, SPRING
7. Upside Down, Diana Ross, MOTOWN
8. Dynamite, Stacy Lattisaw, COTILLION
9. You And Me, Rockie Robbins, A&M
10. Give Me The Night, George Benson, WARNER BROS.

Promotion Directors Score Big Points By Making Listeners' Fantasies Come True

NEW YORK—Although promotion directors say cash is still the prize their listeners want most (Billboard, Jan. 27), fantasy prizes are a close second on their list. Fantasy prizes are those things that listeners either couldn't or wouldn't attain for themselves and, in most cases, have the advantage of being something the competition is not doing. But promotion directors say simple, low-budget fantasy prizes are often just as effective as big-ticket giveaways.

Top 40 WHYI (Y100) Miami promotion director Julie Wilson says even giveaways as simple as front-row tickets or backstage passes are "out of people's reach." Keith Kauffman, promotion director of classic rock WAFX Norfolk, Va., agrees that even the small-scale fantasy prizes work, because they give "people the opportunity to have an experience that they wouldn't otherwise have."

Beverly Tilden, VP/creative services for top 40 WXXS-FM (Kiss 108) Boston, says stations like hers "have personalities that people consider celebrities, [and] you can always package things around that." Tilden recently sent listeners to the dog races with morning man Matt Siegel. And, Tilden says, even tickets for the annual Kiss concert fall into the fantasy-prize category, because "where else can you go see 20 artists in one place for free?"

"Promotions should not only reflect the audience's lifestyle but also enhance it," says Marty Wall, promotion director of top 40 WHTZ (Z100) New York. "You don't just have to send [winners] to see a show in Europe. For a local show [you can] do an upfront, backstage promotion or provide a short ride in a long limo." Wall cites an example of a winner who got front-row tickets to a boxing match with transportation provided. "These people were more excited about having a limo pull up to their row home in the Bronx than they were in what the promotion was all about," he says.

"You have to find some way to take [a promotion] that next step into the fantasy appeal," Wall continues. "You're just not doing your job or doing the station justice if you don't exploit the promotion and get everything out of it that you possibly can. You have to make it bigger than life. There is always a way to do that and it doesn't always have to cost a lot of money. In fact, in most cases, it costs very little money."

IDEA MILL: '70s FLASHBACK

AC WFAS-FM White Plains, N.Y., recently held a "Remember The '70s" weekend featuring songs, commercials, television themes, and news reports from that decade. WFAS-FM gave away CD copies of "The '70s Preservation Society Presents Those Fabulous '70s"—similar to Rhino's "Have A Nice Day" series—featuring Terry Jacks' "Seasons In The Sun," the Bay City Rollers' "Saturday Night," Paul Anka's "(You're) Having My Baby," and other memorable tunes. Call Razor & Tie Music at 212-473-9173.

On the day Andrew Dice Clay's "The Adventures Of Ford Fairlane" opened, top 40 WRQX (Q107) Wash-

ington, D.C., kicked off a "No Dice Weekend." Winners got tickets to see any other summer comedy and qualified for a trip to Atlantic City, N.J., to see any other comedian.

When the tolls on three Orlando, Fla., highways were recently raised 25 cents, top 40 WXXL (XL106.7)



by Phyllis Stark

sent out staffers dressed as quarterbacks to hand quarters back to drivers at the highway off-ramps. More than 2,000 quarters were distributed... Modern rock WDRE Long Island, N.Y., will hold a huge game of Depeche Mode Musical Chairs for 92 listeners. They will compete for a trip to see the band in Los Angeles. A chair is featured prominently in the "Enjoy The Silence" video.

When AC KMJK Portland, Ore., held a mutt derby at a canine race-track recently, 300 dogs dragged their owners out to enter them in the race. The dogs were divided into size categories, but greyhounds were banned from the competition. The promotion raised \$3,000 for charity. Three dog owners won trips to Disneyland.

To tie in with the locally held Goodwill Games, oldies KJR Seattle morning man Gary Lockwood is staging his own such games, to be held in the parking lot of a Goodwill thrift shop. Gary's Goodwill Games will include a radio relay and putt-putt golf.

A number of stations are continuing their commitment to the environment with summer promotions. On June 22, modern rock WHFS Washington, D.C., morning jock Neci Crowder broadcast live from a billboard where the station was collecting recyclable materials. More than five tons of material were collected during the broadcast. The station provided free coffee and doughnuts to everyone who attended.

Classic rock WXRK New York has assembled the K-Rock Klean Team—

station staffers, jocks, and listeners who work with nonprofit and city groups to clean up parks and beaches in the area. Across town, adult alternative WQCD (CD101.9) is providing biodegradable cardboard trash receptacles sporting the station's logo for all of the city's major street fairs as part of the "Be Cool, Keep It Clean" campaign.

AC WMGK (Magic 103) Philadelphia will sponsor a Cans Film Festival on four consecutive Wednesdays in August. Magic will show family films outdoors at Penn's Landing for an admission price of two cans of food per person. Across town, urban WUSL promotion director Angela High has put together a troupe of 12 18-21-year-old dancers for station events and other bookings. More than 100 dancers auditioned for the six male and six female spots in the troupe.

Top 40/dance WQHT (Hot 97) and urban WRKS (Kiss 98.7) New York plan to team up to sponsor a unity walk in support of racial harmony on Sunday (22)... Top 40 WYHY (Y107) Nashville is paying summer air conditioner bills in its Power Payoff promotion; it did the same with heating bills last winter.

Album WXTB (98 Rock) Tampa, Fla., held a power lounging competition on July 4. The station defines power lounging as "a form of tanning that requires the bather not to sweat," so listeners were encouraged to bring all of the comforts of home. The best power lounge won \$1,000.

New York-based RRN Inc. is putting together a 1991 promotion calendar that can be customized with your logo, upcoming station promotions, and local holidays. There is no charge for the use of the calendar. For a free copy or more information, call 800-451-3622.

PRO-MOTIONS

Cydney EnDean has been named promotion director of top 40/dance KMEL San Francisco. She was formerly promotion director of Marine World Africa USA, a wildlife theme park. Across town, oldies KSFO/KYA has an immediate marketing manager opening. Contact VP/GM Ken Dennis at 415-398-5600.



Fan Funds. All-sports WFAN New York raised \$1 million for the Tomorrow Children's Fund during a 2 1/2-hour radiothon. Here, GM Scott Meier, left, and morning man Don Imus (with hat) present a check to TCF's George Martin and David Jurist, far right.



Hot Hits in Tokio

Week of July 8, 1990

- 1 Come Back To Me Janet Jackson
- 2 Hold On Wilson Phillips
- 3 It Must Have Been Love Roxette
- 4 U Can't Touch This M.C. Hammer
- 5 I'll Be Your Shelter Taylor Dayne
- 6 Children Of The Night Richard Marx
- 7 Make You Sweat Keith Sweat
- 8 A Dreams A Dream Soul II Soul
- 9 Step By Step New Kids On The Block
- 10 Vogue Madonna
- 11 All I Wanna Do Is Make Love To You Hear
- 12 Mind Cruisin' Anri
- 13 Walking After Midnight Fairground Attraction
- 14 Hold On En Vogue
- 15 Welcome To The Real World Jane Child
- 16 My My My Johnny Gill
- 17 The Art Of Love Michael Franks
- 18 Vision Of Love Mariah Carey
- 19 Do You Remember Phil Collins
- 20 Across The River Bruce Hornsby & The Range
- 21 Softly Whispering I Love You Paul Young
- 22 Hanky Panky Madonna
- 23 Every Little Thing Jeff Lynne
- 24 Poison Bell Biv DeVoe
- 25 Don't Go Away Mad (Just Go Away) Motley Crue
- 26 Ready Or Not After 7
- 27 Want To Be With You Zan
- 28 Alright Janet Jackson
- 29 Rub You The Right Way Johnny Gill
- 30 Good Love Klymaxx
- 31 The Blues Tony! Toni! Tone!
- 32 The Crying Scene Aztec Camera
- 33 The Right Combination Seiko & Donnie Wahlberg
- 34 She Ain't Worth It Glenn Medeiros & Bobby Brown
- 35 Monster Rock Tokyo Ska Paradise Orchestra
- 36 The Power Snap
- 37 You Can't Deny It Lisa Stansfield
- 38 Why Don't You Call Zan
- 39 Take It To Heart Michael McDonald
- 40 Nothing Compares 2 U Sinead O'Connor
- 41 The Master Key Barbara Weathers
- 42 Heaven Give Me Words Propaganda
- 43 No Frontiers Mary Black
- 44 King Of Wishful Thinking Go West
- 45 Finishing Touch Klymaxx
- 46 Cradle Of Love Billy Idol
- 47 Right By My Side Stanley Clark & George Duke
- 48 Endless Game Tatsuro Yamashita
- 49 I Want It Now Cameo
- 50 Ces Moments La Muriel Dacq

J-WAVE 81.3FM

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

PLATINUM

New York		P.D.: Steve Kingston	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

New York		P.D.: Tom Cuddy	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Los Angeles		P.D.: Gerry DeFrancesco	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Boston		P.D.: Sunny Joe White	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Washington		P.D.: Lorrin Palagi	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Boston		P.D.: Steve Rivers	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Pittsburgh		P.D.: Danny Clayton	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Philadelphia		P.D.: Todd Fisher	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Washington		P.D.: Matt Farber	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Atlanta		P.D.: Rick Stacy	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Tampa		P.D.: Marc Chase	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Chicago		P.D.: Bill Gamble	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30

Detroit		P.D.: Chuck Beck	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	

WNCI 97.9
1 George LaMond, Bad Of The Heart
2 Mariah Carey, Vision Of Love
3 Depeche Mode, Enjoy The Silence
4 Lisa Stansfield, You Can't Deny It
5 En Vogue, Hold On
6 Glenn Medeiros Featuring Bobby Brown, Tyler Collins, Girls Nite Out
7 Madonna, Hanky Panky
8 Mellow Man Ace, Mentiroso
9 New Kids On The Block, Step By Step
10 Sweet Sensation, If Wishes Came True
11 M.C. Hammer, Have You Seen Her
12 Bell BiV Devoe, Poison
13 Stevie B, Love And Emotion
14 M.C. Hammer, U Can't Touch This
15 Taylor Dayne, I'll Be Your Shelter
16 Michael Bolton, When I'm Back On My F
17 Babyface, My Kinda Girl
18 Go West, King Of Wishful Thinking (Fr
19 The Time, Jerk Out
20 Seduction, Could This Be Love
21 Janet Jackson, Come Back To Me
22 Bell BiV Devoe, Do Me!
23 Linear, Don't You Come Cryin'
24 Kypser, Tic-Tac-Toe
25 Maxi Priest, Close To You
26 Seiko & Donnie Wahlberg, The Right Co
27 The Adventures Of Stevie V, Dirty Cas
28 New Kids On The Block, Tonight
29 Wilson Phillips, Release Me
30 Luke Featuring The 2 Live Crew, Banne
31 M.C. Hammer, Have You Seen Her
32 Brother Beyond, The Girl I Used To Kn
33 Keith Sweat, Make You Sweat
34 Timmy T, What Will I Do
35 After 7, Can't Stop
36 Calloway, All The Way
37 St. Paul, Stranger To Love
38 Indecent Obsession, Tell Me Something
39 Paul Young, Oh Girl

Columbus P.D.: Dave Robbins
1 Glenn Medeiros Featuring Bobby Brown, Tyler Collins, Girls Nite Out
2 Billy Idol, Cradle Of Love (From "For
3 Michael Bolton, When I'm Back On My F
4 Madonna, Hanky Panky
5 Taylor Dayne, I'll Be Your Shelter
6 Wilson Phillips, Release Me
7 Go West, King Of Wishful Thinking (Fr
8 Janet Jackson, Come Back To Me
9 Phil Collins, Do You Remember?
10 Anita Baker, Talk To Me
11 Roxette, It Must Have Been Love (From
12 Johnny Gill, Rub You The Right Way
13 Bruce Hornsby & The Range, Across The
14 Depeche Mode, Enjoy The Silence
15 Richard Marx, Children Of The Night
16 Bad English, Possession
17 Gloria Estefan, Cuts Both Ways
18 Mariah Carey, Vision Of Love
19 Chicago, Hearts In Trouble
20 Cheap Trick, Can't Stop Falling Into
21 Jon Bon Jovi, Blaze Of Glory (From "Y
22 Lisa Stansfield, You Can't Deny It
23 James Ingram, I Don't Have The Heart
24 Heart, All I Wanna Do Is Make Love To
25 Janet Jackson, Alright
26 Madonna, Vogue
27 Sweet Sensation, If Wishes Came True
28 Babyface, My Kinda Girl

St. Louis P.D.: Lyndon Aelli
1 Billy Idol, Cradle Of Love (From "For
2 Bell BiV Devoe, Poison
3 Motley Crue, Don't Go Away Mad (Just
4 Glenn Medeiros Featuring Bobby Brown,
5 Bad English, Possession
6 Michael Bolton, When I'm Back On My F
7 Nelson, (Can't Live Without Your) Lov
8 En Vogue, Hold On
9 Depeche Mode, Enjoy The Silence
10 Mariah Carey, Vision Of Love
11 Go West, King Of Wishful Thinking (Fr
12 St. Paul, Stranger To Love
13 Sweet Sensation, If Wishes Came True
14 Poison, Unskippy Bop
15 M.C. Hammer, U Can't Touch This
16 Don Henley, How Bad Do You Want It?
17 Sinead O'Connor, The Emperor's New Cl
18 Bruce Hornsby & The Range, Across The
19 Jane Child, Welcome To The Real World
20 Cheap Trick, Can't Stop Falling Into
21 Brother Beyond, The Girl I Used To Kn
22 Del Amitri, Kiss The Night Goodbye
23 Tyler Collins, Girls Nite Out
24 Jon Bon Jovi, Blaze Of Glory (From "Y
25 The Time, Jerk Out
26 The Lightning Seeds, Pure
27 Kypser, Tic-Tac-Toe
28 Jimmy Byers, Same Old Look
29 Johnny Gill, Rub You The Right Way
30 Wilson Phillips, Release Me
31 Stevie B, Love And Emotion
32 Indecent Obsession, Tell Me Something
33 Janet Jackson, Come Back To Me
34 Billy Idol, That's Not Her Style
35 Madonna, Hanky Panky
36 Alannah Myles, Love Is
37 Wilson Phillips, Hold On
38 Babyface, My Kinda Girl
39 Brent Bourgeois, Dare To Fall In Lov
40 Don Henley, How Bad Do You Want It?
41 New Kids On The Block, Tonight
42 M.C. Hammer, Have You Seen Her
43 Maxi Priest, Close To You
44 Luke Featuring The 2 Live Crew, Banne

TOP 40/DANCE
New York P.D.: Joel Salkowitz
1 Snap, The Power
2 En Vogue, Hold On
3 Tyler Collins, Girls Nite Out
4 Lisa Stansfield, You Can't Deny It
5 Coro, Can't Let Go
6 Mellow Man Ace, Mentiroso
7 Johnny Gill, Rub You The Right Way
8 India, The Lover Who Rocks You
9 Tiana, First True Love
10 Seduction, Could This Be Love
11 Sweet Sensation, If Wishes Came True
12 Soul II Soul, A Dream Is A Dream
13 Alira, Someone To Hold
14 Mariah Carey, Vision Of Love
15 Keith Sweat, Make You Sweat
16 Stevie B, Love And Emotion
17 Bell BiV Devoe, Do Me!
18 Janet Jackson, Come Back To Me
19 Madonna, Hanky Panky
20 The Time, Jerk Out
21 Stevie V, Dirty Cash
22 Black Box, Everybody Everybody
23 Betty Boo, Don't Stop The Music
24 George LaMond, Bad Of The Heart
25 TKa, I Won't Give Up On You
26 After 7, Ready Or Not
27 Deee-Lite, What Is Love
28 M.C. Hammer, Have You Seen Her
29 Alisha, Whoring Number
30 Doc Box & B-Fresh, Slow Love
31 2 Live Crew, Banned In The USA
32 Troop, All I Do Is Think Of You
33 Kypser, Tic-Tac-Toe
34 New Kids On The Block, Step By Step
35 Brother Beyond, The Girl I Used To Kn
36 Maxi Priest, Close To You
37 New Order, World In Motion
38 Linear, Don't You Come Cryin'
39 Yvonne, I Can't Face The Fact
40 Calloway, All The Way
41 Perfect Gentlemen, One More Chance

San Francisco P.D.: Keith Naftaly
1 Mariah Carey, Vision Of Love
2 Troop, All I Do Is Think Of You
3 Johnny Gill, Rub You The Right Way
4 Keith Sweat, Make You Sweat
5 Snap, The Power
6 Bell BiV Devoe, Do Me!
7 Babyface, My Kinda Girl
8 Lisa Stansfield, You Can't Deny It
9 Janet Jackson, Come Back To Me
10 West Coast Rappers, We're All In The
11 Sweet Sensation, If Wishes Came True
12 Anita Baker, Talk To Me
13 Depeche Mode, Enjoy The Silence
14 En Vogue, Hold On
15 Kid Frost, La Raza
16 Beats International, Won't Talk About
17 Seduction, Could This Be Love
18 After 7, Can't Stop
19 Stevie V, Dirty Cash
20 Klymaxx, Good Love
21 The Time, Jerk Out
22 M.C. Hammer, Have You Seen Her
23 2 Live Crew, Banned In The USA
24 Yvonne, I Can't Face The Fact
25 En Vogue, Lips
26 Stevie B, Love And Emotion
27 Madonna, Hanky Panky
28 The Party, Summer Vacation
29 Black Flames, Watching You
30 Maxi Priest, Close To You
31 Black Box, Everybody Everybody
32 Deee-Lite, What Is Love
33 X-Cian, Head The Word
34 TKa, I Won't Give Up On You
35 Doc Box & B-Fresh, Slow Love
36 Kypser, Tic-Tac-Toe

Dallas P.D.: Joel Folger
1 Billy Idol, Cradle Of Love
2 Depeche Mode, Enjoy The Silence
3 New Kids On The Block, Step By Step
4 Michael Bolton, When I'm Back On My F
5 New Kids On The Block, Step By Step
6 Motley Crue, Don't Go Away Mad (Just G
7 Mariah Carey, Vision Of Love
8 Glenn Medeiros, She Ain't Worth It
9 Johnny Gill, Rub You The Right Way
10 Depeche Mode, Enjoy The Silence
11 Roxette, It Must Have Been Love
12 Faith No More, Epic
13 Richard Marx, Children Of The Night
14 Aerosmith, The Other Side
15 Phil Collins, Do You Remember?
16 Tyler Collins, Girls Nite Out
17 Taylor Dayne, I'll Be Your Shelter
18 Go West, King Of Wishful Thinking
19 The Time, Jerk Out
20 Poison, Unskippy Bop
21 Snap, The Power
22 Janet Jackson, Come Back To Me
23 Kypser, Tic-Tac-Toe
24 Sweet Sensation, If Wishes Came True
25 Bad English, Possession
26 M.C. Hammer, Have You Seen Her
27 Depeche Mode, Enjoy The Silence
28 Maxi Priest, Close To You
29 Bell BiV Devoe, Do Me!
30 St. Paul, Stranger To Love
31 Paul Young, Oh Girl
32 Jon Bon Jovi, Blaze Of Glory
33 Cheap Trick, Can't Stop Fallin' Into

Baltimore P.D.: Steve Perun
1 Wilson Phillips, Hold On
2 Roxette, It Must Have Been Love (From
3 Phil Collins, Do You Remember?
4 Tyler Collins, Girls Nite Out
5 Glenn Medeiros Featuring Bobby Brown,
6 Snap, The Power
7 Madonna, Vogue
8 Linear, Sending All My Love
9 New Kids On The Block, Step By Step
10 Depeche Mode, Enjoy The Silence
11 M.C. Hammer, U Can't Touch This
12 Giant, I'll See You In My Dreams
13 Gloria Estefan, Cuts Both Ways
14 Billy Idol, Cradle Of Love (From "For
15 Lisa Stansfield, You Can't Deny It
16 Johnny Gill, Rub You The Right Way
17 Taylor Dayne, I'll Be Your Shelter
18 Poison, Unskippy Bop
19 Michael Bolton, When I'm Back On My F
20 M.C. Hammer, Have You Seen Her
21 En Vogue, Hold On
22 Madonna, Hanky Panky
23 Sweet Sensation, If Wishes Came True
24 Janet Jackson, Come Back To Me
25 New Kids On The Block, Tonight
26 Luke Featuring The 2 Live Crew, Banne
27 Wilson Phillips, Release Me
28 Heart, All I Wanna Do Is Make Love To
29 Nikki, Notice Me
30 EX Mariah Carey, Vision Of Love
31 EX Bad English, Possession
32 EX Bruce Hornsby & The Range, Across The
33 EX Jon Bon Jovi, Blaze Of Glory (From "Y
34 EX The Time, Jerk Out
35 EX Sinead O'Connor, The Emperor's New Cl

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

San Diego P.D.: Garry Wall
1 Snap, The Power
2 Kypser, Tic-Tac-Toe
3 Wilson Phillips, Hold On
4 Tyler Collins, Girls Nite Out
5 After 7, Ready Or Not
6 Bruce Hornsby & The Range, Across The
7 Michael Bolton, When I'm Back On My F
8 Taylor Dayne, I'll Be Your Shelter
9 Louise Lorde, Sittin' In The Lap Of Lu
10 Heart, I Didn't Want To Need You
11 Elton John, Club At The End Of The St
12 M.C. Hammer, U Can't Touch This
13 St. Paul, Stranger To Love
14 Mariah Carey, Vision Of Love
15 Nelson, (Can't Live Without Your) Lov
16 Slaughter, Up All Night
17 M.C. Hammer, Have You Seen Her
18 Sweet Sensation, If Wishes Came True
19 Seduction, Could This Be Love
20 Poison, Unskippy Bop
21 Billy Idol, Cradle Of Love (From "For
22 Johnny Gill, Rub You The Right Way
23 Depeche Mode, Enjoy The Silence
24 Linear, Don't You Come Cryin'
25 Go West, King Of Wishful Thinking (Fr
26 New Kids On The Block, Tonight
27 Wilson Phillips, Release Me
28 Paul Young, Oh Girl
29 Janet Jackson, Come Back To Me
30 Motley Crue, Don't Go Away Mad (Just
31 Bad English, Possession
32 Aerosmith, The Other Side
33 Stevie B, Love And Emotion
34 Chicago, Hearts In Trouble

Chicago P.D.: Dave Shakes
1 George LaMond, Bad Of The Heart
2 Glenn Medeiros/Bobby Brown, She Ain't
3 Bell BiV Devoe, Poison
4 M.C. Hammer, U Can't Touch This
5 Mellow Man Ace, Mentiroso
6 En Vogue, Hold On
7 Mariah Carey, Vision Of Love
8 Tyler Collins, Girls Nite Out
9 Wilson Phillips, Hold On
10 Taylor Dayne, I'll Be Your Shelter
11 Kypser, Tic-Tac-Toe
12 Billy Collins, Do You Remember
13 Snap, The Power
14 Depeche Mode, Enjoy The Silence
15 Sweet Sensation, If Wishes Came True
16 Johnny Gill, Rub You The Right Way
17 Janet Jackson, Come Back To Me
18 Lisa Stansfield, You Can't Deny It
19 Seduction, Could This Be Love
20 The Time, Jerk Out
21 Madonna, Hanky Panky
22 Young & Restless, B Girls
23 New Kids On The Block, Tonight
24 Mellow Man Ace, Mentiroso
25 Keith Sweat, Make You Sweat
26 Cheap Trick, Never Gonna Give You Up
27 Stevie B, Love And Emotion
28 The Party, Summer Vacation
29 New Kids On The Block, Step By Step
30 TKa, I Won't Give Up On You
31 Maxi Priest, Close To You
32 Stevie V, Dirty Cash
33 Snap, The Power
34 Alisha, Backstage

Los Angeles P.D.: Scott Shannon
1 Motley Crue, Don't Go Away Mad (Just G
2 Billy Idol, Cradle Of Love
3 The Cure, Pictures Of You
4 Danger Danger, Bang Bang
5 Phil Collins, Do You Remember?
6 Faith No More, Epic
7 Poison, Unskippy Bop
8 Roxette, It Must Have Been Love
9 Aerosmith, The Other Side
10 Depeche Mode, Enjoy The Silence
11 The Lightning Seeds, Pure

Worcester P.D.: Ron Valeri
1 Motley Crue, Don't Go Away Mad (Just G
2 Electric Boys, All Lips N' Hips
3 Lita St, Hungry
4 Bad Company, Holy Water
5 Aerosmith, The Other Side
6 Saddy Dog, Lonesome Fool
7 Little Caesar, Chain Of Fools
8 Poison, Unskippy Bop
9 Billy Idol, Cradle Of Love
10 London Quireboys, 7 O'Clock
11 Sleaz Beaz, Stranger Than Paradise
12 Faster Pussycat, Poison Ivy
13 Jon Bon Jovi, Blaze Of Glory
14 Robert Plant, Big Love
15 Y.C. Don't Be Afraid Of The Dark
16 Kiss, Rise To It
17 Cheap Trick, Can't Stop Fallin' Into
18 Juliet, Revvin Me Up
19 Winger, Can't Get Enough
20 Queensryche, Last Time In Paris
21 Janet Jackson, Control
22 EX Faith No More, Epic
23 EX Kings Of The Sun, Drop The Gun
24 EX Black Crowes, Twice As Hard
25 EX Nelson, (Can't Live Without Your) Lov
26 EX Trouble, The Misery Shows
27 EX Sons Of Angels, Lower

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

Cincinnati P.D.: Dave Allen
1 Glenn Medeiros Featuring Bobby Brown,
2 Linear, Sending All My Love
3 Bell BiV Devoe, Poison
4 Wilson Phillips, Hold On
5 Tyler Collins, Girls Nite Out
6 After 7, Ready Or Not
7 Bruce Hornsby & The Range, Across The
8 Michael Bolton, When I'm Back On My F
9 Taylor Dayne, I'll Be Your Shelter
10 Louise Lorde, Sittin' In The Lap Of Lu
11 Heart, I Didn't Want To Need You
12 Elton John, Club At The End Of The St
13 M.C. Hammer, U Can't Touch This
14 St. Paul, Stranger To Love
15 Mariah Carey, Vision Of Love
16 Nelson, (Can't Live Without Your) Lov
17 Slaughter, Up All Night
18 M.C. Hammer, Have You Seen Her
19 Sweet Sensation, If Wishes Came True
20 Seduction, Could This Be Love
21 Poison, Unskippy Bop
22 Billy Idol, Cradle Of Love (From "For
23 Johnny Gill, Rub You The Right Way
24 Depeche Mode, Enjoy The Silence
25 Linear, Don't You Come Cryin'
26 Go West, King Of Wishful Thinking (Fr
27 New Kids On The Block, Tonight
28 Wilson Phillips, Release Me
29 Paul Young, Oh Girl
30 Janet Jackson, Come Back To Me
31 Motley Crue, Don't Go Away Mad (Just
32 Bad English, Possession
33 Aerosmith, The Other Side
34 Stevie B, Love And Emotion
35 Chicago, Hearts In Trouble

Seattle P.D.: Tom Hutylar
1 Glenn Medeiros Featuring Bobby Brown,
2 Depeche Mode, Enjoy The Silence
3 Lisa Stansfield, You Can't Deny It
4 Go West, King Of Wishful Thinking (Fr
5 Billy Idol, Cradle Of Love (From "For
6 Tyler Collins, Girls Nite Out
7 Michael Bolton, When I'm Back On My F
8 Mariah Carey, Vision Of Love
9 Mariah Carey, Vision Of Love
10 Motley Crue, Don't Go Away Mad (Just
11 Bruce Hornsby & The Range, Across The
12 Seduction, Could This Be Love
13 Johnny Gill, Rub You The Right Way
14 En Vogue, Hold On
15 Heart, I Didn't Want To Need You
16 Babyface, My Kinda Girl
17 Faith No More, Epic
18 Bruce Hornsby & The Range, Across The
19 Madonna, Hanky Panky
20 Sweet Sensation, If Wishes Came True
21 Janet Jackson, Come Back To Me
22 Wilson Phillips, Release Me
23 Keith Sweat, Make You Sweat
24 Maxi Priest, Close To You
25 Jimmy Byers, Same Old Look
26 The Time, Jerk Out
27 Bad English, Possession
28 Danger Danger, Bang Bang
29 Snap, The Power
30 Brother Beyond, The Girl I Used To Kn
31 M.C. Hammer, Have You Seen Her
32 Jon Bon Jovi, Blaze Of Glory (From "Y
33 Whispers, Innocent
34 Don Henley, How Bad Do You Want It?
35 Boom Boom Opera, Onion Skin
36 Snap, The Power
37 Jude Cole, Time For Letting Go
38 St. Paul, Stranger To Love
39 Gloria Estefan, Cuts Both Ways
40 Sinead O'Connor, The Emperor's New Cl
41 Anita Baker, Talk To Me
42 Nelson, (Can't Live Without Your) Lov
43 Sundays, Here's Where The Story Ends

Los Angeles P.D.: Jeff Wyatt
1 Glenn Medeiros/Bobby Brown, She Ain't
2 En Vogue, Hold On
3 Johnny Gill, Rub You The Right Way
4 Mellow Man Ace, Mentiroso
5 Digital Underground, The Humpty Dance
6 Snap, The Power
7 Tyler Collins, Girls Nite Out
8 Salt-N-Pepa, Expression
9 Bell BiV Devoe, Do Me!
10 George LaMond, Bad Of The Heart
11 Lisa Stansfield, You Can't Deny It
12 M.C. Hammer, Have You Seen Her
13 Bell BiV Devoe, Poison
14 Mariah Carey, Vision Of Love
15 Babyface, My Kinda Girl
16 49ers, Don't You Love Me
17 Kid Frost, La Raza
18 Raiana Paige, Rescue Me
19 Stevie B, Love And Emotion
20 Stevie B, Love And Emotion
21 Madonna, Hanky Panky
22 India, The Lover Who Rocks You
23 Janet Jackson, Alright
24 Depeche Mode, Enjoy The Silence
25 Soul II Soul, A Dream Is A Dream
26 Kypser, Tic-Tac-Toe
27 Keith Sweat, Make You Sweat
28 The Cover Girls, All That Gitters Is
29 Tiana, First True Love
30 Rebel M.C., Street Tuff
31 New Kids On The Block, Step By Step
32 Electro, Let's Talk With Myself
33 Sweet Sensation, If Wishes Came True
34 Ale, Stop Me If I Fall In
35 Janet Jackson, Come Back To Me
36 The Whispers, Innocent
37 TKa, I Won't Give Up On You
38 New Kids On The Block, Tonight
39 After 7, Ready Or Not
40 Brother Beyond, The Girl I Used To Kn
41 The Time, Jerk Out
42 Koolhaek, My Girl
43 Maxi Priest, Close To You

Philadelphia P.D.: Dave Allan
1 Johnny Gill, My, My, My
2 Janet Jackson, Come Back To Me
3 Lisa Stansfield, You Can't Deny It
4 Mariah Carey, Vision Of Love
5 Keith Sweat, Make You Sweat
6 After 7, Can't Stop
7 Anita Baker, Talk To Me
8 The Family Stand, Ghetto Heaven
9 Snap, The Power
10 Miki Howard, Until You Come Back To Me
11 M.C. Hammer, U Can't Touch This
12 Cameo, I Want It Now
13 Regina Belle, This Is Love
14 Bell BiV Devoe, Do Me!
15 Babyface, My Kinda Girl
16 Soul II Soul, A Dream Is A Dream
17 The Time, Jerk Out
18 Janet Jackson, Come Back To Me
19 Michelle, Nicot
20 Jeff Redd, Love High
21 Glenn Jones, Stay
22 Midnight Star, Do It (One More Time)
23 Glenn Medeiros Featuring Bobby Brown,
24 Madonna, Vogue
25 The Whispers, Innocent
26 After 7, Can't Stop
27 Tony! Tony! Tonic!, Feels Good
28 Teddy Pendergrass & Lisa Fisher, Glad To
29 Koolhaek, My Girl
30 Geoff McBride, Gotta Got Thing
31 Michael Cooper, Over And Over
32 Basic Black, She's Mine
33 M.C. Hammer, Have You Seen Her
34 En Vogue, Lies
35 Perri, Someone Like You
36 2 Live Crew, Banned In The USA

Hot Black Playlists
Sample Playlists of the Nation's Largest Black Radio Stations
16 Jeff Redd, Love High
17 Tony! Tony! Tonic!, Feels Good
18 Maza Featuring Frankie Beverly, Songs Of
19 Geoff McBride, Gotta Got Thing
20 The Winans, A Friend
21 Janet Jackson, Come Back To Me
22 The Whispers, Innocent
23 The Boys, Crazy
24 Robbie McNeal, One Mile From Paradise
25 Will Downing, Wishing On A Star
26 Lalah Hathaway, Heaven Knows
27 Anita Baker, Talk To Me
28 Terry Steele, If I Told You Once
29 Koolhaek, My Girl
30 The West Coast Rap All-Stars, We're All In
31 Michael Cooper, Over And Over
32 Basic Black, She's Mine
33 M.C. Hammer, Have You Seen Her
34 En Vogue, Lies
35 Perri, Someone Like You
36 2 Live Crew, Banned In The USA

Tampa P.D.: Mike Berlak
1 Phil Collins, Do You Remember?
2 Taylor Dayne, I'll Be Your Shelter
3 Go West, King Of Wishful Thinking (Fr
4 Michael Bolton, When I'm Back On My F
5 Richard Marx, Children Of The Night
6 Jude Cole, Baby, It's Tonight
7 After 7, Ready Or Not
8 Esprit, Your Baby Never Looked Good I
9 Mariah Carey, Vision Of Love
10 Roxette, It Must Have Been Love (From
11 Bruce Hornsby & The Range, Across The
12 Snap, The Power
13 Mariah Carey, Vision Of Love
14 George LaMond, Bad Of The Heart
15 Wilson Phillips, Hold On
16 En Vogue, Hold On
17 Lisa Stansfield, You Can't Deny It
18 M.C. Hammer, Have You Seen Her
19 Janet Jackson, Come Back To Me
20 Stevie B, Love And Emotion
21 Roxette, It Must Have Been Love (From
22 Keith Sweat, Make You Sweat
23 Seduction, Could This Be Love
24 Bell BiV Devoe, Do Me!
25 After 7, Ready Or Not
26 Maxi Priest, Close To You
27 Wilson Phillips, Release Me
28 Madonna, Hanky Panky
29 Luke Featuring The 2 Live Crew, Banne
30 Mellow Man Ace, Mentiroso
31 New Kids On The Block, Tonight
32 The U-Krew, Let Me Be Your Lover
33 M.C. Hammer, U Can't Touch This
34 Calloway, All The Way
35 The Time, Jerk Out

Milwaukee P.D.: Gregg Swedberg
1 Tyler Collins, Girls Nite Out
2 Johnny Gill, Rub You The Right Way
3 Paula Abdul, Knocked Out
4 Brother Beyond, The Girl I Used To Kn
5 George LaMond, Bad Of The Heart
6 Go West, King Of Wishful Thinking (Fr
7 Glenn Medeiros Featuring Bobby Brown,

Philadelphia P.D.: John Roberts
1 Roxette, It Must Have Been Love
2 Joey Kid, Counting The Days
3 Glenn Medeiros/Bobby Brown, She Ain't
4 George LaMond, Bad Of The Heart
5 Wilson Phillips, Hold On
6 April Storme, To Hold
7 Bell BiV Devoe, Poison
8 Tiana, First True Love
9 Mellow Man Ace, Mentiroso
10 Johnny Gill, Rub You The Right Way
11 Snap, The Power
12 Sweet Sensation, If Wishes Came True
13 Paula Abdul, Knocked Out
14 Mariah Carey, Vision Of Love
15 Seduction, Could This Be Love
16 Linear, Sending All My Love
17 Alisha, Backstage
18 Tyler Collins, Girls Nite Out

Detroit P.D.: James Alexander
1 Johnny Gill, My, My, My
2 Bell BiV Devoe, Do Me!
3 Keith Sweat, Make You Sweat
4 Mariah Carey, Vision Of Love
5 Anita Baker, Talk To Me
6 After 7, Can't Stop
7 Cameo, I Want It Now
8 Regina Belle, This Is Love
9 Angela Winbush (Duet With Ronald Isley),
10 Snap, The Power
11 The Whispers, Innocent
12 Barbara Weathers, The Master Key
13 The Time, Jerk Out
14 Babyface, My Kinda Girl
15 Glenn Jones, Stay
16 Carl Anderson, How Deep Does It Go

Washington D.C. P.D.: Donnie Simpson
1 Miki Howard, Until You Come Back To Me
2 Keith Sweat, Make You Sweat
3 After 7, Can't Stop
4 Cameo, I Want It Now
5 Anita Baker, Talk To Me
6 Mariah Carey, Vision Of Love
7 Babyface, My Kinda Girl
8 Johnny Gill, My, My, My
9 Basic Black, She's Mine
10 Stacy And Kimiko, Wait For Me
11 Angela Winbush (Duet With Ronald Isley),
12 The Time, Jerk Out
13 Regina Belle, This Is Love
14 Robbie McNeal, One Mile From Paradise
15 Janet Jackson, Come Back To Me
16 Slaughter, Fly The Angels
17 New Kids On The Block, Step By Step
18 Koolhaek, My Girl
19 Bell BiV Devoe, Do Me!
20 Pattu Austin, Through The Test Of Time
21 The Winans, A Friend
22 Maza Featuring Frankie Beverly, Songs Of
23 George Howard, You And Me
24 Melba Moore, Do You Really Want My
25 Lenny Williams, Gotta Lotia Love
26 Najee, I'll Be Good To You
27 Carl Anderson, How Deep Does It Go
28 David Paterson, Take Me Now
29 Jeff Redd, Love High
30 Howard Hewitt, If I Could Only Have That
31 Lalah Hathaway, Heaven Knows
32 M.C. Hammer, Have You Seen Her
33 Midnight Star, Do It (One More Time)
34 Gladys Knight, Strong As Steel
35 The Whispers, Innocent
36 Glenn Jones, Stay
37 The West Coast Rap All-Stars, We're All In
38 En Vogue, Lies
39 Black Box, Everybody Everybody
40 Nancy Wilson, Don't Ask My Neighbors
41 The Boys, Crazy
42 Temptations, One Step At A Time
43 Digital Underground, Doo-Wop/Dwainke
44 Babyface, When Will I See You Again
45 Skyy, Let's Touch
46 Barbara Weathers, The Master Key
47 Perri, Someone Like You
48 Five Star, Treat Me Like A Lady
49 Janet Jackson, Control
50 Dianne Reeves, More To Love

NETWORKS AND SYNDICATION

(Continued from page 13)

that aired during ABC's "American Top 40's 20th Anniversary Special." The ads were for Dees' new ABC-TV series, "Into The Night." Still, it's strange hearing the host of Unistar's "Rick Dees Weekly Top 40" on a break in the rival countdown... ABC has set first lady Barbara Bush as the guest for its next installment of the call-in show "American Agenda Radio Special," set for Sept. 5; Bush will discuss illiteracy.

July 4 has barely passed, but program suppliers are already fighting over affiliates for Labor Day. WW1's holiday lineup includes the four-hour "Casey's Top 40 British Hits Of The '80s," the three-hour "America's Concert In The Country, Part 4," the two-hour "Labor Day Super Jam," the two-hour "The Music Of Johnny Mathis," the 30-minute news special "Life In The Slow Lane: Commuting In America," and the six-hour "Zeppelin: Been A Long Time," produced by On The Radio Broadcasting and hosted by Jason Bonham.

Specials on tap for August include Unistar's "Dick Clark's Legends Of Rock And Roll," which is set to air Aug. 3-5; WW1's "David Bowie Live In Concert From Milton Keynes England," on Aug. 5, and "America's Concert In The Country, Part 3" and "The Dionne Warwick Songbook," set to air the week of Aug. 6-12.

Jameson Broadcast has picked up Chattem's Flex-All sports cream as the sponsor for its 60-second daily "Sports Hall Of Shame," scheduled for a fall debut. Jameson has also picked up Tony Fiore's syndicated morning

show feature, "The Beautiful Music Challenge"... WCBS-FM New York morning man Harry Harrison has been set as host for Unistar's August "Memories Of Elvis" special.

Assistance in preparing this week's column was provided by Sean Ross.

MUSIC SPECIALS

July 27-28, **Aerosmith**, On The Radio, Westwood One Radio Networks, one hour.

July 27-29, **Motley Crue**, Metalshop, MJI Broadcasting, two hours.

July 27-29, **Madonna**, The Weekly Special, Unistar Radio Networks, 90 minutes.

July 27-29, **Cher**, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.

July 27-29, **Lou Christie/Peter Yarrow/Bill Cosby/Pointer Sisters**, Cruisin' America With Cousin Bruce, CBS Radio Programming, three hours.

July 27-29, **Les Paul**, The Great Sounds, Unistar, four hours.

July 27-29, **Vern Gosdin**, The Stories Behind The Songs, Unistar, one hour.

July 28, **The Temptations**, Solid Gold Saturday Night, Unistar, five hours.

July 28, **Loretta Lynn**, Country Gold Saturday Night Live, Unistar, five hours.

July 28, **Robert Plant**, Powercuts, Global Satellite Network, two hours.

July 28-29, **The Time/Seduction**, Open House Party, MediaAmerica/SupeRadio, five hours.

July 29, **Heart**, Hitline U.S.A.,

(Continued on page 41)

Billboard's

PD of the week

Bob Dunphy
WNSR New York



EVEN KNOWING THAT AC is a slow build, the last four years must have been frustrating for Bob Dunphy, PD of WNSR (Mix 105) New York.

In a market with an established oldies FM (WCBS-FM) and a pioneering soft AC (WLTW), WNSR—which has consistently trailed both stations—just seemed to prove how hard it was to build a mainstream major-market AC these days. Other AC PDs said WNSR's music was too wide, and that its low-profile morning show was holding the station back.

But in the just-released spring Arbitron, WNSR posted its best book ever, rising 3.0-3.7 12-plus while WLTW fell 4.8-4.1. Most of WNSR's gains seemed to correlate with WLTW's losses; in 25-54, for instance, WNSR was up 1.2 shares while WLTW was off 1.1 shares, putting WNSR four-tenths of a share behind. In mornings, WNSR was up almost a share, tying it with WLTW.

So did Dunphy think it would take four years for WNSR to kick in? "We didn't expect to be the top AC station for four or five years, but we figured the first two years would have gone a little bit better. Given all the changes in the market since we signed on, we look back and we're not particularly disappointed."

"We seem to go in 18-month cycles where we reach a level, stay there, break through another wall, then hang out there for awhile. This year we hope to spend in the high threes, then maybe next year we can break into the fours. Bonneville has owned the station for 20 years and will probably own it for another 20. So we don't have the demand of junk bonds driving us."

Dunphy says WNSR had been held back by its former slogan, "New York's Soft Rock." "People were perceiving us as a Streisand, Manilow, Diamond station when we were more Phil Collins, Chicago, and Miami Sound Machine."

"Our core listeners knew the difference between us and WLTW; they could hear the difference in tempo and style. But the casual listener perceived us as maybe a little more up-tempo than WLTW, but not enough to make a difference in terms of long-term listening, or being willing to sample us for the first time."

But aside from the slogan change, and fewer less '60s oldies, Dunphy says this spring's WNSR was essentially the same station that the industry has been slagging off for the last four years. "The formatics are basically the same. We have been a little more aggressive promotionally. We've given away money on a regular basis, which we hadn't done before." (WNSR has handed out \$60,000-\$70,000 since March in a "phrase that pays" contest.)

"We made a strong showing on TV, which we've done previously, but the change in the handle helped get the music and the image of the station more in sync." Using the mix slogan "helped us bring it all together for the listener. We were focused, but listeners weren't looking at it in the same focus as we were. This helped them understand it more."

This is an hour of WNSR at night: Debbie Gibson, "Only In My Dreams"; Jody Watley, "Everything"; John Waite, "Missing You"; Elton John, "Club At The End Of The Street"; Stevie Wonder, "For Once In My Life"; Hall & Oates, "Maneater"; Neville Brothers, "Bird On A Wire"; Paul Young, "Everytime You Go Away"; Jeffrey Osborne, "Stay With Me Tonight"; Roxette, "It Must Have Been Love"; Steve Winwood, "Back In The High Life Again"; Billy Joel, "Piano Man"; Whitney Houston, "I Wanna Dance With Somebody (Who Loves Me)"; Richard Marx, "Right Here Waiting"; and Rita Coolidge, "Higher And Higher."

One might think that WNSR would have ceded something like the Coolidge record to WLTW, but Dunphy says, "They don't have 'Higher And Higher' all locked up. They certainly have cornered the market on Barbra Streisand & Barry Gibb duets, and those sort of things. The slower songs we play are carefully selected things that just go across the board."

"If somebody came in tomorrow and decided to do

nothing but '80s pop AC, then it would definitely cause us to re-evaluate what we're doing. But given the situation, I believe in variety... When you use the term 'mix,' people count on you for variety."

As for a lot of the up-tempo '80s oldies that WNSR seems to have to itself at the moment, Dunphy says, "Some of them test incredibly well. You think that only songs up to 1975 are going to test strongly, but like any other decade, there's good and bad stuff."

"Wham's 'Wake Me Up Before You Go-Go' tests reasonably well. George Michael's 'Faith' does well. 'Father Figure' doesn't do that well. But 'Faith' and 'Wake Me Up' have easy hooks, and the latter is as pop a record as has ever been recorded."

WNSR plays about 20 current titles, usually loading them second in three- or four-song sets. It does play AC-

only records like the Nevilles or Sadao Watanabe's "Any Other Fool" even though, Dunphy says, "we wish there was somebody here to break records and make them familiar. It's hard to get straight AC

records to come around. We'd like to be an upbeat alternative to WLTW, but when you get a Brent Bourgeois, it has a hard time in this city."

Although WLTW is playing some recurrents now, Dunphy says, "they wait for me to play something. It's sort of like playing chicken, where everybody waits for somebody else to add a record first."

As for why WNSR now seems to be making a run on WLTW, Dunphy says that "maybe the Mix moniker has caused some of their younger demos to switch over. If anything, it appears that more 25-34 and 25-39 listeners may have switched allegiances. As we shifted a little more contemporary last year, they also became a little brighter, and that may have something to do with it."

WNSR may also have gotten a boost from the hardening of traditionally AC-leaning top 40 WPLJ under Gary Bryan, something that current PD Tom Cuddy is only undoing now. "When WPLJ shifted to its more aggressive, 'let's get [WHTZ] Z100' thing, it did disenfranchise some of their listeners. As we got more contemporary, and they got more contemporary, their listeners migrated up the dial."

As for WNSR's traditionally low-key morning show, the market gossip last year was that while former WPLJ morning man Jim Kerr might have seemed like a natural for the station, WNSR initially didn't enter the bidding for him at all, and then pulled out early. Kerr eventually went to country WYNY.

WNSR and Kerr "started to dance a little while," Dunphy admits. "We talked as long as [WYNY owner] Norm Pattiz kept his wallet in his pocket. Of all the stations we thought he might end up at, WYNY wouldn't have been the one. To this day, there are still people who think this is where he should be."

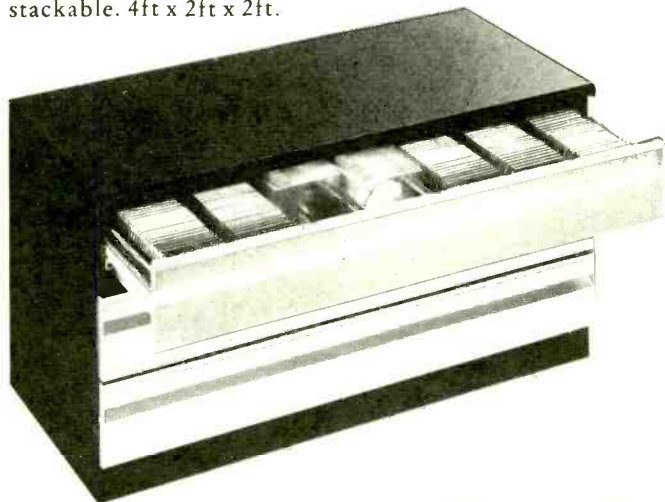
"[Morning man] Bill Neil has been doing a good job. His numbers are decent. [Newswoman] Liz White has a great sense of humor. People inside the business don't pick up on the high marks we get from listeners and other newspeople for our information. We're the only New York station that is a finalist for the [National Assn of Broadcasters] Crystal Awards and, in putting together the presentation, we realized we were doing more information programming than we did as an easy listening station, which is the opposite of what you'd expect."

"We've come a long way from when we came on with Dick Bartley, who did a straight morning show with trivia. AC morning shows are difficult. We won't do a lot of the borderline things that other stations do to be top of mind, given this company's values."

"We try to be top of mind in a different way. We sent four busloads of Vietnam vets to the Welcome Home concert, then took them to see the wall for the first time. We gave away flags on Flag Day, which nobody else did in New York. That's where our head is at. We don't see something in the news and try to figure out what kind of gag we can come up with."

SEAN ROSS

CD Storage Cabinet. Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 960 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.



TERRI ROSSI'S RHYTHM SECTION

AT THE TOP: "Make You Sweat" by Keith Sweat (Vintertainment) easily tops off the Hot Black Singles chart this week. It is reported by 96 of the panel's 101 radio reporters. Among the 28 stations giving No. 1 reports are WJNR Newark, N.J.; WDKX Rochester, New York; WJJS Lynchburg, Va.; KHUL Memphis; and KKDA Dallas . . . "Can't Stop" by After 7 (Virgin) is on 100 stations, gaining two: WJJS Lynchburg and WEBB Baltimore. Ten stations list it No. 1, including WHUR Washington, D.C.; WQOK Raleigh, N.C.; and WJMO-FM Cleveland. Challenging strongly at No. 4, "Vision Of Love" by Mariah Carey (Columbia) makes the largest radio point gain on the chart. It is now on 101 stations, adding WFXE Columbus, Ga. It has No. 1 reports from WFXM Macon, Ga.; WJHM Orlando, Fla.; and WEDR Miami.

IT'S A FUNKARAMA: "I Want It Now" by Cameo (Atlanta Artists) heats up and lands in the top five. Cameo has a long chart history, dating back to 1977 with the group's first single, "Rigor Mortis" (Chocolate City). Including the current single, the group has appeared on the Billboard Black singles chart 30 times. Three records, all on Atlanta Artists, have made it to No. 1: "She's Strange" held at No. 1 for four weeks in 1984; "Word Up" and "Candy" both were No. 1 singles in 1986. Six singles reached the top five, including a personal fave, "Single Life," in 1985, which held at No. 2 for two weeks. The current single is on 99 stations, with 71 stations showing upward playlist movement. It is No. 1 at WFXA Augusta, Ga. Twenty-three stations show top five reports, including WKYS Washington, D.C. (5-4); WXYV Baltimore (5-3); KHUL Memphis (3-2); WOWI Norfolk (9-5); WWWZ Charleston, S.C. (8-5); and WRKE Ocean City, Md. It is top 10 at 31 other stations.

ON THE OTHER HAND: Each week there are good records that get overlooked by radio and falter on the chart. "Mentirosa" by Mellow Man Ace (Capitol), which has been certified gold by the RIAA but has not received attention from black radio, jumps up 13 places on retail activity. It has, at one time or another, received reports from more than 25% of the radio panel . . . "How Deep Does It Go" by Carl Anderson (GRP) has reports from 73 stations, gaining three this week: KMJQ Houston; WXYV Baltimore; and WFXC Durham, N.C. Four stations list it top 10: WJJS Lynchburg, Va. (12-5); WHUR Washington (26-9); WEDR Miami (12-6); and KACE Los Angeles (14-10) . . . "Save The Family" by Tashan (OBR) is on 68 stations and it gains WFXE Columbus, Ga., and WQMG Greensboro, N.C. . . . "I'll Be Good To You" by Najee (EMI), which features outstanding vocals by Vesta, has reports from 80 stations. It is new at KMJM St. Louis and WBLX Mobile, Ala. . . . "Pick Up The Phone" by the Jamaica Boys (Reprise) is on 44 stations, gaining six, including WENN Birmingham, Ala.; WEAS Savannah, Ga.; and WEDR Miami.

IT AIN'T OVER 'TIL IT'S OVER: Malaco Records, best known for its blues and gospel releases, has managed to develop a lasting chart presence. "Midnight Run" by Bobby "Blue" Bland is still on the black albums chart. If it holds one more week, it will have lasted a full year. Over on the gospel chart, the Mississippi Mass Choir has held on to the No. 1 spot for 48 of its 55 weeks on the chart. This week, "Still Trapped" by Denise LaSalle is the second-highest debuting album on the black albums chart.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON CHART
HEAVEN KNOWS LALAH HATHAWAY VIRGIN	6	13	13	32	63
RHYTHM OF LIFE OLETA ADAMS FONTANA	2	5	11	18	20
BANNED IN THE U.S.A. THE 2 LIVE CREW LUKE	1	5	11	17	34
MASTER PLAN DIANA BROWN FFRR	1	5	11	17	25
ONE MORE CHANCE PERFECT GENTLEMEN COLUMBIA	3	4	9	16	54
IF I COULD ONLY HAVE. . . HOWARD HEWETT ELEKTRA	2	5	9	16	28
BAD HABIT WHISTLE SELECT	3	2	11	16	20
GLAD TO BE ALIVE TEDDY PENDERGRASS ELEKTRA	1	6	8	15	57
I LOVE THE WAY YOU LOVE ME NAYOBE WIG	2	6	7	15	29
ARE YOU REALLY REAL? FORCE M.D.'S TOMMY BOY	1	5	9	15	17

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

ONE MORE CHANCE PERFECT GENTLEMEN

A MAJOR BREAK! Perfect Gentlemen move into high gear with ONE MORE CHANCE—their pumped-up new single and video, and the follow-up to their multi-format smash, OOH LA LA (I CAN'T GET OVER YOU). Perfect Gentlemen's blockbuster debut album, "RATED PG," is fast approaching gold, riding a wave of excitement generated by dynamic TV appearances and a hugely successful national tour.

ONE MORE CHANCE. A sure thing! On Columbia.



Columbia

Produced & Arranged by Maurice Starr for Maurice Starr Productions and Big Step Productions.
Executive Producer: Dick Scott
General Entertainment Management (G.E.M.)
A Maurice Starr Company

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

FAMOUS





SHK66000



Member of
NARIP



© 1990 SHOCK RECORDS, INC., 2170 Broadway, Suite 2233, New York, N.Y. 10024, SPECIAL THANKS TO THE CREATOR.

FOR WEEK ENDING JULY 28, 1990

Billboard. **HOT RAP SINGLES**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	4	6	WE'RE ALL IN THE... THE WEST COAST RAP ALL-STARS	WEST COAST RAP ALL-STARS
2	3	5	8	LET THE RHYTHM HIT 'EM	ERIC B. & RAKIM
3	6	9	8	OWNLEE EUE	KWAME & A NEW BEGINNING
4	2	1	13	THE POWER	SNAP
5	5	8	8	ONE TIME GAFFLED EM UP	COMPTON'S MOST WANTED
6	8	11	6	UNTOUCHABLE	ABOVE THE LAW
7	4	3	11	U CAN'T TOUCH THIS	M.C. HAMMER
8	11	14	5	CALL ME D-NICE	D-NICE
9	9	6	15	THE POWER	POWER JAM FEATURING CHILL ROB G
10	15	13	7	U TREAT ME RIGHT	THE UBC
11	16	18	6	SPELLBOUND	K-SOLO
12	14	19	5	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS
13	13	17	5	GOD MADE ME FUNKE	KOOL MOE DEE
14	10	7	12	AMERIKKA'S MOST WANTED	ICE CUBE
15	17	15	12	MENTIROSA	MELLOW MAN ACE
16	19	23	3	SMOOTH & LEGIT	M.C. SMOOTH
17	7	2	10	TURTLE POWER	PARTNERS IN KRYME
18	12	10	12	IT'S JUST A GIRL THING	ICEY JAYE
19	18	21	5	THE GIRL THAT I HATE	POISON CLAN
20	21	22	7	SET IT OFF	DEF DAMES
21	20	16	10	THE WOMAN IN ME	SILK TYMES LEATHER
22	NEW	1	1	BANNED IN THE U.S.A.	LUKE FEAT. 2 LIVE CREW
23	24	—	2	LA RAZA	KID FROST
24	30	29	3	BROTHER'S GONNA WORK IT OUT	PUBLIC ENEMY
25	22	20	15	911 IS A JOKE	PUBLIC ENEMY
26	NEW	1	1	WEAK AT THE KNEES	THREE TIMES DOPE
27	27	—	2	(I WANNA) MAKE YOU MINE	M.C. TROUBLE
28	26	—	2	TO DA BREAK OF DAWN	L.L. COOL J
29	29	—	2	BLACK AND PROUD	INTELLIGENT HOODLUM
30	28	—	2	HAVE YOU SEEN HER	M.C. HAMMER

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.

FOR WEEK ENDING JULY 28, 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	MAKE YOU SWEAT	KEITH SWEAT	1
2	3	MY, MY, MY	JOHNNY GILL	2
3	1	THE POWER	SNAP	7
4	7	CAN'T STOP	AFTER 7	3
5	6	STAY	GLENN JONES	13
6	8	VISION OF LOVE	MARIAH CAREY	4
7	9	I WANT IT NOW	CAMEO	5
8	5	UNTIL YOU COME BACK TO ME	MIKI HOWARD	11
9	11	WE'RE ALL IN THE...	WEST COAST RAP ALL-STARS	15
10	10	THIS IS LOVE	REGINA BELLE	8
11	19	JERK OUT	THE TIME	10
12	18	TALK TO ME	ANITA BAKER	6
13	23	DO ME!	BELL BIV DEVOE	9
14	15	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	14
15	21	LET THE RHYTHM HIT 'EM	ERIC B. & RAKIM	11
16	27	MY KINDA GIRL	BABYFACE	12
17	22	LOVE HIGH	JEFF REDD	16
18	12	WATCHING YOU	THE BLACK FLAMES	32
19	13	A DREAMS A DREAM	SOUL II SOUL	28
20	25	ONE MILE FROM PARADISE	ROBBIE MYCHALS	19
21	4	YOU CAN'T DENY IT	LISA STANSFIELD	25
22	28	IF I TOLD YOU ONCE	TERRY STEELE	20
23	16	DO IT (ONE MORE TIME)	MIDNIGHT STAR	24
24	31	THE MASTER KEY	BARBARA WEATHERS	18
25	40	COME BACK TO ME	JANET JACKSON	17
26	14	ALL I DO IS THINK OF YOU	TROOP	35
27	—	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS	30
28	—	FEELS GOOD	TONY! TONI! TONE!	21
29	—	HAVE YOU SEEN HER	M.C. HAMMER	26
30	33	MY GIRL	KOOL SKOOL	22
31	20	GHETTO HEAVEN	THE FAMILY STAND	41
32	24	U CAN'T TOUCH THIS	M.C. HAMMER	47
33	29	HOLD ON	EN VOGUE	55
34	39	DOOWUTCHYALIKE	DIGITAL UNDERGROUND	36
35	26	NICETY	MICHEL'LE	53
36	—	SAVE THE FAMILY	TASHAN	39
37	37	THE POWER	POWER JAM FEATURING CHILL ROB G	67
38	36	GOD MADE ME FUNKE	KOOL MOE DEE	74
39	—	GOTTA GOOD THING	GEOFF MCBRIDE	27
40	—	OWNLEE EUE	KWAME & A NEW BEGINNING	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MAKE YOU SWEAT	KEITH SWEAT	1
2	1	MY, MY, MY	JOHNNY GILL	2
3	4	CAN'T STOP	AFTER 7	3
4	6	VISION OF LOVE	MARIAH CAREY	4
5	9	TALK TO ME	ANITA BAKER	6
6	8	I WANT IT NOW	CAMEO	5
7	12	MY KINDA GIRL	BABYFACE	11
8	13	DO ME!	BELL BIV DEVOE	9
9	5	THIS IS LOVE	REGINA BELLE	8
10	14	JERK OUT	THE TIME	10
11	15	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	14
12	19	COME BACK TO ME	JANET JACKSON	17
13	17	THE MASTER KEY	BARBARA WEATHERS	18
14	10	THE POWER	SNAP	7
15	16	LOVE HIGH	JEFF REDD	16
16	3	UNTIL YOU COME BACK TO ME	MIKI HOWARD	12
17	21	FEELS GOOD	TONY! TONI! TONE!	21
18	20	ONE MILE FROM PARADISE	ROBBIE MYCHALS	19
19	24	GOTTA GOOD THING	GEOFF MCBRIDE	27
20	22	SHE'S MINE	BASIC BLACK	29
21	27	IF I TOLD YOU ONCE	TERRY STEELE	20
22	23	MY GIRL	KOOL SKOOL	22
23	30	INNOCENT	THE WHISPERS	31
24	26	WE'RE ALL IN THE...	WEST COAST RAP ALL-STARS	15
25	7	STAY	GLENN JONES	13
26	33	LIES	EN VOGUE	33
27	31	HOW DEEP DOES IT GO	CARL ANDERSON	34
28	36	HAVE YOU SEEN HER	M.C. HAMMER	26
29	35	SONGS OF LOVE	MAZE FEATURING FRANKIE BEVERLY	40
30	40	CRAZY	THE BOYS	37
31	11	DO IT (ONE MORE TIME)	MIDNIGHT STAR	24
32	38	I'LL BE GOOD TO YOU	NAJEE	42
33	37	COULD THIS BE LOVE	SEDUCTION	38
34	39	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS	30
35	—	DO YOU REALLY WANT MY LOVE	MELBA MOORE	45
36	18	YOU CAN'T DENY IT	LISA STANSFIELD	25
37	—	WHEN WILL I SEE YOU AGAIN	BARRY WHITE	49
38	—	A FRIEND	THE WINANS	50
39	—	WHAT YOU DESERVE	ANSWERED QUESTIONS	48
40	—	SAVE THE FAMILY	TASHAN	39

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


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

FOR WEEK ENDING
JULY 28, 1990


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	20	M.C. HAMMER ▲ ³ CAPITOL 92857 (9.98) 12 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	13	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
3	3	3	14	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
④	6	10	5	KEITH SWEAT VINTERENTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
5	4	4	10	TONY! TON!! TONE! ● WING 841 902 EQ/POLYDOR (8.98)	THE REVIVAL
6	5	5	17	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
7	7	6	8	ICE CUBE PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
8	9	9	46	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
9	10	8	20	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
10	8	7	14	PUBLIC ENEMY ▲ DEF JAM C 45413 EQ/COLUMBIA (9.98)	FEAR OF A BLACK PLANET
11	12	15	11	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
⑫	19	22	4	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
13	11	12	37	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
14	15	17	6	SOUL II SOUL VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
15	16	14	16	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
16	14	11	16	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
17	13	13	11	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
18	18	16	43	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
19	17	18	52	BABYFACE ▲ ² SOLAR FZ 45288 EQ/EPIC (9.98)	TENDER LOVER
20	20	24	7	SNAP ARISTA 8536 (9.98)	WORLD POWER
⑳	21	21	11	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
㉑	NEW ►		1	ANITA BAKER ELEKTRA 60979 (9.98)	COMPOSITIONS
㉒	26	38	4	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
24	22	19	15	ABOVE THE LAW RUTHLESS E 46041 EQ/EPIC (9.98)	LIVIN' LIKE HUSTLERS
㉔	33	—	2	CAMEO MERCURY 846 297 EQ (8.98)	REAL MEN WEAR BLACK
㉕	36	58	4	MARIAH CAREY COLUMBIA 45202 EQ (9.98)	MARIAH CAREY
27	27	28	53	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98)	AS NASTY AS THEY WANNA BE
28	23	20	14	NAJEE EMI 92248 (9.98)	TOKYO BLUE
29	29	29	46	REGINA BELLE ● COLUMBIA FC 44367 EQ (8.98)	STAY WITH ME
30	24	23	30	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
31	28	26	14	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
㉑	37	48	6	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
33	31	34	39	ANGELA WINBUSH MERCURY 838 866 EQ/POLYGRAM (9.98)	THE REAL THING
34	30	27	38	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
35	25	25	33	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
36	34	30	13	THE JAMAICA BOYS REPRISE 26076 (9.98)	J BOYS
㉑	43	52	6	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
38	35	31	30	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
39	38	33	9	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
40	32	32	7	KLYMAXX MCA 6376 (9.98)	THE MAXX IS BACK
41	40	37	15	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98)	NEW FUNKY NATION
42	41	50	7	MIDNIGHT STAR SOLAR E 75316 EQ/EPIC (9.98)	WORK IT OUT
43	42	46	7	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
㉔	64	70	3	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
45	46	47	15	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
46	48	56	19	JEFF REDD MCA 42299 (8.98)	A QUIET STORM
㉑	61	59	13	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
48	52	53	18	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN
49	45	39	21	RON "C" PROFILE 1284 (9.98)	"C" YA

50	53	44	16	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC
51	47	41	22	DIANNE REEVES EMI 92401 (9.98)	NEVER TOO FAR
52	49	42	34	3RD BASS ● DEF JAM FC 45415 EQ/COLUMBIA (8.98)	THE CACTUS ALBUM
53	44	36	19	YOUNG AND RESTLESS PANDISC 8809 (8.98)	SOMETHING TO GET YOU HYPED
㉔	58	61	7	YZ TUFF CITY 0569 (8.98)	SONS OF THE FATHER
55	39	35	37	RANDY CRAWFORD WARNER BROS. 26002 (9.98)	RICH AND POOR
㉕	66	77	3	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
57	59	57	37	MIKI HOWARD ATLANTIC 82024 (9.98)	MIKI HOWARD
58	55	54	38	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
59	54	43	8	PERFECT GENTLEMEN COLUMBIA 46070 EQ (9.98)	RATED PG
60	50	51	18	KID 'N PLAY SELECT 21638 (9.98)	KID 'N PLAY'S FUNHOUSE
㉑	65	68	16	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
62	56	60	7	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN
63	51	45	32	NICE & SMOOTH SLEEPING BAG 82013 (8.98)	NICE & SMOOTH
64	63	62	11	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98)	PLAY IT AGAIN, SHAN
65	57	55	25	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98)	JUST WHAT I LIKE
㉕	80	90	3	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
67	67	66	17	LENNY WILLIAMS CRUSH 230/K-TEL (8.98)	LAYIN' IN WAIT
㉕	78	78	39	LUTHER VANDROSS ▲ EPIC E2 45320 EQ (13.98)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
㉑	NEW ►		1	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
㉑	83	87	3	CARL ANDERSON GRP 9612 (9.98)	PIECES OF A HEART
71	62	65	5	NEW KIDS ON THE BLOCK COLUMBIA 45129 EQ (10.98)	STEP BY STEP
72	72	83	4	ANTOINETTE NEXT PLATEAU 1021 (8.98)	BURNING AT 20 DEGREES BELOW
73	76	73	5	JUST ICE FRESH 82016/SLEEPING BAG (8.98)	MASTERPIECE
74	68	71	32	THE GHETTO BOYS RAP-A-LOT 103 (8.98)	GRIP IT ON THAT OTHER LEVEL
75	77	85	8	THE CHIMES COLUMBIA 46008 EQ (9.98)	THE CHIMES
76	73	79	8	PAULA ABDUL ● VIRGIN 91362 (9.98)	SHUT UP AND DANCE
77	60	40	10	JANE CHILD WARNER BROS. 26858 (9.98)	JANE CHILD
78	81	72	28	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
79	85	75	11	MR. LEE JIVE 1273/RCA (8.98)	GET BUSY
80	70	74	35	THE GAP BAND CAPITOL 90799 (8.98)	ROUND TRIP
81	75	63	17	SOUNDTRACK MOTOWN 6269 (8.98)	HOUSE PARTY
82	84	92	5	SILK TYMES LEATHER GEFEN 24289 (9.98)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
83	86	82	51	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
84	79	76	18	WILLY DEE RAP-A-LOT 104 (8.98)	CONTROVERSY
85	87	84	14	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
86	71	67	14	WHISTLE SELECT 21635 (9.98)	ALWAYS & FOREVER (THE ALBUM)
㉕	97	—	2	LYNN WHITE CHELSEA AVE. 7003/SOH (8.98)	THE NEW ME
88	92	94	21	DEF DAMES SEDONA 7521/JCI (8.98)	2-4 THE BASS
89	74	69	30	CALLOWAY SOLAR FZ 75310/EPIC (9.98)	ALL THE WAY
90	91	—	2	THE BLACK FLAMES COLUMBIA C 44030 EQ (9.98)	THE BLACK FLAMES
㉑	99	—	2	THE CHI-LITES ICHIBAN 1057 (8.98)	JUST SAY YOU LOVE ME
㉑	NEW ►		1	SHINEHEAD ELEKTRA 60890 (9.98)	THE REAL ROCK
㉑	NEW ►		1	GANGSTER BASS ALLIANCE STREET ART 3320/HOT (8.98)	WORK ME DOWN TO MY DRAWERS
94	88	80	6	MILLI VANILLI ARISTA 8622 (9.98)	THE REMIX ALBUM
㉑	NEW ►		1	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
96	89	97	4	SOMETHING SPECIAL ASSOCIATED E 45302 EQ/EPIC (9.98)	SOMETHING SPECIAL
97	98	—	2	FREESTYLE PANDISC 8810 (8.98)	FREESTYLE
98	90	86	14	PATTI AUSTIN GRP 9603 (9.98)	LOVE IS GONNA GETCHA
99	94	—	15	NANCY WILSON COLUMBIA C 45378 EQ (9.98)	A LADY WITH A SONG
100	69	49	10	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES

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



dianne REEVES



MORE TO LOVE

the romantic new love song from the album

NEVER TOO FAR

Produced by George Duke for George Duke Enterprises, Inc.
Management: Linda Goldstein Original Artists

FROM
EMI

Some News On The Noteworthy: Blackbox, Yazz, Clubland, Dynell

A KNIFE: We're smiling this week with a number of noteworthy releases that merit quite a bit of attention. First off, those who hadn't been privy to Blackbox's "Dreamland"



DEEE-LITE: From left, Lady Miss Kier, Super DJ Dmitry, Jungle DJ Towa Towa.

NEW ON THE CHARTS

When Elektra Entertainment finally unleashes "World Clique," the long-awaited debut album by Deee-Lite next month, the international dance community will learn what New Yorkers have known for years now: Music is strongest when categorizing boundaries are broken down.

The group merges the talents and cultural influences of three unique individuals: Super DJ Dmitry, who was born in a small town near Kiev in the Soviet Union; Tokyo-bred Jungle DJ Towa Towa; and American-raised siren Lady Miss Kier. Its first single, "Groove Is In The Heart," exemplifies the album's overall message of global unity with its funk-induced house vibes and positive lyrics.

Deee-Lite was born out of the underground club scene in New York, converging at spots like Pyramid and Afrochine. Its gigs around town were tagged "love fests," with group members handing out flowers and taking Polaroids of their audiences.

The single "Groove Is In The Heart" b/w "What Is Love?" has leaped into the top 10 on Billboard's Club Play chart, and is a top 12-Inch Singles Sales chart breakout. Deee-Lite has begun to spread its message worldwide—and, apparently, people are listening. **LARRY FLICK**

InNOvaTions!

C. Change Presents

THE REVERSIBLE 12" JACKET

featuring *Stay Near You* *Lookin' for the Rest* and a bonus dance track

by **FOREIGN POLICY**

C. Change Productions
P.O. Box 2283
Jamaica Plain, MA 02130
617-522-3610

2 HITS ARE BETTER THAN ONE!!!

(RCA) album on import can now obtain the tasty confection. Definitely the "disco" album so far this year, "Dreamland" unashamedly borrows and reinterprets, yet delivers the goods with the utmost sincerity. The nine-track album is high in energy and proves that this export is one of Italy's finest. The inspired current single, "Everybody, Everybody," deserves the major across-the-board push while import "classics" such as "I Don't Know Anybody Else" and "Ride On Time" featuring **Loleatta Holloway** and ripe newbies like "Open Your Eyes" and a "La Vie En Rose"-esque cover of **EW&F's** "Fantasy" are highlights. A dream's a dream.

Yazz's "Treat Me Good" (Big Life/PolyGram) has finally been unleashed and is sure to satisfy her many fans. The dance/pop cut lifted from a forthcoming album sports five mixes in its domestic 12-inch form. **Marius DeVries & Steve Sidelnik's** "Three Amigos" mix and **Yvonne Turner's** "Heart & Soul" version are faves. Spirited vocal and snappening hooks... "Dance, Dance" (RCA) from **Deskee** pumps a more aggressive and musical side of the European hip-houser. Funky rhythmic shuffle and D's persistent delivery are tailor-made to move the crowd. Production is supertight on all the versions. Don't miss... **Clubland Featuring Quartz** debuts stateside with "Let's Get Busy" (Geffen). The track that has also been hot on import for a spell will find new life with the hot remixes by **Snap** and **David Morales**. Snap's mixes in particular take the track one step further. Featuring a rap by **King Bee**, these versions can almost be considered as a new Snap record because they possess that same raw essence. See you on the dancefloor.

& A FORK: New York legend **Johnny Dynell** returns to the scene (as if he ever really left) with the sensuous R&B/house/pop track "Love Find A Way" (Atlantic). Produced by Dynell and remixed and re-produced

by David Morales, this inspired track comes in a number of mixes sure to entice. The track projects a Satoshi Tomiee/Robert Owens vibe with more of a pop edge. Very summer, very Johnny, and very now!... One of our faves of the moment "Keep On Pumpin' It Up" (SBK) by **Freestyle Orchestra Featuring D'Borah**, is now out domestically sporting some smooove mixes courtesy of **Tony Humphries**... Also out now (in the yesterday's-news department) domestically is **Candy Flip's** "Strawberry Fields Forever" (Atlantic) with the previously unreleased, just-OK DMC remix by **Dakeyne**... An in-



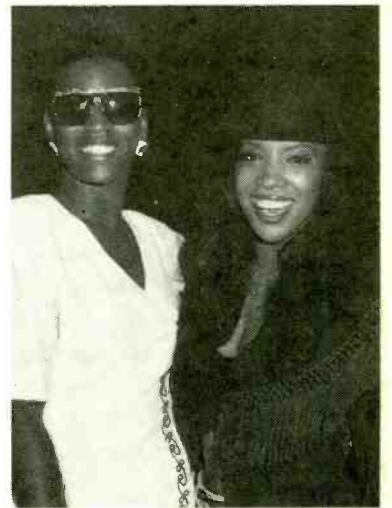
by Bill Coleman

strumental club thumper that has been huge in New York is **Mixmasters' smokin' "In The Mix"** (D.J. International, 312-559-2905). Scrap the weathered versions with a guest rap and get on the **Fast Eddie** mix... Also keeping things rocking is the new five-song EP from **33 1/2 Queen** (212-398-1855). Of the five instrumental jams, "Searchin'" gets major points. Technohouse with a damn near industrial bite could find solace on a variety of turntables. Also note the cut "Turn This Mother Out." Definitely worth the investigation... Also on the techno trip from Detroit is "In Synch" by **Fade To Black** (Fragile, 313-567-0701), which is everything one would expect from Detroit. It's hard and instrumental but it should work the crowd... On the spacey club tip, check out **The Atmosphere Introducing Mae B's "Atm-Oz-Fear"** (SBK). Vocal club track has been remixed by **Justin Strauss & Daniel Abraham** and churns along quite nicely in its four mixes.

A BOTTLE: We really adore the debut (?) from **Think Tank** called "Knife And A Fork" (Hakattak, 212-722-2211). This funkied-up, hip-hop, beat-n-sample confection is truly infectious and is sure to find a home with those who like theirs served on the wacky side. Note the genius "These Boots Are Made For Walking" bass snippet. Also clue in to the Kraftwerk-meets-James Brown flip, "Hack One." Wonder if these folks know about **Information Society?**... Jammin' on the downtempo scene is **Diana Brown & Barrie K. Sharpe's** "The Masterplan" (FFRR/PolyGram), featuring remixes by the obviously very busy David Morales. This infectious gem pulls out an old soul-inspired groove to accompany Brown's stylish presence. Track's subtle hooks could make it a season sleeper... **TKA** drops the beat and the science with its newest, "I Won't Give Up On You" (Tommy Boy, 212-722-2211). Previewing the new album "Louder Than Love," the trio steps out with a decidedly more R&B groove with pop inflections. Proper exposure could finally escalate these talents to an even broader club and radio audience... **Five Star** tempts with its "Treat Me Like A Lady" (Epic). The funky **Shep Pettibone** remixes provide the sugary bunch with a bit of grit and could surprise a few unsuspecting programmers.

& A CORK: Rapping things up this week is "Dance Baby" (Chrysalis) from rap newcomer **G Love E**. With the production and songwriting assist of **Young M.C.**, **G Love E** stands a good chance of hitting hard with this one. The groovy up-tempo rap confection pumps a silky bass and pumping production for **E** to rhyme over. Those into the **Monie Love**-style of club/rap should be on this one. Don't miss... **Mr. Lee** returns with one of the hottest cuts from his album called "I Like The Girls" (Jive). **Lee** does his rap thang over a slinky

rhythmic pulse that will surely move you... "Speaking Of A Girl Named Suzy" (Tommy Boy) continues **Stetsasonic's** "girl" saga. Inventive production accompanied by the progressive outfit's customary delivery adds up to a morsel that bodes well for the act's forthcoming album, "Blood, Sweat And No Tears"... **Rob Base** offers his own interpretation of the Gap Band classic "Outstanding" (Profile, 212-529-2600) with noteworthy results. The jammin' flip, "More Outstanding," as postproduced and mixed by **Louie Louie**, is dirty, raw, and street suave. Seriously jammin'... If you've been late on the **Poor Righteous Teachers** tip (like this columnist) you can get back into their good graces by picking up the act's latest single, "Rock Dis Funky Joint" (Profile). Pretty self-explanatory, the cut rocks an aggressive hip-hop rhythmic backing in a variety of mixes... Also be aware of **Three Times Dope's** newest, "Weak At The Knees" (Arista). Group utilizes the rhythms of **Steve Arrington's** classic of the same name and has featured him guesting on its version. The threesome keeps the original vibe intact with winning results.



Diva Warnings. Capitol's reigning divas Adeva and Meli'sa Morgan stop for a quick chat following the former's first live performance with her band at New York's Red Zone. Adeva is currently promoting the domestic release of her Cooltempo/Capitol debut, "Adeva!"

ARTIST DEVELOPMENTS

ANT DISPLAYS 'PHYSIQUE'

Adam Ant, the recording artist, is back in business, this time with his MCA debut, "Manners & Physique." In the years since he last released an album and played on a stage (1985's "Vive le Rock" and an appearance at Live Aid), classifications have changed more than his style of music.

Ant has been busy with his acting career (films, stage, and an episode of television's "The Equalizer") and in the meantime, without altering his basic sound, he has shifted from new wave fashion pioneer to funk-laden modern rocker.

The length of time it took for him to get back to recording was not particularly surprising. Says Ant, "I knew it wasn't going to be quick to get away from a corporate structure like CBS. It took time to negotiate out of that deal." Once he did, a high priority for a new deal was that it should be with an American label.

"There's a difference in how hits are made here and how records are promoted here," Ant explains. "At CBS [where his deal came from the U.K. division] they didn't really know what to do with us; they didn't know where we fit. We were doing video when it was still very new and we were a hard live band as well. We recognized that video was a tool, a weapon. You could use it more or less to put the image around the world without having to do all that touring."

The image got around so well at times that it threatened to overshadow the music. "I go onstage and it's like being Batman or something," Ant says. "I put on my costume—I love it. It's like a celebration for me. For each project, I aim for a consistency with a theme and a look. Themes primarily from history offer a plentiful supply. What they all have in common was that the style was heroic." The new theme revolves around leather and

Airedales.

Another common thread in Ant's music has been the ability to dance to it. By enlisting the production guidance of Andre Cymone, "Manners & Physique" was secured a club-friendly edge as evidenced by the initial hit single and video, "Room At The Top."

While clubs are the first line of attack on his new album, Ant is pleased to be giving radio more attention than he ever did before. "A promotional tour before the record's out is something I've always wanted to do. It just didn't make sense to me to run around to radio stations when you're touring, when you're tired and not in the mood. In the few months MCA has had me out, I've met more radio people than on all my tours put together." Ant has recently been promoting his latest single release, "Rough Stuff," which sports 12-inch remixes by **Justin Strauss**. **WENDY BLATT**

HOT DANCE BREAKOUTS

CLUB PLAY

1. JERK OUT THE TIME PAISLEY PARK
2. IF U KEEP IT UP LIZ TORRES JIVE
3. UNBELIEVABLE YELLO ELEKTRA
4. WON'T TALK ABOUT IT BEATS INTERNATIONAL ELEKTRA
5. DO YOU WANT MY LOVE? ROCK POSSE FEAT. FONDA RAE FLATBUSH BEAT

12" SINGLES SALES

1. WHAT IS LOVE DEEE-LITE ELEKTRA
2. LIES EN VOGUE ATLANTIC
3. JERK OUT THE TIME WARNER BROS.
4. WHAT WILL I DO? TIMMY-T QUALITY
5. CALL ME D-NICE D-NICE JIVE

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

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	4	5	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	BLACK BOX
2	4	7	6	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
3	7	14	5	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	THE ADVENTURES OF STEVIE V
4	2	2	7	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
5	6	9	6	STAR SIRE 0-21558/REPRISE	ERASURE
6	3	3	8	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
7	10	13	7	FX COLUMBIA 44 73186	◆ A GUY CALLED GERALD
8	18	31	3	GETTING CLOSER GEFEN 0-21606	NITZER EBB
9	12	22	5	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
10	23	42	3	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEE-LITE
11	16	24	4	OOOPS UP/BELIEVE THE HYPE ARISTA	SNAP
12	15	19	6	PINEAPPLE FACE CAPITOL V-15559	REVENGE
13	14	18	6	BLACK BETTY EPIC 49H 73195	RAM JAM
14	19	23	6	I CAN HANDLE IT SBK V-19705	MR. MIXI & SKINNY SCOTTY
15	13	17	7	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
16	5	1	11	DON'T YOU LOVE ME 4TH & B WAY 440506-0/ISLAND	◆ 49ERS
17	8	5	8	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
18	9	6	10	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524	◆ INDIA
19	28	41	3	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
20	29	36	4	I'LL ADMIT IT EPIC 49-73198	LAURIE SAUNDERS
★★★ POWER PICK ★★★					
21	36	—	2	WARNING! CAPITOL V-15544	◆ ADEVA
22	31	39	4	GOD TONIGHT CURB V-77053	REAL LIFE
23	32	40	3	GANGSTER BOOGIE NEXT PLATEAU NP 501-20	TONY SCOTT
24	25	29	6	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
25	37	—	2	STEP ON ELEKTRA 0-66624	HAPPY MONDAYS
26	17	15	8	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
27	11	8	9	TALKING WITH MYSELF (REMIX) MERCURY 875 215-1	◆ ELECTRIBE 101
28	41	—	2	JUBILATION EPIC 49 73357	◆ ANYTHING BOX
29	26	30	5	GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA	WHITE KNIGHT
30	34	37	4	I DON'T LOVE YOU (BUT I LIKE YOU) ACTIVE ACT-3065/SELECT	ANNETTE TAYLOR
31	33	34	5	CRAZY EARTH MUTE, BRAZIL IMPORT	FORTRAN 5
32	38	47	3	CAN'T STOP VIRGIN 0-96470	AFTER 7
33	20	12	9	AMADO MIO/CRACK ATTACK CAPITOL V-15551	GRACE JONES
34	22	11	14	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
★★★ HOT SHOT DEBUT ★★★					
35	NEW	1	1	HOLDING MY HEART VENDETTA 75021 7041 1/A&M	◆ BANG
36	49	—	2	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
37	40	46	3	LET THE RHYTHM HIT EM MCA 24026	◆ ERIC B. & RAKIM
38	24	21	10	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
39	NEW	1	1	IN THE REALM OF THE SENSES VIRGIN 0-96461	BASS-O-MATIC
40	44	—	2	RAINDROPS POPULAR 2585-1-RD/RCA	RHYTHM CLUB
41	48	—	2	I'M NEVER GONNA GIVE YOU UP VENDETTA 75021 7039-1/A&M	◆ THE BRAT PACK
42	NEW	1	1	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	WAS (NOT WAS)
43	21	10	10	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
44	NEW	1	1	AND I LOVED YOU FFRR 869 077-1/POLYDOR	SATOSHI TOMIE FEAT. ARNOLD JARVIS
45	39	44	4	TELL ME SOMETHING MCA 24032	INDECENT OBSESSION
46	46	45	4	MANGOUS YE M BEAT Beat 002	BOOM TRIBE
47	NEW	1	1	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
48	NEW	1	1	SIMPLE RHYTHM CARDIAC 3-4002	SOUL REBELLION
49	27	20	7	BROOKLYN-QUEENS DEF JAM 44 73187/COLUMBIA	◆ 3RD BASS
50	35	33	6	THE WARNING/THE FINAL FRONTIER STRICTLY RHYTHM SR-1207	LOGIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	7	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
2	1	1	13	THE POWER ARISTA AD1-2014	◆ SNAP
3	4	7	6	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
4	5	8	9	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
5	10	18	4	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	BLACK BOX
6	3	2	11	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
7	6	11	7	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
8	12	13	9	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
9	11	15	8	DON'T YOU LOVE ME 4TH & B WAY 440506-0/ISLAND	◆ 49ERS
10	9	9	8	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
11	15	19	5	STAR SIRE 0-21558/REPRISE	ERASURE
12	18	21	6	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	◆ THE WEST COAST RAP ALL-STARS
13	7	4	16	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
14	13	14	10	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
15	30	—	2	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
16	8	5	13	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
17	20	28	5	PINEAPPLE FACE CAPITOL V-15559	REVENGE
18	24	36	4	CAN'T STOP VIRGIN 0-96470	AFTER 7
19	17	10	8	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
20	16	12	13	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
21	25	34	6	FIRST TRUE LOVE MICMAC 537	TIANA
22	19	17	8	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
23	22	33	6	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
24	23	30	5	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
★★★ POWER PICK ★★★					
25	42	—	2	LOVE AND EMOTION LMR 2645-1-RD/RCA	◆ STEVIE B
26	36	—	2	SHE AIN'T WORTH IT MCA 24030	◆ GLENN MEDEIROS FEATURING BOBBY BROWN
★★★ HOT SHOT DEBUT ★★★					
27	NEW	1	1	DIRTY CASH MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
28	14	6	13	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
29	44	—	2	TIC-TAC-TOE ATLANTIC 0-86183	KYPER
30	34	39	3	JUBILATION EPIC 49 73357	ANYTHING BOX
31	43	—	2	CAN'T LET YOU GO CUTTING 236	CORO
32	26	29	7	YOU SHOULD KNOW BY NOW ATLANTIC 0-86186	CHRISSEY I-EECE
33	50	—	2	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
34	35	43	3	LA RAZA VIRGIN 0-96498	KID FROST
35	39	41	4	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
36	45	—	2	BROTHERS GONNA WORK IT OUT DEF JAM 44 73991/COLUMBIA	◆ PUBLIC ENEMY
37	29	26	14	THE POWER WILD PITCH WP-1018	◆ POWER JAM FEATURING CHILL ROB G
38	27	20	13	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
39	28	23	10	GOOD LOVE MCA 24000	◆ KLYMAXX
40	37	42	5	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
41	NEW	1	1	MY KINDA GIRL SOLAR 45 74510/EPIC	◆ BABYFACE
42	NEW	1	1	DOOWUTCHYLIKE TOMMY BOY TB-955	◆ DIGITAL UNDERGROUND
43	21	16	13	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
44	NEW	1	1	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
45	47	48	3	THE GIRL I USED TO KNOW EMI V-56160	BROTHER BEYOND
46	33	27	13	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
47	32	24	10	GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
48	31	32	9	LOVING YOU LIKE CRAZY CUTTING 235	CORINA
49	NEW	1	1	GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA	WHITE KNIGHT
50	49	50	3	FRIENDS' ADVICE (DON'T TAKE IT) MOTOWN 4661	THE POINTER SISTERS

○ 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.

" INNOCENT "

THE IRRESISTIBLE NEW SINGLE FROM

Available on **12"** (V-15598) and **cassette single** (4JM-44593)

From the Dancin' side of their forthcoming album

MORE OF THE NIGHT (C-92957)

Produced by Robert Brookins for Sac/Boy Productions • Co-Produced by Gordon Jones for Flash Productions • Management: Mike Gardner for The Gardner Company ©1990 Capitol Records, Inc.

ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS.

WHISPERS

Capitol

IN THIS SECTION

Four All-Stars Share JVC Festival Bill
 Rising Fortunes Of Background Music
 ICMP Facing Copyright Issues In Europe
 New On The Charts: Railway Children

Jazz Youngbloods Boost Novus Profile Roberts, Hargrove Among Acts On Rise

BY DAVE DIMARTINO

LOS ANGELES—Now in its fourth year, Novus Records, RCA's jazz imprint, is clearly making its presence felt across the board: Airplay, sales, and recognition are coming naturally for its artists.

Most noticeable is the surge of young artists Novus has broken of late, including pianist Marcus Roberts, trumpeter Roy Hargrove, and saxophonist Christopher Hollyday. And while all those artists have enjoyed high-charting albums—Roberts' latest, "Stolen Moments," was No. 1 on the Top Jazz Albums chart, and Hargrove's and Hollyday's now sit at No. 10 and No. 14, respectively—the label's success has not been confined to the younger generation. Also doing extremely well for Novus

is singer Carmen McRae's "Carmen Sings Monk" set, now No. 6 on the same chart.

Add to the mix a new label subdivision called Novus Vision, devoted entirely to film soundtracks, the well-established Bluebird, and newly introduced Novus Series '70 reissue lines, and it becomes apparent that RCA is embracing jazz more seriously than it has in years.

"Over the last quarter of a century, [RCA has] had no emphasis on any definitive jazz program, either new or archival," says Steve Backer, series director of Novus Records and executive producer of the Bluebird reissues. "We just started this three years ago," he explains. "In the beginning, I wanted to have more established artists to help [RCA] adjust to it. Now I feel we're really getting

somewhere, in terms of the booster rockets kicking in."

Indeed, while the established artists that have recorded for Novus include saxophonists Steve Lacy, James Moody, and Henry Thread-
(Continued on page 28)



Dance Partners. After a sold-out date at the Sunrise Theater outside Miami, Arista Records artist Taylor Dayne, left, greets some special backstage guests: label mate Ann Curless of Exposé, center, and Gloria Estefan of Miami Sound Machine in one of her first public outings since her March accident.

Relativity Push Is Instrumental In Making Steve Vai Disk A Hit

BY BRUCE HARING

NEW YORK—Here is the task: push an all-instrumental album by an artist who is not available to tour onto the Top Pop Albums chart.

No problem, say the folks from Relativity Records. No problem, that is, when the album is by Steve Vai, an artist whose guitar pyrotechnics with David Lee Roth and Whitesnake have already won a place in the hearts and minds of the guitar-worshipping youth of America.

Vai's first Relativity album and second through the label's Important Records distribution system is "Passion And Warfare." Released May 22, it took just a month to reach No. 18 on the Top Pop Albums chart, the highest-ranking instrumental album since the mid-'70s, when Jeff Beck's "Blow By Blow" hit No. 4 and his follow-up, "Wired," rose to No. 16.

"Passion And Warfare" was originally slated for release on Capitol Records. However, business differences led Vai and the company to part ways after the album was recorded.

Enter Relativity, which had previously pressed and distributed Vai's solo EP, "Flexible Leftovers," on the Akashic Records label.

The label had experience in breaking all-instrumental works, having worked Joe Satriani's four previous Relativity recordings.

"We gained a world of experience with Joe, so naturally we applied all that to Steve," says Cliff Cultreri, VP of Relativity/GM of Important. "It's funny, since Steve brought me Joe." Vai was a former guitar student of Satriani's when both lived on Long Island, N.Y.

Relativity decided to attack the Vai promotion in three stages, according

to Jim Genova, Relativity VP of retail.

Stage one of the campaign targeted the aforementioned guitar-worshipping youth. Trade publications catering to that clientele were hit with ads, coupled with an aggressive retail campaign.

"We sent out a four-page color marketing profile that had a bio of his lifetime achievements and explained our campaign," Genova says. More than 3,000 key retailers received that book, promotional items, and a four-track sampler cassette.

Vai's appearance as the guest host of MTV's "Headbangers' Ball" was the second marketing key, introducing him as a solo artist "to a million-plus kids who have seen him on tour with Whitesnake," Genova says.

The video for the first single, "The Audience Is Listening," was then approved by MTV, and Relativity began a full-court press on college and metal radio.

"We wanted the ads and promos to kick in at the time immediate sales were leveling off," Genova says.

The third step of the campaign, now under way, coordinates Vai in-store appearances and interviews with Whitesnake's tour. "David Coverdale [Whitesnake's leader] is wonderful to Steve," Cultreri says. "He has him playing some 'Passion And Warfare' in the Whitesnake show. All of Whitesnake's press was done up front, so if Steve isn't soundchecking, he's available for our promo team to work him."

Vai is committed to Whitesnake through November, but a short solo tour early next year is a possibility, Cultreri says. The next Vai project will probably be a band one, he adds.

Scenes From New Music Seminar '90: A Giant Bash, A Golden Duet, And More

"CAN'T WE THINK of anything else to do on a Sunday morning—like sleep?" asked Atlantic promotion VP Danny Buch, joining his colleagues on one of the first panel discussions of this year's New Music Seminar. What topic could possibly drag NMS attendees out of bed, at the break of noon, particularly after a long night of New York club-hopping?

The answer was clear, as an SRO crowd of several hundred delegates, most of them young, crowded into a Marriott Marquis Hotel ballroom for the panel "How To Find A Job In The Music Industry: Careers For Good Ears." After 11 years, despite its other roles, the New Music Seminar remains a place where creativity and unabashed careerism collide—where the "outs" plot their way in to the music business. Headhunters Marty Thau and Debra Levey of the Stratford Search Group moderated the talk.

"What qualities do you look for in someone?" Thau asked Buch.

"Number one, insanity," Buch replied. "Just an unbelievable drive." Push and persist, he told the audience.

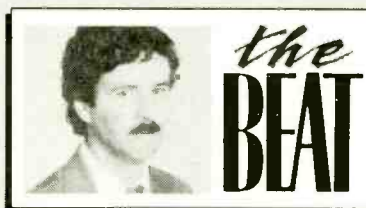
However, Levey later asked rhetorically, "Is there a line between being very successful and being obnoxious?"

SEMINAR SCENES: A limo jam developed outside Robert DeNiro's Tribeca Grill Monday night (July 16), where Irving Azoff, who shared keynote duties with Laurie Anderson at the seminar that morning, threw a party for his new Giant Records. A host of well-wishing execs from other labels turned out. Guests took home samplers of the Giant roster, which includes Too Much Joy, 9 Ways To Sunday, the Beautiful, Terrell, Jenny Morris, Valentine, and Boom Crash Opera... "Who's the first band on?," an NMS delegate asked the bartender at Kenny's Castaways, site of a Brazilian rock showcase. He replied, "The first band hasn't shown up, so it will probably be the second band." So it went for much of New Music Nights, July 13-18, the nocturnal NMS showcase extravaganza offering a talent overload of more than 375 bands in 30-plus clubs. Despite the best efforts of NMS organizers, the usual last-minute booking and schedule shifts made nightly planning almost futile... Arriving at 10:30 p.m. for the 11 p.m. "On The Verge" rap bill at Irving Plaza Saturday (14), the Beat had edged only slightly closer to the door by midnight. But typically, random encounters made even line time valuable, as conversation ensued on line with Brian Chin and

Marthe Reynolds of PWL America and Giuseppe Palumbo and Morgan Williams of Central Station Records in Australia about, among other things, the U.S. potential for Australian rappers... Braille Closet's experience was not atypical either. Manager Jim Faherty, of Orlando, Fla.'s Figurehead Records, says he got word around midnight on Wednesday (11) that the quartet had a Saturday night slot at Spiral. Seventy-two hours and 1,300 miles later the band was there, pouring lyrical

imagination and a furious, modern-rock groove into its New York debut... For clubs, getting band info over the phone is never easy. Consider the Bitter End's advertisement for Atlanta's Swimming Pool "Cues"... At the Cat Club showcase hosted by Famous Music's Jerry Love, onetime rock jour-

nalist Carl Bernstein remarked on the Aerosmith and Grand Funk influences of Denver's hard-rocking Valor. Bernstein, who had come to hear Virgin's Gunbunnies, was accompanied by his nearly-12-year-old son Jacob, who jumped from his chair in excitement when he learned of the seminar's Jungle Brothers show. Dad, alas, said no way... Newsday's John Leland on July 13 wrote the brightest and most hilarious preview of NMS—"sort of like the Shriners convention of the music business"... The persistent and serendipitous club crawler was bound to come away from New Music Nights with at least a handful of acts worth talking about. Opening for Figures On A Beach and the Immortals at the ASCAP showcase Sunday (15), Me'Shell Johnson from Washington, D.C., intrigued listeners with a jazz/hip-hop hybrid, working with a band that included congas, keyboards, and her father on sax. A highlight of her set was a hip-hop interpretation of Phoebe Snow's "Poetry Man"... One of the surprise delights of New Music Nights was the duo of Annie Golden, best known for her "Hair" performance years back, and fellow veteran Frank Carillo. Carillo's vocal grit and driving acoustic guitar counterbalanced Golden's pure soprano and theatrical presence to powerful effect... And as if the rest of the global music mix at the seminar showcases weren't enough, the Lone Star Roadhouse offered a between-set slot on its Monday (16) bill to Michal Luszczynski, who uses the stage name of Lonstar. Donning his white cowboy hat and opening with a Roger Miller classic about the wonders of America in a rich, mellifluous voice, Lonstar showed why he has become the top country singer—in his native Poland.



by Thom Duffy

Bienstocks Buy Half Share In Production Music Library

BY IRV LICHMAN

BACKGROUND MUSIC IN The Forefront: In another move reflecting the rising interest in production music libraries, **Freddy and Johnny Bienstock**, through their **Freddy Bienstock Enterprises**, have acquired a half interest in **TRF Production Music Libraries** and its associate music publishing company, **Alpha Music**. Now housed in the Brill Building at 1619 Broadway in New York, the headquarters of the Freddy Bienstock publishing empire, TRF is considered the largest production music firm, with some 50,000 selections on more than 4,000 disks.

According to TRF president **Michael Nurko**, the burgeoning production music field parallels to some degree the rapidly rising usage of conventional song copyrights. This centers on cable TV and specialty home video, where original programming

Words & Music



creates new demand for original background music. Also, says Nurko, there is impressive growth in the creation of corporate training videos that use background music. "There's no question that the quality of music is greatly improved," says Nurko, who is also president of the **Production Music Library Assn.** The music library field is said to generate about \$20 million a year among about 17 companies. They include more recent involvement by **Zomba, Filmtrax, BMG, All-Nations, and Windswept-Pacific**. Nurko promises new catalog deals by the end of the year. This past year, TRF also became the first music library to release music on DAT. As a result of the new partnership, Johnny Bienstock is also executive VP of TRF. Bienstock says expansion plans include greater visibility at trade shows and increased advertising.

THE IMPACT of a rapidly changing economic world on intellectual property rights is mirrored by the appointment of Canadian lawyer **Paul M. Berry** as secretary general of the **International Confederation of Music Publishers**. Berry, who was GM of the **Canadian Musical Reproduction Rights Agency** for 10 years and represented Canadian music publishers in supporting the 1988 amendments to the Canadian Copyright Act, will establish a permanent bureau in Lyon, France, for ICMP. He will be active on behalf of the ICMP in the manifold issues to be resolved as the European single market draws near, with its inevitable corollary of rights harmonization. As **Ralph Peer II** puts it, "The world publishing industry and its

future will depend on how the European Community treats copyright."

DEALS: Ann C. Sweeney, director of business affairs and law at **Chrysalis Group Inc.**, reports the signing of **Andrew Weiss** and **Henry Rollins**, who form the group **Wartime**, to a co-publishing arrangement. Signed to the Chrysalis label, the duo has a new album, "Fast Food For Thought," set for September release. Also, the publishing unit has inked an administrative deal with British singer/writer **Nik Kershaw**.

A SONG IS BORN, or at least its first public performance is recognized by writers **Dennis Scott** and **Timmy Tippan**, who recently sent out "we're expecting" announcements indicating that **Crystal Gayle** was set to sing their "Before You Grow" on "The Marsha Warfield Show" July 12 on NBC. Weight of the new arrival was listed at 22 bars, 3 measures.

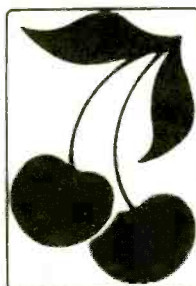
DAYS OF THEIR LIVES: "Days Of Our Lives" is a 25-year-old soap opera favorite, but an Emmy award for its music has proved elusive. Until this year, that is, when it earned its first award for outstanding achievement in music direction and composition. Winning their first Emmys were music director/composer **Marty Davich**, music supervisor **Amy Burkhard**, and composer **Ken Korday**.

ECONOMICS: **Jay Gorney**, who died June 13 at age 93, is best remembered as the co-author (with lyricist **E.Y. Harburg**) of "Brother Can You Spare A Dime?," the sardonic anthem of victims of the '30s Depression. In the early '70s, when the U.S. was experiencing a far less severe economic downturn, Gorney received a special citation from the **American Guild of Authors and Composers** (now known as the **Songwriters Guild of America**), of which he was a board member. In accepting the citation, Gorney jokingly said he had "waited 40 years" for another economic downturn to revive interest in the song.

PRINT ON PRINT: The following are the five best-selling matching folios from **Hal Leonard Music Publishing Inc.:**

1. The Little Mermaid, soundtrack
2. New Kids On The Block, Hangin' Tough
3. Aerosmith, Pump
4. Eric Clapton, Journeyman
5. Billy Joel, Storm Front

Assistance in preparing this column was provided by **Nigel Hunter in London**.



Cherry Lane

Cherry Lane Music Publishing is a full service music publisher with a diversified catalog including COUNTRY, FOLK, REGGAE, BROADWAY SHOWS, CALYPSO, CONTEMPORARY CHRISTIAN, R&B, HARD ROCK and HEAVY METAL. We have the right songs for your recording, TV, film or advertising projects.

Printed Music Sheets & Folios

Our 13 year old music book operation offers "quality in printed music", worldwide distribution, and artists as diverse as John Denver and Guns N' Roses.



Magazine Publisher

GUITAR is America's best-selling guitar magazine, reaching over 500,000 serious musicians each month.

MUSIC ALIVE carries no ads, and is sold to

schools for use in the general music classroom. The importance of education cannot be underestimated.

GUITAR EXTRA is Cherry Lane's newest entry into the mainstream music market.



Record Company

"Guitar Recordings" brings you the guitar heroes of the 90's, the hottest new performers on the scene. You'll hear them here... first!



If you do business with any division of Cherry Lane Music, the whole company works with you. Our multi-faceted operation allows you to take advantage of our quality services for all of your industry needs.

CHERRY LANE MUSIC CO., INC. 10 Midland Ave. P.O. BOX 430 · Port Chester, NY 10573
Telephone: 914-935-5200 · FAX 914-937-0614

TALENT IN ACTION

JACK DeJOHNETTE, HERBIE HANCOCK, DAVE HOLLAND, and PAT METHENY
Beacon Theatre, New York

WHO TAKES center stage when four all-stars get together for a one-night stand? The collective clearly was the focus when Jack DeJohnette (drums), Herbie Hancock (keyboards), Dave Holland (bass), and Pat Metheny (guitar) hooked up at the Beacon on June 30, the final night of the JVC Jazz Festival.

The four members of jazz royalty checked their regal robes at the door: No one hogged the limelight and, annoyingly, no one spoke to the enthusiastic crowd.

Yet it was appropriate that Holland, switching back and forth between acoustic and electric bass, was situated in the middle of the stage. All four musicians are endlessly inventive melodists, but the emphasis this night was on rhythmic interplay. Holland's powerful, surging bass lines and various vamps were often the only distinguishing feature of the 11 tunes performed. His rocklike solidity allowed DeJohnette, a drummer of colors and shades who massages melodies and textures out of his kit, to create a sense of intense propulsion by simply embellishing Holland's rhythmic foundation.

The joy of the show was Hancock's keyboard work. Actually, it was Hancock himself. Hancock has always been most brilliant laying down funky vamps as an accompanist, and

it was fun watching him bop to his own grooves as he supported his cohorts. A look of wonder came over his face whenever he moved from one keyboard to another to squeeze out a single chord timed and voiced just right to accent and make sense of what the rest of the group or a par-

ticular soloist was doing.

Metheny's rounded tones did not always mesh well with the general funky thrust of the evening. But when things slowed down on the evening's two ballads, his melodicism and bell-like beauty was refreshing.

STEVEN LICHTMAN

NEW ON THE CHARTS

The Railway Children are the latest U.K. act to ride the track from Manchester to U.S. radio. The Virgin Records quartet made its debut at No. 23 on the Modern Rock Tracks chart last week with "Every Beat Of The Heart" from its second Virgin album, "Native Place."

The band—vocalist Gary Newby, guitarist Brian Bateman, bassist Stephen Hull, and drummer Guy Keegan—shares its hometown with college radio favorites like the Stone Roses and the Happy Mondays. It was founded in the early '80s and made its first concert appearances in Liverpool. After developing a strong underground following, it was signed to Tony Wilson's influential British indie label, Factory Records, and went on to release "Reunion Wilderness," a mini-LP that became a top five hit on the British independent charts.

A tour followed with fellow Manchester natives the Smiths and New Order and, in 1988, The Railway Children landed a recording contract in the States with Virgin Rec-

ords. Soon after, their U.S. debut, "Recurrence," was released, and the act supported the disk with opening dates for the Sugarcubes.

According to Alex Miller, Virgin's national promotion director of developing artists, the label hopes to cross over "Every Beat Of The Heart" to top 40 radio. A video of the song has been picked up by MTV and the band is currently rehearsing for a fall tour.

JIM RICHLIANO



The Railway Children. Pictured, from left, are Brian Bateman, Gary Newby, Stephen Hull, and Guy Keegan.

NOVUS LABEL SHOWCASES JAZZ YOUNGBLOODS

(Continued from page 26)

gill—all of whom have recorded superb sets for the label—of late it is such newcomers as Roberts, Hargrove, and Hollyday who are garnering the most airplay and attention.

Backer sees the rise of such young players "reinvestigating the history of the music and trying to take it forward and make it their own" as part of an overall pattern wherein jazz parallels sociological events. "The '80s were a decade of relatively conservative politics and sociology, with Reaganomics, and whatever filtered down from him in a conservative way," says Backer. "And so, the only trend that really took place was a relatively conservative trend—which is to say the neoconservative direction of jazz. That's not to put it down, but

that's what happened. And it's fine, maybe that's what was necessary for the music at that point. Now, as the pendulum swings to the left radically as we move into 1990, I think also you have the ability to record some of the more probing, experimental young artists as well."

Backer notes that saxophonist Steve Coleman will make his Novus debut in August, and implies that the growing importance of such young New York-based players as Geri Allen and Greg Osby may represent the tip of a potential iceberg: "I'm sure that type of contingent exists in many cities around the country and we just don't know about it yet. And as we start to move more into the decade, they will emerge."

Another shift Backer expects to see in the '90s is a decrease in emphasis on new age—"from a sheer A&R point of view, that's a thing of the past," he says—and continued interest in world beat music. "We've already moved into that direction with Hugh Masekela," he says, "and with this band called Opafire, which makes use of a lot of international rhythms and harmonies, and Elements, who just did a Brazilian album for us. And I'm talking to other people in that area."

Novus in the '90s? Recordings for the label have enjoyed "aesthetic, critical, and commercial success, and that's a pretty healthy situation," he says. "And I hope we can keep that going. And to that end, I've seen no indications of any hesitation on the part of RCA, and I praise them for that. So it's a green-light situation, as far as I'm concerned, at this point."

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

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

NANNIE'S

Willing to meet the needs of professional entertainer!

NOTRE MAISON, INC. has Nannies & Governesses available for immediate placement! College educated, fully screened candidates. Extensive background check by detective agency.

6401 Carmel Rd., Suite 205
Charlotte, NC 28226
(704) 543-6240

Member of the International Nanny Association.

FOR THE RECORD

In the songwriting competition sponsored by the Songwriters Assn. of America at this year's Music Fair in Denver, Debra Thomas was the first-place winner in the rock/pop category for her song "Walk." Due to an editing error, Thomas was not included in a report on the competition in the July 7 Billboard.

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL MCCARTNEY	Giants Stadium East Rutherford, N.J.	July 9 & 11	\$3,415,165 \$32.50	105,082 sellout	Ron Delsener Enterprises
GRATEFUL DEAD NEW BOHEMIANS	Foxboro Stadium Foxboro, Mass.	July 14	\$1,433,500 \$23.50	61,000 sellout	Frank J. Russo Metropolitan Entertainment
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN TOMMY PAGE RICK WES	Riverfront Stadium Cincinnati	July 10	\$1,102,420 \$22.75	48,450 sellout	Casablanca Prods. Santangelo Group
BILLY JOEL	Capital Centre Landover, Md.	July 13 & 15	\$786,803 \$22.50	34,968 sellout	Cellar Door Prods.
DEPECHE MODE NITZER EBB	Starplex Amphitheatre State Fairgrounds of Texas Dallas	July 8-9	\$756,001 \$22.50/\$20.50	36,297 40,000 sellout	MCA Concerts PACE Concerts
GRATEFUL DEAD	Carter-Finley Stadium North Carolina State Univ. Raleigh, N.C.	July 10	\$750,645 \$22.50	34,434 52,000	Cellar Door Prods. Metropolitan Entertainment
DEPECHE MODE NITZER EBB	Cynthia Woods Mitchell Pavilion Houston	July 5-6	\$429,880 \$22	20,000 sellout	PACE Concerts
THE B-52'S ZIGGY MARLEY & THE MELODY MAKERS	World Music Theatre Tinley Park, Ill.	July 14	\$420,625 \$22.50/\$17.50	21,188 25,000	Tinley Park Jam Corp.
JIMMY BUFFETT & THE CORAL REEFER BAND ZACHARY RICHARD	Garden State Arts Center Holmdel, N.J.	July 10	\$387,063 \$25/\$17.50	19,755 21,604	in-house
MOTLEY CRUE TESLA JOHNNY CRASH	Buckeye Lake Music Center Hebron, Ohio	July 4	\$377,012 \$22/\$20	18,563 30,000	Belkin Prods.
THE BEACH BOYS	Centennial Field Grand Falls, Newfoundland	July 1	\$374,507 (\$431,432 Canadian) \$19	21,680 30,000	Major Concerts CEG Canada
GEORGE STRAIT PATTY LOVELESS	Starplex Amphitheatre State Fairgrounds of Texas Dallas	July 6	\$371,026 \$22	20,000 sellout	MCA Concerts PACE Concerts
ANITA BAKER PERRI	Filene Center Wolf Trap Farm Park for the Performing Arts Vienna, Va.	July 9-10	\$322,765 \$30/\$15	14,183 sellout	in-house
ALABAMA CLINT BLACK	Cal Expo Amphitheatre Sacramento, Calif.	July 6	\$296,505 \$20.50	14,450 sellout	Bill Graham Presents
JANET JACKSON CHUCKII BOOKER	Arena, Orlando Centroplex Orlando, Fla.	July 13	\$288,945 \$22.50	12,842 sellout	Cellar Door Prods.
AEROSMITH THE BLACK CROWES	Starplex Amphitheatre State Fairgrounds of Texas Dallas	July 15	\$282,408 \$24.50/\$22.50	12,676 20,000	MCA Concerts PACE Concerts
MOTLEY CRUE JOHNNY CRASH	Richfield Coliseum Richfield, Ohio	July 5	\$281,900 \$20	14,095 15,000	Belkin Prods.
NISS SLAUGHTER LITTLE CAESAR	Meadowlands Arena East Rutherford, N.J.	June 30	\$257,112 \$20/\$18.50	14,071 14,958	Metropolitan Entertainment
BILLY JOEL	Greensboro Coliseum Greensboro, N.C.	July 11	\$253,620 \$22.50	11,306 14,539	C&C Entertainment
THE B-52'S ZIGGY MARLEY & THE MELODY MAKERS	Meadowlands Arena East Rutherford, N.J.	June 29	\$248,303 \$20/\$18	13,751 14,958	Metropolitan Entertainment
STEVE MILLER LOU GRAMM	Starplex Amphitheatre State Fairgrounds of Texas Dallas	July 14	\$239,494 \$22.50/\$18.50	12,697 20,000	MCA Concerts PACE Concerts
JANET JACKSON CHUCKII BOOKER	Mid-South Coliseum Memphis	July 10	\$235,980 \$22.50	10,488 sellout	Mid-South Concerts
JANET JACKSON CHUCKII BOOKER	Miami Arena, Miami	July 12	\$225,698 \$22.50	10,031 11,500	Cellar Door Prods.
AEROSMITH THE BLACK CROWES	Castle Farm Charlevoix, Mich.	July 6	\$204,481 \$22/\$18.50	9,876 14,000	Brass Ring Prods.
MOTLEY CRUE RATT	Arena Five Seasons Center Cedar Rapids, Iowa	July 13	\$199,210 \$22.50/\$20	10,000 sellout	Jam Prods.

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 Stroh, (615)-321-4254.

Retail

IN THIS SECTION

'2 Live' One That Got Away	30
Rumors Can Come True	30
New Releases Previewed	32
New Age & World Music Charts	33

Super Club Adds Music To Vid Chains Web Seeks To Up Bottom Line By \$40 Mil

BY ED CHRISTMAN

NEW YORK—Super Club N.A., by leveraging the capabilities of its various chains, is adding music to more than 100 of its video rental stores, a move that company officials hope will yield an additional \$40 million-\$50 million a year in sales.

The Belgian chain, which has stunned the music and video industries in the past year by snapping up six chains that now operate more than 420 stores, is using the expertise of the 114-unit, Atlanta-based Turtle's chain to add music departments to many of the stores owned by the video webs in the Super Club portfolio.

Currently, the 86-unit Video Towne in Dayton, Ohio, and the 30-unit, New Orleans-based Movietime/Alfalfa, which were both acquired last September, are adding music to the inventory of most stores.

Meanwhile, Movies At Home, the most recent Super Club acquisition, is putting together a business plan for its market. The chain, which operates in Kansas City, Mo., is in the process of adding music in one store; if that experiment is successful, a rollout to the other nine stores will come by October.

Super Club, which has its U.S. headquarters in Dallas, also owns the 186-unit, Durham, N.C.-based The Record Bar.

In incorporating music at the video webs, Darryl Baldwin, Super Club CEO, says he expects to bring in an additional \$100,000-\$360,000 in revenue per store.

Although Turtle's will operate the music inventories as racked departments, using video store personnel to merchandise the product, both the management and the financial accountability are shared by the Atlanta-based company and the respective video chains, Baldwin says.

The company describes the move as an example of the synergies it derives from owning a number of different chains. "We believe that we are the only company that is in the

position of doing it this way," Baldwin says. "By leveraging off of the other chains, we have been able to incorporate music into our video stores" without adding overhead.

"Turtle's is buying and managing all inventory," he adds. "Other [video] stores would have had to sign up with a rackjobber or gone through the expense of setting up the infrastructure to accomplish what we have done by leveraging off of Turtle's."

By the end of July, Video Towne will have music in about one-third of its 86 stores, and when the program is done by the end of the year, the chain will have the combo format in 70-75 of its stores. Some are not in the right location for music, Baldwin says.

At Alfalfa/Movietime, about 27 of the chain's 30 stores will have music. By the end of July, music will be in about half of the chain's stores.

Turtle's has been training video rental personnel in how to sell music. But Turtle's will continue to be involved in maintaining each store's music department, replenishing, reordering, and doing returns.

While the chains have added music, it is important that the stores maintain their identity as video rental outlets, Baldwin says. "We want to make them video stores that carry music," he explains. "We don't want them to change criteria for real estate," when searching for new locations.

But if a new store location warrants a music presence, "we now have the opportunity to put it in," he says.

The current Video Towne prototype, an 8,000-square-foot store, allows for 500-1,000 square feet to be devoted to music, depending on the demographics of each store's trade area. "Turtle's conducts surveys, and once they decide music should be included in a store, they then analyze what it should look like."

After installing music, the Tur-

tle's point-of-sales system allows for fine-tuning the inventory to reflect a store's trade area, he adds. "If rock becomes the biggest mover, then the system will adapt to it," he says. But he adds that, while "the model creates the ideal inventory for each geographic location, you always will have a human override to react to the local market."

The addition of music creates a tremendous opportunity for the growth and expansion of the video chains, Baldwin says. "Now, they

(Continued on page 58)



Hot Dog! WEA executives celebrate the release of the new Crosby, Stills & Nash album, "Live It Up," by setting up hot dog stands in retail outlets throughout the U.S. The giveaway ties in with the hot dog motif on the cover of the album, which the band is currently supporting by touring North America. Shown at Tower Records' downtown New York outlet, from left, are Andy Uterano, sales manager, WEA; Paul McDermott, merchandising manager, WEA; Daniel Caldwell, merchandising representative, WEA; Mike Carden, regional marketing director, Atlantic; Karen Colamussi, director of merchandising, Atlantic; and the hot dog vendor.

Musicland Filing Says Sales Are Up 9.9%

NEW YORK—In filing to go public, The Musicland Group reported that the chain achieved same-store sales increases of 9.9% for the second quarter and a total of 6% for the first half of 1990.

That is in marked contrast to the 3.3% comparative-store ratio turned in by the almost 900-store chain in 1989. The 3.3% showing failed to keep pace with the 3.5% increase in music sales generated by the overall industry in 1989.

Musicland recently announced that it will sell at least 6 million shares, a figure that represents about 28% of the company's stock (Billboard, July 21).

With that announcement, it said company revenues, for the six-month period ended June 31, increased 23.7% to \$318.1 million. During that period, the company reported a net loss of \$3.79 million, compared with \$4.39 million in the same period last year.

In an earlier filing with the Securities and Exchange Commission, Musicland, a Minneapolis-based chain that operated 748 music stores and 77 video-sell-through-only stores on Dec. 31, 1989, reported a net income of \$6.2 million on sales of \$695.1 million for fiscal 1989, according to the company's 10-K form. That sales

total represented a 15.2% increase over 1988 sales of \$603.4 million. In 1987, the chain pulled in \$510 million in sales.

Since 1987, the chain's net income has decreased each year. In 1988 the company had a net income of \$16.2 million; in 1987 net income was \$22.6 million on sales of \$510 million.

The shrinking net income is attributed partially to the onerous debt burden the company took on in August 1988, when management and the New York-based financial firm of Donaldson, Lufkin & Jenrette Inc. bought the company from Primerica Corp. for \$406 million. As of the end of 1989, long-term debt totals \$266.4 million.

Although net income decreased in 1988, gross margin showed improvement, jumping to 41.5% from 1988's 39.1% result. The improvement in gross profit as a percentage of revenues resulted principally from fewer promotional markdowns during the year, according to the filings.

Musicland, formerly part of Pickwick International Inc., is the successor corporation to a number of companies that participated in the music industry since as early as 1956.

Of the chain's 1989 sales, music

generated \$493.7 million, or 70% of total revenues. Video sell-through accounted for \$97.1 million, or 14%; accessories and blank tapes pulled in \$82.3 million, or 11.8%; and electronic equipment rang up \$22 million, or 3.2%. In the past three years, the company has de-emphasized electronic equipment, the document states.

Musicland also runs 40 locations that rent video, with store libraries ranging from 1,500-4,000 titles. Overall rental revenues accounted for about 1% of 1989 sales volume.

Of the \$493.7 million in music sales, about \$320.7 million, or 46.1%, was obtained from sales of audiocassettes and vinyl albums, while CDs accounted for \$173 million, or 24.9%. About 60% of Musicland's total purchases were from the chain's six largest suppliers.

During 1989, the company opened 115 new stores, acquired 35 stores, and closed seven stores, for a net increase of 143 stores. The acquisition was made in August 1989, when Musicland paid about \$10 million for Yorktown Music Shop Inc.

For the current year, Musicland, which plans to show a net increase of 150 stores or more, will spend about \$40 million for new stores

(Continued on page 33)



• Great Selection of Major Brands: CBS, RCA, Polygram, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

LATIN MUSIC DISTRIBUTOR

7826 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

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print

ANY THING YOU WANT.



FOR A FREE CATALOG CALL 800/648-0958

GOPHER PRODUCTS



CD'S, CASSINGLES, TAPES, RECORDS, CD5'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-ABBEY RD
TOLL FREE OUT 800-843-0955-FAX 714-546-0337

DEALERS ONLY

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.

RETAIL TRACK



by Geoff Mayfield

WHERE THERE'S SMOKE: Two of the stories in last week's Billboard—Wal-Mart's intent to acquire the wholesale division of Western Merchandisers and the initial public offering announced by Musicland Stores Corp.—proved that trade rumors, while never totally reliable, are often worth one's attention. To be sure, rumors rarely get the whole story straight, and speculation often leads to a dead-end street.

But just as often, a rumor in a trade as small as the music industry will reveal at least a germ of the truth. That explains in large part why Inside Track, which is typically drenched in speculation, is one of Billboard's most avidly read features.

Back in January, there was widespread belief that Wal-Mart, following the lead of Target Stores and its in-house music/video rack, Jetco, would make a move to land all or part of Western Merchandisers. Several sources even went so far as to place former Handleman Co. president Frank Hennessey as the best man at a Wal-Mart/Western wedding. For a while, it seemed that all the buzz emanated from the simple fact that Wal-Mart was awarding Western with a chunk of stores that were previously serviced by Handleman and Lieberman Enterprises (Billboard, Feb. 2).

However, in light of Wal-Mart's recent announcement, and the fact that Western admits negotiations had been in motion for 18 months, the speculation that was circulating in January doesn't seem so far-fetched (except for the possible involvement of Hennessey; sources

believe a no-compete provision was likely imposed on him when he left Handleman). So, despite brave statements made by Handleman and Lieberman in the wake of the Wal-Mart/Western news, it is almost certain that Wal-Mart will at some point look to its own rack to provide all of its stores with music and video products.

In May, one of Billboard's reporters had picked up word that a music chain was mulling a public offering, and we reported that speculation in the June 2 Retail Track. Now, in July, Musicland's announcement that the chain has filed with the Securities and Exchange Commission proves that the notion was more than mere gossip.

In the Feb. 17 issue, this column attempted to explain why it is sometimes necessary for Inside Track, Retail Track, and other Billboard columns to share rumors with our readers. The Musicland and Wal-Mart stories offer eloquent proof that the practice is indeed warranted.

RELATED, OR NOT: Just four days after Wal-Mart announced its intent to scoop up Western, Lieberman parent LIVE Entertainment announced that Gil Wachsman had resigned his post as Lieberman president. One cannot help but wonder if the two events are somehow related. LIVE has been on a financial roll this year, but murmurs of concern about the health of Lieberman, its rack division, have been passing around the record industry for months. The possible implications of Wal-Mart's move to own its own rack operation certainly underline those concerns.

Though Wachsman's reign at Lieberman lasted less than two years, he made his presence known in that short time. Under Wachsman, Lieberman picked up some key accounts, particularly in the Northeast, and began testing its store-within-a-store concept at Sears. Wachsman also played a big role in the search for a president for Strawberries Records, Tapes & CDs, one

(Continued on page 32)

Luke/Atlantic Deal Leaves Indies Counting Dollars Lost

BY BRUCE HARING



WIN SOME, LOSE SOME: Labels come and go from independent distribution, a fact of doing business that is reluctantly accepted by the affected companies.

However, many distributors were keenly disappointed with the news that Luther Campbell's solo album, "Banned In The U.S.A.," would be shipped through the WEA branch system as part of Luke Records' new deal with Atlantic Records.

Losing a potentially platinum album was bad enough, especially after the sleepless nights caused by the travails of 2 Live Crew's "As Nasty As They Wanna Be" on the

Skywalker imprint, the predecessor to Luke.

But salt was perhaps rubbed in the wound with news that the single for "Banned" garnered the most advance orders for a 7-inch in Atlantic's history, shipping more than 500,000 units.

"Banned" will probably be the biggest record Luke will have," says Bunky Wilson, VP of operations for Miami-based Jerry Bassin Distributors. "We're disappointed because we

(Continued on page 56)

Wherehouse Reports Sales Gain, Net Loss In Fiscal '90

BY ED CHRISTMAN

NEW YORK—Wherehouse Entertainment, in the year ended Jan. 31, 1990, generated \$388.3 million in sales, which represents a 17.5% increase over fiscal 1989's sales, according to a 10-K form filed by the company with the Securities and Exchange Commission.

But Torrance, Calif.-based Wherehouse suffered a net loss of \$5 million during fiscal 1990, down from \$14 million in the previous year. The loss was attributed partly to debt financing expenses incurred from the company's 1988 leveraged buyout.

On the plus side, even though Wherehouse is engaged in an aggres-

sive expansion campaign that resulted in 48 stores added last year, the company showed strong same-store gains, racking up a 6.9% increase in the 171 stores open for more than a year.

Wherehouse embraces the combo concept, selling music and video and renting the latter format. Originally a music chain, Wherehouse entered video sell-through in 1978 and changed the emphasis from sales to rental in 1981. Of the chain's revenue from fiscal 1990, \$303.4 million came from product sales while \$84.9 million came from video rental, according to the document.

At the time of the filing, the chain

(Continued on page 56)



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

DIVIDER CARDS

CHECK OUR PRICES!

Direct From Manufacturer

Call

1-800-222-5116

1-317-935-2990

Or Write

H.E. Woodruff Corporation

1235 North F St.

Richmond, IN 47374

(A Subsidiary of Primex Plastics Corporation)

Special Volume Rates

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 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!

SOUND + VISION

DAVID BOWIE



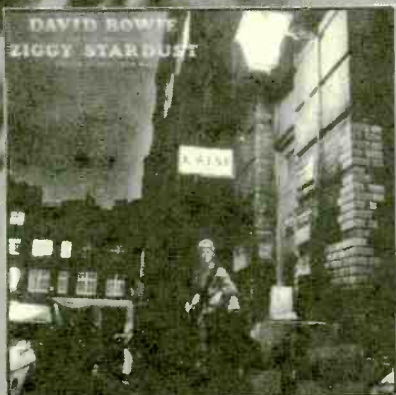
THE TOUR

David Bowie's SOUND + VISION TOUR is wrapping up a triumphant summer in the US. Listed in a recent POLLSTAR as second only to Madonna as the top draw of the summer, the tour has played to sold-out houses in such markets as New York, Los Angeles, Philadelphia, San Francisco, Detroit, Cleveland, Miami, Houston, and many more.

"Ground control to the rest of the world: pack up and go home! David Bowie's stunning SOUND + VISION tour makes everything else on the road irrevocably passe."
- Associated Press

"A monumental tribute to one of the most eclectic and brilliant showmen rock & roll has ever known."
- Cleveland Plain Dealer

THE ALBUMS



ZIGGY STARDUST
RCD 10134/RALP/RACS

"With the SOUND + VISION tour dates in our markets and the availability of Bowie's hottest titles again, sales have been phenomenal! ZIGGY STARDUST is outselling many top new releases."
- Jeff Cohen, Strawberries/Waxie Maxie



CHANGESBOWIE
RCD 20171/RALP/RACS

"The result of Mr. Bowie's union with Rykodisc...has been the on-going roll-out of the most impressive, attentively detailed career summation yet issued on CD."
- Dallas Morning News

"The SOUND + VISION series is a triumph of re-issuing integrity."
- Rock & Roll Disc

RYKODISC USA
Licensing/Marketing
Pickering Wharf, Bldg. C 3G
Salem MA 01970
508 744 7678
508 741 4506 FAX

RYKODISC USA
Sales/Distribution
200 N. 3rd Ave.
Minneapolis MN 55401
612 375 9162
612 375 0272 FAX



ALBUM RELEASES

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

POP/ROCK

9 WAYS TO SUNDAY

CD Giant 2-24402
CA 4-24402

BANG Clockwise

CD A&M 3501
CA 3501

DORO

CD PolyGram 846194-2
CA 846194-4

BOBBY FULLER FOUR

Best Of The Bobby Fuller Four

CD Rhino R21S-70174
CA R41H-70174

GONTITI

Devonian Boys

CD Epic EK-46762
CA ET-46762

GUTTERBOY

CD DGC 2-24282
CA 4-24282
LP 1-24282

EMMYLOU HARRIS

Duets

CD Reprise 2-25791
CA 4-25791

WILLI JONES

CD Geffen 2-24292
CA 4-24292
LP 1-24292

NAYOBE

Promise Me

CD Epic NK-45163
CA NT-45163
LP N-45163

THE RUTLES

CD Rhino R21Z-75760

SWEET F.A.

Stick To Your Guns

CD MCA MCAD-6400
CA MCAC-6400
LP MCA-6400

TOO MUCH JOY

Son Of Sam I Am

CD Giant 2-24403
CA 4-24403

WAS (NOT WAS)

Are You Okay?

CD Chrysalis F2-21778
CA F4-21778

JOY WINTER

Frantic Romantic

CD Epic ZK-45317
CA ZT-45317

VARIOUS ARTISTS

Get Down Tonight: The Best Of TK

Records

CD Rhino R21S-71003
CA R41H-71003

VARIOUS ARTISTS

Groove 'N' Grind: '50s And '60s Dance

Hits

CD Rhino R21S-70922
CA R41H-70922

VARIOUS ARTISTS

Heavy Metal Memories

CD Rhino R21S-70986
CA R41H-70986

VARIOUS ARTISTS

Music Speaks Louder Than Words

CD Epic EK-45380
CA ET-45380

VARIOUS ARTISTS

Nobody's Child—Romanian Angel Appeal

CD Warner Bros. 2-26280
LP 4-26280

VARIOUS ARTISTS

On The Beat: The Disco Years, Vol. II

(1978-1982)

CD Rhino R21S-70985
CA R41H-70985

BLACK

DUPONT

New World Beat

CD MCA MCAD-6336
CA MCAC-6336
LP MCA-6336

JAZZ

To Your Soul

CD EMI 2-93320
CA 4-93320
LP 1-93320

MASTER ACE

Take A Look Around

CD Reprise/Cold Chillin' 2-26179
CA 4-26179
LP 1-26179

PERRI

Tradewinds

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

BRENDA RUSSELL

Kiss Me With The Wind

CD A&M 5271
CA 5271
LP 5271

TIMOTHY B. SCHMIT

Tell Me The Truth

CD MCA MCAD-6420
CA MCAC-6420
LP MCA-6420

Z'LOOKE

Z'LOOKE II

CD EMI 2-75616
CA 4-75616
LP 1-75616

COUNTRY

SKIP EWING

A Healin' Fire

CD MCA MCAD-42344
CA MCAC-42344

WILLIE NELSON

Willie Nelson's Greatest Hits (1959-

1971)

CD Rhino R21S-70987
CA R41H-70987

TEXAS TORNADOS

CD Reprise 2-26251
CA 4-26251

MERLE TRAVIS

The Best Of Merle Travis

CD Rhino R21S-70993
CA R41H-70993

JAZZ/NEW AGE

HOWARD ALDEN TRIO

Snowy Morning Blues

CD Concord Jazz CCD-4424
CA CJ-424-C

MONTY ALEXANDER

The River

CD Concord Jazz CCD-4422
CA CJ-422-C

THE RUBY BRAFF TRIO

Bravura Eloquence

CD Concord Jazz CCD-4423
CA CJ-423-C

NIK TYNDALL

Lagoon

CD Hearts Of Space HS-11018-2

RETAIL TRACK

(Continued from page 30)

of LIVE's retail holdings. Before Mel Wilmore landed the Strawberies throne, music industry candidates being considered for the post were interviewed at Lieberman's Minneapolis headquarters.

Some have characterized the soft-spoken Wachsman as a tough negotiator, but in my experiences with him, he was always quite the gentleman. If the former toy chain president doesn't resurface in the music biz, I'll miss my dealings with him... In the meantime, Lieberman finds itself in caring hands. Remember that Wayne Patterson, chairman and CEO of LIVE, comes from an extensive retail background, and that LIVE president Devendra Mishra, who has been named Lieberman's acting CEO, has long been a key member of LIVE's management team.

NATIONAL NEWS: Bill Teitelbaum, chairman of National Record Mart, checked in to report that NRM has refinanced its debt load

through Kidder, Peabody & Co. The companies have been working together for some three months.

About a year ago, Teitelbaum told Retail Track he intended to increase NRM's capital base through a private placement with Oppenheimer & Co. That maneuver never got off the ground, but because of the past association with Oppenheimer, Teitelbaum says some industryites hold the misconception that the new financing was arranged by that company, rather than Kidder, Peabody.

"We really like the work [Kidder, Peabody] did for us," says Teitelbaum. "It gives us a lot of free capital." The NRM topper further gives high marks to Gary Jacobsen, the Kidder, Peabody analyst who covers the entertainment industries.

Teitelbaum came into the NRM picture in 1976, when he financed the management buyout from the Shapiro brothers, who founded the chain more than 50 years ago.

NOVA Distributing Corp.

Your Full Line Full Service One Stop
Stocking All Configurations Including Vinyl

Ask About Our Guaranteed Overnight Service Including Saturday Delivery

BENEFITS

Our Customers Receive:

- 1) Ongoing **Discounts** on popular Budget and Midline product. For example:
CBS NICE PRICE CASSETTES \$2.60 ALL DAY EVERYDAY
CBS NICE PRICE COMPACT DISCS \$6.45 ALL DAY EVERYDAY
- 2) Professional Sales Staff with extensive **Retail and Wholesale Experience.**
- 3) Orders that are double packed and padded to provide **Protection** of your purchase.
- 4) Comprehensive **Product Catalogs.** Plus Bi Monthly mailers that list current specials.

TO START RECEIVING YOUR BENEFITS
CALL STAN TODAY 1-800-476-NOVA
WHOLESALE ONLY

"We want to be your supplier not your competitor"

FAX 1-(404)-662-0775

If you're planning to open a new store,
Look for next week's ad.

4515 S. Old Peachtree Rd.
Norcross, GA 30071

All prices subject to change

win

records and video, inc.

30 Years of Experience

Full Inventory • All Labels
New Releases • Same Day Service

- Full Inventory • CDs • Tapes • LPs
- 45s • 12"s • Cassette Singles • CD5s
- Hard to Get Oldie Singles
- Laser Discs and CDVs Available
- One of the Largest Inventories in America
- Hottest Club, Rap, House & Dance 12"s

N'hésitez pas a appeler Suzanne pour bavarder
L'Italia noi la serviamo meglio perchè la conosciamo
dal di dentro

Call or Write for a Free Catalog
Telephone: (718) 335-2112
FAX: (718) 335-2184
(800) 221-1220
(800) 851-2525 (NY State Only)
76-05 51st Avenue
Elmhurst, NY 11373

win
records and video, inc.

Billboard® TOP ADULT ALTERNATIVE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.
TITLE	ARTIST		
LABEL & NUMBER/DISTRIBUTING LABEL			

NEW AGE ALBUMS™

1	4	7	★★ No. 1 ★★ REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P* 1 week at No. 1	YANNI
2	3	13	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	1	13	CITIZEN OF TIME NARADA ND-62008*/MCA	DAVID ARKENSTONE
4	2	15	KOJIKI Geffen 24255-2	KITARO
5	6	63	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
6	5	11	THE ODD GET EVEN PRIVATE MUSIC 2065*	SHADOWFAX
7	7	29	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089*	MANNHEIM STEAMROLLER
8	12	7	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
9	9	7	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
10	8	5	MAGICAL CHILD NARADA ND-61027*/MCA	MICHAEL JONES
11	10	11	BETWEEN PLACES MESA 79019	EXCHANGE
12	15	77	WATERMARK ● Geffen 24233	ENYA
13	18	5	CAUGHT IN THE BLUE LIGHT NOUVEAU A 892-2*	BILL WOLFER
14	NEW ▶		TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P*	JOHN TESH
15	16	9	A VIEW FROM THE EDGE AMERICAN GRAMAPHONE AGCD 790*	CHECKFIELD
16	14	13	BODYMUSIC NUAGE 89888*	NICHOLAS
17	13	21	SET FREE HEARTS OF SPACE HS11016-2*	CONSTANCE DEMBY
18	17	93	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
19	11	9	HEART & BEAT NARADA ND-63009*/MCA	RALF ILLENBERGER
20	19	93	CRISTOFORI'S DREAM NARADA 61021*/MCA	DAVID LANZ
21	24	33	THEMES POLYDOR 839 518-2	VANGELIS
22	22	5	NATIVES SILVER WAVE SD-601*/OPTIMISM	PETER KATER & R. CARLOS NAKAI
23	20	67	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
24	NEW ▶		JET STREAM SONIC ATMOSPHERES CD 80028*	CHI
25	NEW ▶		ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM	WIND MACHINE

WORLD MUSIC ALBUMS™

1	1	11	★★ No. 1 ★★ CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446 7 weeks at No. 1	JOHNNY CLEGG & SAVUKA
2	3	7	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
3	2	11	MOSSAIQUE ELEKTRA 60892	GIPSY KINGS
4	5	3	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
5	4	11	NOW MESA 79021	BLACK UHURU
6	8	3	ELIGIBO MANGO 539-855/ISLAND	MARGARETH MENEZES
7	7	5	PARIS-SOWETO POLYDOR 839-676/POLYGRAM	MAHLATHINI & THE MAHOTELLA QUEENS
8	6	9	COYOTE MOON GLOBAL PACIFIC R2 79331*	BEN TAVERA KING
9	13	5	TIME WILL TELL SHANACHIE SH 43072	BUNNY WAILER
10	10	11	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
11	12	11	WELELA MERCURY 838-208/POLYGRAM	MIRIAM MAKEBA
12	9	11	BRAZIL CLASSICS 2: O SAMBA LUAKA BOP/SIRE 26019/WARNER BROS.	VARIOUS ARTISTS
13	14	5	RHYTHM AND ART SHANACHIE SH 43068	MAHLATHINI & THE MAHOTELLA QUEENS
14	NEW ▶		PUZZLE OF HEARTS COLUMBIA CK 45435	DJAVAN
15	NEW ▶		PANCHA NADAI PALLAVI ECM 841 641-4*	SHANKAR

○ 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.

MUSICLAND FILING

(Continued from page 30)

and other capital expenditures, according to the document.

The company favors locating in regional malls, which house 87% of the chain's outlets. Mall locations average about 3,100 square feet, while freestanding and strip-center stores average some 4,300 square feet. In addition, the company ran 13 stores with 8,000 square feet or more.

Musicland has been aggressively opening Suncoast Motion Picture Co. stores. On Dec. 31, the chain totaled 77 stores. By May that number had increased to 105 stores. The sell-through-only stores feature about 6,000 titles, while the chain's music outlets carry about 600 titles.

Musicland owns its 513,000-square-foot distribution facility in Minneapolis and rents a 110,000-square-foot distribution facility in Edison, N.J. As of Jan. 31 the company employed about 8,400 workers.

ED CHRISTMAN



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

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

ONE STOP

14 ALBUMS. 281 SONGS. 236 ARTISTS.

The only music you'll ever need.

ASA BRANCA:
Accordion Forro
From Brazil
(RCD 20154)

GET WITH THE BEAT:
The Mar-Vel' Masters
(RCD 20126/DOCS)

OUT OF AFRICA
(RCD 20059)

ROUNDER FOLK
(RCD 20018)

BRAZILLIANCE:
The Music of Rhythm
(RCD 20153)

SURVIVAL OF THE FITTEST
(RCD 20110)

LOUISIANA SCRAPBOOK
(RCD 20058)

OUT OF THE BLUE
(RCD 20003)

TOWERING DUB INFERNO:
The ROIR Tapes
(RCD 20152/RACS)

FLIGHT OF THE GREEN LINNET
(RCD 20075)

STEAL THIS DISC 1 & 2
(RCD 00056 & 00076)

NEW ACOUSTIC MUSIC
(RCD 20002)

REGGAE JAMDOWN:
The RAS Tapes
(RCD 20151/RACS)

**All Rykodisc samplers on sale now!
Contact your Rykodisc distributor for details!**

STEAL DIS DAT
(RDAT 00100)

RYKODISC USA
Licensing/Marketing
Pickering Wharf, Bldg. C-3G
Salem MA 01970
508 744 7678
508 741 4506 FAX



RYKODISC USA
Sales/Distribution
200 N. 3rd Ave.
Minneapolis MN 55401
612 375 9162
612 375 0272 FAX

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
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	8	GEORGE STRAIT MCA 6415 (9.98) 3 weeks at No. 1	LIVIN' IT UP
2	2	2	63	CLINT BLACK ▲ RCA 9668-1 (8.98)	KILLIN' TIME
3	3	3	7	ALABAMA RCA 52108* (9.98)	PASS IT ON DOWN
4	5	5	63	GARTH BROOKS CAPITOL 90897* (9.98)	GARTH BROOKS
5	4	4	37	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 EQ (8.98)	PICKIN' ON NASHVILLE
6	6	6	18	TRAVIS TRITT WARNER BROS. 26094-4* (8.98)	COUNTRY CLUB
7	7	7	41	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98)	NO HOLDIN' BACK
8	9	9	19	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
9	8	8	26	RICKY VAN SHELTON ● COLUMBIA 45250 EQ/CBS (8.98)	RVS III
10	10	11	58	LORRIE MORGAN ● RCA 9594-1 (8.98)	LEAVE THE LIGHT ON
11	11	10	23	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98)	LONE WOLF
12	14	14	23	RESTLESS HEART RCA 9961-2 (8.98)	FAST MOVIN' TRAIN
13	12	12	66	KATHY MATTEA MERCURY 836 950 1* EQ (8.98)	WILLOW IN THE WIND
14	13	13	8	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
15	15	17	7	SHENANDOAH COLUMBIA 45490 EQ/CBS (8.98)	EXTRA MILE
16	16	15	15	DOUG STONE EPIC 45303* EQ/CBS (8.98)	DOUG STONE
17	20	25	29	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
18	19	20	38	THE CHARLIE DANIELS BAND ● EPIC 45316 EQ/CBS (8.98)	SIMPLE MAN
19	17	16	20	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240 EQ/CBS (8.98)	HIGHWAYMAN 2
20	18	19	166	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98)	ALWAYS & FOREVER
21	21	18	40	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
22	23	24	12	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
23	65	—	2	WAYLON JENNINGS EPIC 46104* EQ/CBS (8.98)	THE EAGLE
24	24	22	59	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98)	ABSOLUTE TORCH AND TWANG
25	22	21	8	LIONEL CARTWRIGHT MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
26	33	37	39	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
27	28	26	17	DAN SEALS CAPITOL 91782* (9.98)	ON ARRIVAL
28	32	29	101	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98)	GREATEST HITS
29	26	23	42	SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
30	27	28	74	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98)	GREATEST HITS III
31	25	27	49	KEITH WHITLEY RCA 9809 (8.98)	I WONDER DO YOU THINK OF ME
32	30	32	154	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
33	29	31	10	LACY J. DALTON CAPITOL 93912* (9.98)	LACY J.
34	37	35	148	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
35	31	30	44	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
36	34	33	16	STEVE WARINER MCA 42335* (8.98)	LAREDO
37	38	54	3	T. GRAHAM BROWN CAPITOL 91780* (9.98)	BUMPER TO BUMPER
38	36	39	231	ALABAMA ▲ ³ RCA AHL1-7170 (8.98)	GREATEST HITS

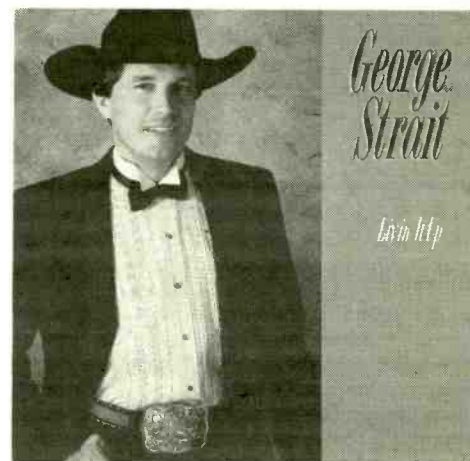
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	40	42	75	SHENANDOAH COLUMBIA 44468* EQ/CBS (8.98)	THE ROAD NOT TAKEN
40	41	38	53	VERN GOSDIN COLUMBIA 45104 EQ/CBS (8.98)	ALONE
41	48	44	110	KEITH WHITLEY ● RCA 6494-1 (8.98)	DON'T CLOSE YOUR EYES
42	39	34	58	DOLLY PARTON COLUMBIA 44384 EQ/CBS (8.98)	WHITE LIMOZEEN
43	56	40	6	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
44	35	36	16	ROBIN LEE ATLANTIC 7 82085* (9.98)	BLACK VELVET
45	43	46	245	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
46	54	49	104	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98)	OLD 8 X 10
47	42	43	61	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
48	50	51	63	THE CHARLIE DANIELS BAND ▲ EPIC 38795* EQ/CBS (6.98)	A DECADE OF HITS
49	46	47	37	RODNEY CROWELL COLUMBIA 45242 EQ/CBS (8.98)	KEYS TO THE HIGHWAY
50	NEW ▶	—	1	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
51	44	41	214	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
52	52	45	12	EDDIE RABBITT CAPITOL 93882* (9.98)	JERSEY BOY
53	53	55	94	PATTY LOVELESS MCA 42223 (8.98)	HONKY TONK ANGEL
54	47	48	50	MARY-CHAPIN CARPENTER COLUMBIA 44228 EQ/CBS (8.98)	STATE OF THE HEART
55	49	53	93	RICKY VAN SHELTON ▲ COLUMBIA 44221 EQ/CBS (8.98)	LOVING PROOF
56	64	68	4	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III
57	55	57	6	HOLLY DUNN WARNER BROS. 26173 (8.98)	HEART FULL OF LOVE
58	45	50	8	FOSTER & LLOYD RCA 52113* (8.98)	VERSION OF THE TRUTH
59	60	60	17	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
60	51	52	25	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
61	61	64	109	K.D. LANG SIRE 25724/WARNER BROS. (8.98)	SHADOWLAND
62	57	56	177	RICKY VAN SHELTON ▲ COLUMBIA 40602* EQ/CBS (6.98)	WILD EYED DREAM
63	63	59	66	THE JUDDS ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
64	58	61	11	WILD ROSE CAPITOL 93885* (9.98)	BREAKING NEW GROUND
65	66	67	5	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
66	59	65	322	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98)	GREATEST HITS, VOLUME I
67	67	62	74	GEORGE STRAIT ● MCA 42266 (8.98)	BEYOND THE BLUE NEON
68	71	58	41	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98)	JUST LOOKIN' FOR A HIT
69	70	70	62	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98)	SOMETHING INSIDE SO STRONG
70	RE-ENTRY	—	125	VERN GOSDIN ● COLUMBIA 40982* EQ/CBS (6.98)	CHISELED IN STONE
71	72	—	2	KELLY WILLIS MCA 6390* (9.98)	WELL TRAVELLED LOVE
72	NEW ▶	—	1	THE STATLER BROTHERS MERCURY 842 518-2* EQ (8.98)	MUSIC, MEMORIES AND YOU
73	69	72	24	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98)	COUNTY LINE
74	RE-ENTRY	—	533	WILLIE NELSON ▲ ³ COLUMBIA FC 35305* EQ/CBS (8.98)	STARDUST
75	68	66	75	ALABAMA ● RCA 8587-1 (8.98)	SOUTHERN STAR

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

GEORGE STRAIT SALES WITHOUT END, AMEN! OVER 750,000 UNITS SOLD IN JUST 8 WEEKS!

MCA RECORDS

© 1990 MCA Records, Inc.



MCA-6415



Kentucky Headhunters. Is Hank Williams Jr. happily announcing that his manager, Merle Kilgore, has become the newest member of the Kentucky Headhunters? No, it's just Hank, Kilgore, and the Headhunters celebrating the gold status of their respective current albums while backstage at the Kansas City Municipal Auditorium. Williams' "Lone Wolf" tour features the fast-rising Headhunters. Pictured, from left, are Greg Martin, Williams, Fred Young, Ricky Phelps, Kilgore, Doug Phelps, and Richard Young.

Capitol Sets Debut Longform Slate Country Division Bowing 7 Titles In Fall

■ BY EDWARD MORRIS

NASHVILLE—Capitol Records' country division will make its debut in the longform video market by introducing seven titles in August and September.

The label's single biggest splash, however, will be its release of "Sawyer Brown's Greatest Hits" simultaneously in CD, cassette, and video. Like the album, the video version of the group's top hits will contain 10 songs, one of which is new. It will hit the streets Aug. 27 with a retail tag of \$14.98.

Out the same time will be Dan Seals' "Portrait," a minimovie built around six music videos (Billboard, May 12). Originally offered only by

direct mail, the tape will retail from Capitol at \$9.98.

At the end of September, the label will roll out five more projects: three \$9.98 various-artists compilations, plus \$14.98 packages on Anne Murray and Tanya Tucker that contain previously released music videos and interview segments.

Vol. 1 of the compilation trilogy features "The Dance" (Garth Brooks), "Breaking New Ground" (Wild Rose), "Bop" (Dan Seals), "Black Coffee" (Lacy J. Dalton), "Walkin' Shoes" (Tanya Tucker), "Step That Step" (Sawyer Brown), and "Honky Tonk Blues" (Pirates Of The Mississippi).

Vol. 2 contains "If Tomorrow Never Comes" (Garth Brooks), "Go Down Swingin'" (Wild Rose), "Boogie And Beethoven" (the Gatlin Brothers), "Island" (Eddy Raven), "Everything That Glitters" (Dan Seals), "Aces" (Cheryl Wheeler), and "On Second Thought" (Eddie Rabbitt).

And on Vol. 3: "Rage On" (Dan Seals), "Now And Forever" (Anne Murray), "Love Me Like You Used To" (Tanya Tucker), "The Race Is On" (Sawyer Brown), "I'm A Survivor" (Lacy J. Dalton), "Somewhere Between" (Suzy Bogguss), and "Come As You Were" (T. Graham

Brown).

The Seals video was nearing completion when the new regime took over at Capitol late last year. But the others have been designed and assembled in-house. "It's something we've just started," says director of production Sherri Halford. "I'm coordinating these compilation videos—everything from artwork to liner credits and label copy through actual editing."

Joe Mansfield, Capitol's VP of sales and marketing, says he is aiming for the videos to be profitable in their own right instead of simply increasing an act's visibility and promoting record sales.

Central to this aim, he admits, is getting the videos onto the mass-merchant racks. "I really need the Wal-Marts, the K marts, and those kind of accounts to run this through the system for us," Mansfield says.

In October, Mansfield adds, Capitol "will come with advertising dollars and try to market all seven together."

Competing with Capitol for shelf space will be upcoming longform videos from Jerry Clower (MCA), Kathy Mattea and the Kentucky Headhunters (Mercury), Clint Black and K.T. Oslin (RCA), and Ricky Van Shelton (Columbia).

Pirates Of Mississippi Are On A Good Course These Buccaneers Have The Potential To Strike Gold

SWASHBUCKLING IN THE SUNNY SOUTH: The new Capitol/Nashville band **Pirates Of The Mississippi** is living up to its spirited moniker. "Honky Tonk Blues," the Pirates' debut single, is the strongest new entry in this week's Billboard Hot Country Singles & Tracks chart, bulleting all the way to No. 65 as the Hot Shot Debut. Citing influences ranging from **Jimi Hendrix** to **Waylon Jennings**, the guitar-and-drum band sails the musical seas of rock, country, Western swing, and a few islands in between.

Bill McCorvey, Dean Townson, Pat Severs, Rich Alves, and Jimmy Lowe moonlighted at clubs after leaving such day gigs as factory worker, computer analyst, songwriter, and session player. Alves and **James Stroud** produced the self-titled debut album using garage-band techniques: no earphones, no

infinite overdubbing, just play like hell and let the hits fall where they may. A recent performance at the New Orleans Music Hall gave the young buccaneers a chance to raise their flag. "Honky Tonk Blues," the **Hank Williams** classic that hit No. 2 in 1952 for Williams and No. 1 in 1980 for **Charley Pride**, was the rousing opener, followed by a song as cozy as its title—"I Take My Comfort In You," written by **Wayland Holyfield** and **Guy Clark**. A Ventures-style guitar romp led to "Pirates Of The Mississippi," and then to a stunning ballad of caring and compassion—"Feed Jake." "Now I lay me down to sleep/ Pray the Lord my soul to keep/ If I should die before I wake/ Feed Jake." Congratulations to **Danny Bear Mayo** for writing one of the first great songs to come out of Nashville in the '90s, and kudos to lead singer **Bill McCorvey** for his heartfelt interpretation.

"Speak Of The Devil," a clever attempt to blame the devil for earthly sins, is strong enough for single consideration, while "Anything Goes" is a meaningful song in the "Jake" vein. "What we do up here is redneck rock'n'roll, and this is our theme song," proclaimed McCorvey, introducing "Redneck Rock'n'Roll," powered by searing, raucous n'roll electric guitar work from Alves. It earned an encore ovation, and the show closed with a version of the **Swingin' Medallions'** 1966 hit "Double Shot (Of My Baby's Love)."

Instrumentally, the Pirates are brilliant. Severs on steel guitar, Lowe on drums, Townson on bass, and Alves and McCorvey on guitars merged for a tight, cohesive sound. However, the Pirates are still more of a studio band than a concert band. They're missing a great gimmick by not *looking* more like pirates—

Townson is the only band member that presently has that **Jean Lafitte** look. Ship these guys down to Key West for a shopping spree and put them on a boat for a week with a barrel or two of Barbancourt Rum. That should do the trick. Interaction among the group members on stage and between the Pirates and the audience also needs to be improved. McCorvey, a captivating, good-looking singer with a winning voice, should perform without chewing gum. Some rough edges need to be smoothed out and some smooth edges need to be rougher. These are kinks that a good manager can correct pronto. The Pirates Of The Mississippi have enough talent, creativity, and drive to take it all the way home from there.



BOURBON STREET bummer: **Joe McIntosh**, music director at WKY, Oklahoma City, is still

trying to figure out why a wee-hour taxi ride from the New Orleans French Quarter to his hotel six blocks away took 45 minutes and cost \$38. The Big Easy strikes again . . . Reports from Gotham City say that the **Patty Loveless/Clint Black/Alan Jackson** show at the Beacon Theatre sold out in one hour, with scalpers hawking tickets for \$150 . . . **Lynn Anderson**, honorary chairperson of the YWCA's All-Star Celebrity Auction, lured hot items that drew high bids and garnered big money for such programs as the Try Angle House, the YWCA's home for abused and neglected girls. Among the donations used for the auction were **Reba McEntire's** gold and silver belt buckle and a **Gibson Les Paul** guitar signed by such thumbslingers as **Eddie Van Halen** and **Duane Eddy**.

BIG-BREAK RADIO: KRRC Lewiston, Idaho, is the dream station of any rising new star. The KRRC playlist, compiled by PD/MD **Steve Small**, is jam-packed with newcomers. **Marty Stuart** is No. 1, followed by such fresh faces as **Michelle Wright, Garth Brooks, Exile, Mark Collie, Matraca Berg, Lorrie Morgan, Kentucky Headhunters, Prairie Oyster, Shelby Lynne, Paul Overstreet, Kevin Welch, Shenandoah, Alan Jackson, Travis Tritt, Dawnett Fawcett, Carlene Carter, Mary-Chapin Carpenter, Lorrie Ann, McBride & the Ride, Jann Browne, Robin Lee, Vince Gill, Clint Black, and Ray Kennedy**. Among the adds are **Lee Roy Parnell, Doug Stone, Mac McAnally, James House, Zaca Creek, Burbank Station, David Lynn Jones, and Tim Ryan**. Now *that's* some gutsy programming.



by Gerry Wood

Ricky Skaggs To Headline Japan's 'Country Gold' Show

NASHVILLE—During a recent press conference at BMI's Nashville offices, the Jim Halsey Co. and Japanese country music promoter "Good Time Charlie" Nagatani announced the lineup for the second annual Country Gold concert, scheduled for Sunday, Oct. 21, in Kumamoto, Japan. **Ricky Skaggs** will headline the event.

The concert will take place at Aspecta, one of the world's largest outdoor arenas, and will begin at noon. Event planners are expecting attendance of more than 50,000.

The show is slated to include performances by the Osborne Brothers, the Nitty Gritty Dirt Band, Asleep At The Wheel, Jana Jae, J.D. Hart, and Nagatani's own band, Charlie & the Cannonballs.

As a featured finale to this year's event, all performers will gather on stage for a special rendition of the Nitty Gritty Dirt Band's classic "Will The Circle Be Unbroken."

The 1989 event, which featured performances by Roger Miller, Bill Monroe, Hank Thompson, Wanda Jackson, Michael Johnson, and the Wagoners, proved such a success with the Japanese audience and music critics that a 1990 concert was scheduled.

While visiting the U.S., Nagatani took an extended tour of the nation's most popular country-music cities, including Nashville and Memphis. During his stay in Nashville, he celebrated 35 years of singing country music and made a guest appearance on the "Grand Ole Opry" and "Hee Haw" shows.

ROPE Ties Up Top Acts For August Benefit

NASHVILLE—Some of the most durable acts in country music will perform Aug. 1 at the Reunion Of Professional Entertainers' sixth annual benefit concert at the Grand Ole Opry House here.

Held to raise money for ROPE's pension fund, the show will feature performances by **Faron Young, Kitty Wells, Bill Monroe, Jimmy C. Newman, the Browns (Jim Ed, Maxine, and Bonnie), Mac Wiseman, Jack Greene, Justin Tubb, Norma Jean, Bill Carlisle & the Carlises, and Speck Rhodes**.

Advance tickets for the 8 p.m.

show are available from TicketMaster and the Ernest Tubb Record Shops. Tickets will also be sold at the door.

Bill Flanagan assails the banning of k.d. lang records on several meat-belt radio stations . . . see page 9

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	13	THE DANCE A.REYNOLDS (T.ARATA)	★ ★ No. 1 ★ ★ 3 weeks at No. 1 ◆ GARTH BROOKS CAPITOL PRO-79024
2	3	4	16	NOBODY'S TALKING R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	◆ EXILE (V) ARISTA 2009
3	2	2	12	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 4-29878
4	6	11	8	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
5	5	7	11	ON DOWN THE LINE T.BROWN (KOSTAS)	PATTY LOVELESS (C) (V) MCA 53811
6	7	13	11	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2505-7
7	4	3	14	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT (V) MCA 79015
8	8	12	14	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	◆ MARTY STUART (V) MCA 79001
9	12	18	10	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	◆ LORRIE MORGAN (V) RCA 2508-7
10	18	23	10	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL (V) MCA 79011
11	11	14	10	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19829
12	13	16	8	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS
13	15	19	7	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
14	10	15	11	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.
15	20	21	10	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS
16	16	20	9	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4
17	21	27	4	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK (C) (V) RCA 2596-4
18	23	28	6	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON (C) (V) ARISTA CAS-2032
19	14	5	16	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE (V) MCA 79009
20	9	6	17	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN (C) (V) CAPITOL 4JM 44534
21	17	17	12	SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KEES,N.LARKIN)	BILLY JOE ROYAL (C) (CD) ATLANTIC 4-3265
22	26	34	6	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	◆ TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
23	19	8	15	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART (V) RCA 2503-7
24	22	9	14	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA (C) (V) RCA 2519-4-RS
25	30	50	5	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
26	25	22	17	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KOLLER)	KATHY MATTEA (C) (V) MERCURY 876 746-4
27	27	24	21	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73263/CBS
28	36	47	7	SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
29	24	10	15	ISLAND B.BECKETT (T.SEALS,E.RAVEN)	◆ EDDY RAVEN (C) (V) CAPITOL 4JM 44537
30	44	54	3	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.L.OWENS)	DOUG STONE (C) (V) EPIC 34T 73425
31	38	45	7	MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
32	34	39	9	NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD)	◆ MICHELLE WRIGHT (V) ARISTA 2002
33	46	57	5	I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
34	29	32	23	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 4-19918
35	41	46	8	LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (V) MCA 79023
36	40	40	8	BABY, WALK ON W.WALDMAN,J.LEO (M.BERG,R.SAMOSET)	◆ MATRACA BERG (C) (V) RCA 2584-4-RS
37	32	31	21	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLS,D.GAY)	◆ CLINT BLACK (V) RCA 2520-7
38	31	26	21	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE (C) (V) EPIC 34T 73247/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	35	19	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	◆ LIONEL CARTWRIGHT (C) (V) MCA 53779
40	37	33	19	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER (C) (V) CAPITOL 4JM 44520
41	33	36	10	PUTTIN' THE DARK BACK INTO THE NIGHT R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB/CAPITOL PRO-79024/CAPITOL
42	39	43	10	TILL I SEE YOU AGAIN P.WORLEY,E.SEAY (K.WELCH)	◆ KEVIN WELCH (C) (V) REPRISE 4-19873/WARNER BROS.
43	28	25	22	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY (V) RCA 9122-7
44	50	62	4	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
45	45	42	26	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN (V) RCA 9118-7
46	62	69	3	MY PAST IS PRESENT T.BROWN (R.CROWELL,S.SMITH)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS
47	49	48	25	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP (V) RCA 9120-7
48	56	60	5	I'LL LIE MYSELF TO SLEEP B.MONTGOMERY (T.MENSY,T.HASELDEN)	◆ SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS
49	57	—	2	PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY)	STEVE WARINER (C) (V) MCA 53854
50	47	44	24	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS (C) (V) CAPITOL 4JM 44435
51	48	38	18	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	◆ LACY J. DALTON CAPITOL PRO-79024
52	59	65	3	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	◆ CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS.
53	53	37	17	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT (C) (V) CAPITOL 4JM 44538
54	65	—	2	THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ,P.OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
55	42	29	15	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS (C) (V) EPIC 34T 73312/CBS
56	54	53	23	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 876-536-7
57	55	52	20	THE DOMINO THEORY R.SCRUGGS (B.LABOUTY,B.FOSTER)	◆ STEVE WARINER (C) (V) MCA 53854
58	58	56	22	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (C) (V) COLUMBIA 38T 73254/CBS
59	64	58	21	BLACK VELVET N.LARKIN (C.WARD,D.TYSON)	◆ ROBIN LEE (C) (CD) ATLANTIC 4-87979
60	60	55	19	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ THE DESERT ROSE BAND (V) MCA/CURB 53804/MCA
61	67	71	3	WHO'S GONNA TELL HER GOODBYE R.SCRUGGS,F.T.CONLEY (B.RICE,M.S.RICE)	EARL THOMAS CONLEY (V) RCA 2511-7
62	66	64	5	UGHTA BE A LAW B.BECKETT (G.NICHOLSON,D.PENN)	◆ LEE ROY PARNELL (C) (V) ARISTA CAS-2028
63	61	59	25	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19968
64	73	—	2	STORY OF LOVE P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
65	NEW ▶	1	1	HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.)	◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
66	NEW ▶	1	1	'TIL A TEAR BECOMES A ROSE B.MEVIS,G.FUNDIS (B.RICE,M.S.RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
67	68	61	24	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIE,R.BYRNE)	SHENANDOAH (V) COLUMBIA 38 73237/CBS
68	63	51	18	GUARDIAN ANGELS B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS (V) CURB/RCA 2524-7/RCA
69	52	30	12	WHITE LIMOZEEN R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON (C) (V) COLUMBIA 38T 73341/CBS
70	71	72	8	I DON'T HURT ANYMORE S.BERLIN (J.ROLLINS,D.ROBERTSON)	◆ PRAIRIE OYSTER (C) (V) RCA 2510-4-RS
71	NEW ▶	1	1	SMALL SMALL WORLD J.KENNEDY (G.SCRUGGS,T.SCHUYLER)	THE STALTER BROTHERS (C) (V) MERCURY 878 094-4
72	NEW ▶	1	1	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA (V) RCA 2643-7
73	NEW ▶	1	1	MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
74	70	75	4	DOWN THE ROAD J.E.NORMAN (M.MCANALLY)	MAC MCANALLY (C) (V) WARNER BROS. 7-19800
75	72	70	26	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.VICKERY)	VERN GOSDIN (C) (V) COLUMBIA 38T 73221/CBS

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

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

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

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

STRAIT TO THE TOP!



FOR WEEK ENDING JUNE 6, 1990
Billboard **HOT COUNTRY SINGLES & TRACKS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	7	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	★★ NO. 1 ★★ 1 week at No. 1 GEORGE STRAIT MCA 79015

FOR WEEK ENDING JUNE 13, 1990
Billboard **HOT COUNTRY SINGLES & TRACKS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	8	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	★★ NO. 1 ★★ 2 weeks at No. 1 GEORGE STRAIT MCA 79015

FOR WEEK ENDING JUNE 23, 1990
Billboard **HOT COUNTRY SINGLES & TRACKS**

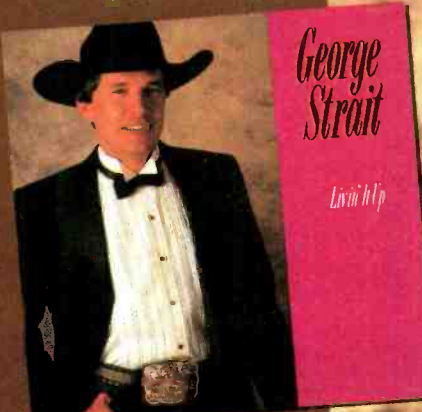
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	9	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	★★ NO. 1 ★★ 3 weeks at No. 1 GEORGE STRAIT MCA 79015

FOR WEEK ENDING JUNE 30, 1990
Billboard **HOT COUNTRY SINGLES & TRACKS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	★★ NO. 1 ★★ 4 weeks at No. 1 GEORGE STRAIT MCA 79015

FOR WEEK ENDING JULY 7, 1990
Billboard **HOT COUNTRY SINGLES & TRACKS**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	★★ NO. 1 ★★ 5 weeks at No. 1 GEORGE STRAIT MCA 79015



CMA Entertainer Of The Year
 ACM Entertainer Of The Year
 "Love Without End, Amen"
 (#1) FIVE Consecutive Weeks
 LIVIN' IT UP Album
 3 weeks at
 (#1) and still smokin'
 Watch for the TNN special
 on Aug. 23

Record shattering performances at
 the Houston Livestock Show & Rodeo.
 (Two day records of over 107,000 fans)
 SOLD OUT (27 recent) performances
 around the world

Listen for the new single
 "Drinking Champagne"
 from the NEW album LIVIN' IT UP

MCA RECORDS
 © 1990 MCA RECORDS, INC.

CMA Broadcaster Nominees Announced KMLE Phoenix Staff Dominates Large-Market Category

NASHVILLE—The Country Music Assn. has announced the 1990 Broadcast Personality of the Year finalists. Three of the five nominees in the large-market category are from KMLE Phoenix—one an air team.

Judging was open to entries by all full-time country stations in the U.S. and Canada, for the first time in the history of the award. Also, any full-time country air personality was eligible to enter.

This year, voting takes place in two rounds by an anonymous panel of leaders within the broadcast community. The first round determined the

finalists and the last will reveal the winner in each of the small-, medium-, and large-market categories.

Winners will be announced during the "CMA Awards Show," to be telecast live on the CBS network Oct. 8 from the Grand Ole Opry House here.

Finalists in each market category are as follows:

• **Large market:** Ichabod Caine, KMPS Seattle; Stu Evans, KMLE Phoenix; Steve Harmon & Scott Evans, KPLX Dallas; Bill Taylor & Barry Michaels, KMLE; and Jim West, KMLE.

• **Medium market:** Cliff Dumas, CHAM Hamilton, Ontario; Gary Lee Love, KAYD Beaumont, Texas; Gary Mack & Don Moore, WBTU Fort Wayne, Ind.; Dale Mitchell & Aunt Eloise, WTQR Winston-Salem, N.C.; and Doug Shane, KFMS Las Vegas.

• **Small market:** Bobby Cook, WKYQ Paducah, Ky.; Jim Lehn, KYKZ Lake Charles, La.; Joe Lombardi, KOOV Killeen, Texas; Rick Mize & Eddie Galey, WKNN Biloxi, Miss.; and Nick Thomas, KHAK Cedar Rapids, Iowa.

CBS Is Tops On CMT's Playlists

NASHVILLE—CBS Records scored the most No. 1 music videos on Country Music Television's January-June playlists. Based in Nashville, the network satellite-broadcasts country music videos around the clock.

CMT says 120 videos were added to the playlists during the first six months of this year. CBS and Warner Bros. each accounted for 19 adds, followed by MCA, 13; RCA, 13; Capitol, 10; Arista, 6; Mercury/PolyGram, 6; Curb, 5; and all other labels, 29.

Of the 120 adds, 25 reached No. 1 on the playlists. CBS led with seven, followed by MCA, five; RCA, four; Mercury/PolyGram, three; Warner Bros., two; and Arista, Capitol, 16th Avenue, and Universal, one each.

Arista's Alan Jackson held the No. 1 spot for two weeks with "Here In The Real World." MCA's James House had the No. 1 video—"Hard Times For An Honest Man"—with the most weeks in heavy rotation.



Hit Without End, Amen. MCA artist George Strait takes advantage of a recent trip to Nashville to celebrate his No. 1 single, "World Without End, Amen," with the song's writer, Aaron Barker, and Strait's son, George Jr. The single, from Strait's gold-selling "Livin' It Up" album, spent five weeks at No. 1 on the Hot Country Singles & Tracks chart. (Photo: Donn Jones)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
36 BABY, WALK ON (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP) WBM	
54 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)	
51 BLACK COFFEE (ESP, BMI/Great Cumberland, BMI) CPP	
59 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	
1 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)	
23 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM	
57 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	
22 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL	
74 DOWN THE ROAD (Beginner, ASCAP)	
56 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	
45 FIVE MINUTES (BMG, ASCAP) CPP	
30 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	
14 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)	
4 GOOD TIMES (Abkco, BMI)	
68 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP) HL	
34 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	
9 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL	
3 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)	
8 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	
44 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)	
65 HONKY TONK BLUES (Acuff-Rose, BMI/Hiram, BMI)	
55 HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP) WBM	
33 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	
38 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL	
70 I DON'T HURT ANYMORE (Chappell & Co., ASCAP) HL	
52 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)	
58 IF LOOKS COULD KILL (Coolwell, ASCAP)	
20 IF YOU COULD ONLY SEE ME NOW (W.B.M., SESAC/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM	
48 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL	
25 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joe Chambers, ASCAP) HL	
13 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP) HL	
43 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)	
60 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) HL	
29 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM	
27 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL	
39 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM	
72 JUKEBOX IN MY MIND (Maypop, BMI)	
35 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP)	
50 LOVE ON ARRIVAL (Pink Pig, BMI)	
7 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI)	
31 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	
73 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI)	
46 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP)	
32 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)	
12 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL	
2 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI) WBM	
17 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP	
16 OH LONESOME ME (Acuff-Rose, BMI)	
5 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL	
2 OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn, BMI) HL	
24 PASS IT ON DOWN (Maypop, BMI) WBM	
49 PRECIOUS THING (Steve Warriner, BMI/Beginner, ASCAP)	
41 PUTTIN' THE DARK BACK INTO THE NIGHT (Zoo Crew, ASCAP)	
6 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM	
75 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CLM	
53 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englsholme, BMI) HL	
21 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP)	
67 SEE IF I CARE (Colgems-EMI, ASCAP) WBM	
26 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI) HL/CLM	
71 SMALL SMALL WORLD (Irving, BMI/Screen Gems-EMI, BMI/Bethlehem, BMI)	
28 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL	
64 STORY OF LOVE (Bar None, BMI)	
47 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP	
11 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM	
66 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP)	
42 TILL I SEE YOU AGAIN (Cross Keys, ASCAP) HL	
37 WALKIN' AWAY (Howlin'Hits, ASCAP) CPP	
40 WALKING SHOES (Irving, BMI/Littlemarch, BMI)	
63 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL	
19 WALK ON (Tom Collins, BMI)	
18 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL	
10 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP) WBM	
69 WHITE LIMOZEEN (Velvet Apple, BMI/Songpainter, BMI)	
61 WHO'S GONNA TELL HER GOODBYE (Rice & Rice, ASCAP/Ha-Deb, ASCAP)	
15 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM/CLM	

COUNTRY CORNER



by Marie Ratliff

MORE MARKETS ADDED TO MONITORED PANEL: The addition of country stations in Mobile, Ala., and Albany, N.Y., boosts the count to 88 monitored stations in 66 markets. New this week on the reporting panel are WKSJ Mobile and WGNA Albany. Several more markets are currently being tested and further additions will be announced shortly.

RETAIL AVAILABILITY INFO NOW ON CHART: Beginning with this issue, readers will be able to see at a glance which retail configurations are available on each title appearing on the Hot Country Singles & Tracks chart. The symbols will indicate (V) 7-inch vinyl, (C) cassette single, and (CD) compact disk single availability. When a cassette single is available, that catalog number will be shown.

When there is no commercial availability on a title, the promotional vinyl number will be preceded by PRO-. For commercial purposes, these titles are album cuts that are serviced to radio in vinyl or compact disk form.

Some people indicated surprise when, a few months ago, we changed the name of the singles chart to Hot Country Singles & Tracks, allowing album cuts to show up on the chart. In reality, titles released only in the promotional vinyl form have been allowed on the chart for several years.

AND ON THE ALBUM CHART . . . Starting with last week's Top Country Albums chart, we eliminated the CD designation and changed the legend to state that all albums are available on cassette and CD. Now an asterisk will indicate that the vinyl LP is not available.

CDB LIGHTS PHONES PDQ: "It's exploding on the phones," says PD Jim Asker, WFLS Fredericksburg, Va., of the **Charlie Daniels Band's** "(What This World Needs Is) A Few More Rednecks" (Epic). "I don't know if it will stay for the long haul, but the early reaction is just tremendous."

The song, which is No. 4 on the Hot Country Radio Breakouts list, is also gaining ground at KXXY Oklahoma City, WTDR Charlotte, N.C., WCMS Norfolk, Va., WDAF Kansas City, Mo., KRAK Sacramento, Calif., WOWW Pensacola, Fla., KVOO Tulsa, Okla., and WONE Dayton, Ohio.

AS FORECAST IN THIS COLUMN two weeks ago, **Pirates Of The Mississippi** prove their winning potential as they take the Hot Shot Debut slot at No. 65 with their first single, "Honky Tonk Blues" (Capitol). The song shows big jumps at KCKC San Bernardino, Calif., KPLX Dallas, WWYZ Hartford, Conn., WQDR Raleigh, N.C., KEYE Minneapolis/St. Paul, and WKIS Miami and has first-week play at WPOC Baltimore, WKHX Atlanta, WDOD Chattanooga, Tenn., and WHOK Columbus, Ohio.

"I think it's going to be a home run," says PD **Charlie Casady**, KKCS Colorado Springs, Colo. "When we tested it, the audience went wild. It's a fun version of a great song."

WAX TO WATCH: PD **Mark Tudor**, WTDR Charlotte, N.C., reports he is getting a lot of response to the **Marshall Tucker Band's** "Stay In The Country" (Sisapa). "This may be a regional thing," says Tudor, "but it's really a country tune. It sounds like the old Marshall Tucker when they were getting country attention before."

Though the band has a Southern-rock reputation, it has appeared on the country charts several times, with the highest-charting title being "Hangin' Out In Smokey Places," which peaked at No. 44 in 1987.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. BOOGIE AND BEETHOVEN THE GATLIN BROTHERS CAPITOL
2. WORK SONG CORBIN/HANNER MERCURY
3. I'M YOUR MAN SKIP EWING MCA
4. A FEW MORE REDNECKS THE CHARLIE DANIELS BAND EPIC
5. DANCE IN CIRCLES TIM RYAN EPIC
6. IS THE BETTER PART OVER WILLIE NELSON COLUMBIA
7. WHERE DID WE GO RIGHT? LACY J. DALTON CAPITOL
8. LONELY OUT TONIGHT EDDIE RABBITT CAPITOL
9. KEEPIN' ME UP NIGHTS ASLEEP AT THE WHEEL ARISTA
10. SOUTHERN BELLES JAMES HOUSE MCA

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



J(oe)l On Tour. Billy Joel was given the new "JBL On Tour" poster during his series of sold-out concerts at the Great Western Forum in Los Angeles. The poster features Joel and the tour's sound company, Audio Analysts, which is using all-JBL components in its loudspeaker array on the tour. Pictured above, from left, are Audio Analysts president Bert Pare, "Storm Front" tour sound engineer Brian Ruggles, Joel, JBL president Ron Means, and Joel's tour manager, Jimmy Miner.

Indie Duplicator ASR Consolidates Move Seen As Sign Of Imminent Shakeout

■ BY SUSAN NUNZIATA

NEW YORK—ASR Recording Services Inc., one of the oldest independent music cassette duplicators, is closing its East Coast operation in Glen Rock, N.J., and consolidating all of its business into its newer West Coast plant.

The company, which has been under Chapter 11 bankruptcy since the autumn of 1989, plans to liquidate its New Jersey operation by the end of August. According to company owner and president Al Weintraub, he and partner Sani Rothberg will remain with the Canoga Park, Calif., facility. Weintraub plans to relocate to the West Coast, while Rothberg remains in the East.

The company may seek to sell the California plant once the consolida-

tion has been finalized, according to Weintraub. Sources say there are at least three potential buyers looking at the facility.

Many industry observers feel ASR's decision serves as an early-warning sign to an industry ripe for shakeout.

In the first six months of 1990, some plants experienced a 10%-20% decline in demand compared with the same period last year. As the price for the average 40-minute prerecorded ferric cassette hovers at 40 cents-50 cents per unit, and several record labels begin consolidation, duplicators are faced with a crunch that is expected to tighten over the next several years.

The lack of blockbuster hits this year, combined with an expanding CD market, have resulted in a case of overcapacity in the marketplace.

"A lot of things brought this about," says Weintraub of ASR's consolidation. "Over the last few years we've taken a severe hit from bad debts of bankruptcy filings from some of our clients. . . . We've been hit with \$3 million of bad debt. [Also], the business is generally soft and it's just very difficult in large volume to make it worthwhile to keep the operation [on the East Coast]."

ASR's Glen Rock facility, which opened in 1974, had a capacity of 100,000 units per day at its peak. The Canoga Park plant, open since 1978, has a capacity of 60,000 units per day.

Most independent duplicators get the bulk of their music business from handling overflow projects from label-owned plants. However, in the last six months, faced with their own overcapacity, label-owned plants have not only stopped calling on inde-

pendent duplicators but, in some cases, have begun to go after independent duplicators' clientele.

"The record labels have become more aggressive because they're not utilizing their own facilities for their own materials," says Mark Mekker, president of Eastern Standard Productions, a duplicator in Buffalo, N.Y. "But once they start generating their own artists they're going to leave the indies alone."

Observers note that it is easier for these label-owned plants to cut their prices, making profit margins diminish dramatically for the independent plants. In light of this, observers note that careful management and good business practices are the secrets to independent survival.

"All this is going to do is make most of us sharper business people," says Bob Barone, president of Electro-Sound, a Hauppauge, N.Y.-based duplicator that consolidated its East and West Coast businesses earlier this year. "I don't think it spells an early death to the business. I'm still a firm believer in the analog cassette and I think it has another good five years."

The greatest difficulty facing today's duplicator is how to handle clients that simultaneously demand lower prices and higher quality.

"It's terribly competitive in the business," says Weintraub. "A cassette is a commodity right now. Any duplicator who's anybody can make a good cassette now, so the way to compete is by pricing. Now pricing is really low. You have to run tremendous volumes to make any money at that price. . . . Right now there's more capacity available than there are people to fill that capacity."

AUDIO TRACK

NEW YORK

PATTY SMYTH was in the Science Lab writing, recording, and mixing material for her next MCA album. **Ed Roynedal** produced, with **Tony Ungaro** at the board. South African band **Marc Alex** was in recording basic tracks for release on **Atco Records**. **Keith Cohen** and **David Frank** produced. Cohen was at the board, assisted by **Leroy Quintyn**. **Little Louie Vega** and **Marc Anthony** recorded their first album on Atlantic with **Stephen Seltzer** and **Eric Westfall** at the board. Quintyn assisted. Guest musicians included **Dan Hartman**, **David Frank**, **India**, and **JT Lewis**. Vega produced.

Arif Mardin produced tracks on **Bette Midler** at **Battery's Studio B**. **Jack Joseph Puig** engineered, with keyboard production by **Joe Mardin** and **Mark Shaiman**. Staff engineer **Mike Allaire** mixed tracks on MCA artist **Myleka Thompson** in Studio A, and **Junior Vasquez** produced 12-inch remix projects on **Prince** and **Marva Staples**. **Mark Plati** engineered and programmed keyboards. **Eric Gast** assisted.

Producer/mixer **Vasquez** also worked at **Electric Lady**, mixing two tracks written by **Prince** for **Chrysalis** artist **Elisa Fiorello**. **Plati** engineered the sessions and programmed keyboards. **Shannon Carr** assisted. **Vasquez** mixed a track written and produced by **Prince** for **Paisley Park** artist **Jill Jones**. **Plati** programmed keyboards and engineered, assisted by **Carr**.

LOS ANGELES

EPIC/SOLAR ACT Absolute was in Studio A at **Studio Masters** tracking vocals with producers **Belva Haney** and **Knight Crew**. **Fred Howard**, **Matt Pakucko**, and **Greg Scott** engineered, assisted by **Greg Grill**. **Bobby Vinton** was in Studio B cutting a country single with producer/engineer **Ken Suesov**. **Wolfgang Aichholz** assisted.

At **Paramount**, **Rebel Pebbles** tracked an EP for **I.R.S.** in Studio C with engineer **Eddie Ashworth**. **MCA** artist **Charlie Sexton** tracked

material for his upcoming album, as well as a movie soundtrack. **Jeff Lord Alge** was at the controls. **Bad Company** stopped in to work on radio edits for **Atco Records**. **Geffen** act **Junkyard** was in Studio C working on material for its second album. **Sylvia Massey** engineered.

Wendy & Lisa remixed "Strung Out," from their current **Virgin** project, at **Elumba Recording**. **Art Zamora** produced with **Mike Carpenter**. **Rick Caughron** was at the board, assisted by **Korey Henderson**. **Microphone Mike** tracked and mixed several cuts for his new **Arista** product. **John Bokowski** produced, and **Mike Frenke** and **Caughron** were at the desk. **CBS/Epic's Calloway** was in mixing "All The Way." **Taavi Mote** and **Caughron** were at the controls. The **Calloways** produced.

Barry Manilow was in **Sunset Sound** tracking his Christmas album with producer **Eddie Arkin**. **Don Murray** engineered, assisted by **Mike Koster**. **Love/Hate** was in for vocal overdubs with producer/engineer **David Kahne**. **Mike Piersante** assisted. **Trevor Horn** produced tracks for the "Days Of Thunder" soundtrack. **Al Clay** engineered, assisted by **Tom Nellen**. **Paul DeVilliers** produced and engineered mix sessions on **Mr. Mister**. **Brian Soucy** assisted.

Synthesizer and guitar tracks were cut at **Ignited Productions** on tracks by **Elektra** artist **Jevetta Steele**. **Maurice White** and **Bill Meyers** produced, with **Paul Klingberg** at the board. **Jeff Welch** assisted. **Earth, Wind & Fire** tracked a song, "One World," for an upcoming collaboration album spearheaded by **Music Speaks Louder Than Words**. **Klingberg** engineered; **Welch** assisted.

NASHVILLE

K.T. OSLIN WAS IN THE **Sound Emporium** working on a soundtrack cut for **BMG**. **Wendy Waldman** produced, with **Dennis Richey** at the board. **Linell** assisted. **Oslin** also worked on tracks for her new **BMG** album with producer **Josh Leo**. **Steve Markantonio** engineered. **Jann Brown** was in tracking an album for **Curb**. **Steve Fishell** produced with

Mike Poole engineering. **Linell** assisted. The "Seasons Of Harmony" compilation was tracked for **Target** by producers **J.C. Meyer** and **Chris Harris**. **Willie Puryear** engineered with **Linell**.

Clay Dustin cut album tracks with producer **Clyde Brooks** at **16th Avenue Sound**. **Bob Bullock** engineered.

OTHER CITIES

AT CROW RECORDING in Seattle, British producer **John Leckie** (**Simple Minds**, **Pink Floyd**, **Stone Roses**, **XTC**) completed sessions on the **Possies'** debut album. The project, "Dear 23," is slated for release on **Geffen's** sister label, **DGC**.

Digital Underground was in **Hyde Street Studios** in San Francisco mixing "The Way We Swing," the fourth single from the group's "Sex Packets" release. **Matt Kelley** engineered with **Tom Doty** assisting.

Basic Black completed mixes on its debut **MCA/Motown** album at **Cheshire Sound Studios** in Atlanta. **Gene Griffin** produced with **Thom Kidd** at the SSL. **Mike Alvord** assisted. **Bobby Brown** and **Dennis Austin** were in tracking cuts on **Smoother Syk** and **Dee** for **Bobby Brown Inc.** **Kidd** engineered with second **Alvord**.

Southlake Recording in Metairie, La., had the **Radiators** in recording a national **Budweiser** spot. **Neil Jason** produced, with **Steve Himelfarb** engineering.

At **Musiplex** in Atlanta, drivin'-'n'-cryin' tracked and mixed sides for **Island Records**. **George Pappas** was at the console, assisted by **Dale Abbott**. Producer/writer/musician **Derek St. Holmes** worked on tracks with guest artists including **Tom Hamilton**, **Joey Kramer**, and **Brad Whitford** of **Aerosmith**. **Lewis Turner Padgett** engineered, assisted by **Dale Abbott**.

At **Air Wave studios** in Birmingham, Ala., rockers **Slick Lilly** cut tracks for a new EP scheduled for release in September. **Michael Panepento** co-produced and engineered.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Dallas Airport Studio Owner Is Seeking To Land A Buyer

NEW YORK—Omega Audio & Production's Dallas studio division was put up for sale earlier this month by **Paul Christensen**, president and owner of the company, who plans to pursue his growing career as a technical producer for live TV and film.

The company is maintaining its remote business, which began in 1973.

The studio, built in 1981, is located at the Left Field Airport in Dallas, where it was placed to serve a Southwestern clientele. Despite its odd location, Christensen says that the facility is actually in one of the quieter places in town; aside from those landing and taking off, no airplanes are allowed to pass over an airport. With its sturdy construction, thick walls, careful design, and second-story location, the studio is immune to noise and vibration problems, he notes.

At least three parties are interested in the facility, which includes an **Ameck 2500** console, along with an **Otari MTR-90** 24-track recorder and **JBL 4435** monitors.

"There was a time when music people and film people were merging and you could use the same

gear," says Christensen. "Now it's moving apart; music people are going into million-dollar rooms and post people are going into workstations."

Christensen says that, for the last two years, he has been "testing his wings" away from the airport as technical producer on a variety of remote projects. He has used his knowledge of audio, video, and film for projects including shoots of the **New Orleans Jazz and Heritage Festival** for Japanese broadcaster **NHK**, nationwide satellite uplinks for **National Public Radio** of shows like "The Neville Brothers Live From New Orleans," and postproduction footage of **David Bowie's** current tour.

"What I've had the privilege of doing is being generalized," he says. "I can talk to the video people, camera operators, work out trade-offs of technical gear, work with a 40-foot audio truck, handle power and SR interfacing. You have all these communications systems out there and you really need someone who understands all the different aspects and knows how to pull them together." **SUSAN NUNZIATA**

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 JULY 21, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ADULT CONTEMP.	ALBUM ROCK
TITLE Artist/ Producer (Label)	SHE AIN'T WORTH IT Glenn Medeiros feat. Bobby Brown/D.Diante, I.Prince (MCA)	MY, MY, MY Johnny Gill/ L.A. Reid, Babyface (Motown)	THE DANCE Garth Brooks/ A.Reynolds (Capitol)	WHEN I'M BACK ON MY FEET AGAIN Michael Bolton/ M.Bolton, G.Roche (Columbia)	ACROSS THE RIVER Bruce Hornsby & The Range/ D.Gelman B.Hornsby (RCA)
RECORDING STUDIO(S) Engineer(s)	WESTLAKE; CONWAY Ted Blaisdell; Darryl Dobson	ELUMBA Jon Gass, Donnell Sullivan	JACK'S TRACKS Mark Miller	CRITERION; LIGHTHOUSE Guy Roche; Terry Christain;	RECORD ONE; LARRABEE; KINGSOUND Ed Thacker; Eddie King
RECORDING CONSOLE(S)	Neve V;Neve VR	SSL 6000-E Series	Quad-Eight Coronado	Custom;Studer	API Custom; SSL 4072-G Series; Amek Angela
MULTITRACK RECORDER(S)	Mitsubishi X-850; Mitsubishi X-880	Studer A-800	Sony JH-24	Studer A-827; Studer A-827; ATR 100	Studer A-800; Studer A-800; Otari MTR-90
MASTER TAPE	Ampex 467	Ampex 456	Sony	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	SUMMA John Gass; Donnell Sullivan	ELUMBA John Gass; Donnell Sullivan	JACK'S TRACKS Mark Miller	THE PLANT Arne Frager; Maryann Zahorsky; Manny LaCarrubba	LARRABEE Ed Thacker; John Chamberlin
CONSOLE(S)	SSL 4000-G Series	SSL 6000-E Series	Quad-Eight Coronado	SSI 4064-G Series	SSL 4072-G Series
MULTITRACK/ 2-TRACK RECORDER	Mitsubishi X-850/ ATR 102	Studer A-800/ Studer A-80	Sony JH-24 Sony 3402	Otari MTR 100/ Otari MTR 12	Studer A-800/ Studer A-820
MASTER TAPE	Ampex 467	Ampex 456	Sony	Ampex 456	Ampex 456
MASTERING HOUSE Engineer	BERNIE GRUNDMAN Bernie Grundman	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN Denny Purcell	CBS MASTERING Vlado Meller	PRECISION Steven Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Not Available	Sanyo Laser; JVC Disc America	Capitol-EMI Music	CBS Records Manufacturing (New Jersey)	Disctronics; JVC
PRIMARY TAPE DUPLICATOR (ALBUM)	MCA Manufacturing	MCA Manufacturing	Capitol-EMI Music	CBS Records Manufacturing (Georgia)	Sonopress
PRIMARY DUPLICATION TAPE	Not Available	Ampex CDT	Various	CBS Ultra 4	Aurex 708; CBS Ultra 4

©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

formerly the Record Plant Studios

**CREATING THE LEGACY
FOR THE MUSIC OF TODAY**

Neve

Studer • Sony Digital

321 W. 44th STREET • NEW YORK, N.Y. 10036 • (212) 265-1843 • FAX 212-265-3787



Gipsy Kings



Cerrone



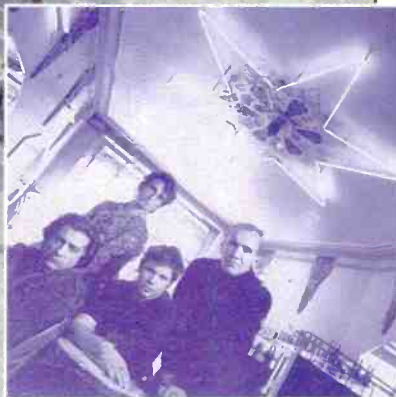
Kaoma

Mano Negra



Yazz

Noir Desir



Chi Hua Hua

FRANCE

After the Big Boom, a Period of Consolidation.

By MIKE HENNESSEY

Back in February, when Patrice Fichet, director general of the Syndicat National de l'Edition Phonographique, warned the French record industry against succumbing to euphoria after the spectacular sales gains of 1988 (35.7%) and 1989 (29%), there were those who categorized him as over-pessimistic, even alarmist.

Fichet responded by pointing out that the massive sales increases had been triggered by some factors that would not recur, including the replacement sale of albums reissued on CD and the fact that the French market had fallen behind most of the rest of Europe and was simply catching up.

Once this slack had been taken up, the likelihood of sustaining such a vigorous growth rate had to be seen as minimal.

When March arrived, Fichet's credentials as a prophet of doom seemed to be exemplary. Consider the figures, compared with those for the same month of 1989:

Sales down in value by 8.3% with a huge 64.9% slump in the vinyl album category; singles down 37.2%; cassettes down 14.6%; CD sales up by a not very encouraging 11.9%. The only real bright spot was the 168.7% gain in CD singles revenue—however this reflected modest sales of 188,677 units compared with 46,650 in 1988.

The decline in sales of classical vinyl albums was massive—down 91.7% from 2.2 million to 183,000; and there was no comfort to be had from the classical CD sales figures because they, too, were down, by 7.4%.

But, happily, March has proved, for no particularly obvious reason, to have been a disagreeable hiccup in what has since proved to be a period of slower, but satisfactory, growth.

In April, sales were up 16.8% with singles down 14.8%, LPs down 50.3%, cassettes up 9.3%, CD singles up 127.6% and CDs up 42.4%.

In May, sales were up 16.4% with singles stabilizing (down 0.9%), LPs down 48.7%, cassettes up 3%, CD singles up 224.1% and CDs up 43.7%.

Altogether, sales for the first five months of 1990 amounted to 2.04 billion francs (\$363 million)—14.7% up on the 1989 figure of 1.78 billion francs (\$318 million). The configuration picture for the first five months of 1990 is:

- Singles: down 20%;
- LPs: down 43.7%;
- Cassettes: up 8.9%;
- CD singles: up 122.4%;
- CDs: up 37.6%

Optical disks of all configurations account for 56.59% of sales compared with 46.99% for the same period of 1989; singles represent 7.71% (10.88%); LPs 5.72% (11.66%); and cassettes 27.92% (29.42%). In terms of music categories, the shares are 11.11% classical (12.75%), 44.77% national pop (46.45%) and 44.12% international pop (40.80%).

And confirming France's quantum leap into the video age, video music on cassette and disk represents 2.05% of total sales for the first five months of the year at 41.9 million francs (\$7.5 million). This compares with a 1.05% market share in the same period of 1989 of 18.6 million francs (\$3.3 million).

Predictably, most of the growth has been in the videocassette category—up 147.6% at \$6.5 million. CD video is up 40% at \$991,000.


Says Fichet: "The figures give cause for satisfaction but not complacency. We are now in a period of consolidation after the two big boom years. The prospect is that we shall finish the year

(Continued on page F-21)



vanessa Paradis
NEW ALBUM

"variations sur le même t'aime"

 FA Productions

AVAILABLE IN CD, MC et LP

 polydor

www.americanradiohistory.com



Daniel Goldschmidt, Vogue MD, with lead singer of group Avalanche.

By DANIEL GOLDSCHMIDT, MD, VOGUE

FRANCE: A MARKET WITH TWO PUBLICS

I am a great believer in music with a Latin flavor. We are, after all, a Latin people and we have not shed our roots.

Every time that a French artist composes a strong melody, one which comes from the wellspring of his Latin heritage, he eliminates all foreign influences and produces something 100% French.

I also believe that an artist has to approach his work with real intelligence because, while a record producer can very easily plan an artist's career, he cannot anticipate all the eventualities that an artist may have to deal with.

In this respect an artist is on his own. But so many artists have found their career at an end because they didn't have the intelligence or the perception to make the right decision when confronted with a choice of direction.

Then, of course, there is the indefinable element of magic which all great artists have. Easy to recognize, but impossible to explain.

An artist should be uncompromising in his commitment to music. If he draws his inspiration from Anglo-American roots, then he should concentrate 100% on this source.

If he seeks to create music that is unequivocally French, then he must devote himself exclusively to this genre, because there are two distinct publics—one which listens to French music and one which listens to Anglo-American music. An artist must decide which public he seeks to reach.

One disadvantage for the traditional French artist is that radio stations are strongly orientated toward Anglo-American music. But, of course, the stations need to build audiences in order to generate advertising revenue and this means giving the public the music it wants.

This makes it difficult sometimes to get exposure for a new French talent. But then the record industry has always been a high-risk business.



Nana Mouskouri with Denis Boyer, MD, PolyGram.

By DENIS BOYER, Deputy MD, PolyGram

ARTISTS WITH SOMETHING SPECIAL TO SAY

The evolution of the record market points inescapably to the need to develop album artists because the single is a disappearing format. It dies a little more with the passing of each day.

I look for originality, innovation, strong creative gifts and a capacity to sustain a following

in the long term when it comes to signing artists.

We look for talents which have the potential to grow and develop—like, for example, Francois Feldman, who has now released his second album and achieved sales of 450,000.

This year we signed Axel Bauer and Phil Barney, two young artists from whom we expect great things. Axel Bauer has already had a measure of success with a single, "Cargo," recorded for another label. It was the promise of this record that prompted us to sign him.

Both Bauer and Barney are now recording for Phonogram. It is our policy to give new artists the time they need to create their music and to develop their potential.

Both Bauer and Barney have something special to say. We want to help them to communicate their messages, to help them become fully-rounded artists with long-term careers in prospect.

And today we have to think in audio-visual terms—records, videos and even movies.

By JACQUES SANJUAN, A&R manager, Phonogram

ENRICHING THE FRENCH CREATIVE SPIRIT

Never has the French record market been so wide open to repertoire of all styles and ethnic origins. It is like a mosaic of different musical strains. In this situation, I have the possibility of signing artists producing music of all kinds of genres. The important thing is that they are authentic.

The category of music which we in France call "variete" was always extremely large because of the inherent individualism of the French. But with the inflow of all manner of musical styles and idioms from other countries, the word "variete" has never been more apposite than it is today.

This doesn't mean that the spirit of French creativity has lost its character. It has simply been enriched.

For example, I have this year signed an alternative group, VRP, who are producing music completely different from anything we have heard before. Like the Polydor group Les Negresses Vertes, they occupy a very important niche in the current pop scene.

Young people are increasingly identifying with these alternative groups, each of which is totally different from the other.

So far VRP have not achieved anything sensational in terms of sales. Their first Phonogram album has sold 15,000 copies. But, given the group's tremendous creativity, they clearly have a bright future. It is just a matter of time.

In a totally different area of music are the women's choir, the Mystere des Voix Bulgares, which I have signed for the world. This remarkable ensemble won a Grammy award for the best folk album this year. The Mystere des Voix Bulgares represent a major force in the repertoire category that we call world music—just as much as Johnny Clegg or Paul Simon. The choir's compilation album on Phonogram has sold 90,000 copies in a very short space of time. It is music that endures, repertoire that has an extremely long shelf life.

We have also signed the Spanish group Duncan Dhu and the oriental singer Amina, whose album "Yalil" is being released in the U.K., Germany, Spain and Holland, as well as France, and will be out in the U.S. in September.

Also acquired by Phonogram is the soundtrack of the film "Le Temps des Gitans," and we will shortly be releasing a Murray Head compilation which contains some previously unreleased tracks.

By FABRICE NATAFF, production director, Virgin

FEW IS BEAUTIFUL

When a new artist comes to see me, I always ask him or her: "If I released your record on Virgin, would you buy it?" If the artist says "no," then he is wasting my time. If an artist doesn't believe in himself, then how can he expect other people to respond to his music?

This year we have signed very few new artists because we are concentrating increasingly on long-term success and abandoning our involvement in one-hit wonders.

We would rather concentrate a great deal of time and effort developing one really promising new talent than spread our endeavors over a roster of several up-and-coming artists.

Last year we signed La Mano Negra, a group with a special identity. They are associated with the "alternative" movement which has provided a shot of adrenalin to contemporary French production. La Mano Negra is a difficult group for people who like to pigeon-hole artists because their music is a heady mixture of neo-Latin samba and rock.

Their first Virgin album "Putas Fever" was released in Japan, Italy, Belgium, the U.K. and, last May, the U.S.

We have also signed a young singer-songwriter Elisabeth Anais, whose debut album is just being released.

Our policy is very selective and it enables us to devote the maximum amount of effort to help artists fully to develop their potential.

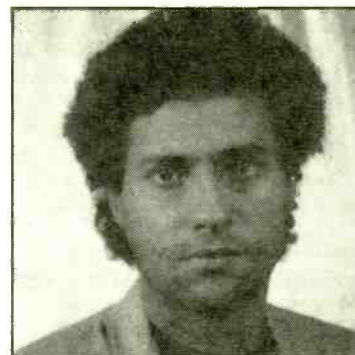
By MARC LUMBROSO, deputy MD, PolyGram

PERSONALITY IS THE KEY

All other things being equal, it is personality that is the determining factor when a record company sets out to find new talent—personality in the music, in the lyrics, in the performer. It could be a particular style of phrasing, a special evocative use of language, or music with a special character.

Once you take the decision to sign an artist, there follows a period of consultation, of preparing and rehearsing an album, which can easily take from 12-18 months.

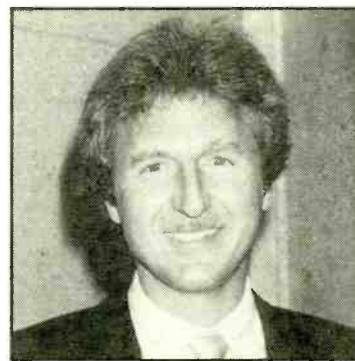
Record companies increasingly these days are looking for art-



Marc Lumbroso, MD, Polydor.

In the last year, we have signed a number of artists who are possessed of distinctive personalities: Pauline Ester, who has done well with the album "Le Monde Est Fou"; and the alternative rock group Veronique Riviere. Also new to our roster are the Spanish group La Fontera, the French group Matadors, and Laura Moreau.

Of our established artists, Vanessa Paradis has just released an album of music by Serge Gainsbourg and we have a new album "Religion" by the group Niagara, whose previous LP release "Quel Enfer" achieved double gold status with 250,000 sales.



Claude Brunet, Tremma artistic consultant.

ists who can grow into durable stars. For this reason, and because of the necessarily large investment involved, you have to be very sure that the act you are signing really has star potential.

I have to believe very strongly in an artist before I sign him. To say "I don't really like his music, but there's a market for this kind of song" is not my idea of how to run a record company.

When you are taking care of the production of Michel Sardou's records, the revitalization of the recorded repertoire of Charles Aznavour and working on raising the profile of artists like Frederic Francois and Enrico Macias, it's not always easy to find enough time to devote to bringing new talents to the attention of the media and of the public. And, of course, the media are inevitably more interested in established artists than in newcomers.

By CLAUDE BRUNET, consultant, Tremma

TREMA: THE PENALTIES OF SUCCESS

Perversely enough, one of the major problems facing a company like Tremma is a product of its top-class roster of artists.

Nevertheless Tremma is very concerned to develop new artists and we have two basic criteria when it comes to signing new talent.

One, the artist must have integrity and originality. He or she must be doing something that has not been done quite the same way by anybody else.

And two, the artist must be in tune with his era so that he can develop as the era evolves. Michel Lavoine, who is signed to Phonogram, is an artist who exhibits this characteristic.

Trema is a company which works with its artists. It is not a distributor of artists; it is rather a developer of artists.

My feeling is that it is forgivable to turn down a record that goes on to be a hit, but it is unforgivable to turn down an artist without going to see him or her perform. And having signed an artist, Tremma makes a long-term commitment.

With the lack of media support for new talent, building new artists in France takes a lot of time and patience. But it is the only viable philosophy.

Among new artists signed to Tremma are Animo, Nat Buffo, Claire Castelin, Le Cri de la Mouche, Lawrence U8, Laurent Lepagneau, Phil Nardonne, Pantin, Rene Nathalie Simard, and Bilonin.

The aim of the record megastores like the FNAC, Madison, (Continued on page F-20)

By PATRICK ZELNIK, president, Virgin, France

VIRGIN: PUTTING THE STYLE IN RETAILING

Although the renaissance of the record retail business in France has seen sales outlets almost triple in recent years, I believe there is still room for expansion.

It is the display of product that creates the impulse to buy. The record is not a necessity of life. People buy records when they have the time and with the 25-35 age group there is a good proportion of impulse buying.

But they can quickly turn to other ways of spending their money if they can't get easy and attractive access to the merchandise.

The aim of the record megastores like the FNAC, Madison, (Continued on page F-20)

TF1 SEEKS TO DOUBLE ITS VIDEO BUSINESS

The French television chain TF1 set up its video division in July, 1988. One of the most successful of European private television operations, TF1 reaches 45% of French homes and its first cassette releases—featuring some of its star programs—enjoyed extremely healthy sales.

"La Bebe Show," and a collection of the best moments of the adventure series "Ushuaia" by Nicolas Hulot, both sold in excess of 40,000 copies.

Video department director Pierre Brossand says: "The videocassette has been transformed from an occasional purchase to a regular one. Our productions retail at less than 150 francs [\$27]. They are no longer bought as a special gift but as a day-to-day item."

This year, in addition to marketing videos of its top shows, TF1 is also producing music videos and special-interest titles.

Where full-length feature films are concerned, TF1 sometimes co-produces—as in the case of "L'Etudiante," the Claude Pinoteau film featuring Sophie Marceau, and sometimes licenses the movie, as it did with Marcel Pagnol's "Le Chateau De Ma Mere." TF1 has a big catalog of Pagnol films.

In the special-interest field, some of the subjects are taken from TF1's own programming: for example, the prizewinning "Paroles d'Otages," by Jean Claude Rapiengeas and Patrick Volson. The company has also been successful with "Les Grands Evenements de l'Annee," a compilation of the main news stories of the year, directed by Michele Cotta.

TF1 plans a speedy build-up of its music video catalog following the success of "Dorothee a Bercy," a two-hour concert by an artist who has a special appeal for the 10-15 age group. The cassette has sold more than 60,000 copies.



Patrick Bruel

to double this by the end of this year.

"Our aim is to become a major player in the French video market—a market which has tremendous potential for development," says Brossand. "And we have the benefit of being able to promote our videos on our television channel and also at having some of the best shows and current affairs programs on French television. We plan to double our catalog of 40 titles before the end of the year."

PROSERPINE FINDS GOLD WITH HALLYDAY VIDEO

The first independent French company to enter the videocassette market—it celebrated its 10th anniversary at MIDEM this year—Proserpine has a catalog which not only contains some of the great box-office blockbusters like "Jean de Florette," "Manon des Sources," "Marche a l'Ombre" and "Oliver Twist," but also an impressive collection of music videos. The music titles currently provide 15% of the company's total sales.

The 14 cassettes in the French music collection include "Gilbert Beaud At The Olympia," "Michel Sardou In Concert," the French group Indochine and singer Catherine Lara. One of Proserpine's most recent successes has been a video of Johnny Hallyday in concert at the Pavillon de Paris, which has achieved gold status (sales of 10,000 units).

In the international music category Proserpine's titles include concerts by Julio Iglesias, Burning Spear, Village People and the 1969 Hyde Park concert of the Rolling Stones, which took place two days after the death of Brian Jones.

"Put It There," the video of the latest Paul McCartney album, has achieved gold status, and also heading for substantial sales is a cassette featuring 24 songs by Marvin Gaye, including "Let's Get It On" and "I Heard It Through The Grapevine."

A video featuring the 11th annual edition of the "Transmusicales de Rennes," a showcase for future rock stars which has already produced such important talents as Etienne Daho, La Mano Negra and Les Negresses Vertes, will have the benefit of a special marketing campaign.

Christophe Rudley, who runs Proserpine's music video department, and director of communications Jean Veidly, share the view that the music video market has great potential.

"With a selling price which is around the same level as a full-price CD, the video music cassette is an attractive item for music fans and a natural complement to the disk."

The potential of the market for music videos is enhanced by the fact that French television programs almost no rock concerts, and videoclips get relatively little exposure or else are shown at the wrong times of day, as is the case with M6.

Proserpine is currently launching a series of films with a significant musical content at a retail price of 99 francs (around \$17.70). They include "House Of The Rising Sun," with music by Tina Turner and Bryan Ferry; "Hot Child In The City," with music by Billy Idol and Lou Reed; and "Nights In White Satin," with music by Moody Blues and Thompson Twins.

A catalog of jazz videos has just been inaugurated with the release of the first vol-



Philippe Leotard

ume, "Legends Of Jazz," featuring Count Basie, Fats Waller, Cab Calloway, Gene Krupa and Lionel Hampton. Volume two will feature, among others, Artie Shaw, Louis Prima and Teddy Powell.

A pioneer in major television marketing campaigns, Proserpine bought 80 20-second spots on the various French television channels to launch the full-length animated film "The Adventures Of Oliver Twist," spending more than \$800,000 on the campaign.

'FRANCE—A CULTURAL CROSSROADS,' SAYS CONSTANTIN

"France is currently the cultural crossroads of Europe," says Philippe Constantin, managing director of Barclay. "This means that there are opportunities for artists of all kinds of ethnic and musical backgrounds to make an impact on the market."

One of the great Barclay success stories has been that of African artist Mory Kante. "He had a big international success with a single and now we are looking to follow this up with an international hit album," says Constantin.

There has been consistent album success for Swiss artist Stephan Eicher, whom Constantin regards as possessing "great original creativity." And maintaining its polyglot image, Barclay has just signed world music specialist Rashid Taha.

Patricia Kass



COMPANY REPORTS



Michel Polnareff

"The advent of artists from various countries and cultures is seen by some people as undermining French musical integrity; but in fact these different strains of music enrich the culture. It is through artists like Mory Kante and Eli Medeiros that the musical culture of France evolves and develops," says Constantin.

"A language become rich because it is constantly replenished with new works. Similarly with music—the musical scene is never more lively than when it is generating new sounds, new rhythms."

MPO LAUNCHES THE SEVEN-AND-A-HALF INCH LASERDISK

Since it was founded in 1957, the pressing and duplication company MPO has enjoyed steady growth and consolidation thanks to strong emphasis on research and development and quality control.

Last year, its revenue from the manufacture of vinyl disks, audio cassettes and compact disks amounted to 350 million francs (\$62.5 million), 40% of this coming from export orders.

In addition to its plant at Villaines-la-Juhel, 90 miles outside Paris, where it employs 400 people, MPO has an affiliate, Disque

Americ, in Montreal, Canada, which produces 15 million CDs a year. A second affiliate manufacturing facility is planned for Madrid.

Since it first began manufacture of CDs in France in 1984, MPO has invested heavily in optical disk technology and is now one of the major European manufacturers of optical disks of all configurations—CD-Audio, CD-ROM, CD-Tel and laserdisk.

Says marketing director Serge de Poix: "The CD currently accounts for 60% of our income, some 200 million francs. The vinyl disk represents 25% and the cassette 15%. The CD has really taken off in France. By September, we will be producing 4 million units a month."

Although France is the leading country in Europe in terms of laserdisk player penetration, with an estimated 20,000 players in operation, de Poix says that the market is still in its infancy. It is expected that 100,000 French homes will be equipped with laserdisk players by the end of this year.

"We produced our first laserdisk in 1987," says de Poix, "so we have accumulated a good deal of experience in the technology. We were one of the first companies in Europe to do video mastering and we are still the only one in France. We are also pioneering a new laserdisk format—the 20 centimeter [7-and-a-half inch] disk. And before the end of next year, MPO will be producing 12-inch laserdisks."

He says: "It was from this experience that we decided to move into the manufacture of 7-and-a-half inch videodisks, and in this format we have a rejection rate of less than 5%, which is already lower than we had a year ago with CD-Audio."

"Furthermore, the technique we have adopted for the 7-and-a-half inch laserdisk enables us to have a very competitive manufacturing cost—actually 35 francs [some \$6.25], excluding tax. And on the 7-and-a-half inch disk you can get 23 minutes of video."

MPO has chosen to manufacture only one-sided laserdisks, unlike other European manufacturers. The company argues that it is just as simple to stop the player to put on another disk as to turn a two-sided disk over.

Says de Poix: "The 7-and-a-half inch laserdisk is the ideal carrier for French music video productions because it can carry up to five videoclips. It can also carry a concert excerpt, an interview, a documenta-

(Continued on page F-16)



Lou Reed, second from left, is presented with gold in Paris to mark sales of 100,000 of his "New York" LP. From left: Christian Paternot, president, WEA Music; Reed; Jean-Paul Commin, WEA int'l director; Sue Wildish, WEA Europe promotion manager; and Jean-Michel Coletti, WEA label manager. Reed was in Paris to promote his latest LP project with John Cale.

The spectacular growth of the French music industry, which has seen sales increase by 35.7% in 1988 and by a further 29% in 1989, is attributable to a number of factors—the reduction in Value Added Tax, the regeneration of the retail base, the authorization of television commercials and the belated but massive French enthusiasm for the compact disk.

Another important element, however, is the dramatic change in the repertoire landscape. Where once there were two main musical tributaries in the popular field—what the French term "variété"—French and Anglo-American, today there is a tremendous assortment of musical styles and idioms and the French consumers are manifesting an immensely wide range of musical tastes.

French industry leaders are very much aware that with the CD replacement market now reaching saturation and the growth curve of sales starting to flatten out, it is vital to generate interest and excitement in new talents, new productions, and there is a widespread recognition that tomorrow's stars, tomorrow's mega-hits, can come from any ethnic background, any culture, any folk tradition.



Top 50 chart places. A mixture of rap, funk, flamenco and Left Bank chanson, the music of the alternative groups has imposed itself on the public largely through concerts in derelict factories and by the underground commerce of homemade cassettes.

A group like the Beruriers Noirs, for example, produced their first album "Concert Pour Detraquees" by themselves for less than 35,000 francs (\$6,250). They distributed it themselves and managed to sell more than 50,000 copies. They have consistently refused to join the conventional show business circuit; they say they would rather disband than sign with a major label.

Other groups in the same genre have cho-

Alpha Blondy

VARIETE—THE SPICE OF POP

An outstanding example of this has been the runaway success of the Brazilian song/dance "Lambada," a single by the totally unknown group Kaoma, which achieved worldwide sales of 5.6 million. The group's album, significantly titled "World Beat," sold more than 3 million copies, earning gold disk awards in many countries.

This Lambada explosion accelerated what was already a



Guesch Patti

discernible trend in the French record market—a growing interest in music of exotic origins, in multi-cultural crossovers, in improbable alliances between the musical strains from different lands and different folk traditions.

Also in the vanguard of this movement have been the highly popular Gipsy Kings, whose world sales between 1987 and 1989 of their first album "Bandolero" topped 2 million and whose second album, "Mosaic," released at the end of last year, has passed the 1 million mark. The Gipsy Kings were nominated as the best group in the 1990 Grammy Awards, best group in the BRIT Awards and best foreign group in the Latin Bravo awards.

There is a strong Latin influence evident in current French popular music. A great upsurge of creativity has galvanized the Spanish market and has spread across the Pyrenees into France. Almost every French label today reflects this Spanish infiltration.

BMG has Mecano; Phonogram has Duncan Dhu; Virgin has El Ultimo de la Fila and La Fura des Baus; Island has the Basque group 21 Japonesas; Epic has Chihuahua; Polydor has Chicass and La Frontera; Bondage has Korkatu and Pola Recoves; and, on its Nord Sud label, Barclay has La Busqueusa and Roe.

Roe's "Soledad" has been given tremendous support by the TFI television channel, just as was the case with "Lambada." And the album, with guests like Mory Kante, Tomatino and Pink Floyd's David Gilmour, is also making a big impact.

Roe, a Flamenco-rock singer, is produced by Britain's Nick Patrick, who also produces Alain Souchon and Bashung.

Another new element in the contemporary repertoire mix is that of French so-called underground groups, who are categorized variously as "alternatif" or "courant." These acts, whose music is a melting pot of multiple influences, are helping to transform the French music scene and are now the target of all the major labels.

In a market which has been obsessed with Top 50 success, this represents a significant change. But the alternative groups still have a hard time getting airplay. They don't correspond to the classic French rock group Téléphone, which enjoyed signal success in the 1980s, and neither do they have anything in common with the regular occupants of the



Roe

sen to "go legitimate" and have achieved highly respectable sales, even though part of the public they reach is a public which tends not to buy records but to home tape them.

The group La Mano Negra, signed by Virgin, achieved a gold award with their first release, "Putta's Fever," which sold 100,000; and Les Negresses Vertes, whose Off The Track label is distributed by Polydor, sold more than 150,000 copies of the single "Zobi La Mouche."

Other groups in the genre include Les Garçons Bouchers (Island), the VRP (PolyGram) and Les Satellites (CBS), and have achieved considerable celebrity abroad. La Mano Negra, for example, made the U.K. Top 30 and were given a showcase at the New Music Seminar in New York.

And the Negresses Vertes were front-page news for one of Britain's leading pop papers. The British were introduced to the group by the Rhythm King label, which picked up the record after the band played at the Rex in Paris.

The Guardian, London-based daily, observed: "They are completely free of Anglo-Saxon complexes" and the Sunday Times noted that the Negresses Vertes combined: "Algerian rockabilly with a whiff of Parisian punk, while the ghost of Jacques Brel looks on with a wry smile."

The British re-mix of "Zobi La Mouch" made the number four



Les VRP

spot in the U.K. singles chart and the Top 30 of the Sounds magazine hit parade. The group recently featured on a charity compilation album, along with Lou Reed, David Byrne, the Neville Brothers and Fine Young Cannibals, in support of the campaign against AIDs. They are also to be heard on the soundtrack of the "Dick Tracy" movie.

Says Philippe Constantin, a pioneer in introducing new ethnic strains to French musical culture: "Our business is not parochial. It is Eu-

ropean. It is global. For almost two years now we have had in this PolyGram group an intensive repertoire exchange program, because all the evidence is that music from any country in the world can strike a responsive chord in any other country in the world.

"Today we have artists from the four corners of the globe—Mory Kante, Eli Medeiros, Roe, for example—and we also have a new generation of original French acts like Noir Desir, who last year earned a gold disk with 'Veillez Rendre l'Ame.' Our catalog is a cosmopolitan patchwork."

In the big league of French record success are those qualifying for diamond awards with sales in excess of 1 million. Last year they were Renaud, with "Mistral Gagnant" (Virgin) and Mylene Farmer with "Ainsi Sois-je" (Polydor). This year Francis Cabrel achieved diamond status with "Sarbacane" (CBS).

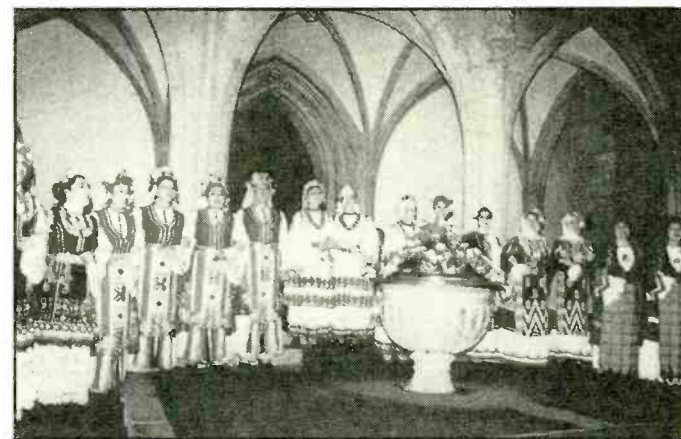
Other major sellers last year were:

Double platinum (600,000): Patricia Kaas, with "Mademoiselle Chante" (Polydor); Johnny Hallyday with "Gang" (Phonogram);

Double gold (200,000): Frances Feldman, with "Vivre Vivre" (Phonogram); and Patrick Bruel with "Alors Regarde" (BMG).

Best-selling releases for the first quarter of this year were:

Silver singles (200,000): Elsa, "Jamais Nous," (Georges Mary/BMG); Patrick Bruel, "Casser La Voix," (BMG); Francois Feldman, "Les Valses de Vienne," (Phonogram); Patricia Kaas, "Quand Jimmy Dit," (Polydor); Jimmy Sommerville, "Comment Te Dire Adieu" (Barclay); Lil Louis, "French Kiss," (Barclay); Phil Collins, "Another Day In Paradise" (WEA); La Cie Creole, "Santa Maria de Guadalupe (Zagora/Carrere); Anne, "Oliver," Walt Disney (Ades).



Le Mystere des Voix Bulgares

Gold single (400,000): Pacific, "Quand Tu Serres Mon Corps," (Vogue).

Platinum single (800,000): Roch Voisine, "Helene," Georges Mary/BMG.

Gold albums (100,000): Compilation, "Le Hit Parade Des Enfants, Vol. 2," (AB/Phonogram); Les Muscles, "La Fete Au Village," (AB/PolyGram); Charles Aznavour, "Les Grandes Chansons," (Trema/EMI); Compilation, "Ballades," (Arcade/CBS); Laurent Voulzy, "Belle Ile En Mer 1977/1988," (BMG); Pierre Bachelet, "Quelque Part, C'est Toujours Ailleurs," (Avrep/BMG); Johnny Clegg, "Cruel, Crazy, Beautiful World," (EMI); Compilation, "La Fete Du Samedi Soir," (EMI); Jean-Claude Borelly, "24 Merveilles De La Trompette," (Delphine/EMI); Jessye Norman, "Carmen," (Philips/PolyGram);

Compilation, "Les Plus Grands Moments Du Jazz, Vol.2," (CBS); Julien Clerc, "Fais-moi Une Place," (Sidonie/Virgin); Mano Negra, "Putta's Fever," (Virgin); Chris Rea, "The Road To Hell," (WEA); Rod Stewart "The Best Of..." (WEA); Frank Sinatra, "Les Plus Beaux Success" (WEA); Slow Time, "La Compil Des Amoureux" (WEA); Milli Vanilli, "The U.S. Remix Album," (Carrere); Compilation, "Megatop," (Diamond/Vogue); Cock Robin, "First Love, Last Rites" (CBS);

Compilation, "Dance Classics" (Arcade/CBS); Kylie Minogue, "Enjoy Yourself," (CBS); Midnight Oil, "Blue Sky Mining," (CBS); Mano Negra, "Patchanka," (Boucherie Prod/Musidisc); Michel Delpech, "Les Grandes Chansons," (Trema/EMI); David Bowie, "Changes Bowie" (EMI); Marc Lavoine, "Les Amours du Dimanche" (Avrep/PolyGram); Indochine, "Le Baiser" (BMG).

Double gold albums (200,000): Compilation, "Les Annees Dance" (CBS); Patrick Bruel, "Alors Regarde," (BMG); Jive Bunny & Master Mixers, "The Album," (Telstar/Ades); Maxime Le Forestier, "Bataclan 89," (Coincidences/Polydor); Various artists, "Tournée d'Enfoire" (Les Restos Du Coeur/Polygram); Compilation, "Le Top Des Tout P'tits," (CBS); Frank Sinatra, "Les Plus Beaux Success," (WEA);

BOF, "Amadeus," (Carrere); La Cie Creole, "Dansez Ave La Cie Creole," (Zagora/Carrere); La Cie Creole, "Cayenne Carnaval," (Zagora/Carrere); Kassav, "Majestic Zouk" (CBS); Compi-

(Continued on page F-18)

FRENCH VIDEO BOOM: A Sales Surge into Sell-Through

The French video explosion continues. Sales figures for music videos alone in the month of March, the latest available, were in excess of \$1.5 million, an increase of 240% on the figure for March 1989.

According to the Chambre Syndicale de l'Edition Audiovisuelle (CSEA), member companies recorded total sales in 1989 of \$177.5 million, a 44.3% increase over the previous year.

The reasons for the rapid expansion of the market, according to the trade organization are:

- An industry-wide surge into the sell-through market, which now accounts for two-thirds of total revenue;
- A substantial reduction in software prices, making videos more popular targets for impulse-buying. A feature film on video now costs, on average, less than \$36 and a special-interest title sells for under \$27;
- The development of general interest videos;
- The escalating popularity of music videos. From a business worth \$1.46 million in 1988, this sector increased by more than 200% last year to \$4.47 million.

PolyGram, which launched its music video division in France in 1986 under the direction of Philippe Laco, today has more

than 200 music titles in its catalog.

In 1988, Proserpine achieved a gold cassette award for sales of the Paul McCartney concert, "Put It There," and now all the major record companies have their own music video division, together with media companies like NRJ, Canal Plus and TF1, which recognize that as long as France is without a real national music channel then music videos represent the local alternative for pop fans.

Claude Cappuzzo, director of the FNAC store at the Bastille in Paris, says: "Music videos account for 5% of our sales and I can see this percentage doubling this year, just as it did last year, provided that good product continues to be available and that prices remain stable."

The rapid growth of the music video market prompted the French record industry association (SNEP) to create gold and platinum awards for titles selling 10,000 and 20,000 units respectively, in recognition of the impressive potential of the configuration.

At the same time, the SNEP director-general, Patrice Fichet, called on the French government to reduce the Value Added Tax on videocassettes, which is currently 25% compared with 18% for sound carriers.

IN FRANCE, LE JAZZ CONTINUES TO BE HOT

By MIKE HENNESSEY

Nowhere in Europe does jazz have a higher profile than in France. The late drummer Kenny Clarke, who spent the last three decades of his life in Paris, once observed that the French have always felt that jazz was an extension of their culture. "It goes back to New Orleans and the links with the Creole and Cajuns," he said.

And French publisher and jazz enthusiast Daniel Filipacchi has described France as the first country in the world to offer official acknowledgement to jazz as a genuine art form.

It was to France, in the 1920s and 1930s, that musicians like Sidney Bechet, Albert Nicholas, Claude Hopkins, Duke Ellington, Cab Calloway, Louis Armstrong, and Edgar Hayes brought their respective brands of jazz and, as Mezz Mezzrow later said: "They were treated like kings."

Mezzrow brought his band to Europe's first major jazz festival in Nice in February 1948, and afterwards played concerts in several provincial towns.

"In Orleans, the mayor made a speech after our performance and said he'd never seen his people so happy since before the war," Mezzrow said.

France was the beachhead for the jazz invasion of the old world after the war and Paris quickly became the European jazz capital. France produced Europe's first jazz magazine, La Revue De Jazz in 1929 and the French cinema was one of the first to make extensive use of jazz for soundtrack.

The French affection for the music has been sustained and nourished over the years through a crowded program of annual jazz festivals, an enormous catalog of jazz reissue collections, regular concert tours by major American jazzmen and the existence in Paris of scores of jazz rooms which feature U.S. and European jazz artists. And the country boasts two monthly jazz magazines with a high reputation for the expertise of their writers.

Some of the most prestigious jazz festivals in France are those of Nice—The Grande Parade staged by George Wein with the support of JVC—Antibes, the TBB (Theatre Boulogne-Bilancourt), Vienne, Amiens, Nancy and Paris; and the list of jazz rooms in Paris ranges from the sophisticated Jazz Club Lionel Hampton in the Meridien Hotel to the tiny, but highly atmospheric Left Bank cellar, Le Petit Opportun.

The New Morning, a large club in the 10th arrondissement, regularly features major jazz names (recently Tommy Flanagan, Eddie Gomez, Courtney Pine and Robin Eubanks) and for traditional jazz there is the famous Caveau de la Huchette on the Left Bank and the Slow Club on the Right Bank.

Says WEA international manager Jean-Paul Commin: "The French market regularly accounts for half of the total sales of a jazz album in Europe. A Louis Armstrong double album package on the MCA label which retailed at between 150 and 170 francs (\$26.80 and \$30.35) sold more than 120,000 units. And with the Impulse reissue series, France was the best country by far for sales. We sold between 3,000-4,000 of each of the Coltrane albums, and the 'Ballads' album sold

more than 10,000."

Another major jazz success story has been that of Editions Atlas, which launched the first of a series of 96 jazz packages at the beginning of this year. Titled "Les Genies du Jazz," the packages consist of a CD or cassette with an illustrated booklet and are sold through newsstands for 39 francs (\$7) for the CD and 29 francs (\$5.20) for the cassette. The first release in the series, featuring some of the Hot Five and Hot Seven recordings made by Louis Armstrong in the 1920s, has sold a total of 400,000 albums.

French jazz pianist Henri Renaud, jazz label chief at CBS, has long been a dedicated creator of jazz reissue programs, sensibly selected and carefully annotated. The Jazz Masterpieces collection, which embraces 80 albums, has sold more than 500,000 copies. Before this, Renaud's imposing "I Love Jazz" collection achieved more than 1.3 million sales in Europe.

EMI, which launched a jazz reissue program earlier this year, "Jazz Time," has sold 100,000 copies of the series, which is now being distributed in Japan by EMI/Toshiba and in the U.S. by Capitol; and Carrere, which distributes Pablo in France, has, in conjunction with the magazine Compact, launched a series of 25 jazz CDs under the title "La Discotheque Ideale," the material having been selected by the magazine's jazz critics.

PolyGram, with ECM, JMT and its own Verve and Emarcy labels, is in the forefront of the jazz market and the independent, Vogue, is generating excellent sales with the reissue of its vast back catalog and the distribution of the Muse and Savoy repertoire. BMG combines the new jazz of Novus with the classic repertoire from the Bluebird archives.

Melodie caters for jazz crossover fans with GRP releases by Dave Grusin, Eddie Daniels, Kevin Eubanks, Patti Austin and Lee Ritenour; and Musidisc has added further lustre to its jazz reputation with the recent release of albums by keyboardist Andy Laverne with John Abercrombie, Nguyen Le.

Sonodisc specializes in Caribbean jazz, with fine recordings by pianist Michel Sardaby and guitarist Andre Doncouant, and Omd is creating some impressive waves with IDA recordings of brilliant French saxophonist and clarinetist Louis Sclavis.

Harmonia Mundi, with U.S. label Sunnyside (Kirk Lightsey, Harold Danko, Jerry Gonzalez) and French label Owl (Davie Liebman, Steve Kuhn, Aldo Romano) is also very well established in the jazz market.

A good indication of the importance with which jazz is regarded on a cultural level is the government's funding of the National Jazz Orchestra, an ensemble which recruits a new musical director every two years in order to give opportunities for exposure and development to burgeoning jazz talents. Its first three directors have been Francois Jeanneau, Antoine Herve and Claude Barthelemy and it is recognized as one of the finest and most imaginative jazz ensembles in Europe.

Qualifying for platinum awards in 1989 were "Alchemy Live" by Dire Straits (PMV); Mylene Farmer "Clips Vol. 1 & 2"(PMV); "Carnet De Route," by Jean-Jacques Goldman (CBS); "Johnny Hallyday a Bercy," (PMV); "15 Ans D'Amour," by Jacques Brel (PMV); "10 Ans Deja," by Claude Francois (Carrere); "The Wall," by Pink Floyd (PMV); and "Les Inconnus," (Lederman/CBS).

According to SNEP, more than 710,000 music videos were sold in France last year. Unit sales of videodisks were 103,000, a substantial figure considering the penetration of videodisk players is little more than 20,000.

Of the music videocassettes sold last year, 59.41% featured domestic pop repertoire, 40.12% international pop and 0.47% classical music. In the videodisk category, the breakdown was 45.95% for international pop, 40.51% for classical music and 13.45% for domestic pop repertoire.

SALES OF SOUND & VIDEO CARRIERS IN FRANCE*

(Dollar Value: \$ = 5.6 French francs)

	MARCH		Variation	JAN.-MARCH		Variation
	1990	1989		1990	1989	
Single	4,425,297	7,047,065	-37.2%	14,803,818	2,019,718	-26.7%
EP	36,358	107,713	-66.2%	194,821	281,061	-30.7%
Maxi-sing	555,296	812,010	-31.6%	2,068,350	2,374,810	-12.9%
LP	2,824,015	8,095,733	-64.9%	13,792,789	23,024,877	-40.1%
Cassette	17,105,746	20,043,312	-14.6%	59,672,171	53,783,914	+10.9%
CD Single	610,378	227,139	+168.7%	1,342,185	677,427	+98.3%
CD	37,224,375	3,274,950	+11.9%	123,180,920	91,759,957	+34.2%
CD Video	145,231	197,036	-26.3%	714,938	393,787	+81.5%
Music vid-cass	1,506,882	443,714	+240.0%	4,470,608	1,462,853	+205.6%
TOTAL**	64,451,578	70,248,673	-8.3%	220,241,598	193,955,861	+13.6%

	MARCH		JAN TO MARCH	
	1990	1989	1990	1989
Single	7.78%	11.34%	7.75%	11.78%
LP	4.41%	11.52%	6.26%	11.87%
Cassette	26.54%	28.53%	27.09%	27.73%
Mus. vid cass/CD vid	2.56%	0.91%	2.35%	0.96%
TOTAL	100.00%	100.00%	100.00%	100.00%

	REPERTOIRE BREAKDOWN		1985	1988
	1990	1989		
Classical	12.76%	13.41%	11.85%	13.44%
National pop	38.64%	41.56%	44.49%	45.33%
Int'l pop	48.60%	45.03%	43.66%	41.23%
TOTAL	100.00%	100.00%	100.00%	100.00%

*Percentages are based on the French franc values and may not correspond precisely with the dollar values because of minor conversion discrepancies.

**The totals are as converted from the French franc figures.

	MARCH		Variation	JAN.-MARCH		Variation
	1990	1989		1990	1989	
Single	2,069,415	3,257,960	-36.5%	6,834,306	9,379,768	-27.1%
EP	6,949	29,264	-76.2%	45,663	73,161	-37.6%
Maxi single	503,829	1,452,751	-65.3%	2,697,084	4,246,909	-36.5%
LP	2,854,786	3,122,840	-8.6%	9,439,413	8,803,066	+7.2%
Cassette	188,677	46,650	+304.4%	357,003	139,208	+156.4%
CD	3,584,769	3,128,777	+12.9%	11,998,768	8,686,228	+38.1%
CD Video	8,382	11,028	-24.0%	37,085	25,136	+47.5%
Music vid/cass	105,465	33,486	+214.9%	321,830	109,864	+192.9%

	SOUND & VIDEO CARRIER SALES IN FRANCE, 1988/1989*		Variation*
	1989	1988	
Single	71,616,440	86,053,046	-16.8%
EP	1,091,854	2,593,583	-57.9%
Maxi single	9,207,931	9,825,811	-6.3%
LP	8,906,620	10,752,266	-17.2%
Cassette	261,845,100	188,587,830	+38.8%
CD single	3,372,967	1,974,855	+70.7%
CD	422,648,010	275,308,311	+53.5%
CD Video	1,942,722	636,538	+205.2%
Music vid-cassette	9,333,608	2,145,945	+334.9%
TOTAL**	810,124,838	674,648,603	+29.0%

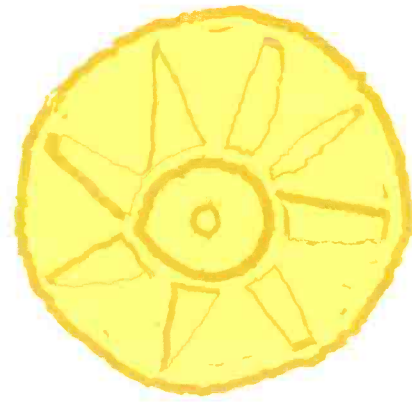
	CONFIGURATION BREAKDOWN	
	1989	1988
Single	9.41%	14.60%
LP	1.04%	15.94%
Cassette	30.09%	27.95%
CD	48.96%	41.10%
Music vid-cassette/CD video	1.30%	0.41%
TOTAL	100%	100%

	REPERTOIRE BREAKDOWN		1988
	1989	1988	
Classical	12.18%	14.58%	
National pop	47.38%	44.95%	
Int'l pop	40.44%	40.47%	
TOTAL	100.00%	100.00%	

*Percentages based on the French franc values and may not correspond precisely with the dollar values because of minor conversion discrepancies.
**The totals are as converted from the French franc figures. (All figures courtesy of the Syndicat National de l'Edition Phonographique, SNEP)

	UNIT SALES OF SOUND & VIDEO CARRIERS IN FRANCE		Variation
	1989	1988	
Single	33,044,782	39,763,501	-16.9%
EP	318,722	683,114	-53.3%
Maxi single	2,186,482	2,301,091	-5.0%
LP	16,173,572	19,375,979	-16.5%
Cassette	40,128,416	31,002,370	+29.4%
CD single	689,535	405,714	+69.9%
CD	40,283,764	25,405,461	+58.6%
CD Video	103,071	46,288	+122.7%
Music vid/cassette	710,480	161,150	+340.8%

GUESCH
WHO?



**GUESCH PATTI
& ENCORE**
EMI FRANCE EUROPEAN STAR ON CAPITOL
NOMADES
THE ALBUM AVAILABLE NOW

*"If Edith Piaf had been reincarnated as Madonna,
she might have looked and sounded like this"*
The Daily Telegraph / London July the 5th 1990



By PHILIPPE CROCQ

Independence of spirit is one of the celebrated characteristics of the French, and it is therefore hardly surprising that the country's record industry abounds with independent labels—more than 180, according to the Societe Civile des Producteurs de Phonogrammes en France (SPPF).

The independent companies are, in many ways, the life force of French record production, yet despite the fact that their repertoire accounts for 20% of the national record market, they get a good deal less recognition than they deserve because the credit for their successful recordings often goes to the distributing company.

The independents have to reconcile themselves to a low-profile existence because, for the most part, they simply don't have the time or the resources to spend on burnishing their image.

The SPPF, created in 1986 and presided over by Charles Talar, has most of France's independents in membership and it seeks to defend the interests of a sector of the record market which is always vulnerable to the predatory inclinations of the majors.

It is also committed to help protect the rights of its members—in such matters as getting a fair share of the private copying royalty, which last year amounted to 115 million francs (\$20.5 million).

The SPPF also assists its members to get more recognition for their activities. It organizes composite stands at trade fairs and exhibitions and it takes up the cudgels on behalf of the independents whenever their independence is in danger of being compromised.

Another body representing independent producers is the Societe Civile pour l'exercice des droits des Producteurs Phonographiques, whose president is Rene Guitton. The SCPP had very effectively waged war against record piracy in France and it has as one of its prime goals the heightening of awareness of intellectual property rights and the achievement of upward harmonization of rights in Europe.

For all the exemplary work of the two organizations, however, the independents still live in the daunting shadow of the major companies and have the constant concern that their product may not be quite as assiduously promoted and marketed as the

VIVE LES INDEPENDENTS

majors' in-house repertoire.

Some independents like Vogue and Audivis have eliminated this anxiety by setting up their own distribution arm.

Independents in France come in all sizes and categories. Some make their mark after relatively inauspicious beginnings, with just one or two virtually unknown artists, like Forbidden Records. Others maintain their viability by developing one major star like Georges Mary, whose single, "Elsa," achieved double platinum status with her last album.

Others like Paul Lederman depend on two or three top acts for their success. Lederman has scored principally with Coluche, Thierry de Luron and the Orchestre du Splendid.

Then there are the independents whose success is largely built on their dedicated fidelity to one special act, like Francis Dreyfus with Jean-Michel Jarre and Trema with Michel Sardou.

Independence—especially in the area of creativity—is an almost sacred tradition in France and despite the hazards that regularly confront small labels with limited resources and a small artist roster, non-allied, non-conformist operations will continue to be an important sector of the French record industry.

AUDIVIS OPENS BRANCH IN SPAIN

The policy of Audivis, says its president Louis Bricard, is to involve itself in all areas of music and spoken word repertoire.

Established in 1977, the company has grown to become one of the most important independents in France, with a reputation for originality and quality. Every year since its foundation, its

sales have increased by 20% and currently a quarter of its revenue comes from export business, an area which is expanding significantly.

The company has received more than 60 Grand Prix du Disque in its 13 years of existence.

In addition to its own productions, Audivis distributes the catalogs of other producers, including Arion, Nathan, Radio France, Casterman and Pierre Verany.

Audivis's own labels include:

Astree, a catalog which offers the complete sonatas of Beethoven by Paul Basura-Skoda and a recording of Monteverdi's "Vespers," directed by Jordi Saval;



Louis Bricard, left, Audivis MD, presenting the UNESCO "Memoire des Peuples" package to Jack Lang, minister of culture & communications.

Unidisc, a children's label which specializes in educational recordings for schools and dancing academies;

UNESCO, a catalog assigned to Audivis by the International Music Council, which comprises 140 titles, including the traditional music of many countries;

Valois, a classical music label offering a wide range of product including the organ works of

Bacgh and Buxtehude by Michel Chapuis, the Beethoven "Quartets" by the Vegh Quartet and the first CD of Laurent Cabasso;

Es Hachette, a catalog of the great classics of French literature and theater, including works by Corneille, Racine and Moliere. (Continued on page F-10)

— Paris is a melting spot.

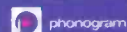


① Tunisian born singer, Amina has chosen Paris as a melting spot for her innovative album, *Yalil*.

② Yugoslavian born composer Goran Bregovic has produced a most striking movie soundtrack: *Time of the Gypsies*, gold award at The 1989 Cannes Film Festival.

③ Swiss born singer Maloo, formerly of Double, lives in Paris and has released his first solo project: "Single".

④ Swiss born producer Marcel Cellier has recorded a technical masterpiece: "Le mystère des voix bulgares", the third album from this choir. Released from France throughout the world.



For more information:
phonogram France,
89, bd Auguste-Blanqui,
75013 Paris, France
Tél.: 33 (01) 40 78 70 00,
Fax: 33 (01) 45 81 01 18,
Télex: PARAM 270 673 F.





FRENCH MUSIC FOR THE UNIVERSE

L'Univers de la Musique Française

SYNDICAT NATIONAL DE L'ÉDITION PHONOGRAPHIQUE
48, bld des Batignolles 75017 Paris Tél. : (1) 43 87 22 66 Téléc. : 281 890 F SNEPHON Fax : (1) 43 87 10 79
Le S.N.E.P. est le groupe français de la Fédération Internationale de l'Industrie Phonographique (IFPI).



SNEP

LA MUSIQUE TOUTES LES MUSIQUES

sacem

Société des Auteurs Compositeurs
et Editeurs de Musique

225, av. Charles de Gaulle
92521 Neuilly sur Seine Cedex - France.
Téléphone : (1) 47.47.56.50
Fax : (1) 47.45.12.94

Studio Tract

FRANCE

INDEPENDENTS

(Continued from page F-8)

liere;

Audilivre, an eclectic label of literary works, available on cassette, vinyl disk and CD, aimed at travellers and French students abroad;

Tempo, specializing in French popular music and featuring albums by Gilles Vignault and Henri Tachan, and newcomers Mouron and Vincent Absil.

This month Audivis has opened an affiliate, Audivis Iberica, in Spain, and plans to establish more branches in the European Community countries before 1993.

ATOLL ACQUIRES PROFILE PRODUCT FOR FRANCE

"The essential prerequisite for an independent producer," says Charly Ibgly, president and founder of Atoll Music, "is to be flexible and adaptable.

"I work with two or three people only, signing artists and placing them with major labels. Our role is artist development—distribution of product we leave to the licensees."

Ibgly says that because Atoll know how to develop artists with high sales potential, its distributors take particular trouble to see that the product gets to the buyers.

A specialist in dance music, Atoll has its Ascot label distributed by CBS. It's "Megamix Of The Rubettes" last year sold more than 200,000 copies.

On its Jonathan label, distributed by Carrere, Atoll has the rap group McSar, which has had heavy play by Radio NRJ. Also on the label are Sylvester, Rod, Patrick Cowley and Chemise.

The Atoll label itself goes through PolyGram and currently features an Italian compilation album, "Cara Italia," with such artists as Toto Codugno. Ibgly sees a rosy future for dance compilations which can be listened to in the car.

Atoll is now releasing product on the rap and reggae label Profile, imported from the U.S.

ARCADE'S SALES TOP \$21 MILLION

The establishment by the Dutch Arcade company of a French affiliate is the direct result of the law authorizing commercials on French television—since Arcade is a specialist in TV merchandising.

The parent company was established in the Amsterdam suburb of Nieuwegein some 15 years ago and was one of the first European companies to use television to sell records. The Dutch headquarters houses the administrative and manufacturing base.

Each year Arcade mounts more than 60 product campaigns in European territories. It has affiliates in Spain, Belgium, Germany, Scandinavia, and Italy and is this year test-marketing in the U.S. and Australia.

It has been successful in acquiring some highly durable repertoire by such artists as Supertramp, Simon & Garfunkel and Elvis Presley.

The French company is run by Jean-Luc Lavignette, assisted by director of communications Nicolette van Galen and promotion chief Jean Charles Smaine.

Arcade France's product is distributed by CBS and the company runs an average of eight television campaigns a year.

Operating entirely autonomously in terms of repertoire, marketing concepts and promotion campaigns, Arcade France has recently created a new label, Diamond, which is distributed by Vogue. This label will be the subject of three campaigns this year, featuring special compilations.

Says Lavignette: "Our net sales in 1989, derived from eight releases, were 120 million francs (\$21.4 million). And the results for the first six months of this year are 15% over budget. Our average sale per campaign is 220,000 units and our total budget for eight TV campaigns a year is 20 million francs (\$3.6 million), an average of \$446,000 per album. A love song compilation we recently released sold 250,000.

Lavignette is reluctant to talk about future repertoire plans because of the increasing practice of bandwagon-jumping—the process by which other labels take advantage of a major TV campaign to launch very similar product in the hope that it will benefit from the promotion of the original album.

JUSTINE—A COMMITMENT TO THE FUTURE

Almost unknown in 1986 when it had just two sales representatives and handled a few small labels, Justine has grown into a fully-fledged record company with a sales force of 12 headed by the French record industry's first woman commercial director, Gracieuse Losta.

The company's sales in 1989 amounted to 25 million francs (\$4.46 million) and, in recent months, Justine has moved into record production with its Eurobond label.

Among the artists on the roster are blues singer Paul Personne, the well-established Hubert Felix Thiefaine, whose sales

(Continued on page F-12)



25

25

ANNIVERSARY

ANNIVERSARY

MIDEM

THE MUSIC SHOW

MORE BUSINESS, MORE PARTICIPANTS, MORE NEW EVENTS,
MORE CELEBRATIONS, MORE MUSIC.

NOW IN ITS 25TH GLITTERING STAR STUDDED YEAR

PALAIS DES FESTIVALS, CANNES, FRANCE

20-24 JANUARY 1991

CONTACT

USA: BARNEY BERNHARD, MIDEM, 475 PARK AVENUE SOUTH, 30TH FLOOR, NEW YORK, N.Y. 10016
TEL: 212-689 4220, FAX: 212-689 4348 TELEX: 4979122 IEO

Agence Internationale de Musique Louisianaise



- Le Jazz Hot•R. & B.•
- Blues•Rock & Roll•
- Gospel•Cajun Zydeco•
- Brass Bands•

**Paris office Debut
Septembre, 1990**

Mary Duvall Tad Jones
19-1-504-899-3530
FAX 504-866-0502
P.O. Box 15220 New Orleans, Louisiana
70175

FRANCE

INDEPENDENTS

(Continued from page F-10)

of the nine albums he has recorded have exceeded 100,000, and Francois Beranger.

Based in Saint-Ouen in a vast, open-plan office, Justine, says president Francis Kertekian, "geared to work 24 hours a day on promoting and distributing the product of those who decide to place their repertoire with us. Many of our associates are young groups which have not succumbed to the lure of the multinationals—such as Oui Oui, Les Tambours du Bronx and Les Parabélums.

"We also distribute world music artists like Fela, Juluka and Jad Wio, as well as artists who have been major attractions for many years, such as Cerrone and Gilbert Montagne. The time is right for the emergence of new talent but it takes total commitment and involvement to see that these up-and-coming artists break through.

"Justine has no back catalog and no megastars on its roster—but we have an unswerving dedication to the stars of tomorrow."

NTI SEEKING FOREIGN ACTS WITH FRENCH SALES POTENTIAL

One of the principal aims of New Trade International, the company founded in 1983 by David and Edith Muflarz and acquired by the U.K. group Pickwick last May, is to enlarge its roster of French artists. It already has under contract Dayde, Pierre Groscolas, Michel Etchevery and Christiane Legrand.

And, on the ground that creativity knows no borders, the company is also looking to sign acts from other countries which have potential for success in France.

On the distribution side, NTI Pickwick is engaged in acquiring new product lines and is setting up new labels, such as Paixao, which will feature Brazilian productions. The company is also establishing a French jazz label and a label for electronic music called Innovation Communication.

Edith and David Muflarz plan to move more substantially into the video market with the assistance of the parent company, which is a major producer and distributor of video product.

Like Pickwick in the U.K., NTI has a strong catalog of spoken word cassettes for children, under the title "Tell Me A Story." The catalog comprises 26 titles so far and the cassettes sell at the competitive pre-tax price of 27 francs 50 (\$4.90). A further 24 titles are to be added to the catalog and all the product will be issued on CD.

NTI has a 12-strong sales force under the direction of Andre Leray who says: "Our policy is to develop a partnership relationship with the record retailers and the record departments of the chain stores and hypermarkets.

The company has had particularly good results with CD sales, which topped the 3 million mark last year.

VOGUE SALES TOP \$17 MILLION

Perhaps the most internationally known independent label of France, Disques Vogues was founded by Leon Cabat more than 30 years ago and it built up a second-to-none roster of major French artists—Johnny Hallyday, Pierre Perret, Jacques Dutronc, Francois Hardy, Martiens Circus among them—plus an illustrious catalog of jazz repertoire.

Last year Vogue, under the direction of president Jean-Louis Detry and managing director Daniel Goldschmidt achieved sales of more than 100 million francs (\$17.8 million), a substantial increase on the figure for 1988 of 65 million (\$11.6 million).

The growth of business was achieved by the effective reorganization of the sales department under commercial manager Andre Giordani. The department today has 20 salesmen and sales assistants.

With a catalog of 20,000 recordings, the continuing reissue program of its jazz back catalog on CD has given Vogue a valuable continuity in its sales performance. Most of the major jazz names can be found in the catalog, including Stan Getz, Dizzy Gillespie, Sidney Bechet, Django Reinhardt, and Clifford Brown.

The company's pop repertoire combines vintage recordings by Hallyday, Hardy and Dutronc with those of more recently signed artists.

Philippe La Fontaine has recently achieved impressive sales with "Alexie M'Attent" after selling 500,000 copies of his previous single "Coeur de Loup" and 120,000 copies of his first
(Continued on page F-21)



MONTPELIER, MONTPELIER STATION, VA.

A NATIONAL TRUST PROPERTY.

PRESERVATION...PLAN ON IT

Planning on restoring a house, saving a landmark, reviving your neighborhood?

Gain a wealth of experience and help preserve our historic and architectural heritage. Join the National Trust for Historic Preservation and support preservation efforts in your community.

Make preservation a blueprint for the future.

Write:

**National Trust
for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036**

From The Sentimental To The Cynical, From The Romantic
To The Risible...

SARDOU...

A Singer For All Seasons

Billboard's
Starfile

By Philippe Crocq

Of all the singers of French chansons, Michel Sardou is without question the supreme exponent in terms of record sales. Since his first Trema recording, "America, America," was released in 1969, he has sold:

20,454,318 singles
15,354,210 albums

The Princess Grace Foundation in Monaco, which last year inaugurated the World Music Awards, attributed to Sardou the prize for the best-selling solo singer in a competition which encompassed 100 countries.

Expressed in terms of singles, Sardou's sales of sound carriers in 1989 amounted to 5,299,321 units, divided among a studio album, an album recorded live at Bercy and a boxed set of the complete Sardou canon of 189 songs, "L'Integrale Sardou."

His songs, created either by himself alone or in partnership with some of the finest French lyricists — Didier Barbelivien, Pierre Billon, Claude Lemesle, Yves Dessca, Pierre Barret, Pierre Delanoe and Gilles Thibaut, address contemporary themes, are full of poetic imagery and, for the most part, are extremely thought-provoking.

Sardou is a totally engaged artist who does not flinch at being provocative and outspoken but who is, nevertheless, non-partisan. Unusually, he combines a flair for the sardonic and satirical with the gift of being able to reach a wide cross section of people and to identify with their problems.

Sardou himself, says, perceptively, that his songs deal with the truth "as it is at the time." Meaning that life's verities change as time passes. But his penchant for tackling controversial themes has frequently landed him in trouble with the media and with offended sections of the public.

The sentiment expressed in one of his early songs, "Les Ricains," which argued that if it hadn't been for the American army, the French would today be living in Germany, earned Sardou considerable condemnation from some quarters. The song appeared just at the time when General de Gaulle pulled France out of NATO and ordered the closure of U.S. military bases in France.



But the people who attacked him then rallied to his support when he produced the song "Le France," which condemned the sale of France's eponymous luxury liner:

*"Ne m'appellez plus jamais France,
La France elle m'a laisse tomber.
Ne m'appellez plus jamais France
C'est ma derniere volonte.*

*J'etais un bateau gigantesque,
Capable de cruiser mille ans.
J'etais un geant, j'etais presque
Presque aussi fort que l'ocean."*

*"Don't call me France any more,
This is my last wish,
I was a gigantic ship
Capable of cruising for a thousand years
I was a giant, almost...
Almost as great as the ocean."*

This song was sung with great fervor by the dockers who went on strike when France decided to sell the liner. Controversy erupted again over "Je Suis Pour," a song Sardou wrote with Jacques Revaux in which he announced himself in favor of the death penalty for child murderers.

Interviewed by Playboy magazine on the subject, Sardou said: "I stick by what the song says. I believe in the death penalty for this particular crime, because it is the only way to protect our children."

For an artist who has never courted easy popularity, Sardou has built an enormously large and loyal following in a career spanning 25 years. He eschews trend-following and believes passionately in being himself and expressing exactly what he thinks. This concern with the truth, with being sincere, had made him something of a folk hero. He says: "Things are never black and white — just different shades of grey." And this, for him, in a way, is the one ultimate truth. This is why the philosophy of his songs is sometimes ambiguous, sometimes contradictory. He does not believe in rigid, doctrinaire postures. He shares the view of the humorist Tristan Bernard that "men are always sincere, but their sincerity changes from time to time."

Each one of Sardou's songs looks at the world in a slightly different way; and if you suggest that the words of a recent song contradict those of an earlier song, Sardou says: "Only an imbecile never changes his opinions." He reconciles his expression of sometimes conflicting points of view by observing that no one person can be the custodian of the truth. It is this open-mindedness that endears him to his public — a public that is neither left wing, nor right wing, but simply looking for answers to life's problems and frustrations.



Starfile

Jacques Revaux says of Sardou: "He is a simple person who needs to express his feelings. I believe him to be the natural successor to Jacques Brel in the way he deals with certain subjects in his songs."

A perfectionist, Sardou takes great pains in creating his songs, often deciding the themes entirely on his own but then working on the composition and lyric with one or more collaborators. When he works with Didier Barbelivian, for example, each man starts with the title and writes down the thoughts it conjures up in his mind. "We work in our own homes, each putting together a sketch of the song. Then Didier will send me a cassette on which he has sung his idea of the composition. And when I hear on the cassette the sound of ice cubes being dropped into a tumbler of whisky, then I know that Didier is not too unhappy with what he has produced. We then put our ideas together and, hopefully, come up with a finished song," says Sardou.

The procedure differs according to the co-writer or co-writers, but Sardou likes to work in a team because he enjoys the stimulus of exchanging and contesting ideas. "It's like a desktop game of ping-pong," he says. "We work more as adversaries than partners. The technique of one will conflict with that of the other — in just the same way that personalities and philosophies conflict in life. "And arbitration is not always easy. But, in the end, it is the music that has the last word, so to speak. It is the music that really counts."

A dedicated craftsman, Sardou is the idol of France's silent majority. He understands the needs and aspirations of the ordinary Frenchman and Frenchwoman. When he sings about his country, he sings about it with affection and insight. He knows his country and its people, the people that crowd into his concerts, His song, "Le Centre Du Monde," ("The Center Of the World")

sums up his philosophy of attachment to the family and to the land of one's birth:

"My father told me
That the center of the world
Is the country you love."

And Sardou's love of his country takes him to every remote corner of it to perform his songs for the people. But he is a reluctant traveller outside France. He says: "If one day one of my songs makes an international impact, then maybe I will follow it abroad. "But I don't intend to precede my music. I think that in order for a singer to build an international career, he has to wait for his songs to find international favor. I think of Jacques Brel. He became a celebrity in the U.S. when Mort Shuman wrote 'Brel Is Alive...'. It was his songs that conquered the United States, not Brel himself. I think he always refused to go to America."

Whatever the international future for Sardou, his future nationally has never looked more secure. No artist in France draws more rapturous



applause, and no other artist has managed to achieve 25 consecutive hit records. No other artist holds such sway over the public. No other songwriter has such a felicitous way with words:

*"De l'homme que j'étais
A l'enfant que je suis
De mes coffres a jouete
A mes jeux interdits.*

*Les chevaux de Lascaux
Les avions de Vinci
A part les most nouveaux
Je n'air rien appris.*

*C'est toujours la membe eau quit coule
C'est toujours le raisin qui saoule
Des hauts fourneaux de Liverpool
La meme chanson qui fait danser la foule.*

Which is a poetic way of saying there is nothing new under the sun — though there may be new words to describe it and that people continue to dance to the same tune.

Nostalgia is a potent element in Sardou's "oeuvre." "When you talk about the past, everyone responds," he says. "We are all nostalgiacs. I believe in yesterday."

That's Michel Sardou, a singer for the people and an unconstructed individualist. A singer in the best tradition of the French chanson, a singer of many moods and attitudes, an adept chronicler of the times in which we live and the times that we have lived through. A singer, in short, for all seasons.



THE SARDOU STORY

January 26, 1947

It was on this day that Michel Sardou was born — born almost in the wings of the celebrated Bobino Theatre in Paris where his mother, Jackie, was starring in an operetta.

If ever show business was in a progeny's blood, it was certainly in Michel Sardou's, because his grandfather, Valentin, was a singer, his father an actor, and all the other members of the family were involved one way or another in the world of entertainment.

And he grew up in a show business environment among such illustrious names as Pugno, the great French writer, actor Jean Gabin, singer Maurice Chevalier and film director Jean Renoir.

"I find", says Sardou, "that show business is one of their 'metiers' that runs in families rather like a military career. It's like a special kind of club with very precise rules.

"The world of entertainers is a closed one populated by people who are a little bit different from Mr. Everyman. Artists have reactions, tastes and lifestyles which are somewhat unconventional. Obviously a person from outside the show business 'milieu' can become a great artist; but he will have a much better chance of success if

he is born into a family of show people. A show business environment acts like a kind of incubator for burgeoning talent."

1965

Sardou, at 18, records his first single, "Le Madras," written by Michel Fugain.

1966

Sardou writes his first song lyrics, is given an audition by Disques Barclay, is signed to the label and records two singles. During the next three years he plays a season at the Bobino Theatre, does his military service and competes unsuccessfully in the French national song contest, the Rose d'Or d'Antibes.

1967

Sardou's single "Les Ricains," — dedicated to the U.S. Army — is banned by radio stations. But he sings the song nightly at the Bobino and gives Parisians food for thought with the line "Si les Ricains n'étaient pas là, vous seriez tous en Germany", ("If the Americans hadn't been there, you would all be in Germany.")

1968

Disques Barclay chief Eddie Barclay feels that Sardou does not have the potential to be a major record seller. He terminates the contract. Jacques Revaux, Sardou's producer, believes very much in the singer's talent. Revaux and his associate, Regis Talar, decide to found their own production company, Trema.

Talar-Revaux-Editions Musicals-Association becomes the tailor-made record company for Sardou and he becomes its number one artist. He is also its only artist. (Twenty-one years later Trema's artist roster is one of the

most prestigious in the French music industry and Sardou is still number one.)

Says Sardou: "When Barclay let me go, I would have had a hard time trying to sign with another label because my career up to that point had been pretty unimpressive. Without Jacques Revaux and Regis Talar, I think I would have been on the sidelines for a long period especially since I can only really function when I'm working with a team."



Says Jacques Revaux: "From the very beginning Michel impressed me as a personality, capable of making a successful show business career, even if his records were not selling too well at the time. I had faith in him from the start and I started to write songs with him".

1969

"America, America" — the first record produced by Trema and written by Sardou and Revaux — is released.

1970

Encouraged by his producers and his friends, Michel Sardou seeks to find favor with a wider public with the song "Les Bals Populaires," a composition which he admits he doesn't like too much. Quickly the song becomes a hit.

"We go there to take a drink,
We go there to act the fool..."

Sardou makes his debut at the famous Olympia Theatre as support for Enrico Macias. His song repertoire runs from "J'Habite En France" to "Mourir De Plaisir". He scores a considerable success — so much so that, six months later, he is back again at the Olympia, second on the bill to Jacques Martin. This year Sardou receives his first gold disk.



1971

He receives the grand Prix of the Academie Charles Cros from the French president, for "J'Habite En France". "France", says one of the lines from the song "is not, after all, a country of 50 million idiots." He is also awarded the Prix de la SACEM, the French authors' society, for "Le Bals Populaires."

In November, Bruno Coquatrix, director of the Olympia Theatre, invited Sardou to return, this time as top of the bill. His program comprises 14 songs, including:

*"Je T'Aime, Je T'Aime";
"Aujourd'hui Peut Etre";
"Le Rire Du Sergent."*

The critics were enthusiastic. They hailed Sardou as a new stage star.

Sardou says: "I am a timid, reserved sort of a person. I don't like crowds but as an artist I have to do the things which are contrary to what I like to do. I present myself to thousands of spectators. As soon as I walk on stage, something happens. I become a different person. I become an actor. It's a transformation process."

1972

Sardou consolidates his star status. He sells 4 million records and travels 300,000 miles in France and around Europe, receiving acclaim from more than a million fans. His new album, "Danton", sells more than 400,000 copies.

1973

A 30-day season at the Olympia. He records "La Maladie D'Amour", which achieves triple gold status and is one of his biggest ever selling singles. A new Sardou album is released featuring "Maladie D'Amour", which was written in collaboration with Yves Dessca:

*"Elle court, elle court
La maladie d'amour
Dans le coeur des enfants
De sept a soizante-dix ans
Elle chante, elle chante
La riviere insolante
Qui unit dans son lit
Les cheveux blonds, les cheveux gris".*

The albums sells more than 950,000 copies.

1974

There are tours and galas in hectic succession and Sardou co-stars on stage with his long-time friend Johnny Hallyday. He records "Les Villes de Solitudes".

1975

Sardou establishes an all-time box office record with a seven-week season at the Olympia Theatre. He records a live album which includes "Le Bon Temps C'Est Quant", "Le Temps Retro", "Aujourd'hui Peut Etre" and "La Fille Aux Yeux Clairs".

The last two songs are dedicated to his parents. He says: "My family is a kind of sanctuary because a public personality is much the same whether he is on stage or at home.

"I bring my profession with me into the home too often. I somehow don't manage to ring down the curtain. For this, I need someone to help me enjoy the good times and also to get through the difficult times. Yesterday it was my father, for whom I have always had a very deep affection. Today it is my mother, my wife and my children". Sardou returns to the Olympia for a three-week sell-out engagement and then flies to Canada where he receives tremendous acclaim. This year also sees the advent of new songs both romantic and controversial. "Un Accident" was hailed as a masterpiece by half of France; the other half were ecstatic about "Le France". In three weeks, Sardou receives two gold disks and "Le France" achieves sales of 2 million.

1976

In the time-honored fashion, Sardou the star now becomes Sardou the target for media criticism. So he knows that he has arrived. He says: "I am a human being with normal human preoccupations. It is natural, therefore, that my songs reflect events and problems which concern me deeply".

He also says: "I have never conceived the stage as a personal soap box. Further, my songs are often in opposition to one another. I don't have a particular point to view to put across".

Sardou presents a new program of songs at the Olympia. He is 30 years old; the public of his early years is still loyal to him and now a new generation of fans salutes him, moved by the messages of his songs.

He writes some of his best songs to date: "Un Roi Barbare", "Je Suis Pour", "Rien". He mourns the death of his father Fernand Sardou from a heart attack.

1977

A new album "Comme D'Habitude" is released and sells more than 1,125,000 copies. He writes:

*"Je ne suis pas mort, je dors
Rangez-moi dans vos souvenirs
Mais je n'ai pas fini d'en finir
Ja dors".*

1978

A triumphant tour in West Germany and another in Lebanon. An album of 10 new songs is released, including "On A Deja Donne", "Le Prix D'Un Homme" and "Je Vous Aime, Mais Je Pars".

Sardou has a five-week engagement at the Palais des Congress when 14,000 spectators learn by heart his new hit song, "En Chantant", written in collaboration with Pierre Delanoe.

He says: "At this time I really needed a song that would find favor with a wide public; something easy to listen to and to remember. I was beginning to tire of the militant, campaigning songs. I was thinking of changing my profession. I was suffering from some kind of sickness but no doctor could identify it.

"Someone suggested that I take a holiday, adding that I would probably be bored to death but when I got back to Paris I would be cured. So I went and when I came back I was in great shape again".

Sales of his album, "Je Vole", are also healthy — more than 1 million units.

1979

A long winter tour to the four corners of France. Release of the double album recorded live at the Palais des Congress. It is bought by 281,129 people. Sardou receives the medal of the City of Nice from the Mayor, Jacques Medecin, crowning his 10 year career, his record sales of 50 million and his 80 gold disks.

1980

Sardou produces a new album recorded digitally for the first time in France with 10 new songs, including "Victoria", and "Le Generation Loving You". Sales top 497,000 and Sardou receives five more gold disks.

1981

Two recitals — over 30 days — at the Palais des Congress and more than 120,000 paying customers. His song "Les Lac de Connemara" sells 1.5 million singles and the new album achieves sales of 1,197,000.

1982

Another double album recorded live at the Palais des Congress and it sells 276,000 copies. Sardou stars in the Dassault film "L'Ete De Nos 15 Ans".

He says: "I have reached a stage where I am tempted to venture more purposefully into acting. Singing and acting are really the same things anyway. One is the logical extension of the other. I can't see myself on a music hall stage 20 years from now. It is important to know when to stop — before you start to look ridiculous. When I get to a point where I am not satisfied with what I do, then I shall move into other directions. Which directions? The movies — why not?"

1984

The album "Io Dominico" achieves gold disk status even before it is played on radio. Total sales reach 712,000. Sardou proclaims his support for the principle of free choice in education. Although his own children attend state schools, he defends the people's right to opt for private education for their children. He makes his position clear in "Chanson Des Deux Ecoles".

1985

Another triumph at the Palais des Congress — 72 appearances, and 146,300 sales of the live double album. "Sardou" is the title of his new studio album which sells 567,000 units and the single from the album, "Chanteur de Jazz" sells more than half a million.

1986

Sardou co-stars with Claude Giraud and Jacques Weber in the Philippe Setbon movie, "Cross".

1988

The album "La Meme Eau Qui Coule" sell more than 1 million copies.

1989

European tour. A new live and new studio album are released. Sardou is the best selling artist of the year.

MICHEL SARDOU The Honors List

1970: Grand Prix Vincent Scotto for the song "Les Bals Populaires".

1971: Grand Prix de l'Academie du Disque for the song "J'Habite En France".

1974: Prix Bruno Coquatrix for the song "Le Maladie d'Amour". The song was a record 13 weeks in the RTL hit parade.

1986: Prix Victories de la Musique for the album of the year, "Muselmanes". Trophy of France's favourite singer, awarded by the magazine "Tele 7 Jours".

1989: Victories de la Musique: prize for the singer drawing the biggest audiences of the year.



NRJ

THE N°1 FM RADIO NETWORK IN EUROPE

Since its launch in 1981, NRJ's audience has continued to grow. Its 150 satellite-linked stations now have 5 million listeners daily, and NRJ is the uncontested leading FM radio network. NRJ is so performing in exploiting 2 FM Networks (NRJ and CHERIE FM) that NRJ is quoted in the Stock Market since last december.

Following its success in France, NRJ has extended its network in Europe and has already become the N° 1 commercial radio station in Liège, Belgium, and Geneva, Switzerland.

If you too would like to be part of the NRJ success story and become an NRJ franchise or an NRJ partner in any country, contact Nathalie BRIANT at the following address :



NRJ 39, avenue d'Iéna
75016 PARIS
FRANCE

TEL : (33-1) 47.20.06.06
FAX : (33-1) 47.23.32.87

ARCADE FRANCE



We have been operating
in France for the last 18 months

Our methods :
14 TV campaigns

Our results :
3 million records sold

CONTACTS :

Jean-Luc LAVIGNETTE
Nicolette VAN GALEN
Tel : 45 63 03 10
Fax : 45 63 86 27

ARCADE

The Sound of Success

LOVE ALBUM
SUPER 60's vol. 1
SUPER 60's vol. 2
RAY CHARLES
REGGAE DANCING
SYNTHÉTISEUR 1
SYNTHÉTISEUR 2
SYNTHÉTISEUR 3
DANCE CLASSICS
GUITAR GREATEST
MEGATOP
FORZA ITALIA
TOP DANCE
BALLADES ROMANTIQUES

Broadcasting

By PHILIPPE CROCQ

After a long period of underdevelopment remarkable for a country of its stature, France in recent years has seen its broadcasting landscape undergoing dramatic and fundamental changes.

There has been the mushroom growth of FM radio stations and the creation of a number of new television channels, beginning with the pay-TV service Canal Plus and followed by Channel 5 and M6.

Finally, France's most important channel, TF1, was privatized. It was transferred from the public sector and delivered into the control of a pool of shareholders led by the Bouygues group.

The evolution of radio broadcasting has seen stations shift from pirate operations, through a so-called "free radio" phase into authorized private FM stations, some of which have become immensely successful—despite, or perhaps because of, acquiring many of the "mauvaises habitudes" of the more aggressively commercial stations.

At the beginning, the FM stations displayed a refreshing creativity but, in due course, many of them became mesmerized by the Media Control panel and were totally preoccupied with the ratings battle and the Top 40.

In the past, France boasted just three or four major radio stations, a situation which made the job of the record promoter relatively simple.

Then, when the private stations started to emerge, there seemed to be a much more open situation with highly varied programming. But it was not long before the Media Control panel became the dominant influence on airplay—a situation which severely disadvantaged independent producers and small labels.

To retrieve the situation, major record companies are now investing in radio stations, giving them greater airplay leverage. CBS has a minority interest in Cherie FM in Paris and in the Lille-based Metropolis Radio, and Virgin has acquired 34% of the capital of Oui FM, a Parisian radio station specializing in rock.

Meanwhile, record companies continue to campaign for a national music TV channel, and a group of French artists has addressed an open letter of this subject to President Mitterand. But the prospects at present are not too encouraging.

In fact, the frequency which it was hoped would be assigned for such a channel has now been allocated to a children's pay-TV service.

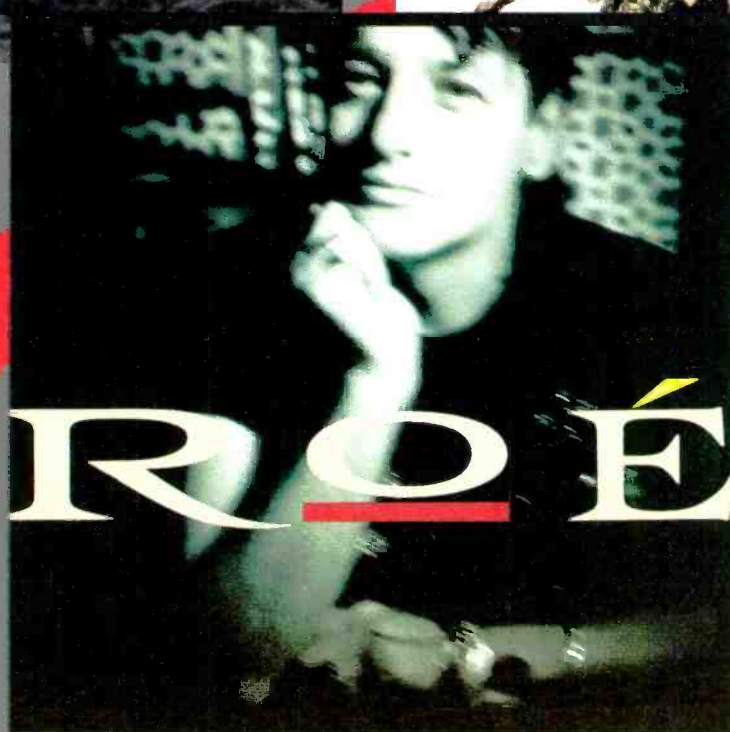
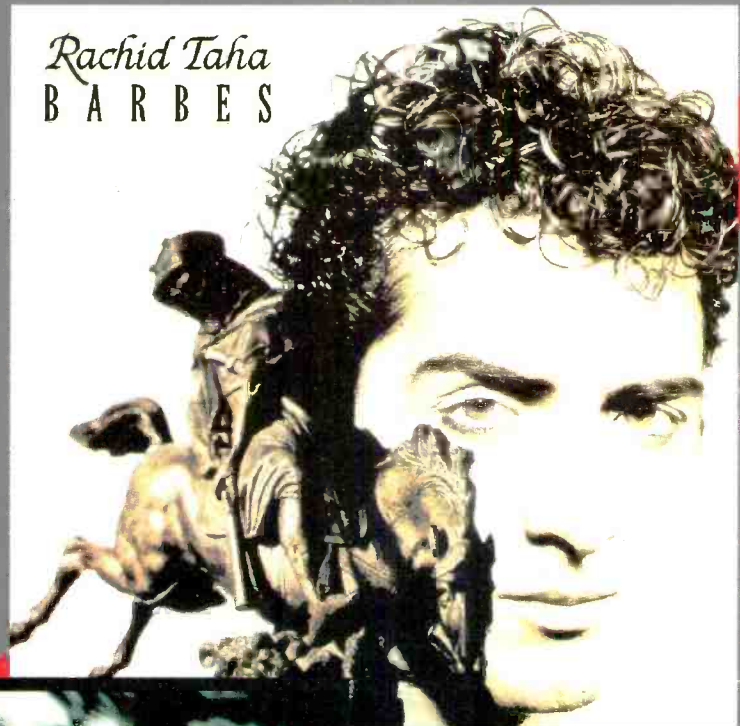
This means that M6 is, in the interim, seen as the French music channel. Certainly it qualifies for the title more than any other station on the basis of the number of videoclips it transmits.

But the negative aspect of this is that the clips play at times when audiences are minimal.

The recent acquisition by the Hachette group of 22% of Channel 5 is not expected, at least in the short term, to result in any modification of program policy.

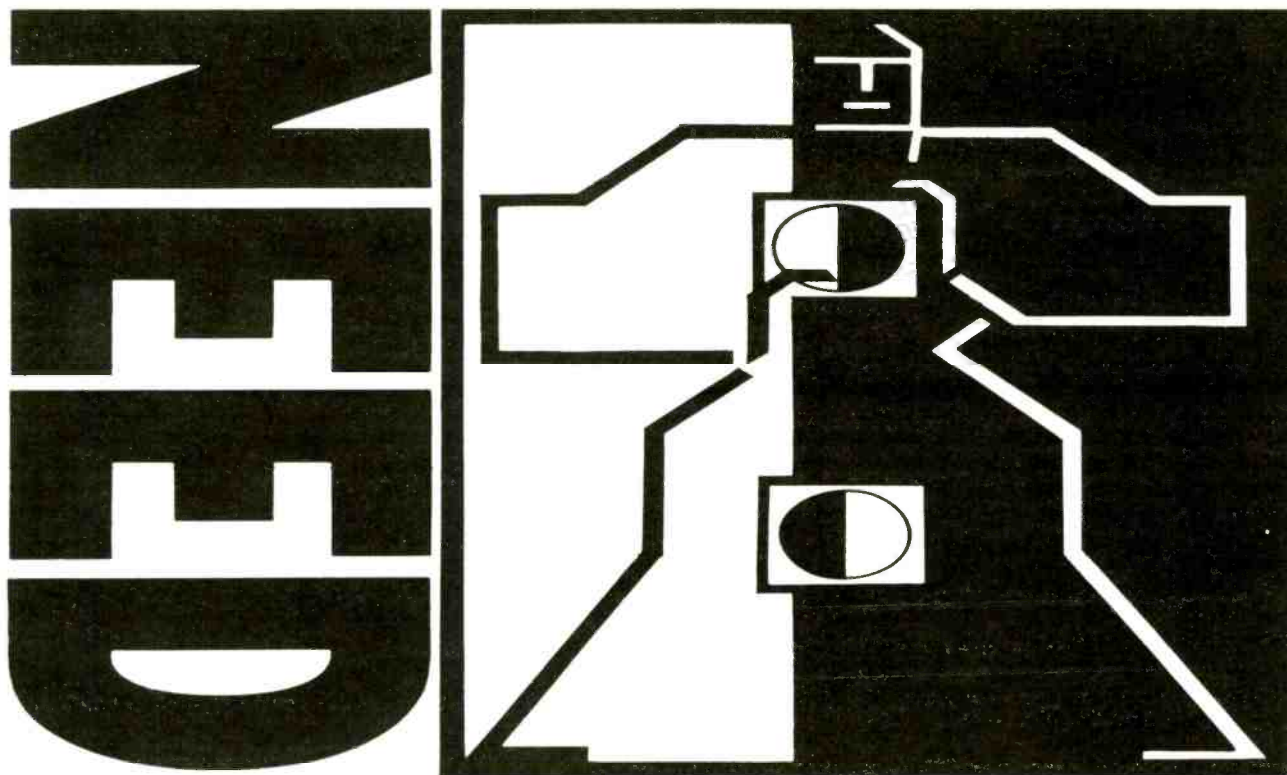
It was, however, because it was un-
(Continued on page F-18)

BARCLAY



That's the way of the world





STRONG DISTRIBUTION IN FRANCE?

**SUCCESSFUL AND AGGRESIVE
MARKETING ORGANIZATION
ALL OVER THE LARGEST
DEPARTMENT STORES,
HYPERMARKETS
AND RECORD SHOPS**



NEW TRADE INTERNATIONAL

**10, rue Isaac Newton - Z.I. du Coudray
93150 - LE BLANC-MESNIL - FRANCE**

**Tel. (1) 45.91.22.40 Fax. (1) 45.91.21.97
Telex 231064**

FRANCE

COMPANY REPORTS

(Continued from page F-4)

ry, an animated cartoon—a whole range of programming.

"At present, because of cost, the laserdisk is a format marketed only by big companies. But with the low-cost 7-and-a-half inch format, the system comes within the economic range of the smaller companies, though we anticipate that it will take a little time to pick up momentum.

"In 1984, when we first started to manufacture audio CDs, most of our customers thought we were indulging in wild speculation. We get a little bit of the same response now with the 7-and-a-half laserdisk. But we are confident that its time will come. It is early days yet and I suspect that the market is going to develop at an increasingly fast pace.

"In 1984, the price of a CD player was between 6,000 and 7,000 francs [\$1,070 and \$1,250]. Today the average price is 3,000 [\$535] and laserdisk players can be bought for less than 5,000 francs [\$890]. Which means that a laserdisk is already cheaper than a CD audio player was five or six years ago."

CERRONE . . . AND NOW THE MOVIE

With 32 gold and platinum albums to his credit, Marc Cerrone is one of the most successful artists, composers and producers in the history of popular music in France. World sales of his records add up to more than 23 million and he has to his credit an impressive list of international awards.

In addition to his work as an artist and composer, he has written two novels—"Nevrose" and "Le Rat"—and, in 1988, was the producer of a spectacular open-air futuristic opera, "Collector," before a crowd of 200,000. The work combined classical and contemporary music, featured a symphony orchestra, the choir of the Paris Opera and the voices of Mary Hopkin, Steve Overland, Art of Noise, Yes and Earth Wind & Fire.

Last year, Cerrone presented "Cerrone Evolution," a show dedicated to the French League for Human Rights. A "son et lumiere" spectacle, it extended over a four kilometer stretch of the Seine and featured Laura Branigan, Robbie Buchanan, Jeff Downes of the group Yes, and 40 percussionists. It was seen by more than 400,000.

Cerrone's major project this year has been the creation of the movie "Dancing Machine," for which he co-wrote the screenplay with Paul-Loup Sulitzere, Lou Durand and Didier Decoin. Directed by Gilles Behat, the film stars Alain Delon, Patrick Dupond and Claude Brasseur and is due to be premiered in France in November. Cerrone also wrote the music for the film which will be released on a CBS album.

Next year Cerrone has been invited to stage a rock opera in Tokyo to commemorate the 50th anniversary of the city's port and the launching, scheduled for March, of the first high definition television satellite. The opera will feature a major cast of rock artists.

MEDIA 7 SETS GROWTH RATE OF 50% ANNUALLY

Founded by Bruno Theol in 1981, Media 7 has, over the past eight years, expanded continuously to become one of the top 15 of France's 50 distribution firms.

The company started life specializing in the import of specialist repertoire from the U.S., Japan and Brazil, including product on the Ace, Charly, Denon, DRG, Rhino, Rounder, and Arhoolie labels.

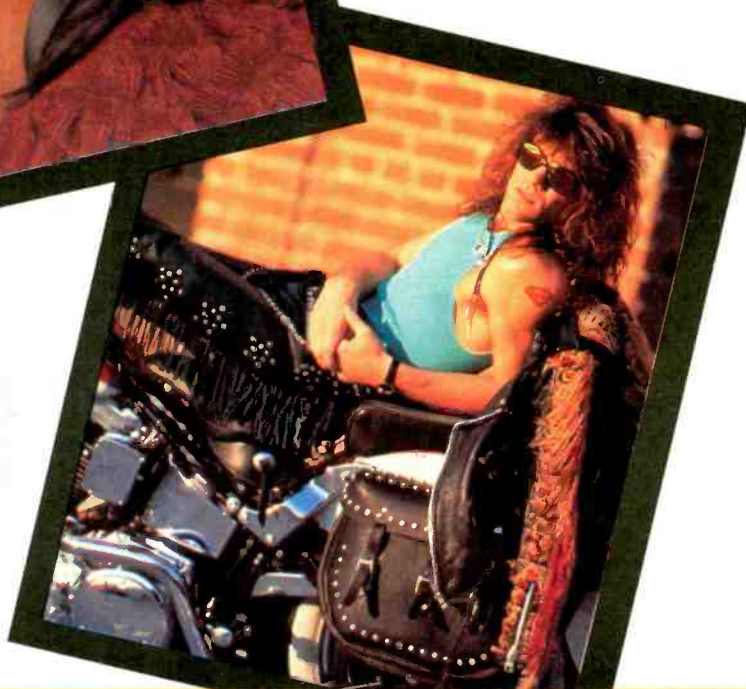
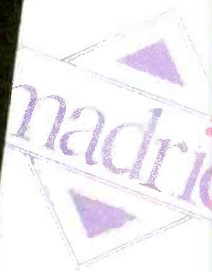
Today the range of repertoire covers the whole spectrum of music and the labels distributed amount to more than 50. Since 1987, according to Theol, Media 7 has sustained a growth rate of 50% a year. It currently employs 35 people, has a sales force of 13 and last year achieved sales of 45 million francs (\$8 million).

The Media 7 catalog currently embraces more than 10,000 audio titles and several hundred music videos, and it supplies repertoire to more than 800 outlets in France.

One of the secrets of the success of Media 7, says Theol, is that each category of repertoire has a specialist directing its sales and marketing and this expertise facilitates the task of getting the right albums in the right locations at the right times.

A year ago, Media 7 added a classical division which now handles 10 labels, including Conifer, Chandos and Jecklin. It has also created its own label, Nocturne, whose artists include brilliant keyboard player Eddy Louiss and classical French chanson exponent Dick Annegarn. Louiss' first album for Nocturne, "Sang Mele," has sold 40,000 copies.

Media 7 plans to start its own jazz series—album compilations of vintage 78rpm recordings—later this year.



Reach the Stars
and the people who
make them shine!

Billboard's 1991 INTERNATIONAL TALENT & TOURING Directory

Put your name in the spotlight with Billboard's 1991 International Talent & Touring Directory, now in its 5th year. As the industry's leading source to everyone in the business worldwide: venues, booking agents, artists and talent management, concert promoters, and decision makers for your services and products, it's your inside connection to everyone who buys and books talent or promotes and manages tours.

Backed by nearly a century of Billboard's music experience, Billboard's 1991 International Talent & Touring Directory is the most referred to resource in the industry. With just one message, your name is at the fingertips of thousands of music-business professionals. Reserve your space now to reach the stars and those who make them shine . . . all year round.

Ad reservation date — August 3, 1990
Publication date — October 3, 1990

New York
Ronald E. Willman,
Publisher — Directories
Telephone: 212-536-5025
Norman Berkowitz
Telephone: 212-536-5016
FAX: 212-536-5358

West Coast
Jim Heath
Heath & Associates
Telephone: 213-471-3630
FAX: 213-471-8255

**United Kingdom/
Europe**
Richard Chopmon
Telephone: 71-323-6686
FAX: 71-323-2314 or 2316

Or Your Local Billboard Representative Worldwide

LE LASERDISC 20 cm MPO LA QUALITÉ A L'IMAGE DU SON



Perfection de l'image avec la fiabilité d'une vidéo aux couleurs inaltérables sur le standard CD.

Perfection du son numérique identique au CD audio.

Perfection technologique obtenue par un effort constant de nos équipes de fabrication, de recherche et de développement.

Perfection industrielle d'une chaîne de fabrication entièrement automatisée capable de produire en grande série à un coût très compétitif.

Perfection multipliée par 2 avec le double album 2 x 20 cm. Deux fois plus d'images et de son pour enregistrer des concerts, des docu-

mentaires, du sport, des films d'entreprise, etc. Deux fois 25 000 images stockées pour les banques de données interactives.

Pour tous les professionnels exigeants de l'image et du son, MPO apporte l'empreinte d'une grande marque, à la perfection.

MPO

LE SENS DE LA PERFECTION

1^{er} presseur européen indépendant : Compact-Discs, CD Tel[®], CD-ROM, CD-Vidéo 12 cm, Laserdisc 20 et 30 cm, duplication de cassettes et disques. Averton 53700 Villaines la Juhel. Tél. : 43 03 27 35. Télex : 721 432. Télécopieur : 43 03 79 33. Bureau de Paris : Tél. : (1) 42 89 34 65. Télécopieur : (1) 42 25 63 85.

LaserDisc™

VARIETE

(Continued from page F-5)

lation, "Boulevard Des Hits, Vol.10," (CBS); Fine Young Cannibals, "The Raw & The Cooked," (Barclay); Mylene Farmer, "En Concert," (Toutankhamon/Polydor); Jean-Claude Borelly, "24 Merveilles De La Trompette" (Delphine/EMI); Johnny Clegg, "Cruel, Crazy, Beautiful World" (EMI); Tina Turner, "Foreign Affairs" (Capitol/EMI).

Platinum albums (300,000): Louis Armstrong, "Louis Armstrong," (La Guilde/Atlas/NMPP); Synthesiseur 2, "Le Plus Grands Themes," (Arcade/CBS); Compilation, "Boulevard Des Hits, Vol. 9," (CBS); Michel Sardou, "Les Grandes Chansons," (Trema/EMI); Jive Bunny & Master Mixers, "The album," (Telstar/Ades); Texas, "Southside," (Mercury/Phonogram); Compilation, "NRJ La Plus Belle Des Compilations" (PolyGram);

Eric Serra, "La Grand Bleu/Integral," Gaumont/Marguerite/Virgin); Tracy Chapman, "Crossroads," (WEA); Phil Collins, "But Seriously..." (WEA); Roch Voisine, "Helene," (Georges Mary/BMG); Serge Gainsbourg, "Live," (Phonogram); Kassav, "Vini Pou," (CBS); Francis Cabrel, "'77-'87," (CBS); Tears For Fears, "The Seeds Of Love," (Phonogram).

Double platinum albums (600,000): Midnight Oil, "Diesel & Dust," (CBS); Johnny Hallyday, "Gang," (Laura Prod./Phonogram).

Diamond album (1,000,000): Francis Cabrel, "Sarbacane" (CBS).

Gold music video (10,000): Smain, "Prise De Tete" (WEA).

Platinum music video (20,000): Jean-Jacques Goldman, "Traces," (CBS).

BROADCAST

(Continued from page F-14)

able to exert control over programming that the GMF group, whose operations include the FNAC retail chain, decided to sell its shares in TF1. GMF was unhappy about TF1's policy, claiming that it is dictated by audience research and not by a concern to produce programs of quality.

With the rigid programming policies of the FM radios and the fact that the two public service channels are now under the control of the same president, Philippe Guilhaume, the well-rehearsed claim that privatization would lead to expansion of choice seems to be somewhat discredited.

CIA RCS PARIS B 325 062 537

THE FRENCH PARTNER
PRODUCTION DANCE MUSIC
IMPORT-EXPORT

Jonathan

CONTACT:
Charles IBGUT, Martine MOSCOVITZ

18/20, rue du Borrégo, 75020 PARIS/FRANCE

Tél. : (1) 43 66 69 22 +

Télex : ATF 215795 F FAX : (1) 43 66 52 21



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

FROM THE TOP

(Continued from page F-3)



Patrick Zelnik, MD,
Virgin France.

Nuggets and Virgin is to boost their sales and, in particular, to sell more records. Records are still marginal purchases as far as the consumer is concerned so there is plenty of scope for expansion.

We have room for many more sales outlets because, compared with other European countries, France is still under-developed when it comes to record retailing.

This is not to say that when the network of sales outlets reaches its maximum potential that all the stores will be making money. That's another story altogether. There will still be strong competition in the business, just as there is in all other areas of commerce.

But outlets which establish their own identity and personality and which meet the needs and impulses of their clients should have no trouble in operating profitably.

In view of the results achieved so far, Virgin is anxious to continue its expansion in the retail area.

The megastore on the Champs-Élysées exceeded its target by 50% in its first year of activity. Between November 1988 and November 1989 it achieved sales of 400 million francs (\$71.4 million). Between 15,000 and 20,000 people visit the store every day. With this outlet alone, Virgin accounts for 5% of sound carrier sales in France and 12% of sales in the Paris region.

In May we opened a new store in Marseilles and we will open new megastores in Bordeaux and Lille. Each outlet is created as an autonomous profit center. This decentralized structure means that we can keep the headquarters administrative set-up

to a minimum, allowing each store to adapt itself to the special conditions prevailing in its location while at the same time enjoying and benefitting from the cachet of Virgin's international reputation.

An innovation in the Marseilles store is a restaurant and we plan to equip our Paris store with one. We are implementing a style of retailing that corresponds to the lifestyle of the majority of our customers. Our shops must be on a level, quality and sophistication-wise, with that of the products we sell.

In Paris, Marseilles and Bordeaux we follow the same policy of transforming an existing building into a temple of music while, at the same time, conserving its external architectural features.

The stores speak of a respect for the products they sell. I have always been mystified by the fact that we spend considerable sums in recording studios, record sleeves, publicity photographs, videoclips, promotion and so on, and yet frequently present our product to the consumer in dreary, uninviting points of sale.

We want the consumer to be as proud of our stores as we are when he comes to buy his records, his videos, his books and so on.

Note: The first foreign affiliate of the British multi-media group, Virgin France achieved sales of 345 million francs (\$61.6 million) in the fiscal year ended July, 1989. Created in 1980, it is now one of the top six French record companies with a market share of 7%.

French repertoire accounts for 50% of Virgin's revenue, the product of such major artists as Julien Clerc, Alain Souchon, Renaud, Etienne Daho, Mano Negra, Jean-Louis Aubert, Jean-Louis Murat, and Les Visiteurs.

By LAURENCE LE NY, promotion/marketing director, Epic

EPIC COMEBACK FOR POLANAREFF

To get exposure for a new record we need very much the support of the FM radio stations. But the problem is the Top 50 inertia caused by the influence in France of the listener panel on radio programming.

The panel automatically reacts more favorably to a song with which it is familiar than to something totally new—and this has

a delaying effect where new artists are concerned.

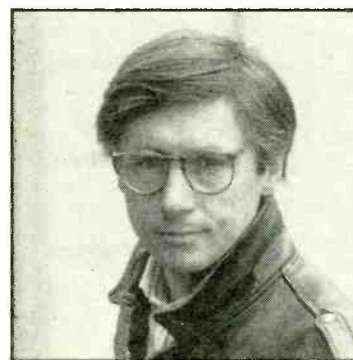
Even an artist like Michel Polnareff, currently making a comeback after a period of inactivity, is affected by the process. Initially the fact that his name was known was an advantage, but then there was the negative element that always seems to be generated when the media contemplate the re-entry of an artist into show business after being off the scene for a time.

Nevertheless we are happy to report that his album has sold more than 120,000 copies, and his single "Mary Lou" has achieved sales of 170,000.

Among recent signings by Epic have been the groups Chi Hua Hua and Midi 5 and a young singer-songwriter Beaufrere, whose music is in a comparable vein to that of Wet Wet Wet.

Our policy at Epic is to concentrate on albums and to work closely with our artists in the planning and conception of their releases. We believe that artists must have adequate time to work on their albums, because we always look for success in the long-term, and that can only be achieved by taking elaborate care with the creation of the product.

We have to work in a climate of mutual confidence, with Epic giving the artist encouragement and the time to do his music justice, and the artist being able to count on the fact that when his album is finished it will benefit from a highly professional promotion and marketing campaign.



Henri de Bodinat, MD,
CBS France.

By HENRI DE
BODINAT, president,
CBS France

A CASE OF TOP 50
BLINDNESS

You need two good ears when it comes to determining whether or not to sign an artist to a record contract. With one ear, you listen to establish whether the artist is likely to appeal to a wide public. With the other, you listen to decide whether the radio stations are likely to program the record.

I can think of two recent examples of how radio stations just turned their backs on recordings. The second single by Kaoma, "Melodie d'Amour," was a very commercial title, but it was never played by NRJ.

The same was true for the second single of the group Debut de Soiree—a release in the same category as the band's first release which, in contrast, was given heavy programming.

Why did NRJ give multiple plays to Kaoma's "Lambada" and Debut de Soiree's debut release but not to the two subsequent ones? Of course, the FM stations are seeking to generate loyalty among their listeners by giving them what they believe they most want to listen to.

Record companies, on the other hand, want to produce records that find favor with a wide public, not just those dedicated FM radio listeners. The problem has worsened now that we have a situation where ratings dictate programs rather than having programs dictate ratings.

The record business is curiously blinded by the Top 50, despite the fact that singles sales have plummeted by 30 million units over the last six years. "Lambada," by the Kaoma group, last year represented 5% of total singles sales.

In 1989, an average sale for a single was between 5,000 and 6,000. The first 20 records in the Top 50 probably sold a total of 100,000-200,000 over a period of five to eight weeks. The top 10 singles may eventually sell 300,000 copies between them. But three years ago sales would have been double this level. The Top 50 today reflects the tastes of the tiny minority of singles buyers. It is in no sense a representative indication of what sells and what doesn't sell in France.

I think, too, that the public in general is beginning to tire of the plethora of reissues in all categories of music. People have by now transformed their disk collections from LP to CD, and to maintain such a high release rate of re-issues seems to me to be negative and to militate against the development of new artists.

In any case, I believe the public will show an increasing inclination to buy recordings by new artists, whether or not they know much about them.

And it's on these up-and-coming talents that the record industry should be concentrating, whether the media follows suit or not.

media 7

THE FRENCH DISTRIBUTOR OF INDEPENDENT LABELS:

ACE, ARHOOLIE, BBC, BEAR FAMILY, BIOGRAPH, CHANDOS
CHARLY, CONIFER, DEMON, HENDRING, HEP, IN AND OUT
ICHIBAN, INTERSTATE, JECKLIN, JSP, MARCO POLO
MIKULSKI, MINOR MUSIC, NERVOUS, ORANGE BLUE
ORIENTAL RED LIGHTNING, RHINO RECORDS
ROCKHOUSE, ROHIT, ROUNDER, RYKODISC
SEE FOR MILES, STASH, STORYVILLE
SUBMARINE, TACTUS, VSO
WORLD CIRCUIT, ZYX
.....etc

MEDIA 7, 15 RUE DES GOULVENTS, 92000 NANTERRE, FRANCE
TEL: (+33).1.47242411 FAX: (+33).1.47250099 TLX: 620994

INDEPENDENTS

(Continued from page F-12)

album "Fa-Na-No-Ni-Ma."

The group Pacifique's single "Quand Tu Serres Mon Corps" sold 400,000 and the rock band Les Forbaus is another top-selling act. Recent signings by Vogue include Renaud, Hantson and Jim Jimmy.

On the international front, Vogue is expanding its operations following the appointment of former Polydor international chief Claude Ismael as head of international A&R. Ismael has signed a deal for Vogue to represent the U.K. label Music For Nations, whose principal artist is Frank Zappa. Vogue is reissuing the Zappa back catalog—including the albums "Freak Out," "Hot Rats" and "Shut Up And Play Guitar," backed by TV marketing campaigns.

Ismael has also signed singer Lonnie Gordon, whose "Happenin' All Over Again" has made the Top 50. He has also acquired for France the Phil Manzanera label Southern Cross.

Vogue is planning a special marketing campaign for the U.S. Solar catalog and is currently boosting its jazz sales following the licensing for France of the U.S. labels Muse and Savoy.

In addition, Vogue's in-house jazz archive material is being successfully exported to many European countries, including the U.K., West Germany, Italy and Holland. Revenue from this business in the last fiscal year exceeded \$4 million.

The distribution of the Czech labels Supraphon, Panton and Opus has given Vogue an important stake in the French classical market and this has been boosted by the signing of a deal with the USSR's Melodia label and by the release of repertoire supplied by Radio France-INA on the Centrepoint label.

TREMA HEADS FOR 3% MARKET SHARE

In its 20-plus years of existence, the independent French label Trema has achieved sales of 40 million singles and 21 million albums, mostly generated by its roster of French artists in the great tradition: Michel Sardou, Charles Aznavour, Enrico Macias, Serge Reggiani, Herve Vilard and Frederic Francois.

Established in 1969 by composer Jacques Revaux, who wrote the melody of "My Way," and publisher Regis Talar, RTrema's success is founded primarily on the consistent popularity of Michel Sardou, whose sales in 1989-1990 topped 5 million.

Success breeds success and the roster of the label has been fortified by the arrival at Trema of artists like Catherine Lara, Toure Kunda, Martens Joubert and Bibie, making the company France's leading independent.

Between 1986 and 1989, Trema doubled its sales:

1986, \$10.9 million, market share 2.1%
1987, \$13.6 million, market share 2.3%;
1988, \$17.8 million, market share 2.8%;
1989, \$22.3 million, market share 2.9%.

The Trema team—Revaux, Talar, general manager Alain Revaux, consultant Claude Brunet, sales director Chantal Roy, a&r director Gerard Melet, promotion staff Eddie Despretz, Ariele Faillie and Dominique Dupont, and legal director Claude Marouani-Bitton—are proud that the company's success has been achieved with a roster that is predominantly French.

Trema is currently in the process of building up its resources of talent, pursuing a policy of long-term contracts and of giving all possible aid to the development of its artists.

The company's policy of concentrating on signing domestic talent creates problems when it comes to radio promotion because FM radio programming in France is strongly Anglo-American orientated and the long wave stations prefer to give airplay

to established rather than new artists.

CONSOLIDATION

(Continued from page F-1)

with a growth increment of around 10%.

"But to safeguard the future health of the industry, we must step up our campaign to have the value added tax on sound carriers reduced from 18.6% to 5.5%, the same level as applies to books. It is completely inconsistent that if you buy a spoken word cassette you pay VAT of 18.8%, whereas if you buy the same work in printed form you pay only 5.5%."

Fichet says the industry must also lobby for a reduction in the 25% VAT level on videocassettes and disks.

Breaking new talent, particularly the domestic variety, remains one of the industry's major problems in a country where FM radio tends to play sounds rather than artists and where the bias is increasingly heavily in favor of Anglo-American pop.

Says Claude Brunet, consultant to Trema: "While the programming policy of the FM stations offers little scope for French talent, especially new French talent, that of the television stations puts the emphasis on the older generation of French stars. Therefore new French acts have to depend on the print media and on touring to get exposure."

In the absence of programming opportunities in the broadcast media, record labels are making heavy use of TV advertising to sell compilation and "Best of..." albums, but with up to 200 TV campaigns a year, it is becoming a matter of spending more and more to sell fewer and fewer. With campaigns costing between \$350,000 and \$550,000, break-even levels are uncomfortably high.

Although France was slow in responding to the optical disk, the signs are now that it will not be long before it takes over completely as the only disk format.

Trema's Brunet: "The years between 1975 and 1985 were the golden age of the cassette; the years from 1987 to 1993 will be the big CD audio boom; and from 1993 we shall be in the age of CD video and laserdisk with high definition television."

And Henri de Bodinat, managing director of CBS, sees the drastic attrition in single sales—in a country which has traditionally embraced the format, and that of the EP, with unusual enthusiasm—as the beginning of the end of vinyl.

"I would be quite happy to see the vinyl single disappear altogether. Radio promotion tracks can be provided on cassette, CD single or cartridge. The vinyl LP is also heading for extinction; although it barely exists in classical repertoire. Classical LP sales for the first five months of this year were down 80.1% at \$441,000 compared with \$2.2 billion for the same period last year."

Having been a late starter in the technological stakes, France may well end up leading Europe into the optical/digital age.

MARKET SHARES

(Based on a consensus of responses from industry leaders)

PolyGram—30%
CBS—18%
WEA—13%
EMI—11%
BMG—10%
Virgin—9%
Carrere—4%
Others—5%
TOTAL—100%

Our speciality is to "make your day"!

SBA

EXPORT — FRANCE

All French products + Jazz + Antilles + African songs
French folk songs + MUCH MORE...

THE BEST IN FRANCE! • We are wholesalers for 12 years

Call us for free catalog and info

As we also import for 12 years, we know what is only available in France.

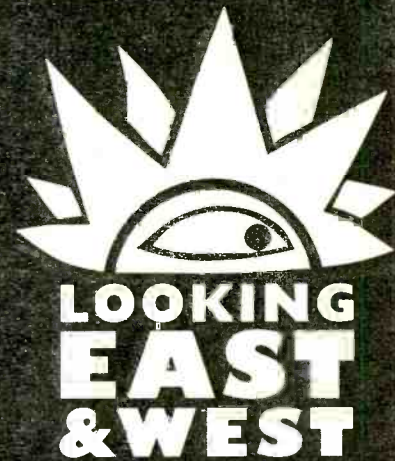
Visit us or we will visit you

Call: 20.52.16.00 - Fax: 20.86.10.15

S.B.A.

84 rue de Trovise - 59000 Lille FRANCE - Ask for Patrick VERBEKE or Marc CHAUSSUMIER

A TRIBLITE PRODUCTION



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
and 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

Triblite Productions Ltd
Suite F • The Maples Business Centre
144 Liverpool Road • London N1 4LA • UK
Tel: 44 71 700 4515
Fax: 44 71 700 0854
Telex: 9312132384 AD G

Please send further details to:

Name _____

Position _____

Company _____

Address _____

Country _____

Tel. _____

Fax _____

Tlx _____

Type of Business _____

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 @ 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

SERVICES

DISC MAKERS

MONEY SAVING PACKAGES

COMPLETE MANUFACTURING

**CASSETTES
CD'S, LP'S
& VIDEOS**

PROFESSIONAL DESIGN DEPT.

CALL FOR CATALOG

1-800-468-9353

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

HELP WANTED

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

STUDIO MANAGER

Major NYC multi-studio facility needs experienced recording studio manager; big grief, big bucks, big studios, great client roster, lotsa action. Should be connected to and respected by labels large and small. You need us — we need you.

(Please call: (212) 873-8973)

REGIONAL SALES MANAGER

Successful, fastgrowing manufacturer/label of compact discs is looking for a Regional Sales Manager for the West Coast.

Candidates must possess a thorough knowledge of music distribution, and experience in selling direct to retail chains is necessary.

Company offers a competitive base salary plus commission and paid expenses.

For consideration, please send a detailed resume with salary history to:

Box # 7858
Billboard Magazine
1515 Broadway
New York, NY 10036

HITMAKER

Regional radio promotion genius. Aggressive label seeking experienced Promo-type person looking for a future. East & West coast positions available. Marketing knowledge a must. Reply to:

P.O. Box 791
Cherry Hill, NJ 08003

SONGWRITERS

CASH MONEY FOR SONGS

Need soul and rap. Send tape and SASE to:

Star Globe Productions
1901 Ave. of the Stars
Suite 1774
Los Angeles, CA 90067

GOLDEN OLDIES

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.

HAVEMEYER PARK RECORDS
P.O. BOX 32B
OLD GREENWICH, CT. 06870
Satisfaction guaranteed

FOR SALE

"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

FOR SALE

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

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 3934 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**

BUSINESS OPP.

UNIQUE INVESTMENT OPPORTUNITY. Video & Film Production. Very Low Budget. Very High percentage ownership for investment. Mr. Campbell 212-865-2838.

TAPES

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, N.Y. 11219
Call Toll Free 800-221-6578 NY Res. (718) 435-7322
Fax (718) 853-2589 • We accept VISA/MC

FOR SALE

"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

Rock n' Roll

The Rock n' Roll Trivia/Card Game

All kinds of music - 50s, 60s, 70s, 80s, 90s
AC DC to ZZ Top - (over 1100 cards!)

For the Rock Fan who has Everything!

Send check/M.O. for \$24.95 (+3.00 P&H) to:
D.M. Rosolko P.O. Box 528, Sudbury, MA 01776

FOR SALE

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

FOR SALE

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

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's
Thrash • Noise • New Age • Industrial • Dance • Electronic • Reggae • C&W • Indie

Campus Records
Wholesale Distributor of
Deletions • Overstocks
878 Albany Shaker Road
Latham, N.Y. 12110
(518) 783-6998
(518) 783-6753 FAX

For a Unique Blend of Independent and
Major Label Closeouts and Overstocks

FOR SALE

"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

Rock n' Roll

The Rock n' Roll Trivia/Card Game

All kinds of music - 50s, 60s, 70s, 80s, 90s
AC DC to ZZ Top - (over 1100 cards!)

For the Rock Fan who has Everything!

Send check/M.O. for \$24.95 (+3.00 P&H) to:
D.M. Rosolko P.O. Box 528, Sudbury, MA 01776

FOR SALE

Retail Shrinkwrap System

ONLY \$279.95 complete!
Stop wasting valuable return privileges and losing sales on unwrapped merchandise. The SHRINKMASTER™ wraps LP's CD's Tapes, POSTERS and more! Performance Dist., 2 Oak Street, New Brunswick, NJ 08901-0156 Tel: 201-545-3004 Fax: 201-545-6054

FOR SALE

CUTOUTS!!

Best selection of major and indy label LP's, Cass. & CD's overstocks & deletions. Dealers only call or write for catalogue.

Alpha Music Corp.

3729 S. Robertson Blvd.
Culver City CA 90232
(213) 838 8800
(213) 838 8926 (FAX)

FOR SALE

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

FOR SALE

HOT NEW VIDEO

Hollywood Lingerie Party Video Exclusive Footage and Photos, Carnival Party in Rio de Janeiro. Order now: \$29.95 MC/VISA
1 (800) 638-2000 or 1 (800) 562-2353
FAX: (301) 549-2867
Distributors Wanted

FOR SALE

While other people are raising their prices, we are slashing ours. Major label LP's, Cassettes and CD's as low as 50¢. Your choice of the most extensive listings available.

For free catalog call (609) 890 6000
FAX: (609) 890-0247 or write
Scorpio Music, Inc.
Post Office Box A
Trenton NJ 08691 0020

FOR SALE

SING A LONG KARAOKE

1990'S MUSIC CRAZE
Largest U.S. Karaoke Distributor
26,000+ song tracks with lyric sheets on cassette & C.D. & L.D.'s!
HI TECH SINGALONG machines
FACTORY-DIRECT PRICES
Wholesale only!
TRAX DISTRIBUTORS
1 (800) 334 TRAX
FAX: (818) 781 8979

FOR SALE

ALBUMS — CASSETTES — CD'S

At the Best Prices
Major Label overstocks and deletes. Send for our free 100 page catalog.

Dealers Only

Foreign customers and fleamarkets welcome.

Phone:

314 531 4644 Fax: 314 531 4646

Great Atlantic & Pacific Music

3310 Samuel Shepard Dr.

St. Louis MO 63103

TALENT

**LOOKING FOR A RECORD DEAL?
CALL ALEX J. GREENE
(313) 779-0207**

Or write: 27380 Gratiot Ave.
Roseville, MI 48066

**HEY! LOOK WHAT'S NEW!
PARADISE PROMOTIONS . . .**

We're all you need for college or commercial radio. Paradise Promotions is looking for 15 of the best unsigned acts for a compilation CD. Want more information? Call or write:

P.O. Box 4343
Carson, CA 90749
(213) 834 9039
Fax (213) 834 3942

**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 & video production from top professionals! An 18 month degree program. Check choice of school location below.

CALL TOLL FREE, OR WRITE
1-800-424-2800

- Atlanta Houston Seattle Ft. Lauderdale
- Dallas Pittsburgh Colorado Philadelphia

YES, I would like information about your Programs!

NAME _____ YR. H.S. GRAD _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____

The Art Institutes
526 Penn Ave., Pittsburgh, PA 15222
SC46BB

FIXTURES

DANIEL E. GELLES ASSOC. INC.
NEW INNOVATIVE MODULAR DISPLAY SYSTEMS FOR THE RETAIL ENVIRONMENT
PROVEN TO INCREASE SALES
TEL (914) 687-7681
FAX (914) 687-4324

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 Allen Nicely

DISPLAY FIXTURES FOR COMPACT DISCS and RECORDS. Hamilton brand, like new, understock storage space with sliding doors. sacrifice price (714) 621-5883.

REAL ESTATE TO THE STARS



**HEAD OF THE HARBOR
Private Estate with 4 Buildings
Total - 7 Bedrooms**

Long Island's North Shore, New York

4 1/2 Acre Estate, Access to L.I. Sound. 5400 Sq. ft. manor home • All 4 bdrms w/private bath 21x29 Gourmet Kit. Stainless Steel Commercial Gas Stove • 3 Marble Fireplaces • Library w/Marble Fireplace • High Ceilings throughout • Oak Floors • Also on grounds; Swiss Guest Chalet w/Fireplace, 3 Bdrms and Baths w/Jacuzzi • Grounds also feature 900 Sq. Ft. Cabana w/Marble Fireplace, Full Bath and 2 Bunk Sauna Rm. • Free-form Heated Black Beauty Swimming Pool w/Waterfall & Jacuzzi • 2 Stall Horse Barn w/Corral • Illuminated Regulation Tennis Court • All bldgs. 4 yrs. old • 1 hr. 15 min. from NYC - \$1,800,000 Financing Arranged Owner: Eves. 516-862-7042 Day (Mon. to Fri.) 516-499-0990

ALLENDALE, NJ CRESCENT MEADOW

\$849,000.

The "Hamptons" of Allendale
Located 19 Miles From Manhattan. One of 8 new exciting luxury homes in the new subdivision of CRESCENT MEADOW on a private cul-de-sac overlooking the "Celery Farm", a 100 acre nature preserve. Unique designs and concepts for tomorrow's lifestyles. Every amenity you would expect in a home of this caliber. Architectural sophistication, Superior Construction, Quality Craftsmanship.
Call Tom Henman for your look into the future. (201) 670-0500 eves. (201) 848-0935.



RE/MAX
REAL ESTATE ENTERPRISES
An Independent Member Broker

Cézanne
Luxury Residence Hotel

Make the best of your long-term stay in West Hollywood with a Month-to-Month Suite at the Cézanne Hotel.

Our exclusive residences feature:

- Month-to-Month Rentals.
- Spacious 1 Bedroom or Executive Suites.
- Fully Furnished with Kitchenettes, Linens, Maid Service and Fireplaces.
- Television and Cable.
- Rooftop Pool and Whirlpool.
- Secured Parking.
- Superb Location.

*The Ideal Address -
The Ideal Situation.*

Call Brian Larsen at
Cézanne Hotel!
(213) 659-9407

PENTHOUSE OFFICES
58th St., CORNER 6th AVENUE
FANTASTIC LAYOUT
CENTRAL PARK VIEWS, TERRACE
3,600 SQ. FT./ALL OR PART
LONG LEASE IF DESIRED
FURNISHED OR UNFURNISHED
CALL ERICKA (212) 223-5477

Hollywood's Best Deal

**Ideal location,
just minutes from
major recording studios.**
**Feel safe and secure
behind our state-of-the-art
security system.**
**"Country club" atmosphere
with fitness centers,
pools, spas & sunning deck**
1 BRs from \$727*

**ST. JAMES
APARTMENTS**

1710 North Fuller Ave.
213-850-1710

*For a limited time. Based on a 1 year lease.

REAL ESTATE TO THE STARS



ESCAPE!
**Two Spectacular
Northwest Retreats**

**THE LODGE
AT HALF MOON BAR**

On the "wild and scenic" section of the legendary Rogue river in Southern Oregon.

Rustic seclusion on 83 acres with approximately 4,000 feet of Rogue River frontage. Reachable only by jet boat, plane or foot.

Main lodge has 8 guest rooms, 4 baths.

\$595,000

**TRAILS END
410-acre Breeder's Ranch**

Raise thoroughbreds or registered cattle in the outdoor paradise of the Panorama region of north-eastern Washington.

ELEGANT LUXURY, TOO

11,000 square foot custom designed master residence with indoor pool and spa ... 3,500 square foot guest house ... outbuildings, equipment, ranch hand quarters.

\$1,495,000

BROKER COOPERATION INVITED.
FOR COLOR BROCHURE, CALL 1-800-433-4669

REALTY MARKETING/NORTHWEST, BROKER

STAIRWAY TO HEAVEN

Unique 10,000 sq. ft. + pvt. pool atop most luxurious Fifth Ave. Condominium, 3 exposures of striking views over parks, bridges and skyscrapers. Very high ceils., 2 WBFP's, Lib., FDR, his & hers baths. The once in a lifetime opportunity for the very special buyer at a fantastic price.

Contact: Michel Madie
1 (212) 891 7092 - Office phone
1 (212) 644 8351 - Home phone

**BILLBOARD CLASSIFIED
ADVERTISING DEADLINES:**

ISSUE DATE	DEADLINE DATE
August 4th	July 23rd
August 11th	July 30th
August 18th	August 6th
August 25th	August 13th
September 1st	August 20th
September 8th	August 27th

NETWORKS AND SYNDICATION

(Continued from page 18)

James Paul Brown Entertainment, one hour.
July 30, **Madonna Live In Concert From Barcelona, Spain**, WW1 special, two hours.
July 30, **The Allman Brothers**, Rockline, GSN, 90 minutes.
July 30-Aug. 6, **All Request Show**, Dr. Demento, WW1, two hours.
July 30-Aug. 5, **Soul II Soul**, Starbeat, MJI, one hour.
July 30-Aug. 5, **Wynton & Ellis Marsalis**, The Jazz Show With David Sanborn, WW1, two hours.
July 30-Aug. 5, **Guns N' Roses**, Superstar Concert Series, WW1, 90 minutes.
July 30-Aug. 5, **Guest DJ: Wrath**, High Voltage, WW1, two hours.
July 30-Aug. 5, **Crosby, Stills & Nash/Bob Seger/Steppenwolf/The**

Cars/Bruce Springsteen, Classic Cuts, MJI, one hour.
July 30-Aug. 5, **The Pretenders**, Rock Today, MJI, one hour.
June 30-Aug. 5, **Clint Black**, Country Today, MJI, one hour.
July 30-Aug. 5, 1966: **The Beatles Banned & Burned**, The Lost Lennor Tapes, WW1 Special Series, one hour.
July 30-Aug. 5, **Bad Company**, Off The Record With Mary Turner, WW1, one hour.
July 30-Aug. 5, **Felix Cavaliere Of The Rascals**, Desert Island Discs, MJI, one hour.
July 30-Aug. 5, "Traveling Wilburys" With **Tom Petty, George Harrison & Jeff Lynne**, Classic CDs. The Source, 90 minutes.
Aug. 2, **David Bowie Live Call-In Show**, WW1 special, 90 minutes.

**CUSTOM
HOMESITES
AVAILABLE**



If You Can Find This Home With This View In Newport, Palos Verdes or The Westside For Under 2 Million

Buy It! on this incredible site, above the deep green canyons and the spreading sea, have been built what many feel are the finest homes in Southern Orange County. **Mansion-like** in feel, they



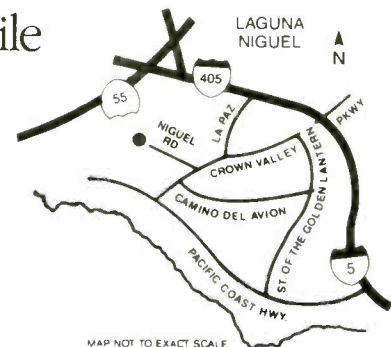
are stately with a quality unimaginable in times past except in the finest custom homes. **These homes** would be right at home in Newport, Bel Air, Malibu or Palos Verdes and would probably be priced at over 2 million dollars there on a comparable site. **All the homes at**



are stately with a quality unimaginable in times past except in the finest custom homes. **These homes** would be right at

And now is the time to buy while we're in the intermission of housing price appreciation in Southern California. **They're** not making any more land like this and the price of building is not going down. **Has there ever** been a better investment than a fine home in a fine location?

Palmilla have views—either of the canyons and ocean or the dazzling blanket of city lights. **There are many homes** around, but none like these on a site like this. **If you are seeking your** ultimate home—one that bespeaks your attainments, you can't do better than Palmilla.



MAP NOT TO EXACT SCALE
3,814 to 4,576 square feet
From **\$770,000**
(714) 495-1156

Sales office open daily 10 a.m. to 6 p.m.



P A L M I L L A

Meeker
Master Builder
for 3 generations

INTEREST RATE BUYDOWN TO 7.75% ON A 30 YEAR FIXED RATE LOAN. *Based on sales price of \$770,000.00, 20% down, loan amount of \$616,000.00
1st year monthly principal and interest payment \$4,413.09, 2nd year monthly P&I payment \$4,846.07, 3rd year monthly P&I payment \$5,292.39, 4th-30th year
monthly P&I \$5,750.24. Estimated closing costs \$23,400—APR 11.1%. Prices and terms effective at date of publication.

**YOU CAN
SHARE
THE DREAM**

Billboard® Home Video

IN THIS SECTION

U.K. Vid Industry Mulls Generic Ads	44
Orion: Counting On Blockbuster	44
DADC Plans VSDA Exhibit	47
Midsummer Box Office Report Card	48
Store Monitor: Milk, Beef, And Video	49

'Green' Tapes Find New Environment Video Project Brings Advocacy To Stores

BY CHRIS MCGOWAN

LOS ANGELES—As Americans become more aware of pressing environmental problems such as toxic waste, the greenhouse effect, and rain-forest destruction, video stores are getting a little greener in their special-interest sections.

'We want to show stores that people are interested in these issues'

One distributor that devotes a large percentage of its catalog to such "eco-videos" is the Video Project, a nonprofit organization based in Oakland, Calif. About one-third of the group's 130 titles are dedicated to environmental subjects, with the rest tackling other issues.

Until this year, the Video Project reached its audience mainly through mail order and the buyers were usually churches, environmental groups, schools, and libraries.

But the recent explosion of interest in environmental issues is pushing the eco-tapes of the Video Project and other distributors into mainstream video stores.

Some of the titles handled by the Video Project include "Where Have All The Dolphins Gone?" (narrated by George C. Scott, with guest appearances by River Phoenix and James Coburn), "Earth

First!: Struggle For The Australian Rainforest," "The River That Harms" (a documentary on a 1979 spill of uranium mining waste into New Mexico's Puerco River narrated by Joseph Campanella), and "Greenhouse Crisis—The American Response."

All the publicity generated by Earth Day in April was "a big help," says Steve Ladd, director of the Video Project. "We've always had environmental titles and now we're getting many more. We are making good inroads into video stores."

Currently, Ladd is selling environmental titles to Blockbuster Video outlets in Allentown, Pa. and Wheaton, Md., as well as independent stores such as Odyssey Video (Los Angeles), Le Video (San Francisco), Video Droid (Mill Valley, Calif.), and Chez Options (Asheville, N.C.).

Many other stores have also recently contacted the Video Project, which was founded in 1983 by documentary filmmakers Vivienne Verdon-Roe and Ian Thiermann with the intent of providing broad distribution for "films and videos for a safe and sustainable world."

"We are talking to chains now," adds Ladd, "and we are getting together with other independent distributors to put together a collection of environmental videos to go into video stores. We will probably make a [joint] announcement later this summer."

"We want to provide videos about the things that people need to know about to preserve the environment, such as dolphins, the

greenhouse effect, the ozone layer, and other issues. We want to provide information on helping to save the planet that they might not be able to get elsewhere. Our videos are both entertaining and educational, and many are harder-hitting than what you'd see on TV," Ladd continues.

"We want to show video stores that it's to their benefit to carry these titles, that lots of people are interested in these issues," he says. By carrying these tapes, video stores "can both serve the community and draw in a wider patron-
(Continued on page 46)



Musical Chorus Line. CBS/Fox Video and Procter & Gamble execs line up at Sardi's restaurant in New York to introduce the Rodgers & Hammerstein collection of musicals sponsored by P&G. Shown, from left, are Bruce Pfander, VP marketing, CBS/Fox; Donald Holtzinger, P&G; Bob DeLellis, president, North America CBS/Fox; Charlene Horvath, Jordan, MacGrath, Case & Taylor; Mike Dunn, director of marketing, CBS/Fox; and Bert Fink, director of special projects, Rodgers & Hammerstein office.

Shape Reshapes The Videocassette Shell, Just In Time For Vegas VSDA Conclave

BY PAUL SWEETING

NEW YORK—The race to redesign the videocassette will heat up significantly at the upcoming Video Software Dealers Assn. convention in Las Vegas when Shape Video, a cassette shell manufacturer, unveils what it believes will be the next generation of cassette.

Dubbed Genesis, the new cassettes are designed to allow a high degree of custom manufacturing, including different window configurations, surface texture, four color, direct printing on the cassette shell, and variable pricing. The cassettes can also be produced in various colors.

The new cassettes also mark the latest entry by a shell manufacturer

into the growing field of highly specialized video applications, such as catalogs, magazines, and promotional/premium uses.

In development for two years, Genesis eliminates many components of conventional cassettes, such as the metal screws and springs used to hold them together. Other components are also simplified, such as the tape hubs, which in conventional cassettes actually consist of three parts fastened together but which in Genesis cassettes are a single piece of injection-molded plastic.

In spite of the changes, the new cassettes meet all JVC specs for mechanical functioning, tolerance, and quality, Shape claims.

Kennebunk, Maine-based Shape

will be offering the new cassettes in three broad "families." Its HG-1 cassettes (high-grade-1) will incorporate all the internal changes of Genesis, but will appear on the outside like conventional cassettes. Its HG-2 shells will incorporate what the company calls its "enhanced" look, featuring rectangular windows and a horizontally ribbed, "anti-scruff" surface texture. The HG-2 cassettes can also be direct-printed and can incorporate a logo on the window.

Its Special Interest, or SI, shells, which contain slightly lower-grade components, will come in three different configurations, including the conventional look (dubbed SI-1), the enhanced look (SI-2), and a third, com-
(Continued on page 45)

Meet Lee Haney, Cory Everson, The Girls From Hawaiian Tropic

Mr. Olympia

Ms. Olympia

Jodi Watley, Denise Austin and Joanie Greggains

Dance to Fitness

Seen Daily on ESPN

Seen Daily on the ABC Network

at Booth 3358 and find out why the biggest is the best!

parade
VIDEO

PPI Entertainment Group

88 St. Francis Street, Newark, New Jersey 07105, Telephone: 201-344-4214, Fax: 201-344-0465

Join the Video Parade at VSDA Booth 3358 and see the great new releases from the leader in Health & Fitness



TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★★ NO. 1 ★★				
1	3	4	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
2	2	4	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
3	1	8	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
4	7	2	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
5	4	7	THE FABULOUS BAKER BOYS	IVE 68910	Jeff Bridges Beau Bridges	1989	R
6	6	5	ALWAYS	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
7	5	13	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
8	10	5	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
9	8	12	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
10	9	12	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
11	11	9	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
12	19	2	SHE-DEVIL	Orion Pictures Orion Home Video 8752	Meryl Streep Roseanne Barr	1989	PG-13
13	12	9	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
14	17	3	MUSIC BOX	IVE 68903	Jessica Lange	1989	PG-13
15	13	6	THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
16	16	16	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
17	24	2	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13
18	14	9	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
19	23	2	WE'RE NO ANGELS	Paramount Pictures Paramount Home Video 32154	Robert De Niro Sean Penn	1989	PG-13
20	15	11	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
21	18	7	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
22	20	4	ROGER & ME	Dog Eat Dog Film Prod. Warner Home Video 11978	Michael Moore	1989	R
23	25	9	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
24	22	9	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
25	21	4	HEART CONDITION	New Line Cinema RCA/Columbia Home Video 75023-5	Bob Hoskins Denzel Washington	1990	R
26	27	11	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
27	26	15	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
28	29	18	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
29	28	4	THE WIZARD	Universal City Studios MCA/Universal Home Video 80934	Fred Savage	1990	PG
30	33	16	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
31	NEW▶		FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
32	30	22	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
33	31	13	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
34	34	7	WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
35	35	9	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
36	32	9	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
37	39	6	OLD GRINGO	RCA/Columbia Pictures Home Video 50203-5	Jane Fonda Gregory Peck	1989	R
38	40	7	TRIUMPH OF THE SPIRIT	Epic Home Video RCA/Columbia Home Video 59063-5	Willem DaFoe Wendy Gazelle	1989	R
39	36	5	BASKET CASE 2	SGE Home Video 2011	Kevin Van Hentenryck Annie Ross	1989	R
40	38	18	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG

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

HOME VIDEO

NEWSLINE

Echoes From Across The Sea: U.K. Vid Industry Ponders Generic Ads

While the Video Software Dealers Assn. debates the pros and cons of a generic industry advertising campaign (Billboard, July 21), a similar idea also generated discussion at "Video '90," the recently completed U.K. counterpart to the VSDA convention. The ongoing discussions take place in the wake of extensive TV advertising for satellite, which is now beginning to make inroads into the video consumer base in the U.K. One worrying statistic raised during a seminar on competing media is that 61% of people interviewed in a market survey believe that feature films are broadcast on satellite at the same time or before their video release. (They are not.) Good image was also on the agenda in the unveiling of the industry's Children's Video Week. This generic promotion around kid vids will take place in October and aims to raise money for the industry-adopted charity, the National Children's Home.

In another note that may sound familiar to American ears, Nicholas Hill, head of the British Videogram Assn.'s public relations committee, said he is looking at ways to improve next year's event. His only real worry, Hill said, was with the larger manufacturers who paid in excess of \$175,000 for elaborate exhibition stands. They might think that the good business enjoyed at the show is not enough to warrant the expenditure and that "the overall investment on growing the marketplace is a little intangible."

U.K.'s 'Video '90' Ends With Awards Gala

Warner Home Video was voted by dealers attending "Video '90" as rental distributor of the year. The best-independent-distributor title, announced during the closing-night dinner, went to **Guild Home Video**, while **Blockbuster Video's** forceful entry into the U.K. marketplace was rewarded with a best-multiple-rental retailer award. **CIC Video** picked up the night's two sell-through awards. The exhibit booth voted best overall was **CBS/Fox's**, which was, in essence, a sophisticated way of getting dealers to watch trailers for forthcoming product. A huge black box was created, into which queuing dealers entered much like they would a fairground attraction.

The Video Math According To Orion

One supplier who doesn't think the nation's video stores are caught in a rental price dilemma is Len White, president of Orion Home Video. There has been considerable debate that stores are strongly considering raising rental rates but are fearful to maintain the status quo because of the continuing march and competitive pressure of new Blockbuster outlets (Billboard, June 30). Observes White, who thinks a moderate increase is in order: "The accepted number of video stores in the U.S. is about 28,000. There are 1,200 Blockbuster video stores. Therefore, Blockbuster is missing well over 20,000 of these stores if you take into consideration that a Blockbuster might affect four or five stores in a given market area. Some people can talk about the impact of a Blockbuster coming near them but not all the 28,000 dealers can. To the best of my knowledge there's no Blockbuster in North Dakota. Well, maybe there is now. But the point is that in some cases Blockbuster is a reality. In most other cases it's a perception."

HBO To Donate Profits From AIDS Tape

HBO Video, along with the filmmakers, designers, duplicators, and distributors, has agreed to donate all profits derived from the video release of "Common Threads: Stories From The Quilt." The title, due Sept. 5, focuses on five individuals whose names are commemorated on the NAMES Project AIDS Memorial Quilt. The AIDS quilt, which now covers 14 acres, memorializes those who have fallen victim to the disease by incorporating their names onto panels that are sewn into the quilt. The video will be priced at \$25. The profits will be donated to the NAMES Project Foundation.

CBS/Fox Rereleases Mark Streisand Anniv.

CBS/Fox Video Music will mark the 25th anniversary of Barbra Streisand's network television debut with the rerelease of "The Streisand Collection." The collection includes five titles—"My Name Is Barbra," "Color Me Barbra," "A Happening In Central Park," "Barbra Streisand 'Putting It Together'—The Making Of 'The Broadway Album,'" and "One Voice." Each will be priced at \$19.98. A 16-pack counter display comes with a free in-store trailer. Street date is Aug. 23; order cutoff is July 31.

Saban Entertainment Launches Kid Vid Line

Saban Entertainment, the television production and distribution company, has created a new children's video label to be called Saban Video. The company has signed an exclusive distribution agreement with Video Treasures, a distributor of budget videos to the mass market. The initial releases from Saban will include animated versions of "Jungle Book," "Peter Pan," "Rumpelstiltskin," "Puss 'N' Boots," "The Brave Little Tailor," and "Rapunzel." All Saban videos will list for \$9.99. Saban will exhibit at the upcoming Video Software Dealers Assn. convention in Las Vegas. Product is slated to be in stores by September.

VIDEOCASSETTE SHELL TAKES NEW SHAPE AS MANUFACTURER READIES REDESIGNED MODEL

(Continued from page 43)

pletely customized, limited-play-capable model incorporating either a rectangular or no window and full top surface printing.

Shape claims the SI-3 will produce no more than 30 dropouts per minute after 100 plays, compared with eight per minute for its HG-1 and HG-2 cassettes.

While Shape expects the high-grade shells to have applications in the traditional prerecorded cassette market, it is in the special-interest area where it expects to find new markets for videocassettes, particularly with the SI-3 shell.

The new T-0s (empty tape shells) were designed "to meet the broader range of opportunities duplicators will have in the future," says Tony Gilardi, director of new business development at Shape.

Many of the "new opportunities" envisioned by Shape are similar to those targeted by Philmax, the Maryland-based company that introduced a cardboard videocassette shell earlier this year (Billboard, May 5). In describing the new cassettes, in fact, Shape officials compare it explicitly to the Philmax product.

"We get a lot of requests for cassettes that meet catalog or magazine requirements," notes Shape chief operating officer Michael Thomas. "Any product that has written words, graphics, pictures, or any combination of those elements is a candidate for being put onto videocassette. Annual reports, training manuals, any sort of support material, can be put on video. In fact, there is potentially a larger market developing in those areas than in just entertainment-related programming. There's certainly more growth in those areas."

Shape believes that with its SI-3 cassette it can deliver shells to such users at a cost that is competitive with cardboard shells but which provide superior reliability.

"The cardboard cassette has no dust door," Gilardi notes. "Once the paper flap is removed, you can't keep out the dust and you can't prevent the tape from being damaged. Ours has a door."

Another advantage over cardboard is lockable hubs that will not unspool during shipping.

While the introduction of the Genesis cassette only months after the cardboard cassette came to light will doubtless increase the competition to develop the market for highly specialized video applications, cardboard cassettes may take longer to reach the market than it originally appeared.

Philmax had initially announced plans for limited commercial introduction of the cardboard cassette in June, but introduction has been pushed back several times. Sources familiar with Philmax also indicate that the company will revise its price structure. Philmax originally quoted prices as low as \$1 for a fully duplicated cassette in volume.

Philmax executives could not be reached for comment. Shape officials would not discuss specific pricing.

Several other companies are also known to be working on cassette shells for the highly specialized market.

Unlike the Philmax cassettes, the new Shape shells weigh nearly as much as conventional shells, Gilardi

admits. But Shape still believes its shells will allow users to keep freight costs down by employing regional tape loading/shipping centers.

Cardboard cassettes, Gilardi notes, cannot be custom-loaded with tape using conventional loading equipment. Instead, the tape has to be reeled onto the hubs, which are then inserted into the cardboard shell before the shell is sealed.

The Shape shells can be loaded after the shell is manufactured, making them compatible with conventional loading equipment.

"Duplicators will be able to ship duplicated pancakes to loading centers located regionally," Gilardi says. "That will keep freight costs down."

Other aspects of the Genesis design will have applications in more conventional areas of the prerecorded cassette market, Shape officials believe.

For example, Shape can direct-print graphics onto the plastic in four color, much the way CD manufacturers print graphics on compact disks, eliminating the need for a paper label. "I think that will be important in

music video in a few years," Gilardi says. "Manufacturers could print the album cover or an image of the artist right on the shell."

The newly designed windows on the shells are also capable of accepting holograms, which can be used as anti-piracy devices. Unlike conventional shells, moreover, the windows on Genesis shells are flush with the labeling surface, so the windows can be incorporated into the graphic design of the direct-printed label.

Shape currently has a manufacturing capacity of 65 million cassettes

per year, according to Gilardi. It expects to increase its output to 100 million cassettes by next year.

The company estimates turnaround time for custom manufacturing at approximately two weeks. "All we change is the cavity half of the shell," Gilardi says. "Our manufacturing and molding system is completely transparent to the configuration, so we can switch between looks very easily."

Shape plans to start delivering the new cassettes prior to the VSDA show in August.

BILLBOARD'S

HOLIDAY VIDEO SHOPPING GUIDE

Let Billboard do the shopping

*Billboard's
Holiday
Video
Shopping
Guide to
Sell-Through
and Rental
Product...
the most
powerful
video
reference
tool of
the year!*

*In this
spotlight:
· Movies
· Special Interest
· Music Video
· Laserdisk
· Christmas Video
· Retail Tips*

*issue date:
September 22*

*ad close:
August 28*

*For ad
details call:
EAST
Alex Kelly
212.536.5223
Ken Karp
212.536.5017
WEST
Anne Rehman
213.859.5313*

*Or see us
at VSDA!*

'GREEN' VIDEOS GROWING

(Continued from page 43)

age. They can create a broader definition of what it is they do."

The two founders of the Video Project have received many kudos for their documentaries. Verdon-Roe, Thiermann, and the latter's brother, Eric, produced "In The Nuclear Shadow: What Can The Children Tell Us?" in 1983, received an Oscar nomination for best documentary short, and won awards from three other festivals. And Verdon-Roe produced "Women—For America. For The World" in 1986 and won the Academy Award for best documentary short.

A few of the many other environmental titles distributed by the Video Project include "Chernobyl & Three Mile Island," "Tinka's Planet" (an entertaining introduction to the need for recycling, prepared for elementary-school-age children), "We Can Make A Difference" (an eco-tape made by 12 high-school students), "A Thousand Cranes" (the story of how Americans and Soviets worked together to save the Siberian crane from extinction), and "Stopping The Coming Ice Age" (which presents a theory that the greenhouse effect will actually accelerate the natural cycle of ice ages).

Prices for the tapes generally range from \$29.95 to \$39.95. Other titles in the Video Project catalog explore such subjects as the nuclear arms race, feminism, glasnost, and Latin American politics.

"We want to inspire people to do something to help the planet survive," says Ladd. The Video Project can be reached at 415-655-9050.

The "greening" of America has also inspired a number of ecology-oriented releases from other labels, including the major studios.

On Aug. 22, Warner Home Video will release "Time Warner Presents The Earth Day Special" (\$9.95), in which a huge group of celebrities illustrate earth-saving activities. All proceeds go to the People of the Earth Foundation, a nonprofit group dedicated to environmental education.

Vestron recently released "Ancient Forests: Rage Over Trees" (\$29.98), a National Audubon Society title that examines the destruction of the old-growth forests in the Pacific Northwest. And IVE launched "Yosemite: The Fate Of Heaven" (\$19.95), a Robert Redford-narrated look at the famed national park's 100 years as a protected area and the many struggles to preserve it.

Media Home Entertainment is donating \$12,000 to the Rainforest Foundation, having set aside 50 cents for each copy sold of its June 13 video release "Indio," which concerns the attempts of an Amazonian Indian to preserve the rain forests of his homeland.

Video Releasing launched "Whale Song: Whales And Dolphins Of The Pacific" (\$49.95), with profits going to cetacean research and conservation; 800-877-1242.

And MCA Home Video will bow "Help Save Planet Earth," hosted by actor Ted Danson, in September.

The bad news is you have houseguests.
There is no good news.

"I wish my houseguests would
GO SEE THIS MOVIE...
and not come back!

—ROGER SMALLTALK, Movie Critic At Large



Once upon a time, the Bannisters had it all. The perfect home. Glamorous jobs. Even cable television. Theirs was the beautiful life. Until houseguests came to stay. Finally, there was only one thing they could do...fight to regain their turf!

Starring John Larroquette of TV's "Night Court" and Kirstie Alley of TV's "Cheers" and the smash hit "Look Who's Talking".

"A WINNER

for worst guest in a non-supporting role."

—LOS ANGELES ASSOC. OF FILM CRITICS & PEOPLE WHO
TALK LOUDLY IN MOVIE THEATRES

"My visiting cousin Fred, who sits around
my house all day with his

TWO THUMBS UP

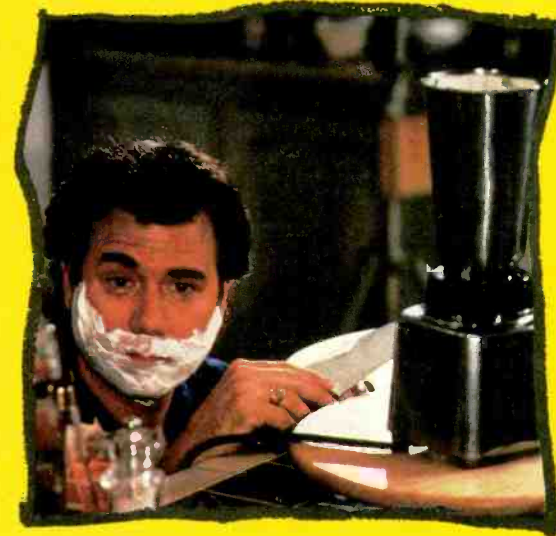
his nose saw this movie and loved it!"

—REX SMEDLEY, Upstairs, Apt. 36-D

"I SAW IT TEN TIMES...

since my relatives came to stay I spend
all my time at the movies!"

—DAN CORLEONE, New York, N.Y.



Order Cut-Off: AUGUST 14
Street Date: AUGUST 30

DADC To Have Laserdisk Booth At VSDA Meet

NEW YORK—Digital Audio Disc Corp. is showing its support of the laserdisk format by exhibiting at the Video Software Dealers Assn. Convention, Aug. 5-8 in Las Vegas.

The Sony-owned CD manufacturer added laserdisk production to its facility in Terre Haute, Ind., earlier this year and now has a capacity of 100,000 units per month.

"What we're trying to do [at VSDA] is bring the laserdisk message, along with the combiplayer, to the retailer," says Scott Bartlett, VP

'We're trying to bring the laserdisk message to the retailer'

of sales and marketing. "And the message is very simple—laserdisk is real and laserdisk is for sale. It's not a for-rent piece. We're not even going to use that 'R' word."

The DADC booth will feature a central auditorium area set up to demonstrate a special laserdisk sampler, and two additional rooms: one devoted to Sony Classical—which has several music video releases on laserdisk—and the other a laserdisk demo room that shows off equipment, surround sound, and disk features.

In addition to bringing the message home to retailers, DADC hopes to meet potential suppliers of laserdisk software. "There will be software companies walking around the floor that we might reach," says Bartlett. "We certainly would like to deal with as many as possible, large and small, and we'll be hoping to reach as many of the medium-size and smaller software producers as we can."

It costs slightly less than \$10 to manufacture a laserdisk, notes Bartlett, and turn-around time is approximately 60-90 days. However, as demand and capacity increase, cost and time factors are expected to decline. DADC is aiming at increasing its capacity to 600,000 laserdisks per month by some time next year.

"Demand is literally overwhelming," says Bartlett. "I keep saying if I could make 400,000-500,000 a month, I could sell every disk I could make. The thing we'll be able to achieve [with expansion] is turn-around time. That's really where we want to go with this. We want to make it current."

The company has no plans to tie its demonstrations in with Pioneer or Image Entertainment, the two major suppliers of laserdisk software.

DADC is a member of the Laserdisk Assn. SUSAN NUNZIATA

JOHN LARROQUETTE

KIRSTIE ALLEY

Madhouse



A BOY OF THE YEAR Production JOHN LARROQUETTE KIRSTIE ALLEY "MADHOUSE"
ALISON LA PLACA JOHN DIEHL JESSICA LUNDY BRADLEY GREGG DENNIS MILLER
and ROBERT GINTY as "DALE" Music By DAVID NEWMAN Film Editor MICHAEL JABLOW

Production Designer DAN LEIGH Director of Photography DENIS LEWISTON Co-Produced By DONALD C. KLUNE

Produced By LESLIE DIXON Written and Directed By TOM ROPELEWSKI

PG-13



SPECTRAL RECORDING
DOLBY STEREO

An ORION PICTURES Release

CLOSED CAPTIONED

Prints by DeLuxe

ORION HOME VIDEO

© 1990 Orion Home Video. All Rights Reserved.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★★ NO. 1 ★★					
1	1	9	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	2	6	STEP BY STEP	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
3	5	4	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95
4	3	16	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
5	4	18	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
6	6	11	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
7	7	131	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
8	12	22	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
9	9	9	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
10	14	26	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
11	8	35	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
12	13	41	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
13	10	39	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
14	11	4	AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
15	16	24	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
16	15	50	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
17	17	15	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
18	22	90	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
19	19	14	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
20	21	5	SINEAD O'CONNOR: THE VALUE OF IGNORANCE	PolyGram Music Video 440 081 32193	Sinead O'Connor	1990	NR	14.95
21	28	168	CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
22	20	166	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
23	32	35	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
24	25	67	BACK TO THE FUTURE ◇	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
25	26	2	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R	89.98
26	24	13	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
27	18	11	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	1990	NR	19.98
28	31	11	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
29	33	8	RED RIVER	MGM/UA Home Video M201724	John Wayne Montgomery Clift	1948	NR	19.95
30	RE-ENTRY		48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1982	R	14.95
31	27	10	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE ...	Family Home Entertainment 27317	Animated	1988	NR	39.95
32	38	105	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
33	34	43	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
34	37	31	1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
35	23	22	25X5: CONTINUING ADVENTURES OF ROLLING STONES ▲ ²	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
36	35	39	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
37	NEW ▶		THE BOB MARLEY STORY	Island Visual Arts Island Video 440 082 373-3	Bob Marley And The Wailers	1990	NR	19.95
38	29	4	THE SEA HAWK	Turner Entertainment Co. MGM/UA Home Video M201855	Errol Flynn Olivia de Havilland	1940	NR	19.95
39	39	25	JANE FONDA'S LIGHT AEROBIC WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
40	30	4	MOBY DICK	Turner Entertainment Co. MGM/UA Home Video M201643	Gregory Peck	1956	NR	19.95

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

HOME VIDEO

Box Office Down 5% In '90, Raising Stakes For Home Vid

MIDSUMMER box office report card: A funny thing has happened on the way to the biggest summer box office in history. It may not get there. As of midsummer, box office has been off about 5% compared to last summer's record \$2 billion pace, according to analysts.

Yes, the big blockbusters are drawing crowds—"Die Hard 2" blasted up a staggering \$35 million during its opening week, while "Total Recall" went over the \$100 million mark and "Dick Tracy," "Days Of Thunder," and a few others are all doing solid business. But some analysts are saying that the box-office boom may be plateauing.

For Hollywood, however, the higher costs of making movies is creating higher expectations at the box office. And subsequently higher expectations at the "back end" for home video and other ancillary markets. The average film this year, say movie observers, cost \$28 million, up from last year's \$24 million. Theatrical market-



by Jim McCullaugh

ing costs have also gone up. Both "Die Hard 2" and "Total Recall" are said to have cost more than \$60 million each to make, while "Days Of Thunder" cost at least \$45 million. Those numbers were unthinkable a few years ago.

"Across the board, home video is becoming the largest revenue source," says one studio executive. "Of course, there is more pressure at the back end for domestic and foreign home video to ante up on a big blockbuster that might do \$120 million but may have cost \$60 [million] to make. Not only are the expectations from parent studios higher but there's more demand for higher advances if the film is an acquisition."

Says another studio executive: "We were just looking to acquire a picture as a pickup. But before the bid is even made, theatrical asks home video how many units they can move. The business is still theatrically driven but it's more of a fact that the two divisions are increasingly linked. Home video is much more involved in giving marketing and sales projections. Home video is still the 'used movie' business but it has become a much more formidable part of the formula and evaluation." This executive also says the emerging trend to price mega-A-title blockbusters at a higher wholesale price (Billboard, July 21) is partly the result of the revenue pressures parent studios are exerting on their home video arms.

CHART BEAT: The summer box office is definitely having an effect on home video (see story, this issue). The latest example is the re-entry of the \$14.95-listed "48 HRS."

on Billboard's Top Videocassette Sales chart. Tom Cruise's "Top Gun," also at that price point, is at No. 7. "Die Hard," priced at \$19.98, jumps to No. 14, while the original "Back To The Future" is at No. 24. At the same time, seven animated "Teenage Mutant Ninja Turtles" titles remain on the sales chart. Meanwhile, over on the Top Videocassettes Rentals chart, "Back To The Future II" drops to No. 3, but not without having enjoyed several weeks in the No. 1 slot.

BOXED SETS: Suddenly, high-profile, "value-added" boxed-set collector and gift packages are the rage for the Christmas sell-through season as home video retailers appear to be taking more cues from the direct-mail and book industries. The trend makes sense, considering

all the sequels and pre-quels available now and the focus on film restoration for the collector set.

Consider Warner Home Video's "The James Dean 35th Anniver-

sary Collection," a specially designed, limited-edition set on both tape and laserdisk. Featured will be newly restored, digitally transferred editions of "East Of Eden," "Rebel Without A Cause," and "Giant." The set also includes a fourth cassette—a close-up documentary called "Forever James Dean," making its home video debut. The street date is Sept. 12 and the suggested list is \$99.92.

Also expect CBS/Fox Video to issue a handsome gift set of the "Star Wars" trilogy in October. Those titles have been on moratorium. Retailers say they are expecting a spectacular-looking box with fold-outs. Earlier this year, Paramount Home Video issued an Indiana Jones "Trilogy" gift box when it released the third installment of the series—"Indiana Jones And The Last Crusade." That set, say retailers, sold through particularly well. Distributors figure the "Star Wars" set could easily sell 1.5 million units.

PRETTY NO MATTER WHAT: The film "Pretty Woman" is "a real phenomenon," according to Ron Castell, senior VP of purchasing and programming at the huge Blockbuster retail chain. "It's got all the potential to reach \$175 million at the box office, maybe higher. We would love to see it at a sell-through price. And that movie will rent forever. In fact, I will go out on a limb now and say it will be one of the best home video rentals of all time. I know people who have seen it four or five times. It's an unbelievable spillover movie at multiplexes. People come to see 'Days Of Thunder' and 'Die Hard 2' and

(Continued on page 51)

B Wholesaler Creates Buzz Co. Led By Vid Veteran Atkinson

■ BY EARL PAIGE

LOS ANGELES—A year-old B-product video wholesale firm in North Hollywood is betting that movies like "Shaka Zulu" with Sidney Poitier, "Rambling Man" starring Tom Selleck, and classics such as "It's A Wonderful Life" will all rent and rent for home video retailers—and because they cost less than half of what A releases go for, will actually yield a better return on investment.

Video store buyers might well be skeptical of such boasts, except that AB Video Distributors is headed up by George Atkinson, founder of the Video Station chain and about as close to being a living legend as anyone in home video.

"There is a middle league in B pricing"

The growth story at AB is equally impressive, to hear the claims of Atkinson and the two owners, Manoj Parekh and Guy Elan. "Three years ago we were operating out of our homes and now we have 135 people in 12,000 square feet of space," says Elan. According to Atkinson, the company represents more than 100 video labels.

The small, diversified company is involved in international trading and children's ready-to-wear clothing as well as video.

When Atkinson came aboard, after being recruited on the floor of the Video Software Dealers Assn. annual convention last year in Las Vegas, "there were five people. Now we have 50," he says. Elan and Parekh are talking about combining everything under one roof in 100,000 square feet (the trading firm will continue to operate offices in Greece, N.Y., and Maine).

Four of the scores of lines AB represents are house labels, including Edde Entertainment. "Our aim is to saturate the business with different genres, flavors," says Atkinson. "Why 31 flavors when ice cream is ice cream? We feel we are picking up dead soldiers from all the lines that have gone bust but with much needed genres—we have these lines with separate genres, separate release schedules."

Atkinson believes there is a "middle league" in the B business, "somewhere between up there at a

\$79.95 rental price and down there at \$14.95 or less in the discount store. In the middle is where we are."

The heart of AB's business is Video Profit Source, a magazine/catalog that is issued four times a year. (Supplements are issued monthly.)

The catalog offers a cherry-picked selection of titles from as many as 100 different suppliers, covering several different genres.

While manufacturers generally discourage cherry-picking by distributors, AB can get away with it "because we are that strong now," Atkinson says.

Although a big seller for AB will log only 5,000-10,000 units, "labels come to us for representation," Atkinson says.

Just as Atkinson was known for his ideas, as expressed in Video Station's newsletter, the quarterly publication allows him a rich outlet. He points to many articles in the issue, promising the next run will go to 30,000 video stores (issue No. 2 went to 20,000, No. 1 to 10,000).

AB's two owners mirror Atkinson in their own enthusiastic way. "We do not pretend to know the video business, or the children's apparel field for that matter, but we do know accounting and business practices," says Elan, offering the perspective of ownership. "We are also expert in international specialty trading," which is how they two men initially got the video bug.

Elan and Parekh have desks in one office facing each other and identify one another as co-president. An outstanding feature of the office is a large serpentine vine all over one wall that is festooned with U.S. currency, mostly \$1 bills. "This is to impress people that money does not grow on trees. Each time someone makes a mistake, an amount is put up here," Elan explains.

The two entrepreneurs, both in their 30s, insist that the video industry can learn much from the children's wear business. The company's clothing division is totally vertical, involving manufacturing, distribution, and nine retail outlets nationwide under the name Kid's Kart.

Atkinson says AB may eventually have a production wing, and like on the clothing side, be more verti-

(Continued on next page)



by Earl Paige

MILK, BEEF, VIDEO: There's much more to the Video Software Dealers Assn.'s generic consumer awareness campaign idea, according to Brad Burnside, president of three-unit Video Adventure in Chicago, a VSDA board member, and head of the VSDA merchandising committee spearheading the drive (Billboard, July 21). Besides spurring more rental and sale activity, it's public relations. It's image. "When you have an industry that's organized and has high visibility with the consumer, it also means you have high visibility with legislators. You don't have to go into a state legislature fighting some First Amendment battle and find out they have no idea who VSDA is, no idea we are organized, no idea that we are anything but a bunch of hobbyists," says Burnside, adding that "our competitors seem much more organized." By competition, he is alluding to cable and theater distribution channels and what he says are several alternatives "for the consumer's shrinking recreational time and dollar." He cites the cable television 800-number campaign, "1-800-Cable Me," as one example. The line assists subscribers in cable hookup and other problems. Also, the theater operators are well organized and are now concerned "that if they continue to grow just through price increases it will jump up and bite them in the ass," because attendance is actually down.

TIME IS NOW: A combination of factors has galvanized VSDA into exploring a generic campaign to increase rental activity and sell-through—and already some suppliers, such as Rentrak and Macrovision Corp., have jumped on the bandwagon (Billboard, July 21). Burnside takes a much more patient view, observing that the idea of a generic campaign has been around a long time, but only now does it make sense. There is also evidence of specific efforts. For instance, Burnside likes the plug to visit video stores that is at the front of RCA/Columbia Pictures Home Video videos. Conceptually, the generic campaign idea is something everybody can visualize and the time is ripe, Burnside believes—the problem is logistics, mechanics, and cooperation. In addition to the moves of competitive entertainment channels like cable, another factor is that only now are there enough VCR households to make the campaign viable. "We have a more universal product" than in 1986, he says, when Burnside himself urged a gener-

ic campaign as part of his board candidacy platform. This year two board candidates, including Lou Berg, incumbent president, are urging a generic campaign, Burnside notes. Yet another factor is "that we were growing at such a rate when this idea of a campaign came up that it was given a lower priority. Now the slowing rate of new VCR household growth is something we have to look at." Burnside's worry is that VSDA "does not want to go off half-cocked," and he emphasizes cooperation and research. Rather than get right into specific funding formulas, the committee and the board have asked the administrative staff to explore the mechanics of how campaigns get rolling. Some campaigns in other industries, as with beef and dairy products, enjoy government subsidization "and their mechanisms are not as instructive for us," Burnside says.

PALMER'S PUSH: In another direction of getting the home video message across to a wider segment of consumers, the magazines of various chains have a role, too, says Susan Barr, head of advertising/marketing at Palmer Video, publisher of Palmer Video News. With 150 stores in 15 states, Palmer offers a respectable audience, identified on the rate sheet at 200,000. Barr says there is more color now and that the aim "is to present an enjoyable and informative magazine and not so much to plug Palmer Video."

HEIMAN IS BACK: As strongly hinted months ago, record industry pioneer retailer Tommy Heiman is coming back into the business with the opening of a pilot video store near San Diego soon (Billboard, March 24). Industry veterans, who have spotted Heiman at various National Assn. of Recording Merchandisers events and VSDA, will recall that at one time he headed Peaches and grew the chain of 10,000-square-foot superstores to 42 outlets around the U.S. before the 1979 record industry slump caught up with him. More recently, Heiman has headed a firm called Repco that buys video for warehouse-club-type stores. In coming back into retail after a hiatus of more than 10 years, Heiman is understood to have originally wanted to open his store as a combo. His mentor, Steve Gabor, president of Odyssey Video in Los Angeles, advised on holding to video only.

ROBO STORE: William Dunbar, franchisee of one of the first Videomatic automated video stores, says that in his experience, just outside Los Angeles in Valencia, one of the surprises is that "the peak hours are still 5-7 p.m. and weekends, just like any other video store." He initially thought a 24-hour-a-day operation would invite use at other times of the day. Dunbar is in the furniture business and is off on Tuesdays, using that day to clear up details "at

(Continued on next page)

VIDEO REVIEWS

"Where Have All The Dolphins Gone?" The Video Project. 58 minutes. \$29.95.

This sensational, hard-hitting documentary examines the plight of dolphins in the Eastern Pacific, whose population has been decimated by the tuna industry's purse-seine fishing method. George C. Scott narrates this fast-paced program, which takes us into the remarkable world of the dolphin, an intelligent and gentle mammal whose level of social bonding and cooperation is perhaps superior to that of man.

Audiences get to see marvelous shots of dolphins playing and interacting in the ocean, as well as horrifying footage of them being killed during purse-seine operations (some of the latter was

filmed by eco-hero Sam Labudde, a biologist who went undercover on a Panamanian tuna boat).

Produced by the Marine Mammal Fund and the ASPCA, this video also features guest spots by James Coburn and River Phoenix. All proceeds go to educational efforts to bring the dolphin-killing to a stop; 415-655-9050.

CHRIS MCGOWAN

"Dorf Goes Auto Racing: The Movie." Premiere Home Video. 70 minutes. \$59.95.

In his previous three Dorf comedy sports tapes, writer/star Tim Conway had fun with golf and with the Olympic Games and sold a reputed 500,000 total units along the way. This title again features Conway as a disreputable dwarf with an unidentifiable foreign accent and a knack for wreaking havoc. The bad news is that the gags here are predictable and rather soporif-

ic after the first 30 minutes. The good news is that extensive use of NASCAR footage, a Hoyt Axton soundtrack, and guest appearances by such famed drivers as Richard Petty and Darrel Waltrip liven up the video and should help it sell well at car races and in auto-parts stores. Stock it next to the 30-weight. C.M.

"Rue McClanahan: The Cat Care Video Guide." M.R.S. Enterprises. 48 minutes. \$29.95.

Since there are a reported 55 million house cats now residing in the U.S., it is about time we started learning how to properly take care of our feline friends. This video is hosted by actress Rue McClanahan ("The Golden Girls") and veterinarian Dr. David Griffiths. They discuss every aspect of cat care, from picking out your pet to maintaining its health to such

(Continued on page 51)

VIDEO PEOPLE

Angie Acevedo is named national sales manager for the Spanish division at distributor ETD. Previously, she was a sales rep in Miami for Baker & Taylor.

Laura Myers is promoted to national key accounts manager at the Maier Group. She had been sales manager, Central region.

Several staff changes at VSDA/NARM are announced. Jane Certo is promoted to director of membership development for both organizations. Yale Hoffstein is named controller of VSDA/NARM. Holly Rosum is promoted to special projects manager and advertising manager for VSDA Reports, replacing Ray Gianchetti, who has resigned. Stephanie Wankle is named regional coordinator at VSDA, replacing Certo.

STORE MONITOR

(Continued from preceding page)

the store." He is relatively new to video, having attended his first VSDA regional meeting recently. The store is too new, he says, for Dunbar to offer any financial details on operations. The store is 10 feet tall, in perimeter the size of three ordinary automobile parking spaces, and actually occupies such an area on the lot of a **K mart** just behind a **McDonald's** in the Magic Mountain theme-park community. Although his store looks forsaken at the far end of the K mart lot, Dunbar says he chose the site deliberately because of the high visibility from the street. "I didn't expect to draw that much from the K mart customers." Capacity is 2,600 cassettes, but Dunbar has his store loaded with just 1,300, comprising 600 titles. Rental is \$2.49 daily, but there are packages available that reduce that fee. For \$15, the price drops to \$2.19; for \$31, it's \$2.09; and for \$55, it's \$1.99. One nice feature is that if the customer has rented the movie accidentally or the spouse has seen it, etc., it can be returned within 30 minutes and the charge voided. Four types of credit cards are ac-

cepted. Another feature is a scroll screen that constantly displays the inventory. Can the wrong tape be returned? Either a mixup or some deliberate attempt to foil the machine? No, claim Dunbar and **Fred Di Giorgio**, president of VideOmatic, also known as Video Kiosk Corp. "The computer reads the bar code from two sides. The customer cannot put the movie in the wrong way. If it's the wrong tape it just won't be accepted," Di Giorgio

says. One other humorous aspect is that the store is divided in half, with one side labeled 'A' and the other 'B,' causing knowledgeable fans to wonder if this actually relates to the product. It doesn't. The labels are merely for basic description and could just as well be Side 1, Side 2. Dunbar believes more will be heard about VideOmatic and points to **VideOmatic Of Florida**, headed by **Rob Wagner**, as one of the newest franchisees.

B-TITLE WHOLESALER CREATES A BUZZ

(Continued from preceding page)

cal, possibly even to the point of retail. Already in the works is a small duplication facility to handle limited runs. "We want to be able to dupe 10s and 25s, little runs, where we might not want to bother with going to the larger duplicator," Atkinson says.

Now 55, Atkinson does not dwell on retailing, but veterans in home video know of his pioneering work in 1977, when he developed the first large-scale chain under the Video Station banner, once num-

bering more than 500 stores. Later came a wholesale company, then Wall Street, and finally a collapse and SEC violation problems that found Atkinson withdrawing into virtual obscurity.

At AB, Atkinson points to the purely functional accoutrements. "I've gone through the whole Mercedes thing, the long corridors, the fancy headquarters. They expect that when you go public and all the bankers come in," he says. "I don't need that anymore."

Comedic 'Rosalie' Belongs On Video Shopping Lists

BY MICHAEL DARE

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

• "Rosalie Goes Shopping," Vidmark, prebooks 8/14.

In this follow-up to "Bagdad Cafe," Percy Adlon once again directs the robust Marianne Saage-

brecht in a unique and colorful comedy of very strange manners. Working under the premise that "capital that isn't being

used is a dead duck," Rosalie spends and borrows and trades and steals in a desperate and outrageous effort to prove that capitalism can work if you've got enough larceny in your heart. Meanwhile, she confesses all to her priest, Judge Reinhold ("Beverly Hills Cop"), who goes benignly crazy. Her husband, a crop duster and flying fanatic, is played by Brad Davis ("Midnight Express"), who gives a performance that is wonderfully obsessive. The film is daring and genuinely wacky, full of the same sort of good-natured silliness that made "The Gods Must Be Crazy" a hit. Sometimes it is simple-minded and slapstick, but then it snaps into focus and becomes a film of ideas and substance. This is a good movie to give someone you owe money to, with the explanation that at least you're not this bad. A good double bill with "Raising Arizona." Buy a two-pack and get 50 biodegradable plastic "Rosalie Goes Shopping Bags" to put over your head.

• "Red Surf," Academy Entertainment, prebooks 8/23.

A genuine surprise, full of very real characters and subtle performances. What could have been just another lurid study of drug dealers wiping each other out has been made with compassion and skill rather than malice and exploitation. The casting is excellent, and newcomers George Clooney ("Roseanne"), Doug Savant ("Masquerade"), and Dedee Pfeiffer (Michelle's sister!) are all noteworthy. Rock star Gene Simmons is particularly appropriate in the surprising role of the good drug dealer who saves the day. The film has still got the standard stuff, like crazed teenagers, surfing, dope, practical jokes, chases, machine guns, and guys getting ripped apart by wolves, but it also has heartfelt acting and impressive direction. First-time director H. Gordon Boos has been Francis Ford Coppola's and Oliver Stone's assistant director, and he has learned his craft well. This one proves that you can make a film for less than a million that looks

and sounds just as good as the real thing. With great music by Hüsker Dü, the Del Lords, Black Flag, the Bus Boys, and "Surf Or Die" by the Surf M.C.s, this is a perfect double bill with "Drugstore Cowboy" or "Tequila Sunrise." Retailers who register at VSDA can also win a nifty Yamaha Jetski.

• "Torrents Of Spring," HBO Video, prebooks 7/23.

A lush and romantic period piece starring Timothy Hutton ("Ordinary People") as a man who wins Valerie Golino ("Rainman") in a duel, only to fall under the seductive charms of Nastassia Kinski ("Tess"). Viewers might have a hard time identifying with a man stuck with the tough task of having to choose between these two stunningly beautiful women, but Jerzy Skolimowski ("Deep End," "Moonlighting") has directed with such passionate style that they won't mind. Rent it with "Dangerous Liaisons" or "Valmont."

• "Vietnam Home Movies," Best Film & Video, prebooks 7/24.

This series of tapes offers a genuinely intriguing look at the way Vietnam really appeared to the soldiers on the ground. We've all seen the Hollywood versions of the war in Vietnam, but watching the genuine article as shot in 8mm by real soldiers with cameras is spooky and fascinating. The technical quality is not slick, but "America's Funniest Home Videos" has gotten viewers used to this caliber of resolution. A perfect double bill with "Casualties Of War" or "Born On The Fourth Of July." Order 100 cassettes and get a free Flying Tiger Genuine Leather jacket.

• "Blue Steel," MGM/UA Home Video, prebooks 7/20.

Jamie Lee Curtis ("Anything But Love") as a macho cop chasing down a psychotic killer is the primary draw in this murder mystery with a feminist spin. Unfortunately, it's not one of the best cop thrillers ever made, but it should satisfy its core audience enough even though theatrical box-office was somewhat lackadaisical. And Curtis should draw renters. There are some implausible characters, the storyline has some irritating actions, and there are plot holes. Director Katherine Bigelow made a mark for herself with the superb modern vampire movie "After Dark." Rent it with "Tango And Cash." If you buy six copies of "Blue Steel" you get two free copies of "Busting," starring Elliot Gould and Robert Blake.



FOR WEEK ENDING JULY 28, 1990

Billboard. TOP SPECIAL INTEREST VIDEOS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	7	100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072	19.95
2	3	24	NBA AWESOME ENDINGS CBS-Fox Video 2422	14.98
3	4	14	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98
4	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95
5	5	172	AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39	14.95
6	RE-ENTRY		GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95
7	6	64	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229	14.98
8	13	118	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024	14.95
9	2	42	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
10	9	120	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95
11	16	86	NFL CRUNCH COURSE Fox Hills Video	19.95
12	20	70	MICHAEL JORDAN: COME FLY WITH ME CBS-Fox Video 2173	19.98
13	RE-ENTRY		GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95
14	10	108	A KNIGHT OF BASKETBALL Kartes Video Communications	19.95
15	11	33	CHAMPIONS FOREVER J2 Communications J2-0047	19.95
16	18	32	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod.	24.95
17	15	62	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1 Paramount Home Video 12623	19.95
18	RE-ENTRY		THE BOYS OF SUMMER VidAmerica 7017	14.95
19	NEW		BASEBALL CARD COLLECTING JCI Video JCV-8212	9.95
20	RE-ENTRY		FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	185	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
2	8	77	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
3	5	39	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
4	2	185	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
5	3	89	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059	19.95
6	7	25	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
7	4	185	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◇ Warner Home Video 070	29.98
8	6	185	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
9	10	73	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
10	9	27	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466	19.95
11	12	7	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
12	11	91	SUPER CALLANETICS MCA/Universal Home Video 80809	24.95
13	13	123	START UP WITH JANE FONDA Warner Home Video 077	19.95
14	14	19	JUDI SHEPPARD MISSETT'S FITNESS NOW! JCI Video 8119	14.95
15	15	20	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
16	19	3	DENISE AUSTIN'S FAT BURNING WORKOUT Parade Video 46	19.95
17	17	71	RAQUEL: LOSE 10LBS. IN 3 WEEKS HBO Video 9892	19.99
18	20	185	JANE FONDA'S NEW WORKOUT ◇ Warner Home Video 069	29.98
19	RE-ENTRY		DENISE AUSTIN: THE COMPLETE WORKOUT Parade Video 203	24.95
20	RE-ENTRY		JANE FONDA'S EASY GOING WORKOUT ◇ Warner Home Video 058	29.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs. or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © Copyright 1990, Billboard Publications, Inc.

VIDEO REVIEWS

(Continued from page 49)

mundane matters as fleas, litter-boxes, carrying cases, cat beds, and traveling. The presentation of information is intelligent, thorough, and consistently interesting. Check it out before you adopt a furry companion; it might save you and your cat a lot of problems. C.M.

"Earth First: The Struggle For The Australian Rain Forest," The Video Project, 58 minutes, \$39.95.

When one thinks of Australia, one usually imagines the vast arid stretches of brushland and desert

in the Outback. But Australia also has narrow, discontinuous belts of tropical rain forest along its northern and eastern coasts, and they are rapidly being consumed by the local timber industry. This video amply captures the beauty of the remaining Australian rain forest, and documents the spirited efforts of environmentalists to halt its decimation by bulldozers and chainsaws, starting in 1979. This tape may alert many viewers to the plight of a vanishing national treasure down under, one that may soon disappear entirely. C.M.

"Krishnamurti: With A Silent Mind," Mystic Fire Video, 104 minutes, \$39.95.

J. Krishnamurti, who died in 1986 at the age of 91, was that rarest of spiritual leaders: a guru who told his listeners to forget gurus and to find truth within themselves. He did not promote himself on TV talk shows, accept fees for his lectures, or drain his followers' bank accounts so that he could buy himself dozens of Rolls Royces. Rather, Krishnamurti spread the message that enlightenment "depends on you and nobody else."

This documentary traces the life of Krishnamurti, from his birth in a small town in South India to his "discovery" by an emissary of the Theosophical Society to his later worldwide fame and philosophical development. The video rambles a bit and is slow at times, but is full of wise and provocative comments by both Krishnamurti and many of his students, friends, and peers. Also included is fascinating archival film footage of Krishnamurti in the 1910s and '20s and at his outdoor lectures decades later in Ojai, Calif. C.M.

FOR WEEK ENDING JULY 28, 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.

TOP KID VIDEO SALES

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	9	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
2	2	16	TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment 27319	1990	14.95
3	11	3	TEEN MUTANT NINJA TURTLES: SUPER ... Family Home Entertainment 27336	1990	14.95
4	3	41	BAMBI Walt Disney Home Video 942	1942	26.99
5	4	40	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
6	5	91	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
7	8	93	CINDERELLA Walt Disney Home Video 410	1950	26.99
8	9	43	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
9	6	76	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
10	10	99	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	7	61	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
12	12	252	DUMBO Walt Disney Home Video 24	1941	29.95
13	13	9	TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317	1988	39.95
14	16	197	ALICE IN WONDERLAND Walt Disney Home Video 36	1951	29.95
15	15	144	AN AMERICAN TAIL Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
16	18	39	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
17	14	12	BABAR: THE MOVIE Family Home Entertainment 27316	1990	24.95
18	NEW		THE JETSONS: ASTRO'S TOP SECRET Hanna-Barbera Home Video	1962	9.95
19	21	5	ROAD RUNNER VS. WYLE E. COYOTE: CLASSIC ... Warner Bros. Inc./Warner Home Video 11504	1985	12.95
20	17	30	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
21	23	6	BABYSONGS Hi-Tops Video HT-0015	1987	14.95
22	24	17	TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
23	22	141	THE SWORD IN THE STONE Walt Disney Home Video 229	1963	29.95
24	NEW		THE JETSONS: LAS VENUS Hanna-Barbera Home Video	1962	9.95
25	20	138	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95

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

BACKLOT BEAT

(Continued from page 48)

when they learn those are sold out, they see 'Pretty Woman' again. If Disney brings it out at sell-through, we'll sell a bunch. But we'll buy a bunch, too, even if it's a high-priced rental. That film will be rental heaven." There's still industry speculation that Disney is leaning toward sell-through on "Woman." One rival studio executive even speculates that Disney might even release "Dick Tracy" and "Woman" simultaneously in a joint sell-through effort this fall.

COMING SOON: "House Party" arrives from RCA/Columbia Pictures Home Video on Sept. 5, to be followed by "Glory" on Sept. 19.

SAVE THESE DATES

NOVEMBER 7-9

- ** The 4th American Video Conference & Awards
- ** The 12th Billboard Music Video Conference
- ** The 1st Billboard/Tanqueray Sterling Music Video Awards

THREE BIG EVENTS!

CALL (212) 353-2752
FOR INFORMATION

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Die Hard 2 (Fox)	14,512,301	2,433 5,965	1	60,693,920
2	Ghost (Paramount)	12,191,540	1,101 11,073	—	12,191,540
3	Days of Thunder (Paramount)	8,168,248	2,307 3,540	2	54,052,078
4	Jungle Book (Buena Vista re-issue)	7,708,029	1,901 4,055	—	7,708,029
5	Ford Fairlane (Fox)	6,374,391	1,245 5,120	—	10,030,417
6	Dick Tracy (Buena Vista)	4,826,867	1,813 2,662	4	90,355,452
7	Quick Change (Warner Bros.)	4,700,960	1,595 2,947	—	4,700,960
8	Total Recall (Tri-Star)	3,218,325	1,551 2,075	6	104,855,865
9	Another 48 HRS. (Paramount)	2,966,530	1,428 2,077	5	71,055,120
10	Jetsons: The Movie (Universal)	2,850,120	1,566 1,820	1	10,855,895
11	Robocop 2 (Orion)	2,637,501	1,706 1,546	3	36,930,404
12	Ghost Dad (Universal)	2,424,050	1,200 2,020	2	15,352,440
13	Pretty Woman (Buena Vista)	2,069,183	1,085 1,907	16	157,207,215
14	Back To The Future III (Universal)	1,688,045	1,042 1,620	7	76,244,200
15	Betsy's Wedding (Buena Vista)	1,346,630	866 1,555	3	17,121,505
16	Gremlins 2 (Warner Bros.)	1,293,254	980 1,320	4	37,377,942
17	Bird On A Wire (Universal)	782,030	680 1,150	8	65,198,395
18	Teenage Mutant Ninja Turtles (New Line)	568,848	540 1,053	15	129,350,699
19	Hunt for Red October (Paramount)	529,938	442 1,199	19	118,412,097
20	Milo & Otis (Columbia re-issue)	359,176	555 647	4	8,462,731
21	Cinema Paradiso (Miramax)	261,234	116 2,252	21	8,364,517
22	Longtime Companion (Goldwyn)	211,147	85 2,484	9	3,826,571
23	Cadillac Man (Orion)	198,323	327 606	8	26,629,964
24	Driving Miss Daisy (Warner Bros.)	187,256	228 821	30	105,950,312
25	Tie Me Up (Miramax)	169,804	65 2,612	10	3,068,093
26	House Party (New Line Cinema)	119,635	85 1,407	18	25,948,859
27	Ernest Goes To Jail (Buena Vista)	104,811	147 173	14	24,261,146
28	Spaced Invaders (Buena Vista)	85,350	150 569	11	14,933,959
29	Without You I'm Nothing (New Line)	83,170	19 4,377	9	754,977
30	Monsieur Hire (Orion Classics)	76,146	23 3,311	12	904,584
31	Jesus of Montreal (Orion Classics)	59,771	14 4,269	7	572,591
32	The Cook, The Thief (Miramax)	51,847	43 1,206	14	7,121,081
33	Too Beautiful For You (Orion Classics)	46,128	23 2,006	19	1,631,367
34	Fire Birds (Buena Vista)	41,554	158 263	7	14,265,294
35	Henry V (Goldwyn)	40,018	43 931	34	10,033,825
36	May Fools (Orion Classics)	35,805	2 17,902	3	143,164
37	Born on the Fourth of July (Universal)	34,500	100 345	29	69,898,473
38	Strapless (Miramax)	28,620	14 2,044	8	540,447
39	Long Quiet River (MK2 USA)	23,679	1 23,679	—	23,679
40	Last Exit to Brooklyn (Cinecom)	23,675	14 1,691	10	1,591,223

MTV Names 1990 Awards Nominees

Madonna, Abdul, Aerosmith Top List

BY DEBORAH RUSSELL

LOS ANGELES—Madonna, Aerosmith, Paula Abdul, and Propaganda Films director David Fincher lead the nominations for the 1990 MTV Video Music Awards, set for Sept. 6 at the Universal Amphitheatre here.

The nominations were announced at a July 10 press conference hosted by Arsenio Hall, who will serve as MC at the awards show for the third consecutive year. Among the artists scheduled to perform at the ceremony are Janet Jackson, M.C. Hammer, Phil Collins, and Aerosmith.

Madonna's trendy "Vogue" video racked up eight nominations this year, including ones for best video, best female video, and best dance video. The clip, directed by Fincher, comes from the Warner Bros. album "I'm Breathless," which features songs from and inspired by the film "Dick Tracy."

Aerosmith pumped out seven nominations for "Janie's Got A Gun," also directed by Fincher. The controversial clip, which deals with sexual abuse and murder, took nominations for best video, best group video, and best metal/hard rock video. The Geffen clip also collected four nominations in technical categories.

Paula Abdul, who dominated the 1989 awards, clinched six nominations for her "Opposites Attract" video, including ones for best video, best

dance video, and best choreography. Michael Patterson and Candace Reckinger directed the Virgin Records clip, which pairs Abdul with an animated partner.

Patterson and Reckinger provided the only competition for Fincher this year in the best-director category. In addition to the Aerosmith and Madonna videos, Fincher received a third nomination for Don Henley's "The End Of The Innocence." Last year he took the MTV statuette back to Propaganda for Madonna's "Express Yourself" clip.

M.C. Hammer appears to be the rapper of choice this year, collecting five nominations for the colorful Fragile Films dance clip "U Can't Touch This." The Oakland, Calif.-based rapper is up for best rap video, along with Digital Underground, Biz Markie, and Young M.C.

Henley also garnered five nominations for his "Innocence" clip on Geffen. He will compete against Billy Idol, M.C. Hammer, and Michael Penn in the best-male-video category.

In addition to Madonna and Abdul, artists vying for the best-female-video award include Sinead O'Connor, Alannah Myles, and Michelle Shocked.

In other categories of interest, the B-52's, Midnight Oil, the Red Hot Chili Peppers, and Tears For Fears are up for best group video; and Faith No More, Motley Crue, and Slaught-

er join Aerosmith in the best-metal/hard-rock-video category.

The best-new-artist category features Bell Biv DeVoe, Jane Child, the Black Crowes, Lenny Kravitz, Alannah Myles, Michael Penn, and Lisa Stansfield.

Clips by Prince, Billy Idol, Edie Brickell & New Bohemians, and ZZ Top appear in the best-video-from-a-film category. Paula Abdul, Janet Jackson, M.C. Hammer, and Madonna will compete for best dance video. And Depeche Mode, Sinead O'Connor, the Red Hot Chili Peppers, and Tears For Fears will compete for best postmodern video.



Video Sensation. Atco group Sweet Sensation takes a break from shooting "If Wishes Came True," the second single from "Love Child." Pictured, from left, are the group's Margie Fernandez and Betty LeBron; director Bruce Logan; Sweet Sensation's Sheila Vega; and Michelle Webb, video producer for Atlantic Records and Associated Labels.

Graham Nash Taking To TV

With New Talk/Music Show

BY MELINDA NEWMAN

NEW YORK—Graham Nash, better known as one third of Crosby, Stills & Nash, will take on the role of talk-show host this fall when his show, "The Inside Track With Graham Nash," debuts on A&E, The Arts & Entertainment Network.

The hourlong, weekly program,

"The guests will dictate what the topics will be"

which begins airing Oct. 14, will feature well-known performers discussing their careers and issues that concern them. There also will be musical performances and video presentations.

"The Inside Track" will follow the format of the previously broadcast pilot, called "The Ring": In addition to the scheduled celebrities, there also will be guests planted among the regular studio audience who will challenge or support the artists' views. "For example, with the first show we had Grace Slick. She's a big supporter of the World Wildlife Fund, so we had someone from that organization in the audience," says Nash. "But we also had Suzy Chafee, who has her own line of fur clothing, with an opposing view. It was kind of like mud wrestling; put those two to-

gether and get out of the way." Artists will not always know about the studio guests.

The program will be largely unscripted. "It's kind of scary for our guests and me because we don't know what will happen from one moment to the next," says Nash. "It's dependent upon me as the host as to when we do things and when they perform."

Nash was approached about hosting the show by Bob Meyrowitz, whose company, RBM Television Corp., is co-producing the show with Capital Cities/ABC Video Enterprises. Meyrowitz had been impressed with Nash after the singer appeared on a radio show produced by another Meyrowitz company, DIR Broadcasting.

"It appealed to me because I wanted to provide a forum for people to be able to talk about subjects that matter to them rather than the normal talk-show chat," says Nash. "The guests will dictate what the topics will be."

Although the bookings are not official, guests Nash is trying to secure include Elton John, Bonnie Raitt, and 2 Live Crew.

The least of Nash's worries is being able to converse intelligently about any of the topics favored by his guests. "I have an enormous amount of people who will be working on this with me and I have a voracious appetite for images and words. I'm always reading. I'll be able to do it."



by Melinda Newman

WELL, I guess we can remove our shades now after wearing them perpetually for 120 hours in an attempt to be half as cool as the folks over at the **New Music Seminar**. As usual, it was crowded beyond belief and anyone dressed in anything but black stood out. Actually, at this writing we're only halfway through the actual seminar



and as we left the Marriott Marquis to return to our word processor, Sean Fernald from Capitol was taking off his jacket and shirt. But there was an apparent reason for the striptease. We'll reveal that next week when we give an in-depth report on "How To Work A Video In A Nightclub Environment," the panel where the incident took place, and on other NMS events, including the **Music Video Assn.** meeting. All we can report now is that **Michelle Peacock** from Capitol is the MVA's acting president, replacing **Michael Reinert**, who resigned after leaving **Rowe International** to join an entertainment law firm. New elections will take place in November at Billboard's own music video conclave in L.A.

RUMOR MILL: The word on the street in Nashville is that **The Nashville Network** is seriously considering starting a second channel that would be devoted strictly to country music videos 24 hours a day. Rumor has it that TNN has made a bid to buy **Country Music Television**, the only current 24-hour country music channel, but that the price isn't right... yet. The new channel would debut April 1, 1991. No one at TNN could be reached by press time, but we'll follow this one closely.

CHANGE OF SCENE: **Lee Rawlinz** has joined **Columbia** as associate director of video production on the East Coast in a restructuring of the department. After tenures at both **Elektra** and **Geffen**, **Lisa Levine** has joined L.A.'s **Vivid Productions** as executive producer.

CHANGE OF ADDRESS: **Calhoun Productions** has quietly been making the move from New York to Los Angeles for several weeks. According to head **John Diaz**, the company felt that the West Coast was where the action was and that being locked out of production from November to February because of inclement weather was for the birds. The production company will maintain a small presence in the Big Apple, but its offices have relocated to 1300 N. Genesee, Los Angeles, Calif. 90046. The new number is 213-874-6363.

SEX IN THE '90s: Alright, we're game. Actually, that's the title of a new special by MTV. The big guns at

1775 Broadway have announced some plans for their fall lineup. The "Sex" special, which airs Sept. 12, is the latest in a series of news programs produced by the MTV News team. The channel is also working on a new series called "Liquid Television," produced in conjunction with **Big Pictures**. The show is an animated variety series that includes original and acquired animation, animatic versions of underground comics, stories featuring live actors in action settings, and short films. According to **Judy McGrath**, senior VP and creative director, "While we'll continue to push the creative envelope with our station IDs and to find new animators to work with all over the world, developing an animated series is a logical extension of our programming and is something we've wanted to do for a long time." Production costs will be offset partially by overseas sales. MTV is also working on a new half-hour comedy called "The Breakdown Tour—A Ken Ober Special," which features the "Remote Control" host as an overworked TV personality (that's a stretch) who, after suffering a breakdown, asks his boss for some time off. A camera crew trails him during this self-imposed vacation. The ending will be selected by viewers via an interactive 900 number.



CONTINUING WITH NEWS FROM national outlets... It was hardly "Gilligan's Island," but visions of the Skipper and MaryAnn, not to mention the Howells, filled our head as we boarded VH-1's boat cruise for **Crosby, Stills & Nash** during a recent rainstorm. However, as the boat set sail for a three-hour cruise we discovered not an uncharted desert isle, but a delightful performance by the **Atlantic** trio. The party was to announce VH-1's sponsorship of CSN's tour and the band's involvement in the channel's "Our House" contest, which awards a lucky winner \$250,000 for a home. VH-1 used the party mainly as an opportunity to schmooze major clients. CSN did a 45-minute acoustic set, which included sing-alongs on "Our House" and "Teach Your Children." The latter tune was dedicated to **Peter Noone**, host of VH-1's "My Generation." Noone later quipped that CSN was only the second act to ever mention him from the stage. The other one: **Wayne Newton**.

ONE OF THE SESSIONS at NMS was about longform video and how it truly has become a viable medium. More about that next week, but as if we needed more evidence, we have word of one of the first in-stores to support a video release that we can recall. **Exposé** was set to appear at **Blockbuster Video** in Queens, N.Y., to tout its brand-new video collection, titled "Video Exposure!," on **Arista**. The compilation includes eight of the trio's hits, including "Let Me Be The One" and "Seasons Change."

ON A SAD NOTE: Sincere condolences to **Steven Dupler**, my predecessor here and now VP of music at **Rebo Studios**, whose father died July 11 of lung cancer. **Irving Dupler**, who went by the name **Irving Davis**, had a long career as a musician in New York before becoming an ad executive for **WHLI/WKJY**, a Long Island, N.Y., radio station.

Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.





Continuous programming 1775 Broadway, New York, NY 10019
ADDS
The Boys, Crazy Bruce Dickinson, All The Young Dudes New Kids On The Block, Tonight Midnight Oil, King Of The Mountain Iggy Pop, Home Prince, Thieves Of The Temple Keith Sweat, Make You Sweat Sonic Youth, Kool Thing
BUZZ BIN
Concrete Blonde, Joey The Sundays, Here's Where The Story Ends
STRESS
Boom Crash Opera, Onion Skin Gene Loves Jezebel, Jealous
EXCLUSIVE
Heart, I Didn't Want To Need You Winger, Can't Get Enough World Party, Put The Message In The Box
HEAVY
Paula Abdul, Knocked Out (1990 Re-Mix) Aerosmith, The Other Side Jon Bon Jovi, Blaze Of Glory Cheap Trick, Can't Stop Falling Into Love Phil Collins, Something Happened On The... Faith No More, Epic Bruce Hornsby & The Range, Across The River Billy Idol, Cradle Of Love Janet Jackson, Come Back To Me Mötley Crüe, Don't Go Away Mad (Just Go Away) Nelson, (Can't Live Without Your) Love And Affection Poison, Unskinny Bop The Time, Jerk Out
ACTIVE
Mariah Carey, Vision Of Love Electric Boys, All Lips N' Hips Go West, King Of Wishful Thinking Lightning Seeds, Pure Sinead O'Connor, The Emperor's New Clothes Slaughter, Fly To The Angels Snap, The Power St. Paul, Stranger To Love Steve Vai, The Audience Is Listening Vixen, How Much Love Wilson Phillips, Release Me
MEDIUM
Alias, Haunted Heart Allman Brothers Band, Good Clean Fun The Black Crowes, Twice As Hard Damn Yankees, Come Again John Hiatt, Child Of Wild Blue Yonder Hothouse Flowers, Give It Up Human Radio, Me & Elvis Colin James, Just Came Back Gary Morris, Oh Pretty Woman Social Distortion, Ball And Chain Johnny Van Zant, Brickyard Road
BREAKOUTS
David Baerwald, All For You Happy Mondays, Step On Hurricane, Next To You London Quireboys, I Don't Love You Anymore M.C. Hammer, Have You Seen Her Railway Children, Every Beat Of The Heart Red House, I Said A Prayer Steve Wynn, Carolyn

The Nashville Network
13 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
ADDS
Mary Chapin-Carpenter, This Shirt Timber Marie, When You Fall Cheryl Wheeler, Aces Buckwheat Zydeco, Hey Good Lookin' Ronnie McDowell, Paralyzed Dawnett Fawcett, Slow Dancin' Charlie Daniels, A Few More Rednecks Susi Beatty, Be Still My Breaking Heart Kennedy Rose, Love Like This Kelly Willis, River Of Love Asleep At The Wheel, Keepin' Me Up Nights Texas Tornados, Who Were You Thinkin' Of Tammy Wynette, Let's Call It A Day Today
HEAVY
Randy Travis, He Walked On Water Marty Stuart, Hillbilly Rock Exile, Nobody's Talking Vince Gill, When I Call Your Name Waylon Jennings, Wrong Kentucky Headhunters, Oh Lonesome Me Lorrie Morgan, He Talks To Me Mark Collie, Looks Aren't Everything Shenandoah, Next To You. Next To Me Alan Jackson, Wanted Tanya Tucker/T. Graham Brown, Don't Go Out Ricky Van Shelton, I Meant Every Word He Said
LIGHT
Kevin Welch, Til I See You Again Corbin/Hanner, Work Song

Matraca Berg, Baby Walk On Shelby Lynne, I'll Lie Myself To Sleep The Gatlin Brothers, Boogie And Beethoven Carlene Carter, I Fell In Love

Continuous programming 1775 Broadway, New York, NY 10019
FIVE STAR VIDEO
Harry Connick Jr., Recipe For Love Crosby, Stills & Nash, Live It Up Dirty Dozen Brass Band, That's How You Got Killed Before John Hiatt, Child Of Wild Blue Yonder Jeff Lynne, Every Little Thing Bob Marley, Could You Be Love Maxi Priest, Close To You Was (Not Was), Papa Was A Rolling Stone
HITMAKERS
Anita Baker, Talk To Me Michael Bolton, When I'm Back On My Feet Again Mariah Carey, Vision Of Love Taylor Dayne, I'll Be Your Shelter Gloria Estefan, Cuts Both Ways Janet Jackson, Come Back To Me Michael McDonald, Take It To Heart Roxette, It Must Have Been Love Lisa Stansfield, You Can't Deny It

Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043
CURRENT
MC Hammer, U Can't Touch This The Bonedaddys, Hippy Children Urban Dance Squad, No Kid Tashan, Save The Family Milira, Mercy Mercy Me Quincy Jones, Tomorrow Alisha, Bounce Back Lisa Stansfield, All Around The World Klymaxx, Good Love Times Two, Set Me Free Jane Child, Welcome To The Real World Go West, King Of Wishful Thinking Real Life, God Tonight Colin Hay Band, Help Me Jerry Harrison, Flying Under Radar That Petrol Emotion, Sensitized David Bowie, Fame '90 Michael Bolton, When I'm Back On My Feet Again Glenn Medeiros/Bobby Brown, She Ain't Worth It Johnny Clegg, Cruel, Crazy, Beautiful World Red Hot Chili Peppers, Show Me Your Soul Regina Belle, This Is Love

9 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ADDS
St. Paul, Stranger To Love Poison, Unskinny Bop Sinead O'Connor, The Emperor's New Clothes Jane Wiedlin, World On Fire Cheap Trick, Can't Stop Falling Into Love Aerosmith, The Other Side Johnny Gill, My, My, My
MEDIUM
Janet Jackson, Come Back To Me Seduction, Could This Be Love Snap, The Power Electric Boys, All Lips N' Hips Social Distortion, Ball And Chain Jon Bon Jovi, Blaze Of Glory Bruce Hornsby & The Range, Across The River Kid Frost, La Raza Faith No More, Epic The Time, Jerk Out Bell Biv DeVoe, Do Me Keith Sweat, Make You Sweat Billy Idol, Cradle Of Love M.C. Hammer, Have You Seen Her Lisa Stansfield, You Can't Deny It En Vogue, Hold On Mariah Carey, Vision Of Love Go West, King Of Wishful Thinking


Black Entertainment Television
14 hours daily 1899 9th St NE, Washington, DC 20018
ADDS
Rich Nice, Outstanding Tashan, Save The Family Shinehead, It's A Family Affair Glenn Medeiros/Bobby Brown, She Ain't Worth It Carl Anderson, How Deep Does It Go
CURRENT
Terry Steele, If I Told You Once The Pointer Sisters, Friend's Advice (Remix) The Time, Jerk Out Digital Underground, Doo-wutchalike (Party Mix) Bootsy's Rubberband, Jungle Bass Barry White, When Will I See You Again Everything But The Girl, Driving Stacy And Kimiko, Wait For Me Basic Black, She's Mine Father MC, Treat Them Like They Want To Be Treated The Family Stand, Ghetto Heaven Answered Question, What You Deserve The Boys, Crazy Whistle, Bad Habit Babyface, My Kinda Girl Kool Moe D, God Made Me Funke Barbara Weathers, The Master Key Bell Biv DeVoe, Do Me Stanley Jordan, What's Going On Midnight Starr, Do It One More Time MC Shan, It Don't Mean A Thing After 7, Can't Stop Frighty & Colonel Mite, Life Is What You Make It Kwame & A New Beginning, Ownlee Eue Johnny Gill, My, My, My

10 hours daily 1000 Louisiana Ave, Houston, TX 77002
ADDS
Paul Young, Oh Girl Vixen, How Much Love Chicago, Hearts In Trouble After 7, Can't Stop Colin James, Just Came Back Indecent Obsession, Tell Me Something
POWER
Glenn Medeiros/Bobby Brown, She Ain't Worth It Tyler Collins, Girls Nite Out Johnny Gill, Rub You The Right Way Depeche Mode, Enjoy The Silence Michael Bolton, When I'm Back On My Feet Again Mariah Carey, Vision Of Love Billy Idol, Cradle Of Love New Kids On The Block, Step By Step En Vogue, Hold On Go West, King Of Wishful Thinking Janet Jackson, Come Back To Me Taylor Dayne, I'll Be Your Shelter

Continuous programming 704 18th Ave South, Nashville, TN 37203
WORLD PREMIERE
Matraca Berg, Things You Left Undone
HEAVY
Garth Brooks, The Dance Alabama, Pass It On Down Jann Browne, Mexican Wind Randy Travis, He Walked On Water Mark Collie, Looks Aren't Everything Kevin Welch, 'Til I See You Again Exile, Nobody's Talking Kentucky Headhunters, Oh Lonesome Me Hurricane, Next To You Marty Stuart, Hillbilly Rock Lee Roy Parnell, Oughta Be A Law Tanya Tucker, Walking Shoes Clint Black, Walkin' Away Canyon, Carryin' On Carlene Carter, I Fell In Love Helen Cornelius, Ask Any Woman Shelby Lynne, I'll Lie Myself To Sleep Prairie Oyster, I Don't Hurt Anymore Alan Jackson, Wanted Vince Gill, When I Call Your Name

VIDEO TRACK

LOS ANGELES

JOHNNY GILL'S Latest solo videos include two concept clips from his eponymous **Motown** release. Nitrate's **Julien Temple** directed "Wrap My Body Tight" and "Fair Weather Friend" with producer **Ken Fox**.

Mark Lindquist directed "Last Plane Out," a concept/performance clip set in the California desert, for **Reprise** act **Toy Matinee**, which includes producer/songwriter **Patrick Leonard**. **Steve Fredriksz** produced the video, which comes from the "Toy Matinee" album.

Michael Oblowitz directed "Love Has The Power," a brand-new track from **Toto's** greatest-hits collection set for release on **Columbia**. The performance clip features huge blue screens, special effects, and paint-box graphics. **Liz Silver** produced the video for **Red Car Productions**.

NEW YORK

GRP RECORDS' **Carl Anderson** and **Black & White Television** director **Kim Watson** teamed up recently to reel "How Deep Does It Go." **Watson** used dramatic lighting, silhouettes, and images in a reflecting pool to capture the ambience of the moody ballad. **Marjorie D. Clarke** produced.

Grammy-nominated jazz guitarist Jonathan Butler collaborated with renowned jazz artists **Michael Brecker** and **Omar Hakim** in his latest videoclip, "Deliverance." **Darnell Martin** of **Think Again Productions** directed the performance shoot, lensed during Butler's spring performance at the intimate jazz club **Indigo Blues**. "Deliverance" is the title track from Butler's forthcoming **Jive/Silvertone** release.

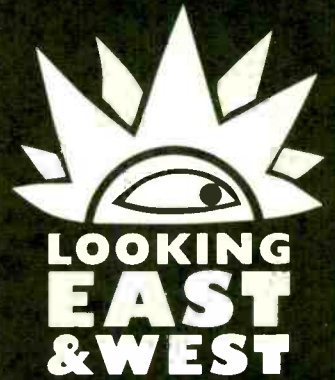
OTHER CITIES

JOHN HIATT'S NEW VIDEO, "Bring Back Your Lovin' To Me," features actress **Aly Sheedy** as the elusive love interest in the clip's storyline. **Blanche White** directed the concept/performance video, set in **Nashville**, and **Anita Wetterstedt** produced for **O Pictures**. **Hiatt's** latest **A&M** album is "Stolen Moments."

Patty Loveless says "The Night's Too Long" in her new **Scene Three** video, directed by **John Lloyd Miller**. **Miller** shot scenes of **Loveless** performing in **Nashville's Center Stage Club** in a classic black-and-white portrait style. He mixed the footage with hand-held conceptual vignettes reeled in a grainy black-and-white mode. **Marc Ball** produced the clip for **Loveless' MCA** album, "On Down The Line."

Meiert Avis directed **Hothouse Flowers** in "Give It Up," a Dublin, Ireland-based clip that features the band members performing in an alley while their images are projected onto a giant screen behind them. **Ben Dossett** and **Ned O'Hanlon** produced the video, which comes from the new "Home" album on **Polydor**.

A TRIBUTE PRODUCTION



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 and Multimedia Klt

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

Seminars with simultaneous translation

Showcases

Sponsored by
Billboard
MUSIC & MEDIA

Tribute Productions Ltd
Suite F • The Maples Business Centre
144 Liverpool Road • London N1 1LA • UK
Tel: 44 71 700 4515
Fax: 44 71 700 0854
Telex: 9312132384 AD G

Please send further details to:


Name _____
Position _____
Company _____
Address _____
Country _____
Tel _____
Fax _____
Tlx _____
Type of Business _____

Billboard® TOP GOSPEL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★				
1	1	55	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR 48 weeks at No. 1
2	2	11	MILTON BRUNSON	REJOICE 9111/WORD OPEN OUR EYES
3	3	11	THE WINANS	QWEST/WARNER BROS. 26161/SPARROW RETURN
4	5	9	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR	SAVOY 7099/MALACO HAVING CHURCH
5	6	39	L.A. MASS CHOIR	LIGHT 72028/SPECTRA CAN'T HOLD BACK
6	4	35	SHIRLEY CAESAR	WORD 8447 I REMEMBER MAMA
7	7	19	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES	ATLANTA INTERNATIONAL 10149 CAN'T YOU SEE ...
8	19	3	FLORIDA MASS CHOIR	MALACO 6005 HIGHER HOPE
9	12	23	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR	SOUND OF GOSPEL 178 HOLD BACK THE NIGHT
10	9	27	GEORGIA MASS CHOIR	SAVOY 7098/MALACO HOLD ON, HELP IS ON THE WAY
11	14	15	WANDA NERO BUTLER	SOUND OF GOSPEL 907 NEW BORN SOUL
12	13	7	THE RICHARD SMALLWOOD SINGERS	WORD 8469 PORTRAIT
13	11	7	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND	SAVOY 7100/MALACO LIVE IN NEW ORLEANS
14	8	27	COMMISSIONED	LIGHT 72026/SPECTRA ORDINARY JUST WON'T DO
15	15	11	DOUGLAS MILLER	WORD 9109 LIVING AT THE TOP
16	10	27	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	TYSCOT 89415/SPECTRA WAIT ON HIM
17	20	13	HELEN BAYLOR	WORD 9112 HIGHLY RECOMMENDED
18	24	11	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR	FAITH 1710 JESUS PAID IT ALL
19	22	19	THE RICKEY GRUNDY CHORALE	SPARROW 1222 THE RICKEY GRUNDY CHORALE
20	16	17	NICHOLAS	COMMAND 80606/WORD MORE THAN MUSIC
21	17	27	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR	SAVOY 14797/MALACO HE'S WORTHY
22	18	23	RON WINANS	SELAH 7504/SPARROW FAMILY & FRIENDS CHOIR II
23	21	51	THE WEST ANGELES C.O.G.I.C	SPARROW 1189 SAINTS IN PRAISE VOL I
24	23	5	JOHN P. KEE & FRIENDS	TYSCOT 406143/SPECTRA THERE IS HOPE
25	26	19	NEW JERUSALEM BAPTIST CHURCH CHOIR	SOUND OF GOSPEL 190 IN WORSHIP
26	28	9	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES	MUSCLE SHOALS 8007/MALACO IF ANYBODY CAN, GOD CAN
27	32	20	THE GOSPEL KEYNOTES	MALACO 4439 I'M YOURS LORD
28	25	39	YOUNG ARTISTS FOR CHRIST	SOUND OF GOSPEL 184 YOUNG ARTISTS FOR CHRIST
29	31	27	THE CLARK SISTERS	WORD 8449 BRINGING IT BACK HOME
30	34	17	DONALD VAILS CHORALEERS	SOUND OF GOSPEL 183 IN JESUS CHRIST I HAVE EVERYTHING I NEED
31	36	5	KING BAPTIST CHURCH MASS CHOIR	ATLANTA INTERNATIONAL 10153 HOLDING ON TO JESUS' HAND
32	30	11	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO	I AM 4001 THIS IS THE DAY
33	37	79	BEBE & CECE WINANS	SPARROW 1169 HEAVEN
34	29	17	DARIUS BROOKS	SOUND OF GOSPEL 185 SIMPLY DARIUS
35	27	51	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 179 AND THEY SANG A HYMN
36	35	63	BEAU WILLIAMS	LIGHT 72021/SPECTRA WONDERFUL
37	RE-ENTRY		WALT WHITMAN & THE SOUL CHILDREN	WORD 8394 WE ARE ONE
38	NEW ▶		WALTER HAWKINS	MALACO 6007 LOVE ALIVE IV
39	NEW ▶		SAY WHAT	SPARROW 8150 FRESH FISH
40	NEW ▶		BABBIE MASON	WORD 9164 WITH ALL MY HEART


○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.

FLORIDA MASS CHOIR
HIGHER HOPE



MALACO 6005

Breaking BIG...
also available on
VIDEO



RECORDS
3023 W. Northside Drive
Jackson, MS 39213 USA

GOSPEL



by Lisa Collins

IF ONLY FOR A MOMENT: If you blinked, you might have missed it, but in fact, it was Milton Brunson & the Thompson Community Singers that recently knocked the Mississippi Mass Choir out of the No. 1 slot on the gospel music chart (after 11 months at the top), with his recently released "Open Our Eyes" album. Alas it was, it seems, only for a moment, as Brunson dropped back to No. 2, and the Mississippi Mass Choir resumed its No. 1 post just two weeks ago. However, none of this seems to interest Brunson, who, while striving for perfection with the Thompson Community Singers, is more concerned with the message in his music. "I don't keep up with who's No. 1 on the charts or the awards," Brunson says. "What concerns me is that there be a message in the music. All our songs are geared toward letting the world know the message of Jesus Christ. Of course, the most pressing issue is with our black youth." With regard to the key to his gospel success, Brunson says, "We just sing to our abilities. God does the rest."

SHOPPING AROUND: Reports are that Al Green is currently in the market for a record label, after leaving A&M earlier this year. Problem is, record labels are not quite sure of how to market Green and tend to want to steer him back into the secular or, at the very least, *inspirational* arena. Ironically, while Green still seems to be made of the stuff that


generates great press exposure, it has not necessarily translated into big sales in gospel music. The marketing and content of his latest album, "I Get Joy" (which featured a remix by Al B. Sure!), left many wondering whether or not he yearned to be back in the secular spotlight. However, Green contended that his was a special ministry. "I'm not here to satisfy the appetite of the person who's already saved. I'm reaching out. They want me to say I'm singing my pop music, I miss the limelight, I couldn't stay away ... That's ridiculous. What is there to go back to ... when I was chasing women, drinking champagne, and smoking pot? It's time

Milton Brunson hit the top— if only for a brief moment


now to have a family and take the kids to Disneyland." In fact, Green today is as determined as ever to maintain his calling as a gospel artist. In the meantime, he continues to be one of its most requested and top-grossing performers.

RAP TO ROOTS: Some Christian rappers have gotten together to form a group called "Root Music." The organization, which includes rap groups like P.I.D. (aka Preachers In Disguise), is committed to not compromising their music while also making an impact in the secular rap market.

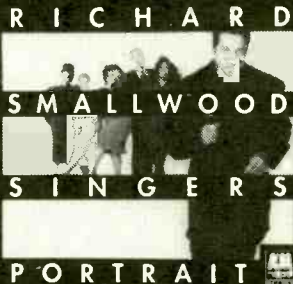
TOGETHER IN THE SPIRIT




ANOTHER #1 RECORD FROM
THE TOMMIES!




THE FIRST LADY OF
GOSPEL MUSIC!




ONE OF THE GREATEST GOSPEL
GROUPS OF OUR ERA!



ANOTHER ASTOUNDING
RELEASE FROM THIS
HUSBAND & WIFE TEAM!



WORD



THE 13 YEAR OLD GOSPEL
SENSATION NOW ON TV's
"BREWSTER PLACE!"

ALL ARTISTS FEATURED
ARE AVAILABLE ON
VIDEO!!!

© 1990 A&M Records, Inc. All rights reserved.

TOP CONTEMPORARY CHRISTIAN ALBUMS™



by Bob Darden

KENNY MARKS has quietly established himself as one of the most consistently interesting artists in contemporary Christian music. Not only is his current release, "Another Friday Night," his best ever, but his string of music videos rivals that of any artist in the genre.

Marks has maintained that level of quality for more than a decade, with a music ministry that has had particular success in reaching young people.

"I always want to be true to myself, to talk about things I struggle with," he says. "This latest record talks about relationships. That has been the focus of the last three records I've done. This is the fifth record I've done for Word. What they've done is show me a great deal of trust. They say, 'Make the record you need to make' ...

So each record is an expression of what I want to be and talk about."

Marks' message has found receptive ears abroad. He is one of the biggest draws in Australia. On his most recent (and sixth overall) tour down under, he sold out some of the country's biggest halls. A seventh tour is planned for this fall.

"Let's face it: Most of us sing to teenagers and young adults," he says. "Kids in America are a lot like kids elsewhere. They have similar problems and temptations. My college degree is in behavioral science. I have an interest in people. There are some very universal themes in people's lives. So, instead of writing about saving the

whales or stopping nuclear energy, I want to write about universal things, things I can understand myself. Hopefully, if kids hear 'The Party's Over' five years from now, they'll still understand it.

"At the same time, I'm affected by what kids are listening to, sure. But so much of what they are seeing and listening to doesn't apply. I flip on MTV and I see Paula Abdul everywhere. Well, she's great, but her songs aren't the songs I'm remembering. They aren't out of the classic singer/songwriter idiom—they're more out of the entertainer side. Which is fine, but most of the stuff I see and listen to washes right over me. It's music of the moment."

Kenny Marks' message has found receptive ears abroad

Marks says he wants to be remembered as an artist who told his story.

"I want to try to leave a legacy, to connect to real life with what Jesus Christ can do in somebody's life," he says. "I don't think I'm called to be a secular artist. Instead, I want people to think, 'Here's a guy who knows and feels called to what he's doing.' This is not like a steppingstone to me. I don't even think about the concept of crossover. The artists I respect are those who cross over without compromising what they are."

Marks' vision has continued through remarkably cohesive videos like "The Party's Over," "Next Time You See Johnny," and "I'll Be A Friend To You." He admits he would like to take his music to a wider audience, but being true to his calling is still his first priority.

"What's happened in Australia I attribute to hard work, to taking the chance to go down there the first couple of times when there were no guarantees," he says. "I'd like to see some of that continue worldwide."

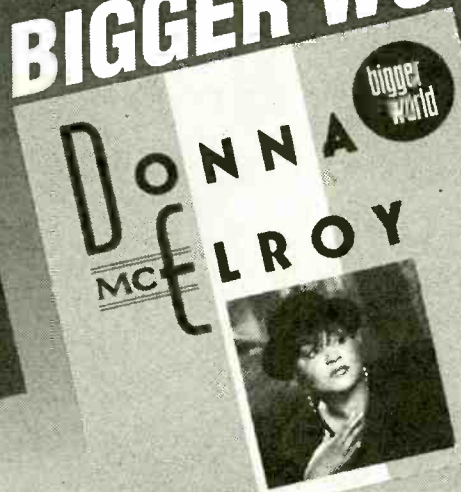
THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	1	37	CARMAN BENSON 2588	33 weeks at No. 1 REVIVAL IN THE LAND
2	2	13	GLAD BENSON 2602	ACAPELLA PROJECT II
3	3	33	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
4	4	37	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
5	6	97	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
6	19	7	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
7	8	33	SANDI PATTI WORD 8456	THE FINEST MOMENTS
8	11	205	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
9	18	45	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
10	NEW ▶		PETRA WORD 4191	BEYOND BELIEF
11	10	25	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
12	5	17	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
13	12	13	VARIOUS ARTISTS WORD 9132	HANDEL'S YOUNG MESSIAH
14	9	13	HOLY SOLDIER MYRRH 6896/WORD	HOLY SOLDIER
15	7	41	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
16	26	3	4 HIM BENSON 2624	4 HIM
17	16	25	MICHAEL CARD SPARROW 1219	THE BEGINNING
18	35	109	GLAD BENSON 2445	THE ACAPELLA PROJECT
19	14	37	STEVE GREEN SPARROW 1196	THE MISSION
20	13	7	DANA KEY BENSON 2638	JOURNEY
21	28	29	THE BROOKLYN TABERNACLE CHOIR WORD 8509	LIVE AGAIN
22	21	93	RAY BOLTZ DIADEM 30296/SPECTRA	THANK YOU
23	17	9	CHARLIE PEACOCK SPARROW 1217	THE SECRET OF TIME
24	23	3	GAITHER VOCAL BAND STARSONG 8148/SPARROW	A FEW GOOD MEN
25	15	11	HARVEST BENSON 2626	CARRY ON
26	20	13	SANDI PATTI BENSON 3884	SONGS FROM THE HEART
27	38	3	MORGAN CRYAR REUNION 0056/WORD	KINGDOM UPSIDE DOWN
28	22	82	RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
29	25	66	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
30	32	9	HOSANNA! MUSIC INTEGRITY 023/SPARROW	THE LORD REIGNS
31	29	22	RICH MULLINS REUNION 0053/WORD	NEVER PICTURE PERFECT
32	RE-ENTRY		MARGARET BECKER SPARROW 1202	IMMIGRANT'S DAUGHTER
33	NEW ▶		PHIL KEAGGY WORD 6988	FIND ME IN THESE FIELDS
34	30	11	LARNELLE HARRIS BENSON 3956	FROM A SERVANT'S HEART
35	RE-ENTRY		FIRST CALL MYRRH 6889/WORD	GOD IS GOOD
36	33	5	BILLY AND SARAH GAINES BENSON 2617	FRIENDS INDEED
37	RE-ENTRY		IDLE CURE FRONTLINE 9064/BENSON	2ND AVENUE
38	RE-ENTRY		CARMAN BENSON 2463	RADICALLY SAVED
39	39	5	BABBIE MASON WORD 9164	WITH ALL MY HEART
40	NEW ▶		MYLON & BROKEN HEART STARSONG 8145/SPARROW	CRANK IT UP

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.

The Winans RETURN



Donna McElroy BIGGER WORLD



THE Very Best In Urban/Contemporary Gospel!



CHRISTIAN ROCK'S BEST



CALL UNIVERSAL DISTRIBUTORS 1(800) 523-0834

GRASS ROUTE

(Continued from page 30)

were anticipating big sales. We don't know where we would have sold it, but I think it's going to be big."

However, Wilson understands why Campbell linked with Atlantic. "Maybe Luke just needed that help from a major to combat these people [opposing 2 Live Crew]. They're nuts. That's just the way it goes."

"It would have been nice to get the new record," says another independent distributor, "but, understandably, one goes where the money is. Business is business. I'm surprised that this [affiliating with a major] hasn't gone down before."

Aware that feelings may be hurt in the switchover, Campbell has agreed to keep the nearly double-platinum "As Nasty As They Wanna Be" independently distributed, along with other Luke product.

DISCOVERING JAPAN: Grass Route had the pleasure during the recent **New Music Seminar**, July 15-18 in New York, of addressing members of the **Federation of Music Producers**, a Japanese trade group that is exploring ways to expand that country's alternative scene.

FMP's membership consists of artist management, record companies, music publishing companies, entertainment media, and related companies that are affiliated with about 98% of Japan's popular contemporary music artists. The seminar was organized by the **Medius Group**, a U.S. company that is attempting to build business links between the U.S. record industry and Japan.

What's on the Japanese music industry's mind? Acquisitions of existing U.S. independent labels are evi-

dently a low priority; only one seminar participant expressed interest in such a deal. Likewise, distribution of Western and non-Western world music in Japan is apparently of limited interest.

But the Japanese would like to establish a niche for their own pop artists in the U.S., by either establishing their own companies or affiliating with existing entities. Similarly, they are seeking a way to create a taste for alternative music there, a somewhat dicey proposition given that most of the Japanese music stars tend toward sticky-sweet pop.

More information on Japan/U.S. ties is available through the **Medius Group**, 212-274-1804.

SEEDS AND SPROUTS: **Silver Wave Records** of Boulder, Colo., has donated \$1,500 to environmental group **Greenpeace**, a portion of the proceeds from sales of **Peter Kater's** Silver Wave album "Moments, Dreams & Vision," the soundtrack to the video "Greenpeace: Greatest Hits," issued in October 1989 on Silver Wave. More money will follow, the label promises. . . **Maze Records** plans a Sept. 7 release for a live set from the **Sweet**. "Live At The Marquee" will include four new studio tracks as well as new versions of Sweet classics like "Ballroom Blitz" and "Fox On The Run." Members in the newly reconstituted Sweet include originals **Andy Scott** (guitar/vocals) and **Mick Tucker** (drums/vocals), joined by **Paul Day** (lead vocals, ex-**Iron Maiden**), **Mal MacNulty** (bass, ex-**Weapon**), and **Phil Lanzon** (keys/vocals, ex-**Uriah Heep**). A fall tour is planned.

WHEREHOUSE POSTS SALES GAIN, NET LOSS

(Continued from page 30)

operated 263 stores, primarily in California, with 107 stores in the Los Angeles metropolitan area, 51 in the San Francisco region, 22 in or near San Diego, and 43 in other parts of the state. In addition, the company operated 40 stores in Arizona, Washington, Nevada, and Oregon. All but three of the company's stores operate under the name "The Wherehouse," a trademark that has also been registered in the U.K.

The filings say that Wherehouse management believes it sells more prerecorded music in California than any other retailer in the state. Of the \$303.4 million in sales, CDs accounted for 31.2%; other prerecorded music generated 43.8%; accessories, 4.7%; blank audio, 2.7%; used video, 1.9%; blank video, 2.6%; and video sell-through, 9%.

In addition, Wherehouse carries, per store, 400-900 units of computer software and accessories, which account for 4.1% of the chain's sales volume. The product line, which is racked by Minneapolis-based Lieberman Enterprises, includes mostly recreational, entertainment, educational, and home business software, and is carried in 230 of the chain's stores.

During fiscal 1990, Wherehouse spent about \$19 million on advertising, of which 61% was reimbursed by vendors.

In February 1988, Wherehouse embarked on a business plan to significantly increase the number of stores over a five-year period. During the year ended Jan 31, 1990, the chain opened 48 stores and closed six, gaining a total of 1.64 million square feet.

During the same period, 92 stores were remodeled.

New stores opened during that year ranged in size from 2,000 square feet to 12,000 square feet. In opening a new store, the company's cash investment for leasehold improvements, fixtures, and inventory generally ranged from \$350,000 to \$600,000.

The music inventory at each Wherehouse store ranges from 10,000-55,000 titles, while total units range from 19,000-90,000. As for video rental, the chain's library will range from 2,000-9,000 per store, with overall rental units ranging from 3,000-20,000 cassettes per store. Daily rental charges range from \$1-\$3.49.

Capital lease obligations and long-term debt are \$109.5 million. In doing the LBO—which was led by New York-based financial firm Adler & Shaykin and included Wherehouse management—the chain took on \$120 million in bank debt, of which \$93 million is still outstanding. The bank loans are being paid in installments through April 1993.

The company also issued a \$30 million subordinated note paying 14% interest, which is due to be redeemed in April 1998. To meet debt obligations, the company is required to make annual sinking fund payments of \$3.5 million.

According to the document, Adler & Shaykin owns 83.2% of Wherehouse. In addition to various Adler and Shaykin partners, Wherehouse's board of directors includes Allen I. Questrom, chairman and CEO of Federated/Allied Department Stores.

CLASSICAL MUSIC

A BILLBOARD SPOTLIGHT



PHOTO: ERIC STINEKUEHLER

THE PERFECT WAY TO CONDUCT YOUR BUSINESS...

This annual Billboard spotlight lets you direct your ad message to everyone who counts in classical music - retail, radio, talent, and the press worldwide! In this issue:

- The latest in CD development • The musicmakers keeping the classics vibrant • Riding the classical radio waves
- Today's technology and how it's revitalizing the classics
- Record labels and retailing trends

ISSUE: OCTOBER 6, 1990 AD CLOSE: SEPTEMBER 11, 1990

For ad details call:

EAST

Andy Myers (212) 536-5272

Jon Guynn (212) 536-5309

MIDWEST

Ken Karp (212) 536-5017

WEST

Christine Matuchek (213) 859-5344

EUROPE

Richard Chapman 71-323-6686

ITALY

Lidia Bonguardo 0362-58-44-24

JAPAN

Aki Kaneko 03-498-4641

Latin Notas



by Carlos Agudelo

ON THE NIGHT OF JULY 14, the most successful presentation in the U.S. of new music from Spain took place at New York's Palladium. Three of four scheduled acts (one canceled a week earlier) performed for some 3,000 attendees in the jam-packed auditorium, all part of the 11th New Music Seminar. Opening the night with a powerful demonstration of contemporary flamenco music was **Ketama**, a band that, many Spaniards point out, inspired the better-known Gipsy Kings.

The sound mix was less than favorable, and there was some lack of coordination on stage. However, the band overcame these shortcomings through its eagerness to give all of itself to the public, and through the sheer electricity and passion of its music. The crowd was mesmerized.

Something similar happened with **Cameron De La Isla**, considered the best modern flamenco *cantaor*, or singer. Accompanied only by his guitarist, **Tomatito**, De La Isla may have felt out of place in such a large venue. But judging from the reaction of the audience—which was already primed from Ketama's appearance—De La Isla overcame the limitations of the room and lent intimacy to a show that, in the hands of a lesser performer, could have flopped. Finally, **El Ultimo De La Fila** came out with an outstanding example of rock from Spain. The band performed flawlessly, at times also showing some flamenco influence through an acoustic guitar. The concert was not only a solid display of musicianship, but also a triumph for the Spanish music industry, particularly SGAE—Spain's premier performing rights organization—and for the co-producers: Spain 92 Foundation, Spain's

Ministry of Culture, Casa de España, and S.O.B.'s. As expected, the elite of the world music industry was on hand to watch these spirited artists. But unfortunately, the July 14 event was the only Latin music showcase of the whole seminar. We are talking about 375 or so bands from all over the world in some 30 venues, which goes to show how the Latin music business is still separated from the rest. This sad fact was borne out in a seminar titled "The Latin Market: Bigger Than You Think," when an audience member asked why, in this country, the public seems to know more about music from Senegal than about Latin music from the U.S. Needless to say, there was no easy answer. Incidentally, that seminar was one of only two—from a total of 87—devoted to the Latin music

The lone Latin showcase at New York's NMS was a gem

industry. The other was "Spain, Where New Music Lives."

Ironically, though in Europe and the rest of the globe Latin music qualifies as world music, here Latinos are struggling to be recognized as part of the mainstream not only commercially but culturally as well. But we won't get very far if we allow ourselves to be outstaged in events such as the New Music Seminar, where not a single Latin act from the U.S. performed and scarcely any Latin record companies were present.

Going back to the Spaniards, I wonder: If the Gipsy Kings made it in this country, singing in quasi-Spanish, why not Ketama? The reason is packaging. Maybe this is the beginning of some serious inroads by the music of Spain, which is making its mark on the rest of Europe and comes with something new and refreshing for the public, Latinos and Anglos alike. Maybe somebody should be plotting a strategy. Finally, congratulations to **Luis Mas**, SGAE's representative in New York, for a job well done, and to **Enrique Camacho** of Casa De España for his enthusiasm.

Classical KEEPING SCORE



by Is Horowitz

NIMBUS WEAVES DISTRIB NET: The switch of A&M from BMG to PolyGram, and the subsequent separation of Nimbus from the A&M cluster of distributed classical labels, hit Nimbus product exposure and all but snuffed out new title activity in recent months.

"We now have to play catchup," says **Antony Smith**, recently sent over from Nimbus headquarters in the U.K. to revitalize label marketing in the U.S.

With 10 sales rep firms now on board, the new chief of sales and distribution believes Nimbus is again on track here. New titles held back during the distribution restructuring will now be fed out a few a month, along with regularly scheduled material, until the catchup is complete. That should be realized by September, he says.

Smith says he has used Telarc distribution patterns as a model in setting up the Nimbus web, which includes reps with strong experience in hardware sales in addition to software. Their activities will be supported with greater marketing support than in the past, he promises. He also predicts a step-up in campaigns with retail chains.

The Nimbus release schedule calls for some 60 full-price CDs a year, in addition to about 15 Prima Voce midlines. Among new titles scheduled this fall, Smith cites a pairing of the Sibelius and Khachaturian violin concertos performed by the label's youngest exclusive artist, violinist **Hu Kun**. **Yehudi Menuhin**, Kun's former teacher, conducts the Royal Philharmonic. A second album of Tippett choral works is due, as well as a boxed set of four CDs, at a special price, of the complete Schubert symphonies by The Hanover Band.

A current release of Strauss tone poems with **Ta-**

daaki Otaka and the BBC Welsh Symphony Orchestra is the first issue under a long-term pact with the orchestra. On its schedule are a pair of **William Mathias** symphonies conducted by the composer, as well as music of Arthur Bliss conducted by **Barry Wordsworth**.

Nimbus has no plans to record in the U.S. at the present time, says Smith.

JULIAN RICE, head of Canada's Fanfare Records, some of whose product is distributed through ProArte, is readying three new disk series to be marketed in the U.S. through West Coast importer/distributor Allegro Imports. The latter firm will participate financially in production activities. First releases are scheduled for September.

The full-price Mastersound series will feature such

Nimbus is back on track, and readying new releases

artists as cellists **Ofray Harnoy** and **Denis Brott**, mezzo **Maureen Forrester**, and conductor **Andrew Davis**. Rice says he still has some unreleased Harnoy material. The artist is now under contract to BMG Classics.

The other two series, Maximus and Profile, are midlines. Early releases by the former imprint will include concert performances by **Igor Markevitch** conducting the French National Radio Orchestra, and **Eugen Jo-chum** directing the Berlin Radio Orchestra. The Profile line will consist largely of historical performances, says Rice, with **Lotte Lenya** and **Lily Pons** among those starred.

GRAND FAREWELL: **Claudio Arrau** will embark on a "farewell" tour this fall that may well rival those extended leave-takings that dot musical history. It kicks off in Mexico City, and over the next three years will take the master pianist to 140 cities on five continents.

Why Mexico City? That's where the 87-year-old Chilean master had his first major success in the Americas, way back in 1933.

FOR WEEK ENDING JULY 28, 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.

TOP LATIN ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	2	29	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/CAPIOTL-EMI LATIN
2	3	5	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
3	1	17	ANA GABRIEL	QUIEN COMO TU	CBS 200310
4	10	19	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293/CAPIOTL-EMI LATIN
5	11	11	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
6	6	7	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
7	7	35	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPIOTL-EMI LATIN
8	4	23	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	POLYGRAM
9	18	7	PANDORA	999-RAZONES	CAPITOL-EMI LATIN 42294
10	5	29	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
11	8	41	ROBERTO CARLOS	SONRIE	CBS DCL-80179
12	25	12	PABLO RUIZ	OCEANO	CAPITOL-EMI LATIN 4209/CAPIOTL-EMI LATIN
13	24	10	QUE PASA	MAMI YO TE QUIERO	LATIN SOUND NETWORK 150
14	16	3	JOSE JOSE	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
15	9	29	XUXA	XUXA	GLOBO 9113
16	15	59	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
17	22	3	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
18	13	53	LOS BUKIS	Y PARA SIEMPRE	FONOVIISA 8828
19	12	15	LUIS ANGEL	SENALES DE VIDA	CBS 80272
20	14	7	WILKINS	UNA HISTORIA IMPORTANTE	GLOBO 2174
21	—	2	ANGELA CARRASCO	ESE HOMBRE ES	CAPITOL-EMI LATIN 44278/CAPIOTL
22	—	31	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPIOTL-EMI LATIN
23	17	8	GUILLERMO DAVILA	EXITOS Y ALGO MAS	TH-RODVEN 2721
24	—	1	JULIAN	SI TU QUIERES BAILAR	WEA LATINA 49007
25	19	2	SUZY GONZALES	UNA PRUEBA DE AMOR	WEA LATINA 56235
1	3	15	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001/CAPIOTL-EMI
2	7	13	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/CAPIOTL-EMI LATIN
3	1	47	LUIS ENRIQUE	MI MUNDO	CBS 80146
4	—	1	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
5	—	1	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231
6	2	5	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52
7	12	5	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
8	13	9	BONNY CEPEDA	PA'LA CALLE	COMBO 2068
9	22	4	SILVA Y GUERRA	AMOR INCONDICIONAL	CAPITOL-EMI LATIN 42306
10	18	33	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
11	14	11	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
12	4	19	EDDIE SANTIAGO	NEW WABE	TH-RODVEN 2660
13	5	47	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
14	15	9	HECTOR TRICOCHÉ	CLASE APARTE	TH-RODVEN 2734
15	—	1	BOBBY VALENTIN	COMO NUNCA	BRONCO 2504
16	9	15	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
17	10	29	LA PATRULLA 15	EL CANTINERO	TTH 00-1
18	17	25	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
19	16	7	RALPHY LEAVITT Y LA SELECTA	PROVOCAME	RL RECORDS 90-01/LR
20	19	17	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1990	TH-RODVEN 2720
21	11	9	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM-CBS 80348/RMM-CBS
22	24	27	LALO RODRIGUEZ	SEXACIONAL!	TH-RODVEN 2661
23	21	3	PUERTO RICAN POWER	CON MAS PODER	M.P.I. 6033
24	—	18	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/POLYGRAM-LATINO
25	6	37	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
1	1	29	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPIOTL-EMI LATIN
2	2	47	BRONCO	A TODO GALOPE	FONOVIISA 8830
3	3	41	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVIISA 8831
4	13	9	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVIISA 8849
5	8	17	DAVID LEE GARZA	EL QUE MAS TE HA QUERIDO	CAPITOL-EMI LATIN
6	7	13	ROBERTO PULIDO	NIUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/CAPIOTL
7	6	11	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
8	18	13	LAURA CANALES	NO REGRETS	CAPITOL-EMI LATIN 42239/CAPIOTL-EMI LATIN
9	14	3	DAVID MARES	EL MUSICANO	CBS 80340
10	15	3	LOS TEMERARIOS	20 EXITOS	TH-RODVEN 2640
11	12	9	LOS CAMINANTES	ENAMORADOS	LUNA 1187
12	20	31	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN
13	16	35	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
14	22	12	JUAN VALENTIN	16 CORRIDOS DE EXITOS CON BANDA	CAPITOL-EMI
15	4	17	LA MAFIA	ENTER THE FUTURE	CBS 80314
16	11	43	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
17	10	5	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
18	19	17	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
19	5	53	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
20	21	28	SELENA Y LOS DINOS	SELENA	CAPITOL-EMI LATIN 421-44/CAPIOTL-EMI LATIN
21	—	1	FITO OLIVARES	AGUITA DE MELON	GIL 2067
22	9	37	LOS YONICS	A TU RECUERDO	FONOVIISA 8832
23	—	1	REHENES	REHENES	DMI 160
24	—	79	ANTONIO AGUILAR	CON BANDA	MUSART 2021
25	—	3	SELENA Y LOS DINOS	16 EXITOS ORIGINALES	CAPITOL-EMI LATIN

(CD) Compact disk available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz
**BLUE
NOTES**



by Jeff Levenson

STAN GETZ'S WINNING MIEN in the face of cancer should serve as an inspiration to us all. Just when rumors had it that the stalwart tenorman was getting ready to buy the farm, he emerged with a vengeance: two stellar albums, both charters, "Anniversary" on **EmArcy** and "Apasianado" on **A&M**; an upcoming release, "Billy Highstreet Samba," on **Verve**; a summer tour through Europe, starting at the North Sea Jazz Festival in Holland, where he was named this year's winner of the distinguished "Bird" award; and a renewed faith and sound that finds him blowing with vitality and assuredness.

Clearly, Getz has eased into the role of elder statesman. Though he admits to bouts of fatigue, and must pace himself while balancing a busy schedule, his presence is as strong as ever. It's been nearly 45 years since he first burst upon the scene as a member of **Woody Herman's Second Herd**. Together with fellow saxophonists **Zoot Sims**, **Serge Chaloff**, and **Herbie Steward**, he formed the famous reed section known as the **Four Brothers**. His classic solo on "Early Autumn" instantly established him as a major, swinging improviser.

In a recent performance Getz exhibited his characteristic qualities of power and grace, mixed with an added edge of determination. In one instant he kept solos afloat like balloons riding a tropical sea; in another he tore through the changes of a tune with the tenacity of a matador who would not accept defeat. During **Billy Strayhorn's** "Blood Count," a melancholic masterwork (written while the composer lay dying), Getz squared off against the poignant melody as if issuing his own challenge to death. He sounded like

he was ready for the fight. By evening's end he had left his mark, balancing jazz cool with life-affirming grit, and relishing all the breath and songfulness he had mustered.

HEY, WATCH YOUR S: **Dizzy Gillespie's** United Nation Orchestra (which is in the midst of a 27-city, 12-country tour) is composed of musicians from various ethnic and cultural persuasions—**Claudio Roditi**, **Arturo Sandoval**, **Paquito D'Rivera**, and **Airto Moreira** among them. The promotional materials citing the group's name are very specific: There is no *s* in the word Nation. Why? The real United Nations could not attach its name to this particular cause, even with

Getz has eased into the role of elder statesman

jazz's Ambassador of Good Will flacking for peaceful coexistence. Well, Dizzy is not nearly the space cadet he purports to be ("Sure, he's dizzy," one associate advises, "... like a fox."), so he altered the name of his band just enough to give his efforts an air of officialdom. Global slick move.

FIFTY YEARS IN THE BIGS (and still counting): **BMI** continued celebrating its 50th year last month when it threw an anniversary bash honoring its jazz composers and the community that sustains them. The salute, like other of **BMI's** self-congratulatory events this year (dubbed "The Explosion of American Music"), brought together an extended family of jazzbos, including bassist **Ron Carter**, pianist **Harold Mabern**, drummer **Ralph Peterson**, and vibemen **Lionel Hampton** and **Milt Jackson**. Hamp, in particular, remains a spotlight hound. He stepped up to the Copacabana's stage and treated the partygoers to a few distinctively vibrant solos. It's interesting to note that the legendary band leader, himself celebrating anniversary No. 81, has got 30 years on an organization that is boasting *its* longevity in the biz.

SUPER CLUB ADDS MUSIC TO VIDEO RENTAL STORES

(Continued from page 29)

are looking at multiple streams of income," he explains. "The nature of movie and music businesses could be countercyclical, so you end up with a much more balanced revenue stream. Also, now you have cross-promotional opportunities."

While many industry observers expect Super Club to consolidate all the chains, with one central distribution and purchasing facility, Baldwin says the company is not yet looking at that option. Instead, Super Club has focused on expanding each business and avoided "getting into the integrating mode," he says. "The human factor is a big issue" in making such a decision.

"I don't think we will [centralize] in the near term," he adds. "Certainly, we continually look at it. But if we decided to do it today, it would take a year and a half" before the company could move forward on it.

"Now, it is better for the chains to be able to do things independently," Baldwin says. "There are economics to be gained [by centralizing], but opportunity is greater for us" to keep the chains independent.

Super Club chose Turtle's to add music to the video stores because its computer system was relatively easy to expand. Meanwhile, Record Bar is working on a major project that involves the future definition of systems and p-o-s, as well as "how we will end up managing automation over time," Baldwin says, declining to elaborate further.

Of the 86 stores currently under the Video Towne logo, 40 came through the acquisition of part of the Vestron chain. But the chain, which had 21 stores when it was acquired by Super Club, has opened 25 new stores in the last eight months. At Movietime/Alfalfa, the chain has added nine outlets since coming under the Super Club umbrella, bringing total store count to 30.

Meanwhile, Turtle's has stood still at 114 stores, but Baldwin explains that the emphasis at that chain has been in refurbishing and expanding existing stores. In total, 35 stores will be renovated this year. In addition, the chain will add approximately five more stores.

As for the Rhythm And Views, Baldwin says that each Super Club chain will bring in the superstore combo concept if a market warrants it. Currently, Super Club operates a single 22,000-square-foot Rhythm And Views in Garland, Texas.

"What we are doing is having the [Rhythm And Views] format available to each chain," he says. "For instance, Video Towne would operate any that would go into Ohio."

Already, some leases have been signed, with Atlanta the next most likely town to see a Rhythm And Views store, operating under Turtle's auspices, he adds.

"What we have done is structure [different store] formats that allow local people to select what works for their markets," Baldwin says.

**RSI MEMBERS ARE
PULLING TOGETHER
JOIN NOW!
CALL, FAX OR WRITE
FOR INFORMATION**



- MEMBERS OF RSI HAVE COMBINED BUYING POWER TO NEGOTIATE MORE 45 RPM RELEASES.
- AS A MEMBER YOU'LL ADD TO THE MILLIONS OF PLAY EXPOSURES RSI CREATES FOR ARTISTS AND RECORD COMPANIES THAT PROVIDE MUSIC FOR JUKEBOXES.

- RECORD POPULARITY ON RSI MEMBERS JUKEBOXES ARE CHARTED FOR AREA AND NATIONAL POPULARITY.
- AS AN RSI MEMBER SOME OF YOUR JUKEBOXES CAN BE TEST JUKEBOXES FOR NEW RECORDS AND YOU WILL RECEIVE LOCATION PROMOTIONAL MATERIAL TO INCREASE JUKEBOX PLAY.



A Constant Supply of 45's
Is the Lifeblood of the Jukebox

• WE ARE SAVING THE 45 RPM RECORD. JOIN US!

GET THE FACTS - RSI IS FOR EVERYONE!
RECORD SOURCE INTERNATIONAL, INC.
CAN HELP YOU...ECONOMICALLY...AUTOMATICALLY
P.O. Box 75, 205 N. E. 1st Ave., Mineral Wells, Texas 76067

(817)325-8752
FAX (817)325-6431



Platinum Times Two. Elton John, front and center, receives a double-platinum award from Phonogram Australia, signifying Australian sales of 140,000 copies of his most recent album, "Sleeping With The Past." Shown at far left is manager John Reid and, directly behind the artist, Michael Smellie, PolyGram Australia managing director. Wishing John well are record company staff members.

Intercord, Ricordi, Sonet In Venture Deal Creates European Indie Powerhouse

■ BY ADAM WHITE

LONDON—Reacting to the tougher competitive climate for independent labels worldwide, three well-known European firms have entered a joint venture agreement. Germany's Intercord and Italy's Ricordi have each acquired 20% of the stock of Sonet Records U.K. from its parent company, Sonet Media of Stockholm, Sweden. The value of the deal has not been disclosed.

Reconstituted as a joint venture, Sonet U.K. will look to acquire product for exploitation in its home market and worldwide. Sonet Media retains 100% ownership of its British music publishing operation, but the new company will establish a publishing unit to acquire and develop copyrights.

Rod Buckle, who has headed Sonet U.K. for more than 20 years,

continues as managing director of the new enterprise. Its board of directors includes Ricordi president Guido Rignano, Intercord president Herbert Kollisch, Sonet Media co-owner Dag Haeggqvist, and Buckle. Rignano is board chairman.

All three companies have represented prominent U.S. and U.K. major and independent labels for many years, but have lately been impacted by the indies' increasing major-label affiliations. In the past 12 months, for instance, Sonet lost the Scandinavian rights to Chrysalis (switched to EMI) and Island (to BMG, in a deal predating PolyGram's acquisition of Island). Just last month, Ricordi's license deal with Island also expired.

Haeggqvist says, "We all recognize that to compete and function viably in a music business which has undergone dramatic concentration,

it makes sense to work more closely together as a team." The new joint venture is designed "to consolidate our U.K. base and to operate as a repertoire source on a more substantial level."

Haeggqvist acknowledges that the recent past has been difficult for the Sonet group, but notes that the company acted to diversify several years ago with the acquisition of the Europafilm Studios. It subsequently invested heavily to make the facility a state-of-the-art TV/video/film production center.

The group's annual sales are reported to be \$60 million. Its music publishing division recently ac-

(Continued on next page)

CD Production Up 40% In Japan

■ BY SHIG FUJITA

TOKYO—Production of compact disks in Japan in 1989 was up 40% on the previous year to a wholesale value of \$1.91 billion. Total sound carrier production, taking in analog disks and cassettes, was up 12%, to a value of \$2.55 billion.

In volume, CDs, records, and tapes totaled 274.54 million units, getting back to the 1980 level prior to the appearance here of record rental outlets. But despite the statistics, the top five CD manufacturers were unable to increase their individual market shares.

The CBS/Sony group took 21% of the action, a barely discernible upturn of 0.1%, while Toshiba-EMI was down 0.6% to 12.4%, despite the fact that its major stars, Yumi Matsutoya and Tsuyoshi Nagabuchi, both had million-selling albums.

In third place last year was Victor Musical Industries with a 10.3% slice of the market, also down 0.6%. And Warner-Pioneer was down by the same small percentage to 8.1%, followed by Pony-Canyon, down 1.1% to 6.7% of the overall CD action.

A major winner in 1989 here was Nippon Columbia, on the strength of explosive sales of memorial CDs by Japanese ballad ("enka") singer Hibari Misora, who died on July 6, 1989. Columbia issued a 35-CD package of her complete repertoire the following month and sold 65,000 sets nationwide, giving the company a 20% increase in its CD sales return.

The focus this year is on the introduction of the rental ban period. Currently, the Japanese government's cultural affairs agency is acting as middleman as the rental problem is discussed by the Japan Phonograph Record Assn. and the Japan Record Rental Business Co-operative.

S. African Licensing Dispute Goes To Court Pubs Accuse Rights Group Of Mishandling Revenues

■ BY NIGEL HUNTER

LONDON—A disagreement that has been simmering since 1986 in the South African music industry on a trade usage issue will reach court in Johannesburg Aug. 1.

The National Organization for Production Rights for Music in South Africa Ltd. (NORM), which represents South African music publishing interests, is complaining about the conduct of the South African Recording Rights Assn. Ltd. (SARRAL) in handling revenues from the blanket licensing agreement with the South African Broadcasting Corp. (SABC).

The license was agreed on during the mid-'80s and permits the SABC to record copyright material for use on air in return for the payment of a blanket license fee. NORM says that SARRAL has been collecting substantial sums under the blanket agreement that, in common with similar societies in other countries, it invests before distribution. The fragile condition of the South African economy in recent years and the subsequent high interest rates mean that investment income accruing is considerable.

SARRAL, which is an equivalent organization to the U.K.'s Mechanical Copyright Protection Society (MCPS), is headed by British-born George Hardie, and its stockholders include the MCPS, SACEM and SDRM in France, and GEMA in West Germany, as well as certain African writers.

Hardie has stated that the investment income is being devoted to computerizing SARRAL's operations and that it is for SARRAL to decide how investment income is used and the frequency of SARRAL distributions to copyright owners.

Local music publishers have become increasingly dissatisfied with the length of time between distributions and with Hardie's re-

fusal to provide detailed information about the use of investment income. The concern has spread outside South Africa, because at least 60% of the repertoire involved is of Anglo-American origin.

The NORM court action on its behalf is to establish whether it is normal practice in terms of trade

usage for interest income to be deployed in this way while the society has to wait for distribution payouts and derive no direct benefit from the interest income. The publishers wish to break the SARRAL/SABC agreement in favor of taking it over themselves through NORM.

Aussie FM Logs A Record 6 Years At No. 1 In Market

■ BY GLENN A. BAKER

SYDNEY, Australia—The Australian station that made history by being the first FM to reach No. 1 in its market has now set the longest continuing No. 1 ranking for a mainland Australian radio station, AM or FM.

SA-FM, in the South Australian capital Adelaide, went on the air late in 1980 and, in August 1984, hit the top with a 21.1% rating. This was a turning point for the fortunes of commercial FM radio in Australia.

Managing director Paul Thompson recalls, "There was so much skepticism about FM in this country in those days. It was seen as a cultist medium. SA-FM changed people's attitudes about FM broadcasting."

After reaching the Adelaide radio summit, SA-FM never relinquished the slot, enjoying an average rating of about 30%, with an October peak of 36.6% falling just short of the national record, Brisbane FM104's 38% around the same time.

Austereo, the company that operates SA-FM, used this base of strength to move into other capital cities, and it now seesaws with the other FM conglomerate, Hoyts Media, for supremacy in what is a vibrant and profitable national industry.

Currently, Austereo has the No. 1 station in Adelaide, Melbourne, Bris-

bane, and Canberra, while Hoyts Media dominates Perth and the all-important Sydney market (by a 10-point lead). In Melbourne, the second-most important market, there is but a whisker between the two broadcasting giants.

The release of the second McNair Anderson survey of 1990, which saw SA-FM reach its unprecedented six-year winning run, also saw the station drop six points to 23%, a consequence of the establishment of a second Adelaide commercial FM station, KA-FM (converted from AM).

Thompson hails the new competition as "tremendously good for the station. We did become a bit complacent. It wasn't quite as good a station as it was a couple of years back, but losing the six points has resulted in rejuvenation."

As Austereo wards off competition in Adelaide from a converted AM, it is just that which has given it a resounding Brisbane victory. In its first full survey, the new B105 has come in at 26.7%, 10 points ahead of the incumbent, Hoyts 4MMM (formerly FM104). This was the biggest mainland capital city increase since 1963.

What could happen in the upcoming Brisbane battle is the same as in Melbourne, where the Austereo and Hoyts stations (FOX-FM and 3MMM, respectively) are locked in perpetual close combat.

French Record Biz Favors TV Ads

■ BY PHILIPPE CROCC

PARIS—Television advertising expenditure by record companies last year was four times greater than in 1988, according to a survey carried out by the Societe d'Etudes de la Consommation, de la Distribution et de la Publicite (SECODIP).

From 204 million francs (\$36.4 million) in 1988, television advertising expenditure rose to 824 million francs (\$147.1 million) in 1989.

However, the 1989 figure represents the amount spent in a full year whereas the previous year's total covers only the period from May 1988, when the government authorized advertising on TV.

The share of record company advertising allocated to TV increased between 1988 and 1989 from 57% to 77%. Investment in national press advertising at 35 million francs (\$6.25 million) represented 7% of the total the record industry spent in 1989 compared with 17% (58 million francs, \$10.35 million) in 1988, and radio advertising was down from 23% of the total to 16%.

Also down was expenditure on cinema and poster advertising: cinema from 974,000 francs (\$174,000) in 1988 to 350,000 francs (\$62,500) in 1989, and poster advertising down from 4.7 million francs (\$840,000) to 3.2 million (\$571,000).

TFI was the TV channel attracting the biggest record company advertising share in 1989 (67% of TV budget), followed by Channel 5 (17%), then Antenne 2, Canal Plus, and M6. Although M6 devotes 37% of its program time to music, its share of record company TV advertising was only 3% last year.

The biggest TV spenders in 1989 were PolyGram (164 million francs, \$29.3 million), CBS (105 million, \$18.75 million), and EMI (55.6 million, \$9.9 million), followed by Carrere, Arcade, and Virgin.

Gillespie Band Disputes Terms With Montreux Festival Planners

BY MIKE HENNESSEY

MONTREUX, Switzerland—The Dizzy Gillespie United Nation Orchestra was involved in an outbreak of behind-the-scenes disunity here July 16 when Gillespie's manager, Charlie Fishman, charged Montreux Jazz Festival director Claude Nobs with violating the terms of the band's contract.

Fishman went on stage and called the band off halfway through the concert, claiming that a camera crew was filming the whole performance,

whereas the contract permitted the filming of just one number to be used by Nobs in a laserdisk compilation of festival highlights.

Ina Dittke, representing the London-based BPR company, booking agent for the Gillespie tour, claims that she and Fishman were physically assaulted in the course of a backstage argument with Nobs. But Nobs rejects the allegations and says that Dittke and Fishman were removed from the Montreux Casino by security men because they were "disrupting the festival."

When the band was called off the stage, saxophonist Paquito D'Rivera told the audience, "We are stopping because we haven't been paid."

However, in a statement issued immediately after the event, Nobs said, "It had been contractually agreed that the whole concert would be filmed in order to project the pictures onto the screens in the hall and in order for us to select a suitable number for the compilation. Then the producer of the UNO band stopped the cameras and threatened to stop the show. It is obvious that, having already

been paid in full, the band had the upper hand and the festival had no choice but to comply with the producer's demands, which were in total contradiction with the contract signed by the tour organizer."

Brian Theobald, director of BPR, agreed that the festival had paid the full \$30,000 fee before the concert, but claimed that, in the absence of an understanding that the video of the whole performance would not be used commercially, the cameras had to be stopped.

After the camera crew left the

stage, the band resumed its concert, but Nobs said that it had been impossible to film even one number for the compilation, though it had cost the festival \$20,000 to hire the camera crew.

Theobald says he tried to lodge a complaint about the incident with the Swiss police, but that they were unwilling to become involved. He adds that he has instructed a Swiss lawyer to bring charges against Nobs for alleged assault on Dittke, BPR road manager James Malone, and Fishman. Meanwhile, Gillespie has resigned as an honorary patron of the Montreux Jazz Festival.

In another development, Roberta Flack substituted for Ella Fitzgerald July 17. Fitzgerald had to cancel her tour because of dehydration and exhaustion.

INTERCORD, RICORDI DEAL

(Continued from preceding page)

quired representation of the MCA catalog, and it also subpublishes the copyrights of Bruce Springsteen and Paul Simon.

The reconstitution of Sonet U.K. is a new twist on long-held business ties between the three indies. Sonet's British affiliate has licensed a variety of repertoire to Intercord and Ricordi in the past 10 years, most notably the output of Mute Records (including Depeche Mode and Erasure), for which it handled international representation until January 1989.

Sonet U.K. achieved revenues of \$9 million in the 12 months to June 1989. Buckle acknowledges that sales for the year just completed will be lower, partly because the firm operated at minimum levels when its previous distributor, PRT, closed down.

The expiration of the Mute Records deal has also had an impact. Haeggqvist says, "We achieved great commercial success internationally without sacrificing our—or their—identity as true independents. But in a sense, we were victims of our own success, because Mute became such big business that it hindered the development of Sonet as a company. With the new structure, this 'tail-wagging-dog' situation is much less likely to arise."

Intercord, the record division of the Georg von Holtzbrinck multimedia group, reported sales of 60 million deutschemarks (\$42.4 million) in the year to June 30, 1989. Intercord markets owned and licensed repertoire in Germany, Austria, and Switzerland. Its artists include Reinhard May and Jule Neigel; it has license deals with U.S. labels Cypress, Scotti Bros., and American Gramophone, among others.

The Ricordi group has label, music publishing, distribution, and retailing interests. Last year, its record company generated sales of \$40 million through popular music and an active classical division. Its distribution arm is said to be Italy's largest, handling foreign and domestic labels; its publishing arm has affiliates in Brazil, Mexico, Germany, France, the U.K., and Canada.

Ricordi was founded in 1808, Intercord in 1971, Sonet in 1955, and its British affiliate in 1968.



For 10 years BET has been committed to excellence and innovation. As the nation's first and only network showcasing quality black programming, 24 hours a day, BET has earned its reputation as a "pioneer" of cable. Join Billboard in celebrating the 10th anniversary of Black Entertainment Television and giving it the proper send-off into its next successful decade.

*Black
Entertainment
Television
10th Anniversary
Special*

Billboard's
Black
Entertainment
Spotlight

ISSUE DATE:
September 22
AD CLOSE:
August 28

For ad details call:
WEST COAST
Christine Matuchek
213. 859.5344
EAST COAST
Andy Myers
212. 536.5272
Jon Guynn
212. 536.5309

Alex Kelly
212. 536.5223
MID-WEST
Ken Karp
212. 536.5017
NASHVILLE
Lynda Emon
615. 321.4293



Billboard



Don't Cry For Him. Argentine superstar Sergio Denis, front and center, signs a worldwide deal with EMI Argentina. Denis' first studio album for EMI is set for release in March 1991. Shown, back row from left, are David Stockley, managing director international, EMI Music Worldwide, and Charles Andrews, managing director, Latin America, EMI Music. In the front row, from left, are Rolando Hernandez, A&R director, EMI Argentina; Denis; and Roberto Piy, managing director, EMI Argentina.

2 Madonna Tour Dates Canceled In West Germany

BY ELLIE WEINERT

MUNICH, West Germany—Two of the three open-air concerts Madonna was to have played in West Germany as part of her Blond Ambition World Tour '90 were canceled.

Fritz Rau, of Mama Concerts and Lippmann & Rau, the promoter, and Bernd Dopp, U.S. labels marketing manager at WEA in Hamburg, West Germany, reject suggestions that German ardor for the U.S. superstar may be cooling.

Madonna was to have played the Berlin Olympic Stadium, the Waldbuehne (capacity 20,000), on July 1, the Muengersdorfer Stadium (50,000) in Cologne on July 15, and the Munich Olympic Stadium (35,000) on July 17. But the Berlin and Cologne dates were canceled.

Rau says the Berlin date was called off because Madonna's opening European concert in Gothenburg, Sweden, set for June 29, was moved to the following day at the request of the Swedish promoter. This, says Rau, made it impossible logistically for all the tour equipment to be transported and set up in Berlin in time for

Clive Banks Quits Island MD Post Co. Veteran Marc Marot Steps In

LONDON—Clive Banks has resigned from Island Records after four years as managing director. He is succeeded by Marc Marot, who transfers from the MD's chair at Island Music.

Banks was initially associated with Chris Blackwell's enterprise in 1975, when he joined as head of promotions, later forming the Red Shadow independent promotion company with Island involvement. His Multi Media venture subsequently covered music publishing, promotion, and management. He also launched De-

a show the following evening.

In place of the Cologne concert—advance ticket sales for which were a reported 13,000—the promoters scheduled a concert in the Westfalen Halle, Dortmund (capacity 13,000), for July 17 and brought the Munich date forward to July 15.

Says Rau: "It was important for the tour to have a great opening in Sweden so we agreed to the change of date. Switching the concert from Friday to Saturday worked because the show drew 55,000. And we were set for a spectacular show in Munich on July 15."

"Madonna still has a big following in Germany," says WEA's Dopp. "Her last album, 'I'm Breathless,' hit No. 1 within three weeks of release and both it and the single 'Vogue' have gone gold."

Nevertheless, expectations of the response to Madonna's tour dates were clearly modified, with total capacities down from 105,000 to 48,000.

There is speculation that there may be concert-date saturation here, with tours by the Rolling Stones, Tina Turner, Prince, Phil Collins, and Billy Joel in the space of two months.

mon Records with Jake Riviera.

On his return to Island in 1986, Banks reorganized the A&R department and the artist roster.

Banks has revealed nothing of his plans. An Island spokeswoman stressed that his departure was amicable and of his own volition.

Marot, who takes up his new post July 30, also has a long connection with Island and Blackwell.

Before moving to Island Music three years ago, he had been prominent in the creation of Island Visual Arts, the group's audio/visual arm.

RUG To Seek Delisting From Stock Market Lloyd Webber Agrees To Coexist With Holmes a Court

BY NIGEL HUNTER

LONDON—The Really Useful Group will seek a delisting from the stock market within two or three months.

RUG chief Andrew Lloyd Webber is now said to be happy to coexist with Australian entrepreneur Robert Holmes a Court, who as the RUG's largest minority stockholder, with a 6.61% stake, has been questioning aspects of the group's policy in going private, particularly compensation payments to non-executive directors. Jorraban, Lloyd Webber's vehicle for buying back the group, now controls more than 90%.

Lloyd Webber funded the purchase of his 90% stake by borrowing and is servicing the debt from RUG dividends—an expensive tactic because the dividends are subject to tax at a higher rate.

A clash occurred when Lloyd Webber sought to dispense with the services of some nonexecutive RUG directors, among them Lord Gowrie, a former Minister for the Arts, Bridget Hayward, a former RUG executive, and author and

broadcaster Melvyn Bragg.

Lloyd Webber proposed to pay compensation of \$45,250 to Gowrie; \$54,300 to Hayward; and \$18,100 to Bragg (at an exchange rate of \$1.81 to the pound sterling).

This was strongly opposed by a representative of Holmes a Court at a special stockholders' meeting July 4. Geoffrey Davies of the Tit-

meeting, retorted that the payments were for the "exceptional hard work" by the departing non-executive directors.

Stockholders present rejected the compensation payments on a show of hands, but after a poll they were approved by a large margin.

Observers are divided in their assessment of Holmes a Court's motives behind his RUG stock holding and maneuvering. Some believe he has designs on the entire group with its valuable Lloyd Webber show copyrights, but others think he is targeting London's Palace Theater, owned by RUG, which he wants to add to his Stoll Moss web.

Since the meeting, Lloyd Webber has named Patrick McKenna, a partner at the Touche Ross accountancy firm, as chief executive of both RUG and Jorraban.

Whitney is relinquishing his position, but will remain connected with the group as nonexecutive chairman. A compensation arrangement is being negotiated for him, believed to be in the region of \$360,000.

Holmes a Court is RUG's largest minority shareholder

muss Sainer & Webb law firm, acting for Holmes a Court's Stoll Moss theater group, questioned why the compensation payments were being made and suggested that Lloyd Webber, who did not attend the meeting, should make the payments personally.

Davies asserted that retention of nonexecutive directors was essential to ensure that the interests of minority stockholders were represented. RUG managing director John Whitney, who chaired the

LOOKING EAST & WEST

(Continued from page 4)

France's Europe 2 network," he says. "Other companies, like Westwood One, are distributing programming to stations throughout Russia."

"Advertisers are catching on to the potential markets and are looking at creative ways, through radio, of getting brand names established in the East. Our conference sessions will examine these links and will feature those people within the industry who are establishing them."

IFPI's Stuyt, who is also managing director of PolyGram Netherlands, will direct three seminars on rights, dealing with harmonization and the problems of transborder traffic, TV and video producers' rights, and piracy and private copying. MCA's Watson will oversee three sessions on the record industry, looking at the types of business open to Western record companies in the East, the cross-media promotion of records, and the retailing and distribution scene.

Findlay, who heads U.K.-based Schoolhouse Management, says he will look to direct talent-oriented sessions populated by professionals from both trading blocs. "The issues should be how the West with their experience can help or advise the East on how to build an independent, self-supporting infrastructure for their industry. We should also discuss how artists from both sides can gain exposure from exchange deals and the like."

Findlay adds that he is concerned by the evidence of impatience on both sides, "with an East hungry to learn and become part of the whole, and a West greedy to tap into and capitalize upon a potentially huge new marketplace."

West German-based concert promoter Rieger will direct two seminars on the live music industry, one to focus on agents. Another seminar chairman, Hydra Associates CEO

John Cummins, will look at music video and music television. Billboard chief European correspondent Mike Hennessey will lead a session on music publishing.

The conference is expected to attract 700 delegates from more than two dozen countries to the four-day program of panels, workshops, artist showcases, and trade exhibits. The event has the support of the Hungar-

ian Ministry of Culture and local backing from Hungarian concert promoter/agency Multimedia, which is organizing local sponsorship.

Further details of "Looking East & West" are available from Tribute Productions at the Maples Business Center/Suite F, 144 Liverpool Road, London N1 1LA; telephone (71) 700-4515, fax (71) 700-0854.

INTERNATIONAL NEWS EDITOR

PETER JONES, Billboard, 23 Ridgmount St., London WC1E 7AH, England.
Phone: 71-323-6686. Fax: 71-323-2314, 2316.

CHIEF EUROPEAN CORRESPONDENT

MIKE HENNESSEY, Billboard, Im Tobel 2, 7201 Durchhausen, West Germany.
Phone: 49-7464-2177. Fax: 49-7464-3195.

INTERNATIONAL CORRESPONDENTS

Australia—GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.
Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
Canada—KIRK LAPOINTE, 83 Hamilton Ave. N., Ottawa, Ontario K1V 1B6. 613-724-5507.
Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
France—PHILIPPE CROCC, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.
Greece—JOHN CARR, Mavromihaleon 28, 152 33 Athens. 30-1-684-9447.
Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.
Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.
India—JERRY D'SOUZA, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.
Ireland—KEN STEWART, 56 Rathgar Rd., Dublin 6. 1-83-25-27.
Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
Italy—DAVID STANSFIELD, Via Francesca Vettori 39, 00164 Rome. 39-6-623-0010.
Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.
Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.
Malaysia—CHRISTIE LEO, 29-G, Gilstead Road, Singapore 1130.
Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr, 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16-20-80.
South Africa—JOHN MILLER, P.O. Box 16585, Doornfontein 2028.
Spain—FERNANDO SALAVERRI, Plz Emilion Jimenez Millas, 2D, 28008, Madrid. 24242 93.
Sweden—JOHAN LANGER, Brunkulle Grand 15, 16245 Vallingby.
Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
West Germany—WOLFGANG SPAHR, Postbox 1150, Keltlingstrasse 18, 2360 Bad Segeberg. 04551-81428.
Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

NEWSLINE

IFPI Issues Exhaustive Analysis Of World Record Sales Since '69

LONDON—The IFPI publication World Record Sales 1969-1990: A Statistical History Of The World Recording Industry is claimed to be the most comprehensive global analysis yet of sales during that period. It is divided into two sections: one, statistical data on 26 countries, including population and economic growth figures; the other, a summary of the development of each territory's record industry, with figures on vinyl, cassette, 8-track, and CD. The volume retails at 10 pounds (approximately \$18).

PETER JONES

Japan To Hold Copyright Seminars In Fall

TOKYO—Copyright seminars co-sponsored by the Japanese cultural affairs ministry and the boards of the various prefectures involved are being staged this fall in seven cities nationwide, aimed at building public awareness of copyright law. Speakers are being recruited from the ministry, the Japanese copyright society JASRAC, and the partially state-owned NHK broadcasting network.

SHIG FUJITA

Sony To Open 2nd CD Plant In Austria

VIENNA, Austria—Sony is set to open a second CD plant in Salzburg. The first, situated in Anif nearby, has a monthly capacity of some 8 million units, which is projected to top 10 million by fall. This plant will soon start production of laserdiscs, following a \$42 million investment in equipment. The second project, costing some \$25 million, starts production in the fall of 1991, with an initial output of 2 million CDs.

MANFRED SCHREIBER

U.K.'s Levitt Co. Starts Management Div.

LONDON—The Levitt group, a London-based financial company currently handling leading international sports stars, including Olympic athlete Sebastian Coe and jockey Pat Eddery, is setting up a music business artist management division under the direction of producer/songwriter David Courtney, who has previously worked with Leo Sayer and Roger Daltrey, among others. The company plans a major financial investment in the new sector.

P.J.

French Launch Radio Station In Romania

BUCHAREST, Romania—French organization Medecins du Monde, the magazine Actuel, and Radio Nova Paris have launched an independent radio station, Nova 22, here. Paris-based NRJ Radio provided hundreds of records to help the project get under way, and Nova 22 currently broadcasts to a 160-mile area, with a relay station on the Black Sea coast likely soon.

OCTAVIAN URSULESCU

Dizzy Gillespie Blows Into Czechoslovakia

PRAGUE, Czechoslovakia—Jazz giant Dizzy Gillespie played a one-off concert here, part of his tour of Eastern European capitals, as a fundraiser for the "One World For All" global peace and religious movement. His show was organized by Orion, one of the new private companies mushrooming within the Czechoslovakian entertainment scene, along with help from the U.S. Embassy here and the U.S.-Czechoslovak Friendship Society. The trumpet star met president Vaclav Havel at the Palace of Culture concert, which sold out despite unusually high ticket prices for this country in the \$8-\$10 range.

PETER BELOHLAVEK

France's Kass Returns From Soviet Stint

PARIS—French singer Patricia Kass is back in town from a sellout tour of eight concerts in the Soviet Union, organized by Soviet state booking agency Gosconcert. Her four shows in Moscow's Olympic Hall drew 60,000 people, while the remainder, in the Leningrad Sport Hall, attracted a further 52,000. Her new album is available in the U.S.S.R. only as an import. This summer, Kass is set to play at major festivals in France, as well as dates in Canada, West Germany, and Japan.

PHILIPPE CROCK

South Korean Singer To Play On Soviet Soil

TOKYO—Kim Yonka, a South Korean singer who has been living and working in Japan for the past three years, will be the first pop artist from her country to play a Soviet Union concert when she plays two dates in mid-August in the capital of Sakhalin Island on the Okhotsk Sea. The shows are fund-raisers for some 10,000 Japanese and Koreans who stayed on the island after World War II, when the region became Soviet territory. Yonka reached the global market when she sang the closing ceremony theme in the Seoul Olympic Games.

S.F.

Aerosmith, Sinead, Cher Top Certs New Kids Also Step Up Platinum Ladder

BY KIRK LaPOINTE

OTTAWA—Try as one might to draw conclusions about the big music retail successes of June, it is simply not easy. When the top three certifications are by Aerosmith, Sinead O'Connor, and Cher, it is quite a stretch to point to a particular style of music and say, "That's what's selling these days."

Unless, of course, one is talking about New Kids On The Block, whose latest album is right up there among the June certifications proclaimed by the Canadian Recording Industry Assn., and whose accompanying video is rocketing along at retail, too.

CRIA certified 29 releases in the month, and Aerosmith's "Pump" led the pack at quintuple platinum (a belated quadruple platinum also surfaced in the month for the release). It's the band's biggest seller in Canada yet, and it is likely to rack further certifications.

O'Connor's "I Do Not Want What I Haven't Got," which eclipsed the quadruple platinum mark in June, is also far from spent, given its chart-topping status.

Cher's "Heart Of Stone" has been

the sleeper success of 1990 in Canada. Very quietly, it has sailed past quadruple platinum, signifying shipments of 400,000, and making it her biggest release ever in this country.

"Step By Step" is step by step reaching quadruple, quintuple, and beyond. New Kids garnered triple platinum in the release's first month on the street, CRIA notes. And the accompanying music video is six times platinum, signifying 60,000 video sales (CRIA sets the video rate at 1/10 of the audio certification rate). The title track went gold and platinum in the month.

Also triple platinum were two catalog items from Canada's Honeymoon Suite, its self-titled debut and its second album, "The Big Prize."

Canadian-content releases also took three of five double-platinum certifications in the month: Raffi's "Baby Beluga," Gerry Boulet's "Rendez-Vous Doux," and the Jennifer Warnes' treatment of Leonard Cohen works, "Famous Blue Raincoat." Heart's "Brigade" and the New Kids release rounded out the 200,000-shipment honors. Heart also grabbed a gold single, a rare honor these days, for "All I Wanna Do Is

Make Love To You."

Apart from New Kids, platinum honors went to two Canadians: Celine Dion for "Unison" and Cowboy Junkies for "The Caution Horses." The Dion release, because it contains material and production help principally from outside the country, does not qualify as Canadian content on most tracks (although some remixes have been done so radio can play the tunes as Canadian).

Three Canadian albums are among the 11 gold releases: the latest from Cowboy Junkies, Paul Janz's "Renegade Romantic," and Marjo's "Tant Qu'il Y Aura Des Enfants." Also hitting hold in the month: "ChangesBowie" by David Bowie, "Rain Dogs" and "Frank's Wild Years" by Tom Waits, "Beyond The Blue Neon" by George Strait, "Shut Up And Dance" by Paula Abdul, "Missing... Presumed Having A Good Time" by Notting Hillbillies, "Singles Collection—The London Years" by The Rolling Stones, and the New Kids release.

The Doors cashed in with two gold music videos in the month, "Live" and "Dance One Fire."

FACTOR Strains To Meet Multiplying Demand

OTTAWA—Underfinancing remains the most serious challenge of the domestic music industry, and funds "must not only be sustained, but more fully realized in future years," says the Foundation to Assist Canadian Talent on Record (FACTOR).

In her annual president's message, which appeared within 2 inches of a photo featuring a smiling federal Communications Minister in FACTOR's yearly report, Ann Graham notes that "all that is missing is the financing" to make Canadian music companies competitive internationally. She makes a strong plea for the renewal of the federal government's Sound Recording Development Program, a \$25 million fund due to expire next April after five years.

Although preliminary discussions with federal officials have led her to believe that the program will be renewed, Graham makes clear in her report that renewal is "critical" and not the only challenge. Even more funds will be necessary for such areas as domestic touring and the financing of national and international marketing campaigns for Canadian artists, Graham says.

"The respect and demand for our musical talent must be developed in our country as well as internationally," she says.

FACTOR administers funds from the government for English-language record, video, and radio production and international touring. Private broadcasters and studios also contribute to the foundation, which disbursed nearly \$2 million in the fiscal year ending March 31.

Operating expenses rose in the year to more than \$465,000 from just more than \$400,000 in the year

before. Loan commitments to artists, producers, and record companies were far higher in the year (\$1.4 million, compared with \$625,000 last year).

Of the nearly \$2 million lent and awarded, \$1.38 million was for sound recording, \$264,248 for video, \$238,952 for touring, and \$101,456 for radio programs. The overall loans and awards actually declined from more than \$2.1 million last year.

The respect for our musical talent must be developed

Once again this year, demand for funds far exceeded supply. And, owing mainly to their respective market dominances, rock and pop music and artists from Ontario got the lion's share of the loans and awards.

Some good news: Loan repayments were up 56% in the year to \$329,099. And private funds were up nearly 25% to \$1,067,682. On the down side, though, requests were up 183%. Already, tour funds are fully committed for the 1990-91 period.

Of the 78 applications for direct board approval, 37 were approved. Twenty of the 37 artists in those projects were from Ontario, and 24 were either rock, pop, or dance artists. Under that program, companies in business for more than three years that have released four albums by Canadian artists in the last 24 months can get a loan of up to 50% of their eligible album budget to a maximum of \$50,000 from FAC-

TOR. Companies in business for at least two years that have released at least two albums by Canadians in the last 24 months can get up to 50% to a maximum of \$25,000.

The funds go directly to companies, not artists, and under a new scheme, up to 50% of a company's loan repayment to FACTOR can be applied to an upcoming sound recording or video project.

Under the loans program, 69 artists among the 525 who applied were approved. That program lends up to 50% for a maximum of \$5,000 for two sides, \$10,000 for an EP, and \$20,000 for an album.

The new talent demo awards program gives studios up to \$1,500 to cover up to half the costs of demos. The studio absorbs the remaining cost. Some 61 artists, among 507 applicants, were given such awards in the year.

The publishers and songwriters program, which helps people secure publishing deals, awarded 17 of 132 applicants up to \$750 or 50% of their budgets.

The Video Foundation to Assist Canadian Talent on Record (VideoFACT) approved 60 videos by 56 artists, among the 108 applicants. It lends up to \$7,500 per video.

The international tour and showcase support program grants up to \$5,000 per showcase and \$25,000 per tour, not to exceed 100% of the total shortfall for the artist. Some 14 showcases and 15 tours were approved among the 53 applicants.

And in the field of radio syndication, where it gives up to 50% of the budget to a maximum of \$25,000 per series and \$5,000 for a feature or \$2,000 for a pilot, FACTOR received 24 applications and granted funds to 14 of them.

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.

CANADA (Courtesy The Record) As of 7/23/90

Rank	Artist	Title	Label
1	STEP BY STEP	NEW KIDS ON THE BLOCK	COLUMBIA/CBS
2	U CAN'T TOUCH THIS	M.C. HAMMER	CAPITOL/CAPITOL
3	I'LL BE YOUR SHELTER	TAYLOR DAYNE	ARISTA/BMG
4	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	CAPITOL/CAPITOL
5	HOLD ON	WILSON PHILLIPS	SBK/EMI
6	TURTLE POWER	PARTNERS IN KRYME	SBK/EMI
7	BIRD ON A WIRE	THE NEVILLE BROTHERS	A&M/A&M
8	IT MUST HAVE BEEN LOVE	ROXETTE	EMI/EMI
9	NEW THE POWER	SNAP	ARISTA/ARISTA
10	THE HUMPTY DANCE	DIGITAL UNDERGROUND	ATTIC/ATTIC
11	SHE AIN'T PRETTY	NORTHERN PIKES	VIRGIN/A&M
12	DO YOU REMEMBER	PHIL COLLINS	ATLANTIC/WEA
13	POISON	BELL BIV DEVOE	MCA/MCA
14	DROP THE NEEDLE	MAESTRO FRESH-WES	LMR/ATTIC
15	OOH LA LA	PERFECT GENTLEMEN	COLUMBIA/CBS
16	7 O'CLOCK	LONDON QUIREBOYS	CAPITOL/CAPITOL
17	ENJOY THE SILENCE	DEPECHE MODE	SIRE/WEA
18	DOUBLEBACK	ZZ TOP	WARNER BROS./WEA
19	SPIN THAT WHEEL	HI-TEK 3	SBK/EMI
20	I WANNA BE RICH	CALLOWAY	SOLAR/CBS

Rank	Artist	Title	Label
1	NEW KIDS ON THE BLOCK	STEP BY STEP	COLUMBIA/CBS
2	SINEAD O'CONNOR	I DO NOT WANT WHAT I HAVEN'T GOT	CHRYSLIS/CEMA
3	MADONNA	I'M BREATHLESS	WARNER BROS./WEA
4	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL/CAPITOL
5	JEFF HEALEY BAND	HELL TO PAY	ARISTA/ARISTA
6	VARIOUS ARTISTS	PRETTY WOMAN	EMI/EMI
7	HEART	BRIGADE	CAPITOL/CAPITOL
8	PHIL COLLINS	...BUT SERIOUSLY	ATLANTIC/WEA
9	WILSON PHILLIPS	WILSON PHILLIPS	SBK/EMI
10	STEVE EARLE	THE HARD WAY	MCA/MCA
11	DEPECHE MODE	VIOLATOR	SIRE/WEA
12	ALANNAH MYLES	ALANNAH MYLES	ATLANTIC/WEA
13	MICHAEL BOLTON	SOUL PROVIDER	COLUMBIA/CBS
14	ROD STEWART	DOWNTOWN TRAIN	WARNER BROS./WEA
15	STEVE VAI	PASSION AND WARFARE	RELATIVITY/IMPORTANT
16	NEW COLIN JAMES	SUDDEN STOP	VIRGIN/A&M
17	THE NORTHERN PIKES	SNOW IN JUNE	VIRGIN/A&M
18	PAULA ABDUL	SHUT UP AND DANCE	VIRGIN/A&M
19	BEL BIV DEVOE	POISON	MCA/MCA
20	VARIOUS ARTISTS	TEENAGE MUTANT NINJA TURTLES	SBK/EM

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/10/90

Rank	Artist	Title	Label
1	VERDAMMT ICH LIEB DICH	MATTHIAS REIM	POLYGRAM
2	OOOPS UP	SNAP	ARISTA
3	UN' ESTATE ITALIANA	E BENNATO & G NANNINI	SUGAR/VIRGIN
4	KILLER ADAMSKI	MCA	
5	I CAN'T STAND IT	TWENTY 4 SEVEN	BMG/ARIOLA
6	KINGSTON TOWN	UB40	VIRGIN
7	INFINITY	GURU JOSH	deCONSTRUCTION
8	I PROMISED MYSELF	NICK KAMEN	WEA
9	STEP BY STEP	NEW KIDS ON THE BLOCK	CBS
10	GO GET THE CUP	DAVID HANSELMANN	ELECTROLA
11	IT MUST HAVE BEEN LOVE	ROXETTE	EMI
12	WHOSE LAW (IS IT ANYWAY?)	GURU JOSH	BMG/ARIOLA
13	INSIEME 1992	TOTO CUTUNGO	ELECTROLA/EMI
14	DON'T MISS THE PARTYLINE	BIZZ NIZZ ZYX	
15	BLACK VELVET	ALANNAH MYLES	ATLANTIC
16	IT'S ON YOU	M.C. SAR & THE REAL MCCOY	MEKULSKI
17	HOLD ON	WILSON PHILLIPS	EMI/GERMANY
18	VOGUE	MADONNA	SIRE
19	POLICY OF TRUTH	DEPECHE MODE	MUTE
20	ISTILL HAVEN'T FOUND WHAT I'M LOOKING FOR	CHIMES	CBS

Rank	Artist	Title	Label
1	MATTHIAS REIM	MATTHIAS REIM	POLYGRAM
2	STEP BY STEP	NEW KIDS ON THE BLOCK	CBS
3	EROS RAMAZZOTTI	IN OGNI SENSO	DDD
4	TOTEN HOSEN	AUF DEM KREUZZUG INS GLUCK	VIRGIN
5	ERSTE ALLGEMEINE VERUNSIC	NEPPOMUKS RACHE	EMI/ELECTROLA
6	ALANNAH MYLES	ALANNAH MYLES	ATLANTIC/EAST WEST
7	JOE COCKER	LIVE!	EMI
8	MADONNA	I'M BREATHLESS	SIRE
9	SNAP	WORLD POWER	BMG/ARIOLA
10	GARY MOORE	STILL GOT THE BLUES	VIRGIN
11	DORO	DORO	POLYGRAM
12	TALK TALK	THE VERY BEST OF TALK TALK	PARLOPHONE
13	PHIL COLLINS	...BUT SERIOUSLY	WEA
14	UB40	LABOUR OF LOVE 2	DEPINT/VIRGIN
15	WILSON PHILLIPS	WILSON PHILLIPS	SBK
16	SINEAD O'CONNOR	I DO NOT WANT WHAT I HAVEN'T GOT	ENISGN/CHRYSLIS
17	BILLY JOEL	STORM FRONT	CBS
18	TINA TURNER	FOREIGN AFFAIR	CAPITOL
19	SOUL II SOUL	VOL II—1990—A NEW DECADE	VIRGIN
20	DEPECHE MODE	VIOLATOR	MUTE

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/13/90

Rank	Artist	Title	Label
1	DIRTY CASH (MONEY TALKS)	ADV OF STEVIE V	MERCURY
2	OOOPS UP	SNAP	LOGIC RECORDS
3	HUJO DE LA LUNA	MECANO	ARIOLA
4	BACK BY OOOPE DEMAND	KING BEE	TORSO
5	WHAT'S A WOMAN	VAYA CON DIOS	ARIOLA
6	KILLER ADAMSKI	MCA	
7	NEW U CAN'T TOUCH THIS	M.C. HAMMER	CAPITOL
8	THE FUTURE	PRINCE	WARNER BROS.
9	NEW BLUESHOUSE	B.B. QUEEN	EMI
10	NEW IT MUST HAVE BEEN LOVE	ROXETTE	PARLOPHONE
1	GARY MOORE	STILL GOT THE BLUES	VIRGIN
2	TOTO	PAST TO PRESENT	CBS
3	VAYA CON DIOS	NIGHT OWLS	ARIOLA
4	VARIOUS ARTISTS	AMOR DE MIS AMORES	ARCADE
5	LUCIANO PAVAROTTI	CARUSO	DECCA
6	EROS RAMAZZOTTI	IN OGNI SENSO	DDD
7	UB40	LABOUR OF LOVE II	VIRGIN
8	MECANO	DESCANDO DOMINICAL	ARIOLA
9	CANDY DULFER	SAXUALITY	ARIOLA
10	THE ROLLING STONES	REWIND	ROLLING STONES

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 7/21/90

Rank	Artist	Title	Label
1	SACRIFICE	ELTON JOHN	ROCKET/PHONOGRAM
2	OOOPS UP	SNAP	LOGIC/BMG ARIOLA
3	NESSUN DORMA	LUCIANO PAVAROTTI	DECCA
4	IT MUST HAVE BEEN LOVE	ROXETTE	EMI
5	UN' ESTATE ITALIANA	GIANNA NANNINI & EDOARDO BENNATO	VIRGIN
6	MONA	CRAIG McLACHLAN & CHECK 1-2	EPIC
7	MALDON	ZOUK MACHINE	BMGARIOLA
8	VERDAMMT, ICH LIEB' DICH	MATTHIAS REIM	POLYDOR
9	I PROMISED MYSELF	NICK KAMEN	WEA
10	KILLER ADAMSKI	MCA	
11	A TOUTES LES FILLES	FELIX GRAY & DIDIER BARBEVILLEN	TALAR
12	ONE LOVE	THE STONE ROSES	SILVERTONE
13	VOGUE	MADONNA	SIRE
14	BO LE LAVABO	LAGAF FLARENASCH	
15	STEP BY STEP	NEW KIDS ON THE BLOCK	CBS
16	NEW U CAN'T TOUCH THIS	M.C. HAMMER	CAPITOL
17	I CAN'T STAND IT	TWENTY 4 SEVEN	FREAKY RECORDS/BCM
18	VENUS	DON PABLO'S ANIMALS	RUMOUR
19	HOLD ON	WILSON PHILLIPS	SBK
20	WORLD IN MOTION	NEW ORDER/WORLD CUP SQUAD	FACTORY/MCA
1	NEW KIDS ON THE BLOCK	STEP BY STEP	CBS
2	MADONNA	I'M BREATHLESS	SIRE
3	EROS RAMAZZOTTI	IN OGNI SENSO	DDD
4	PHIL COLLINS	...BUT SERIOUSLY	VIRGIN/WEA
5	ELTON JOHN	SLEEPING WITH THE PAST	ROCKET
6	GARY MOORE	STILL GOT THE BLUES	VIRGIN
7	LUCIANO PAVAROTTI	THE ESSENTIAL PAVAROTTI	DECCA
8	MATTHIAS REIM	MATTHIAS REIM	POLYDOR
9	ALANNAH MYLES	ALANNAH MYLES	ATLANTIC
10	JOE COCKER	LIVE	CAPITOL
11	DEPECHE MODE	VIOLATOR	MUTE
12	SINEAD O'CONNOR	I DO NOT WANT WHAT I HAVEN'T GOT	ENISGN/CHRYSLIS
13	SOUL II SOUL	VOL II—1990—A NEW DECADE	10 RECORDS
14	TALK TALK	NATURAL HISTORY THE VERY BEST OF...	PARLOPHONE
15	UB40	LABOUR OF LOVE II	VIRGIN
16	ERSTE ALLGEMEINE VERUNSICHERUNG	NEPPOMUK'S RACHE	EMI
17	TOTEN HOSEN	AUF DEM KREUZZUG INS GLUECK	VIRGIN
18	SNAP	WORLD POWER	LOGIC/BMG ARIOLA
19	ROLLING STONES	HOT ROCKS VOL. 1	DECCA
20	JEAN-MICHEL JARRE	WAITING FOR COUSTEAU	POLYDOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/15/90

Rank	Artist	Title	Label
1	IT MUST HAVE BEEN LOVE	ROXETTE	EMI
2	HOLD ON	WILSON PHILLIPS	EMI
3	U CAN'T TOUCH THIS	M.C. HAMMER	EMI
4	I NEED YOUR BODY	TINA ARENA	EMI
5	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	EMI
6	I DON'T WANT TO BE WITH NOBODY BUT YOU	ABSENT FRIENDS	ROO/POLYGRAM
7	INFINITY	GURU JOSH	BMG
8	SPIN THAT WHEEL	HI-TEK 3	EMI
9	STEP BY STEP	NEW KIDS ON THE BLOCK	CBS
10	BETTER THE DEVIL YOU KNOW	KYLIE MINOGUE	MUSHROOM/FESTIVAL
11	KEEP IT TOGETHER/VOGUE	MADONNA	WEA
12	MONA	CRAIG McLACHLAN & CHECK 1-2	CBS
13	SHOW NO MERCY	MARK WILLIAMS	CBS
14	DUB BE GOOD TO ME	BEATS INTERNATIONAL	POLYGRAM
15	CRADLE OF LOVE	BILLY IDOL	EMI
16	UNSKINNY BOP	POISON	EMI
17	DOGS ARE TALKING	THE ANGELS	MUSHROOM/FESTIVAL
18	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	BMG
19	THE POWER	SNAP	BMG
20	NEW HERE WE ARE	GLORIA ESTEFAN	CBS
1	SOUNDTRACK	PRETTY WOMAN	EMI
2	GLORIA ESTEFAN	CUTS BOTH WAYS	CBS
3	PETER BLAKELEY	HARRY'S CAFE DE WHEELS	EMI
4	THE ANGELS	BEYOND SALVATION	MUSHROOM/FESTIVAL
5	GARY MOORE	STILL GOT THE BLUES	VIRGIN/EMI
6	MADONNA	I'M BREATHLESS	WEA
7	SOUNDTRACK	TEENAGE MUTANT NINJA TURTLES	EMI
8	WILSON PHILLIPS	WILSON PHILLIPS	EMI
9	NEW KIDS ON THE BLOCK	STEP BY STEP	CBS
10	SOUL II SOUL	VOL II—1990—A NEW DECADE	VIRGIN/EMI
11	BELINDA CARLISLE	RUNAWAY HORSES	BMG
12	ABSENT FRIENDS	HERE'S LOOKING UP YOUR ADDRESS	ROO/POLYGRAM
13	DEL AMITRI	WAKING HOURS	POLYGRAM
14	ELTON JOHN	SLEEPING WITH THE PAST	POLYGRAM
15	ALANNAH MYLES	ALANNAH MYLES	WEA
16	GRACE KNIGHT & VINCE JONES	COME IN SPINNER	POLYGRAM
17	MICHAEL BOLTON	SOUL PROVIDER	CBS
18	ROXETTE	LOOK SHARP	EMI
19	HEART	BRIGADE	EMI
20	BOOM CRASH OPERA	THESE HERE ARE CRAZY TIMES	WEA

JAPAN (Courtesy Music Labo) As of 7/23/90

Rank	Artist	Title	Label
1	ODORUPONPOKORIN	B.B. QUEEN	BMG/VICTOR
2	NEW MAAGAMITACHI NO BOUTEN	MIHO NAKAYAMA	KING
3	THE POINT OF LOVERS' NIGHT	MI NETWORK	EPIC/SONY
4	YORU NI HAGURETE	WINK	POLYSTAR
5	NEW HEAVEN KNOWS	MARI HAMANDA	VICTOR
6	YOAKE NO BREATH	CHECKERS	PONY CANYON
7	NICHIYOUBI	JITTERIN' JINN	COLUMBIA
8	NEW HO HO HO...	MASAHIKO KONDO	CBS/SONY
9	KOWAREKAKE NO RADIO	HIDEAKI TOKUNAGA	APOLLON
10	TAIYOU NO KOMACHI ANGEL	B'Z	BMG/VICTOR
1	NEW TOSHINOBU KUBOTA	BONGA WANGA	CBS/SONY
2	NEW TAMA	SANDARU AXEC	
3	MISATO WATANABE	TOKYO	EPIC/SONY
4	NEW WINK	VELVET	POLYSTAR
5	TAKAKO OKAMURA	KISS	FUN HOUSE
6	ANRI	MIND CRUISIN'	FOR LIFE
7	NEW YUKI SAITO	MOON	PONY CANYON
8	VARIOUS ARTISTS	THAT'S EUROBEAT VOL. 20	ALFA
9	SHOGO HAMADA	TAGATAMENI KANEWANARU	CBS/SONY
10	NEW DIAMOND YUKAI	I'M THE BEST	MMG

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 20-21, Nashville Songwriters Assn. International 10th Annual Summer Seminar, Park Plaza Hotel, Nashville. 615-321-5004.

July 21, StudioTech '90, expo covering the latest recording equipment, Golden Gateway Holiday Inn, San Francisco. 415-441-0662.

NEW COMPANIES

Music Screening Services, formed by Abbey Anna. Wide range of services provided includes song evaluation and demo shopping. Suite 211, 1636 Third Ave., New York, N.Y. 10128; 212-969-8802

Take 5 Management, formed by Jose Martinez and Frank Gonzales. Company will provide professional artist management, consultation, and project development. P.O. Box 22248, Newark, N.J. 07101; 201-482-0089.

July 31, A&R Songpitch With Danny Goodman Of Charisma Records, presented by the National Academy of Songwriters, NAS office, Hollywood, Calif. 213-463-7178.

AUGUST

Aug. 5-8, Video Software Dealers Assn. (VSDA) Convention, Las Vegas Convention Center, Las Vegas. 609-596-8500.

Aug. 4, Seventh Annual Reggae On The River Festival, French's Camp, Piercy, Calif. 707-923-2622.

Aug. 6, Songwriters Guild of America Annual Aggie Awards Show, Centennial Ballroom, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.

Aug. 10, Rap Sampling Seminar, at the offices of the National Academy of Songwriters, Hollywood, Calif. 213-463-7178.

Aug. 10-11, Atlanta Regional Rap Showcase '90, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.

Aug. 16-19, Jack The Rapper Conference, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

Aug. 16-18, Texas Alive '90, Christian music festival, Six Flags Over Texas, Arlington, Texas. 817-640-9705.

Aug. 17-18, Atlanta Regional Rap Showcase '90, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.

Aug. 23-26, Midwest Music Conference, North Pier, Chicago. Jeff Kwatinetz, 312-876-1766.

SEPTEMBER

Sept. 11-13, Video Expo New York, Jacob K. Javits Convention Center, New York. 800-248-5474.

Sept. 12, City Of Hope "Spirit Of Life" Award

Presentation, Columbia Pictures Studios, Los Angeles. 212-445-5047.

Sept. 8-9, Vocal Faire, sponsored by Music Connection, Holiday Inn Conference Center, Pasadena, Calif. 213-856-6246.

Sept. 12, 11th Annual Licensing Industry Symposium, sponsored by the Licensing Letter, Century Plaza Hotel, Los Angeles. 602-948-1527.

Sept. 12-15, National Assn. of Broadcasters (NAB) Radio Convention, Hynes Convention Center, Boston. 202-429-5300.

Sept. 13-15, Foundations Forum '90, third annual hard rock/heavy metal convention, Sheraton Plaza La Reina Hotel, Los Angeles. Melanie Schaffner, 212-645-1360.

Sept. 21-25, Audio Engineering Society (AES) Convention, Los Angeles Convention Center, Los Angeles. 212-661-8528.

Sept. 24-27, Radio/Television News Directors Assn. (RTNDA) Convention, San Jose Convention Center, San Jose, Calif. 202-659-6510

Sept. 30-Oct. 2, Sponsorship Strategies, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Delia Thompson, 615-321-4255.

LIFELINES

BIRTHS

Boy, Samuel James, to **Barry and Emma Golin**, May 18 in Los Angeles. He is director of creative services and operations at Angel Records.

Boy, Ryan Taylor, to **Richard and Tammy Taylor Helm**, June 18 in Nashville. He is A&R coordinator of Warner Bros./Nashville. She is officer manager at Little Big Town Music.

Boy, John Charles III, to **John and Lee Ann Barnes**, June 21 in Atlanta. He is a product specialist at Narada.

Boy, Dillon Fletcher, to **Glen and Jill Blake**, June 26 in Los Angeles. The baby's grandfather, Jay Morgenstern, is VP/GM at Warner/Chappell Music Inc.

Boy, Jacob Thomas, to **Joel and Tina Hoffner**, June 26 in Los Angeles. He is VP of distributed labels for MCA Distributing Corp.

Boy, Matias Kaarlo, to **Peter and Ermi Maunu**, June 27 in Los Angeles. He is a Narada recording artist and member of "The Posse" on "The Arsenio Hall Show."

Girl, Erin Alexandra, to **Carl Canedy and Dianne Bassett-Canedy**, June 28 in Scranton, Pa. He is a record producer who has worked with Anthrax and Overkill, a partner in Neon City Productions, and former drummer with the Rods.

Boy, Andrew William, to **Bill and Jane Reid**, June 28 in Virginia Beach, Va. He is president of Cellular Door Productions of Virginia.

Girl, Sara Lyn Brock, to **Jim and Judy Dolham**, July 2 in Milwaukee. He is a product specialist at Narada.

DEATHS

Roy Landman (Snooky Lanson), 76, of lung cancer, July 2 in Nashville. Lanson first rose to fame in



McKay's Day. Arista recording artist Kris McKay, second from left, thanks Arista executives for the luncheon held in her honor, at which she performed an acoustic version of the John Hiatt-penned "Any Single Solitary Heart." McKay was in New York for two shows at the Beacon Theater, opening for the Indigo Girls. Her debut album, "What Love Endures," and single, "The Bigger the Love," were recently released. Shown from left: Bill Berger, executive VP, Arista; McKay; Roy Lott, executive VP, operations, Arista; Mitchell Cohen, VP, East coast A&R, Arista; and Russell Carter, McKay's manager.

the '50s as a singer on "Your Hit Parade," NBC's Emmy Award-winning music variety show that paved the way for the modern hit-countdown program format, and later hosted a syndicated big-band show. His career started in 1934, when he got his first singing job with WSM radio. He performed next with the Ray Noble orchestra. During his big-band days he met piano player Owen Bradley, with whom he performed during World War II in Ted Weems' Navy band. "Your Hit Parade" proved to be his big break. The performers on the show presented their renditions of the top seven songs each week. Lanson performed on the show from its inception in 1950 until 1957. After "Your Hit Parade," he returned to Nashville and pursued various projects in the music industry. From 1974-86 he hosted his syndicated big-band show. Lanson is survived by his wife, two sons, a daughter, and eight grandchildren.

Mike Doud, 55, of complications from aplastic anemia, July 7 in Los Angeles. Doud was a visual artist and art director who served as creative director for A&M Records, opened Album Graphics Inc.'s London office, and worked as creative director for AGI in Los Angeles. Among his designs were the Grammy-nominated package for Led Zeppelin's "Physical Graffiti" and the Grammy-winning cover for Supertramp's "Breakfast In America."

Irving Dupler, 58, of lung cancer, July 11 in New York. Dupler was an advertising salesman at WHLI/WKJY Long Island, N.Y. Before joining the station, he had a long career as a musician and band manager under the name Irving Davis. In the late '40s/early '50s he played woodwind instruments—saxophone, clarinet, and flute—with groups in various clubs around New York. He spent the Korean War as an Army musician in Japan. After the war, Dupler returned to New York to manage and play in his own big

band, which performed at clubs and special occasions in New York, Long Island, and the Catskills. He sold the band business in the late '70s and went to work for WHLI/WKJY. Dupler's son Steven was formerly technology editor at Billboard. In addition to his wife, Diane, and son Steven, Dupler is survived by three other sons, David, Michael, and Jeffrey; a brother, Arthur; and a sister, Gerry.

William Roger (Bill) Starnes, 57, of a heart attack, July 12 in Nashville. Starnes was a country music promoter and manager. Starnes' father, Jack, co-founded record company Starday in 1952 and managed country star Lefty Frizzell; his mother, Neva, opened and operated several area clubs. The younger Starnes began his career working as road manager during the summers. Over the years, he managed a number of singers, including George Jones, Tammy Wynette, Ray Price, David Allan Coe, and Hank Williams Jr. In 1979, he became manager of the Palace in Beaumont, Texas. In 1981, Starnes launched the syndicated program "Country Starsearch"; the same year, he left the Palace and opened a short-lived nightclub, Wild Bill's. During the Texas Sesquicentennial, he put together a star-studded television show, "Texas 150: A Celebration Special." Starnes is survived by his wife, a stepson, a stepdaughter, a brother, and two sisters.

Murray Sporn, 62, of a heart attack, July 19 in North Shore Hospital in Manhasset, N.Y. Sporn was an independent music publisher starting in the '50s, and for a period in the early '70s operated Big 3 Music, incorporating the Robbins-Feist-Miller catalog. He is also credited with developing the career of blues great Chuck Willis. Sporn is survived by his wife, Enid, and five sons.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

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 7/9	Close 7/16	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1779.8	24 1/2	25 3/4	+ 1/2
CBS Inc.	238.1	199 3/4	194 1/2	-5 1/4
Capital Cities Communications	120.1	626	619 3/4	-6 1/2
Caroco Pictures	255.1	12 1/2	12 1/2	- 1/2
Coca-Cola	4058.5	44 3/4	45 3/4	+ 1
Walt Disney	2779.9	133 3/4	132 3/4	-1 1/2
Eastman Kodak	4923.4	39 3/4	41 1/4	+1 3/4
Handelman	849.5	13 1/4	14	+ 3/4
MCA Inc.	1169.3	53 3/4	53 3/4	+ 1/2
MGM/UA	289.3	17 1/4	18	+ 3/4
Orion Pictures Corp.	79.2	16 1/4	15 1/4	- 3/4
Paramount Communications Inc.	3165.5	42 3/4	43 3/4	+ 1/2
Pathe Communications	148.8	2 1/4	2 1/4	+ 1/4
Polygram NV	146	19 1/4	19 1/4	+ 3/4
Sony Corp.	50.5	58 1/4	61 1/4	+ 3
TDK	2.5		51	
Time Warner	650.8	99	105	+ 6
Vestron Inc.	148.1	3/4	3/4	
Westinghouse	3468.9	37 1/4	38	+ 1/4

Company	Open 7/16	Close 7/16	Change
AMERICAN STOCK EXCHANGE			
Commtron	11.2	7 3/4	
Electrosound Group Inc.	1.1	3/4	
Nelson Holdings Int'l	13.8	6	5 1/4
Price Communications	260.8	3 3/4	3 3/4
Prism Entertainment	3.9	3 1/4	3 1/4
Unitel Video	8.1	8	8 1/4

Company	Open 7/9	Close 7/16	Change
OVER THE COUNTER			
Acclaim Entertainment	12 3/4	12 3/4	- 1/4
Certron Corp.	1	1	
Dick Clark Productions	6 3/4	6 3/4	
LIN Broadcasting	74 1/4	74	- 1/4
LIVE Entertainment	22	22	
Recoton Corp.	3	3	
Rentrak		5	
Shorewood Packaging	25	25 1/2	+ 1/2
Specs Music	7	6 1/2	- 1/2
Starstream Communications Group, Inc.	3/4	3/4	
Trans World Music	32 1/2	33	+ 1/2
Video Jukebox Network	6 3/4	6 3/4	
Wall To Wall Sound And Video	1 1/2	1 1/4	- 1/4
Westwood One	5 1/4	5 1/4	

Company	Open 7/9	Close 7/16	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	112	112	
Pickwick	252	254	+ 2
Really Useful Group	235	235	
Thorn EMI	735	742	+ 7

WEA Int'l Meets In Madrid

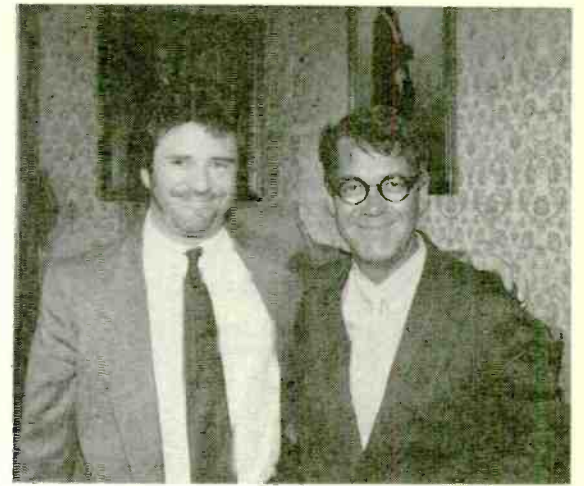
MADRID, Spain—WEA International held its Worldwide Managing Directors' Conference in June at the Palace Hotel here. The company's first annual meeting of the '90s was attended by more than 70 participants, including WEA's senior management; affiliate and divisional managing directors, presidents, and chairmen; the heads of the Warner Bros., Elektra, Atlantic, and Atco labels; and Time Warner/Warner Music Group delegates. The three-day meet featured classical and pop presentations, technological demonstrations, a late-night flamenco party, and a sneak preview of the film "Dick Tracy." (Photos: Philippe Dutoit)



WEA International chairman/CEO Ramon Lopez, center, welcomes two newcomers to the WEA family: Irving Azoff, right, president of Giant Records, and Jeremy Marsh, managing director, WEA U.K.



It's a small world as representatives from different countries mingle during the conference. Shown, from left, are Ryuzo Kosugi, managing director, MMG, Japan; Doug Morris, chief operating officer, Atlantic Records; Max Hole, managing director, East-West Records, U.K.; and Jurgen Otterstein, managing director, Teldec, Germany.



Atco president Derek Shulman, left, talks with WEA Switzerland managing director Claude Nobs among priceless oil paintings at the Palacio de Fernan Nunez.



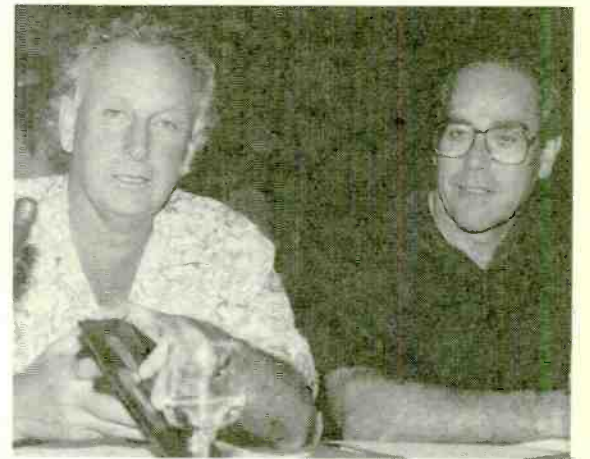
WEA executives enjoy the Madrid sunset in the gardens of the Hotel Ritz at the conference's opening dinner. Shown, from left, are Stephen Shrimpton, senior VP/Europe, WEA International; Rob Dickins, chairman, WEA U.K.; and Bob Morgado, executive VP, Warner Music Group/Time Warner.



Getting into the spirit at Zambra, Madrid's top flamenco club, are Luigi Calabrese, left, president of WEA International France, and Gerd Gebhardt, managing director of WEA Germany, who later joined the entertainers in a multinational performance led by chairman/CEO Ramon Lopez.



Chatting in the gardens of the Ritz at the opening dinner, from left, are Mo Ostin, chairman, Warner Bros. Records; Ahmet Ertegun, chairman, Atlantic Records; and Rene Leon, managing director, WEA Mexico.



WEA International senior VP/Europe Stephen Shrimpton, left, and chairman/CEO Ramon Lopez review the agenda for the three-day conference.



Manfred Zumkeller, left, president of WEA International Central Europe, talks shop with Peter Andry, senior VP, classical repertoire, WEA International.



WEA International senior VPs Kick van Hengel, left, and Keith Bruce, center, discuss their upcoming presentations with executive VP/treasurer Ken Cooper before the Monday morning opening sessions.



WEA Spain managing director Saul Tagarro, left, greets Elektra Entertainment chairman Bob Krasnow at a gala dinner held at the Palacio de Fernan Nunez in old Madrid.



Managing directors join in a toast. Shown, from left, are Ryuzo Kosugi of MMG, Japan; Peter Ikin of Australia (U.S. Division); and Gunther Zitta of Malaysia.

ALBUM REVIEWS

POP

► ORIGINAL MOTION PICTURE SOUNDTRACK
The Adventures Of Ford Fairlane
PRODUCERS: Various
Elektra 60952

Remember "Cocktail," anyone? Though the Andrew Dice Clay film is hardly garnering rave reviews, the soundtrack is solid. The only tune that couldn't make it as a single, except as a novelty, is Clay's cheesy "I Ain't Got You." Bolstered by first track, Billy Idol's "Cradle Of Love," there are several other tasty choices, including Sheila E.'s "Funky Attitude," Tone Loc's "Can't Get Enough," and Richie Sambora's interesting cover of "The Wind Cries Mary."

KYPER
Tic Tac Toe
PRODUCERS: Kyper, Eddie Funk
Atlantic 82116

Major-label debut by Louisiana-bred pop rapper reveals a far more affecting lyricist than current lightweight pop hit, "Tic Tac Toe," hints at. Gravelly vocal style uniquely contrasts set's overall smooth, techno instrumental stance. The hitch is that many of the tracks carry similar groove patterns, which doesn't invite album-long listening. On a singles level, however, radio and club programmers will surely want to sink their teeth into grinding "What Gets Your Body Hyped" and "Dangerous," the indie regional hit from last year.

FAN CLUB
Respect The Beat
PRODUCER: Mark S. Berry
Epic 46022

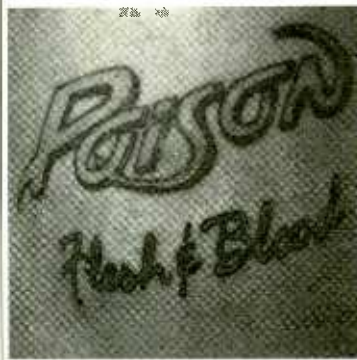
New Zealand quintet heavily reflects U.S. influences Madonna and Exposé on second release. Infectious melodies, fluffy swirls of synths, and throaty vocals by Aishah will likely be most welcome at crossover radio, though a bass-savvy remix of the first single, "Don't Let Me Fall Alone," is making a minor dent on dance floors.

NEW AND NOTEWORTHY

GEORGE LAMOND
Bad Of The Heart
PRODUCERS: Mark Liggett, Chris Barbosa
Columbia 45488

Well-crafted solo debut by former member of Loose Touch benefits from his considerable charisma, as well as smart production from Liggett and Barbosa. Hit title track is exemplary of set's contents: catchy, radio-friendly poppers with enough of a club vibe to please everyone. Next logical single would be the perky freestyle jam "Love's Contagious," though power ballad duet with Brenda K. Starr, "No Matter What," has smash hit written all over it.

SPOTLIGHT



POISON
Flesh & Blood
PRODUCERS: Bruce Fairbairn, Mike Fraser
Enigma/Capitol 91813

Multiplatinum L.A. rockers should haul in the ingots again with latest sortie. Hooky "Unskinny Bop" is already making big radio and chart inroads, and there's no shortage of follow-up tracks; "Valley Of Lost Souls" and "(Flesh & Blood) Sacrifice" loom as potentially airworthy rockers, while "Life Goes On" is a big ballad that seems sure to score. Some unexpected touches, like acoustic instrumental "Swampjuice," make this the group's most assured set yet, and one certain to move huge numbers.

AZTEC CAMERA
Stray
PRODUCERS: Roddy Frame & Eric Calvi
Sire/Reprise 26211

Scotsman Frame and band return with a new album that perfectly counterpoises the leader/writer's lyrical and rocking tendencies. Title cut and "Over My Head" are ethereal numbers that will appeal to Blue Nile enthusiasts, while gutsy "The Crying Scene," the record's leadoff track, is sterner stuff that should pick up rapid play at modern rock outlets.

LUXURIA
Beast Box
PRODUCERS: Luxuria & Dave Formula
RCA 2333

On second album, vocalist Howard DeVoto and partner Noko hook up with DeVoto's old Magazine colleague Formula for an outing that ups the energy level above group's unsettling debut set. DeVoto's customarily grisly vocals may put off nonfans, but tracks like rocking "Against The Past" and cover of "Jezebel" will please longtime modern rock devotees.

SUICIDAL TENDENCIES
Lights ... Camera ... Revolution
PRODUCERS: Mark Dodson & Suicidal Tendencies
Epic 45389

Mike Muir and his "Institutionalized" crew career back with a vengeance, spitting fire on another exemplary collection of SoCal thrash flamethrowers. While raging songs like "You Can't Bring Me Down" and "Give It Revolution" remain radio-resistant by dint of uncensored lingo, bare-fanged modern rockers will pick up on this one just on basis of band's longstanding rep as the hardest of 'em all.

DREAD ZEPPELIN
Un-led-Ed
PRODUCERS: Rasta Li-Mon & Jah Paul Jo
I.R.S. 82048

Loony L.A. combo with hot live rep is a one-joke proposition, but that joke—an Elvis impersonator in the terminal stages of obesity fronting a reggae band performing nothing but Led Zeppelin covers—is almost weird enough to carry the day. "Black Dog" (incorporating "Hound Dog") and "Heartbreaker" (with tacked-on "Heartbreak Hotel" lyrics) are the best examples of this stoopid but effective gag at work.

SPOTLIGHT



WINGER
In The Heart Of The Young
PRODUCER: Beau Hill
Atlantic 82103

The term "sophomore slump" is definitely wasted on this gang. Kip and company's second effort stands a great shot at surpassing their double-platinum debut. The material doesn't stray far from the first album; what has changed is that the band has matured in every way. The real draw here is well-crafted pop-rock songs with improved playing and delivery, especially by guitarist Reb Beach. Start with first single, "Can't Get Enough," and proceed to "Easy Come, Easy Go" and "Under One Condition."

BLACK

► ERIC B. & RAKIM
Let The Rhythm Hit 'Em
PRODUCERS: Eric B. & Rakim
MCA 6416

After a two-year absence, third full-length effort by acclaimed rap duo hits 'em with more than just danceable rhythms. Compelling words by Rakim mirror headlines, taking on issues like gang violence, drug abuse, and poverty with a humanistic perspective and a restrained delivery. Placed within textured hip-hop instrumental jams, songs are ripe for radio picking, starting with the hypnotic guitar groove of the title track, and including the stark "In The Ghetto."

► SHINEHEAD
The Real Rock
PRODUCER: Claude Evans
African Love/Elektra 60890

Intelligent rapper can always be counted on to deliver something hip and unique without resorting to the profane grandstanding that a growing number of his colleagues partake in. Title track is a refreshing stab at reggae rhyming, while first single, "Family Affair," is a jacked rendition of the Sly & the Family Stone classic, rewritten with lyrics tracing the roots of rap. A consistent, strong effort worthy of widespread attention.

JAZZ

BLUESIANA TRIANGLE
PRODUCER: Joe Ferry
Windham Hill Jazz 0125

Not strictly a jazz session, summit meeting of Dr. John, saxophonist David "Fathead" Newman, and drummer Art Blakey is a lively mix of bop-flavored instrumentals and New Orleans-styled R&B. Loose-limbed set (which features Blakey on vocals on some tracks!) has plenty of pop appeal, thanks to the singing presence of Dr. Mac Rebennack.

WORLD MUSIC

★ LOKETO
Soukous Trouble
PRODUCER: Jimmy Houetinou
Shanachie 64025

SPOTLIGHT



CHEAP TRICK
Busted
PRODUCER: Richie Zito
Epic 46013

The Tricksters have always understood that, above all, rock'n'roll is fun. Sandwiched in between the standard power ballads are pop nuggets like the rollicking "Can't Understand It" and the Stones-like "Back 'N Blue." Robin Zander is in great voice and Bun E. Carlos' drumming is perfect. This certainly proves that "Lap Of Luxury," the band's 1988 platinum comeback album, was no fluke. First single, "Can't Stop Fallin' Into Love," could be start of a nice chart run of singles from this treat.

This large aggregate of expatriate Africans in Paris—led by vocalist Aurlus Mabele and guitarist Dibo Dibala—creates a spirited, high-energy brand of soukous, a West African dance style. Despite the set's title, world-ly programmers should have no trouble at all slotting any of these hard-driving, catchy numbers, especially the ravenous beats of the title track and the infectious call-and-response vocals of "Pinguil Bill."

MUZSIKAS
Blues For Transylvania
PRODUCER: Daniel Hamar
Hannibal 1350

Hungarian-based quintet (with somewhat flexible personnel) performs the traditional folk music of Romania's Transylvania region, which was formerly part of Hungary. The styles are diverse, ranging from Middle-Eastern-sounding drones to sprightly mazarika-like dances, but most familiar to Western ears will be the poignant strains of such beautiful vocal melodies as "My Lord My Lord," "Outlaw Song," and "Kati-Kata."

SAMITE
Dance My Children, Dance
PRODUCERS: Samite, Al Butterfield
Shanachie 65003

American-based singer/songwriter Samite multitracks nearly all instruments on this disk (i.e., kalimba, Western and African flutes, African marimba, and percussion) into a gentle, almost polyrhythmic musical blend that draws from the traditions of his Ugandan homeland. Standout cuts include the soothing, hypnotic tonalities of "Kakokolo" and "Ani Munange," as well as the delicious chorale counterpoint of "Njabala," "Anzala," and "Abaana Bakesa."

COUNTRY

► VERN GOSDIN
10 Years Of Greatest Hits
PRODUCER: Bob Montgomery
Columbia 45409

With one exception, these are all new recordings of Gosdin hits from 1977 ("Til The End") to 1986 ("Time Stood Still"). As always, Gosdin's voice is a thing of wonder.

SPOTLIGHT



LUKE FEATURING 2 LIVE CROW
Banned In The U.S.A.
PRODUCERS: Luke & 2 Live Crew
Luke Records/Atlantic 91424

Luke and the boys are nasty as they wanna be with graphic, and often insulting, raps ranging from merely sophomoric ("F..k Martinez") to extremely sexually graphic ("Face Down, A..Up"). The 14 tunes are mixed with mock and real sound bites about the band's travails—all in the name of freedom of speech. However, rather than possible obscenity charges, the group's real death knell is that, with a few exceptions ("Bass 9-1-7," "So Funky," and "Mega Mix IV"), its raps here are tired and unimaginative. Retailers stocking "Banned" will undoubtedly find it flying off the shelves, but for novelty's sake, not for any overwhelming musical merit.

JOHN ANDREW PARKS
John Andrew Parks
PRODUCERS: Various
Capitol 90672

Parks is the man who gave us the space western "Planet Texas" (included here) and whose own sound is only marginally country. Even so, he is a dramatist with a poet's eye for irony and detail. All original material.

CLASSICAL

BARTOK: CONCERTO FOR ORCHESTRA; THE MIRACULOUS MANDARIN SUITE
Hungarian State Symphony, Fischer
Nimbus 5229

Fischer's is a distinctive reading of the Concerto among the growing number crowding the catalog. He is freer than most in tempo changes and in highlighting subsidiary lines. If the orchestra lacks some of the smoothness of major competitors, it nevertheless tackles the piece with infectious enthusiasm and energy. The colorful ballet score, now an expected coupling, is equally engaging.

CHOPIN: SONATA NO. 2; SCHERZO IN B FLAT MINOR; BARCAROLLE; 4 NOCTURNES
Mikhail Pletnev, Piano
Virgin 7 90738

An example of fine programming, as well as outstanding pianism. Pletnev has the technical equipment to dazzle, but he seems invariably to choose musical options rather than display. Excellent sound. Eminently satisfying.

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.

PAPA WAS A ROLLIN' STONE WAS (NOT WAS)

WAS (NOT WAS)
PAPA WAS A
ROLLIN' STONE



- ADDED TO 5 STAR ROTATION AT VH-1
- DON'T MISS WAS (NOT WAS) ON THE "ARSENIO HALL SHOW" FRIDAY, 7/27 & ON "WTO THE NIGHT WITH RICK DEES" MONDAY, 7/30

From The Forth Coming Album **ARE YOU OKAY?** Chrysalis.

Finally

DELUXE 9" x 12"
HARDCOVER BOOK

THE ULTIMATE BOOK OF THE CHARTS

Through the years, our customers have asked us time and again to consider publishing the ultimate chart book — a volume that would reproduce actual "Hot 100" charts exactly as they appeared in the original issues of **Billboard**.

At long last, here it is — **Billboard Hot 100 Charts - The Sixties**, the first ever comprehensive reproduction of **Billboard's** weekly barometer of our tastes in music.

THE SIXTIES ON DISPLAY LIKE NEVER BEFORE

Handsomely bound in a deluxe hardcover, **Billboard Hot 100 Charts - The Sixties** is the initial edition in our planned series of books that will eventually reproduce all "Hot 100" charts and other **Billboard** charts of every decade.

We decided to focus on the Pop charts of The Sixties first because there's never been another decade like it in the history of music... a decade that took us from beach parties to Woodstock... from crew cuts to "Hair"... **in short, the one chart decade that reflected our social, political and personal awakenings like none other on record.**

Here you'll find the whole history of the Beatles... the rise of Motown... the great golden age of the Stones, the Who and the British invasion... the Rock 'n Roll Revival... and much, much more.

For the "Hot 100" of The Sixties truly was a Pop chart, representing a diverse potpourri of popular music tastes — from Bubblegum to Acid Rock, from Country to Soul, from Folk to Psychedelic, from Easy Listening to Rock 'n Roll.

In fact, The Sixties saw more charted records than any other single decade, with nearly 7,000 titles appearing on the "Hot 100" — **a full 37% of all the singles charted during the entire rock era.**

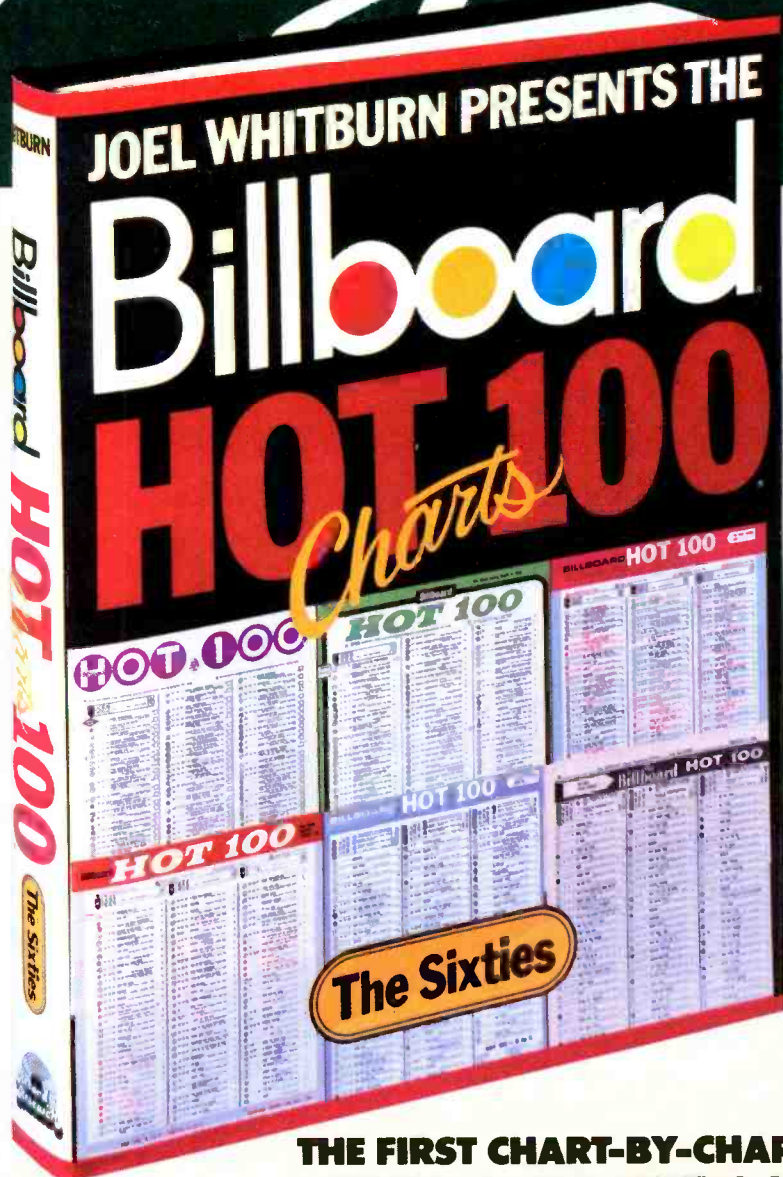
And now you can put this unique decade in chart history at your fingertips in one easy-to-use volume.

OUR RAREST AND MOST VALUABLE BOOK EVER

Billboard Hot 100 Charts is unlike any other reference volume we've ever published. This is not a compilation or condensation of chart data and statistics — **this is a complete collection of 520 actual "Hot 100" charts, reproduced in black-and-white at about 70% of their original size.**

We scoured the country to find mint-condition back issues of **Billboard** to complement our own collection. And from these, we've taken the most pristine "Hot 100" chart pages for actual reproduction in this unprecedented volume.

You'll see exactly how the "Hot 100" appeared from 1960 through 1969... the various formats it took on... and the interesting graphic design changes it went through.



THE FIRST CHART-BY-CHART HISTORY OF THE SIXTIES ON RECORD

COMPLETE TITLE SECTION Alphabetically cross-references all titles and shows each title's "Hot 100" debut date. Size: 9" x 12". Hardcover. 568 pages.



520 Actual "Hot 100" Charts From Pop's Most Explosive 10 Years

NOW IN STOCK
\$90
SPECIAL 2-BOOK OFFER
\$165.00 Reg. \$180.00
SAVE \$15.00

THE ULTIMATE CHART BOOK



- Billboard Hot 100 Charts - The Sixties 1960-1969** Deluxe Hardcover Edition \$90.00
- Special 2-Book Offer - Two Deluxe Hardcover Editions of Billboard Hot 100 Charts - The Sixties 1960-1969 - SAVE \$15.00** \$165.00

RECORD RESEARCH COLLECTION

- Top Pop Singles 1955-1986 Hardcover \$60.00
 - Top Pop Singles 1955-1986 Softcover \$50.00
 - Pop Memories 1890-1954 Hardcover \$60.00
 - Pop Memories 1890-1954 Softcover \$50.00
 - Top Country Singles 1944-1988 Hardcover \$60.00
 - Top Country Singles 1944-1988 Softcover \$50.00
 - Top R&B Singles 1942-1988 Hardcover \$60.00
 - Top R&B Singles 1942-1988 Softcover \$50.00
 - Top Pop Albums 1955-1985 \$50.00
 - Pop Singles Annual 1955-1986 Hardcover \$60.00
 - Pop Singles Annual 1955-1986 Softcover \$50.00
 - Billboard's Top 10 Charts Hardcover \$60.00
 - Billboard's Top 10 Charts Softcover \$50.00
 - Daily #1 Hits 1940-1989 \$25.00
 - Music & Video Yearbook 1988 \$35.00
 - Music & Video Yearbook 1987 \$35.00
 - Music Yearbook 1986 \$35.00
 - Music Yearbook 1985 \$35.00
 - Music Yearbook 1984 \$35.00
 - Music Yearbook 1983 \$35.00
- SAVE OVER 25% On The Complete Record Research Collection**
- Complete Set of Books** All 15 books, including the 7 hardcover editions. (Reg. \$735.00) **SAVE \$185.00** **Just \$550.00**
- Sub-Total _____

Shipping & Handling \$ _____
 All U.S. orders add \$5.00 per order. U.S. orders shipped via UPS. Please give complete street address, not P.O. box number.
 All Canadian and foreign orders add \$5.00 for the first book and \$2.00 for each additional book. Canadian and foreign orders shipped via surface mail and must be paid in U.S. dollars.
 To avoid fees for transferring international funds, please use MasterCard, VISA or U.S.A. Postal or International Money Order as payment.

Total Payment \$ _____

Payment Method
 Check Money Order MasterCard VISA  

MasterCard or VISA Number _____
 (Please print clearly)

Signature _____ Exp. Date _____

Name _____
 Address _____
 City _____ State _____ Zip _____

Mail to: Record Research, Dept. BB22, P.O. Box 200, Menomonee Falls, WI 53051



Record Research
 The World's Leading Authority
 On Recorded Entertainment
 P.O. Box 200
 Menomonee Falls, WI 53051
 Telephone 414-251-5408

FAX Your Record Research Order
414-251-9452

To provide faster service for our credit card and international customers, we now offer the convenience of FAX ordering. Just FAX your completed order form along with your MasterCard or VISA number to us at 414-251-9452 for immediate processing.

Rank Raises \$300 Mil In Notes Sale

Earmarks Some \$\$ For Its U.S. Vid Biz

NEW YORK—The Rank Organisation PLC, the London-based parent of video duplicating and rackjobbing companies in the U.S., has raised \$300 million through the sale of notes to U.S. financial institutions.

Under its U.S. subsidiary, Rank Video Services America, Rank owns and operates Video Channels, a rack-jobber based in Pittsburgh, and Rank Video, a duplicator based in Northbrook, Ill.

Nigel Turnbull, finance director of the parent company, says the proceeds from the notes offering will be used to "repay the parent for money lent to the U.S. company to support past investments" and also for the proposed \$150 million acquisition of the Deluxe film processing laboratory in Los Angeles.

Asked about financing expansion of Rank in the U.S., Turnbull says only that "some will go into video services."

The notes were sold in a private placement arranged by Wertheim Schroeder & Co.

DON JEFFREY

CBS RECORDS INKS PACT WITH NAACP

(Continued from page 4)

share program, which sets goals for the hiring of minority employees and independent contractors as well as philanthropic endeavors benefiting minorities. CBS, however, had long

held firm to its stance that it had the most progressive affirmative action policies in the industry and therefore did not need to sign a formal agreement with an outside agency.

In February, the NAACP was talking about a possible boycott of CBS product until the fair-share agreement was signed. While no boycott was launched, the two sides met again in May to try to resolve differences. In a conciliatory move June 1, CBS did present its own version of the affirmative-action proposal to the NAACP. But the move was called "an insult" by the NAACP's national director of economic development, Fred Rasheed (Billboard, June 30).

CBS' Taylor says, "The one thing that we've agreed on between the NAACP and CBS was that we would stick to the script. I spent all of last week in L.A. and I sat down with the [NAACP] chairman and the president and I went on record with my concerns." Taylor stresses that, though CBS and the NAACP have been at odds over the signing of a document, "there has never been any disagreement" over basic principles.

I.R.S. LINKS WITH CEMA

(Continued from page 6)

All titles released through the I.R.S. distribution deal with MCA will shift to CEMA, including current projects such as Concrete Blonde, Squeeze, MC 900 Ft. Jesus, and Pato Banton. All these titles, about 45 in all, were released after April 1989, when I.R.S. changed from a license deal with MCA to a pressing-and-distribution arrangement.

About 125 titles, released prior to the 1989 P&D agreement, will stay at MCA until the summer of 1996, when they will move to wherever I.R.S. is, said Boberg.

By an earlier agreement, I.R.S.' biggest seller last year, Fine Young Cannibals, has moved over to MCA Records.

Initial I.R.S. releases through CEMA will be from a reunited Black Sabbath, Candi, Yen, and Cry Wolf. I.R.S. mainstays the Alarm, Timbuk 3, and Stewart Copeland's Animal Logic are in the studio for projects to be released in the coming months.

Jeffrey Jolson-Colburn is a staff writer for the Hollywood Reporter.

TO OUR READERS

Michael Ellis is on vacation. His column will return next week.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
TONIGHT					
NEW KIDS ON THE BLOCK COLUMBIA	2	8	39	49	178
CAN'T STOP FALLING					
CHEAP TRICK EPIC	3	10	29	42	147
TELL ME SOMETHING					
INDECENT OBSESSION MCA	2	4	30	36	59
THAT'S NOT HER STYLE					
BILLY JOEL COLUMBIA	1	2	31	34	34
DO ME!					
BELL BIV DEVOE MCA	3	3	25	31	107
BLAZE OF GLORY					
JON BON JOVI MERCURY	3	3	22	28	161
TIME FOR LETTING GO					
JUDE COLE REPRISE	2	5	21	28	30
OH GIRL					
PAUL YOUNG COLUMBIA	1	9	17	27	119
HEARTS IN TROUBLE					
CHICAGO DGC	1	2	21	24	51
INNOCENT					
THE WHISPERS CAPITOL	4	3	17	24	28

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 JULY 28, 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	THE POWER	SNAP	6
2	3	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	3
3	1	HOLD ON	EN VOGUE	5
4	7	VISION OF LOVE	MARIAH CAREY	2
5	4	SHE AIN'T WORTH IT	GLENN MEDEIROS	1
6	8	RUB YOU THE RIGHT WAY	JOHNNY GILL	4
7	5	MENTIROSA	MELLOW MAN ACE	20
8	17	UNSKINNY BOP	POISON	15
9	11	GIRLS NITE OUT	TYLER COLLINS	7
10	12	MAKE YOU SWEAT	KEITH SWEAT	16
11	18	YOU CAN'T DENY IT	LISA STANSFIELD	14
12	15	EPIC	FAITH NO MORE	25
13	6	STEP BY STEP	NEW KIDS ON THE BLOCK	13
14	9	IT MUST HAVE BEEN LOVE	ROXETTE	17
15	20	DO ME!	BELL BIV DEVOE	26
16	14	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	8
17	29	HANKY PANKY	MADONNA	10
18	21	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	19
19	27	IF WISHES CAME TRUE	SWEET SENSATION	11
20	13	POISON	BELL BIV DEVOE	23
21	14	JERK OUT	THE TIME	21
22	10	ENJOY THE SILENCE	DEPECHE MODE	9
23	19	VOGUE	MADONNA	40
24	23	KING OF WISHFUL THINKING	GO WEST	12
25	16	HOLD ON	WILSON PHILLIPS	29
26	26	PURE	THE LIGHTNING SEEDS	31
27	31	COME BACK TO ME	JANET JACKSON	18
28	—	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	36
29	25	BAD OF THE HEART	GEORGE LAMOND	28
30	37	COULD THIS BE LOVE	SEDUCTION	24
31	32	WE'RE ALL IN THE... THE WEST COAST RAP ALL-STARS		46
32	—	BANNED IN THE U.S.A. LUKE FEATURING THE 2 LIVE CREW		41
33	22	I'LL BE YOUR SHELTER	TAYLOR DAYNE	22
34	28	THE BALLAD OF JAYNE	L.A. GUNS	50
35	36	I DIDN'T WANT TO NEED YOU	HEART	34
36	40	HAVE YOU SEEN HER	M.C. HAMMER	27
37	33	SENDING ALL MY LOVE	LINEAR	53
38	38	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	59
39	—	MY, MY, MY	JOHNNY GILL	—
40	—	THE OTHER SIDE	AEROSMITH	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	SHE AIN'T WORTH IT	GLENN MEDEIROS	1
2	6	VISION OF LOVE	MARIAH CAREY	2
3	2	RUB YOU THE RIGHT WAY	JOHNNY GILL	4
4	3	GIRLS NITE OUT	TYLER COLLINS	7
5	5	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	8
6	4	ENJOY THE SILENCE	DEPECHE MODE	9
7	10	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	3
8	9	HOLD ON	EN VOGUE	5
9	15	KING OF WISHFUL THINKING	GO WEST	12
10	16	IF WISHES CAME TRUE	SWEET SENSATION	11
11	12	HANKY PANKY	MADONNA	10
12	18	COME BACK TO ME	JANET JACKSON	18
13	17	THE POWER	SNAP	6
14	8	I'LL BE YOUR SHELTER	TAYLOR DAYNE	22
15	21	COULD THIS BE LOVE	SEDUCTION	24
16	20	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	19
17	7	STEP BY STEP	NEW KIDS ON THE BLOCK	13
18	19	YOU CAN'T DENY IT	LISA STANSFIELD	14
19	22	POSSESSION	BAD ENGLISH	30
20	27	HAVE YOU SEEN HER	M.C. HAMMER	27
21	26	JERK OUT	THE TIME	21
22	11	IT MUST HAVE BEEN LOVE	ROXETTE	17
23	13	DO YOU REMEMBER?	PHIL COLLINS	35
24	30	RELEASE ME	WILSON PHILLIPS	32
25	23	BAD OF THE HEART	GEORGE LAMOND	28
26	14	POISON	BELL BIV DEVOE	23
27	28	MAKE YOU SWEAT	KEITH SWEAT	16
28	34	UNSKINNY BOP	POISON	15
29	29	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	33
30	33	MY KINDA GIRL	BAUBYFACE	38
31	35	THE OTHER SIDE	AEROSMITH	37
32	—	TONIGHT	NEW KIDS ON THE BLOCK	—
33	37	LOVE AND EMOTION	STEVIE B	39
34	36	I DIDN'T WANT TO NEED YOU	HEART	34
35	—	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	36
36	—	DO ME!	BELL BIV DEVOE	26
37	24	U CAN'T TOUCH THIS	M.C. HAMMER	47
38	25	HOLD ON	WILSON PHILLIPS	29
39	39	EPIC	FAITH NO MORE	25
40	38	PURE	THE LIGHTNING SEEDS	31

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
33 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	BMI/EMI Blackwood, BMI) WBM
48 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	9 ENJOY THE SILENCE (Emilie, ASCAP) MSC
59 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	25 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM
81 ALL LIPS N' HIPS (Electric Noise, ASCAP)	92 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
74 ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI) HL/WBM	86 FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP)
67 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM	42 THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
28 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	7 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM
50 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	10 HANKY PANKY (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
49 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL	27 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL
41 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	90 HEARTS IN TROUBLE (FROM DAYS OF THUNDER) (J.S.H., ASCAP/Geffen, ASCAP/Matkosky, ASCAP/WB, ASCAP/Careers, BMI/Crooked Letter, ASCAP)
79 B GIRLS (P-Man, BMI)	29 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Braintree, BMI) HL
36 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	5 HOLD ON (2 Tuff-E-Nuff, BMI/Inching, BMI) CPP
73 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	89 HOLY WATER (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM
93 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Juhankelly, ASCAP)	61 HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM
54 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP)	55 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI)
51 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM	34 I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM
78 CAN'T STOP (Hip Trip, BMI/Kear, BMI)	11 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM
65 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	22 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM
52 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP) WBM	77 I'LL SEE YOU IN MY DREAMS (Itall, BMI/Inching, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM
63 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong USA, ASCAP) HL	76 I MELT WITH YOU (Momentum, BMI) WBM
18 COME BACK TO ME (Black Ice, ASCAP) WBM	71 I'M NEVER GONNA GIVE YOU UP (Red Instructional, ASCAP/Virgin, ASCAP) CPP
24 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	17 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
3 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/Oavid Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL	21 JERK OUT (Tionna, BMI/WB, ASCAP) WBM
56 CUTS BOTH WAYS (Foreign Imported, BMI) CPP	12 KING OF WISHFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL
68 DIRTY CASH (MONEY TALKS) (Copyright Control)	95 KISS THIS THING GOODBYE (Theobalds, ASCAP)
26 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	57 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)
19 DONT GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	98 LET ME BE YOUR LOVER (Prohibited, BMI/Fresh Force, BMI)
70 DON'T YOU COME CRYIN' (Turkishman, BMI/Pennachio, BMI)	39 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL
91 DON'T YOU LOVE ME (P.Rossini/G.Bortolotti/D.Leoni)	87 LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, CAPAC/Zomba, ASCAP) HL
99 DOUBLEBACK (FROM BACK TO THE FUTURE PART II) (Hamstein, ASCAP/MCA, ASCAP) WBM	16 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
35 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	20 MENTIROSA (Varry White, ASCAP)
94 A DREAMS A DREAM (Jazze B, ASCAP/Virgin, ASCAP/EMI April, ASCAP) CPP/WBM	38 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL
60 THE EMPEROR'S NEW CLOTHES (Promostraat B.V.,	88 NICETY (Ruthless Attack, ASCAP)
	72 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
	69 NOTICE ME (Stikki Ikki, ASCAP/Padavon, BMI)
	58 OH GIRL (Unichappell, BMI) HL
	97 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL
	37 THE OTHER SIDE (Swag Song, ASCAP/Calypto Toonz, BMI/Irving, ASCAP) CPP/HL
	23 POISON (Hi-Frost, BMI)
	30 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
	6 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
	31 PURE (Chrysalis, ASCAP) CLM
	45 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
	32 RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL
	64 THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
	4 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
	80 SAME OLD LOOK (Ryser, ASCAP/Bottom Dog, ASCAP) HL
	53 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
	1 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
	66 SITTING IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
	84 SLOW LOVE (Divi 1, ASCAP/Hami Wave, ASCAP)
	13 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
	62 STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
	83 SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bullwinkle, ASCAP)
	44 TALK TO ME (All Baker's, BMI/Montequ, BMI/Delvon, BMI) CPP
	85 TELL ME SOMETHING (MCA, ASCAP)
	43 TIC-TAC-TOE (RSK, BMI/XTC, BMI)
	75 TURTLE POWER (EMI Blackwood, BMI/Kikint, BMI) HL
	47 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
	15 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL
	82 UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM
	2 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
	40 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
	100 WELCOME TO THE REAL WORLD (Radical Dichotomy, BMI/Warner-Tamerlane, BMI/Brett And Peter, BMI) WBM
	46 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
	96 WHAT WILL I DO (Timmy T, BMI/RMI, BMI)
	8 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
	14 YOU CAN'T DENY IT (Big Life, PRS/BMG, ASCAP) MSC

COUNTRY HITS MISS SINGLES SHELVES

(Continued from page 1)

come from RCA, Curb/RCA, Arista, MCA, MCA/Curb, and Columbia (only one). The four cassette-only singles are issued by Capitol, and the two cassette and CD shipments are from Atlantic. The 45 vinyl and cassette titles come from Columbia, Epic, Warner Bros., Reprise, Warner/Curb, MCA, MCA/Curb, RCA, Arista, Capitol, and Mercury.

Noting that many titles are unavailable as cassettes, Steve Marmaduke, VP of purchasing at Western Merchandisers, Amarillo, Texas, says, "It makes it very, very tough on us—especially on the cassette format, because we don't stock vinyl anymore." Marmaduke has been talking to record company heads in Nashville about putting out more cassette singles and making it "a consistent configuration."

"An awful lot of customers walk in the store and walk out without

being satisfied—and that's a problem I don't like to have," adds Marmaduke. He believes that cassette singles can create more dollar sales for an artist but that some labels are trying to force the consumer to buy the album. "Obviously, they don't work with consumers, because consumers are not forced. They may be led at times, but consumers are never forced."

The situation could get worse for retailers. One major Nashville label that prefers to remain unnamed plans to halt all future cassette single shipments. Others complain about returns and cannibalization of album product.

But Ted Adams, manager of Music City Record Distributors, Nashville, notes that consumers see records on a chart and go to the stores to buy them. "They don't understand that just because it's in the chart, that it's [not necessarily] going to be available."

Citing a new-release booklet from BMG Distribution, Adams adds, "BMG is pretty heavy into country, and out of their own listing, there are eight out of 25 that are available on cassette single. It's really irritating, from our standpoint."

SMALLER WINDOW

The window of availability also appears to be growing smaller, according to Adams. "Once cassette singles reach a No. 1 position and start a downward trend, a lot of the labels usually sell existing stock—and once it's gone, it's gone." A source at Central South Record Sales, Nashville, also notes that if the singles start outselling the cassette albums, they are often cut out.

Label executives blame economics for the lack of cassette single saturation. "Cassette single returns are huge," reports Joe Mansfield, VP of sales and marketing for Capitol/Nashville. "It's getting to the same point that vinyl was, and that's why labels discontinued vinyl—it just cost them too much in handling."

Referring to the No. 1 Garth Brooks record, Mansfield comments, "The album cassette and

CD just exploded with 'The Dance,' and it wasn't available on any singles at all, and we're well over 700,000." He feels that consumers are deciding, "Apparently, for three bucks I get two songs, and for \$6.99 on sale I can get a whole album of 10 songs."

Mansfield states that the cassette single on Dan Seals' "Good

Time" if you take back excessive returns," advises Ron Howie, director of sales, RCA/Nashville. "That's one of the reasons for our caution, plus we still think there are cases of cannibalizing the [album] cassette and CD sales."

Yet RCA has "become more aggressive in the last six or eight months as far as the number of cassette single titles we're making available," according to Howie. He believes that the amount of shelf space and the retail availability are factors affecting the sales window. "The cycle is quickening a little bit now that there's more availability. Now the shelf space is filled up and that dictates when something comes back or comes off the shelf more so than how well it's selling."

Other Nashville labels reflect the turbulence of the cassette single marketplace with views ranging from cautious optimism to predictions that the cassette single will soon follow the fate of vinyl singles. A total of 66 vinyl titles are listed on the 75-position singles chart, and industry executives believe most of them go to jukeboxes, a country music mainstay. They agree that the country vinyl sales market is dead.

'There's no market for the cassette single; the consumer dictated that, not the record labels'

Times"—No. 4 on Billboard's Hot Country Singles & Tracks chart—shipped only 15,317 units. "There's no market for it. The consumer dictated that—not the record labels."

CANNIBAL THEORY

Returns and potential cannibalization are cited as reasons why RCA issues cassette singles only on a selective basis. "When you're in a short-margin situation, you can actually lose money on [a rec-

JUDAS PRIEST ACCUSED OF CAUSING SUICIDES

(Continued from page 6)

1984. In 1988, the suit was dismissed after the California District Court of Appeals ruled that Osbourne's lyrics were protected under the First Amendment. (It is believed that Vance's mother read news accounts of the suit prior to her own filing.)

Last August, Judge Whitehead ruled that Judas Priest's lyrics were similarly protected, but that subliminally recorded messages enjoy no such protection.

Attorneys for the plaintiffs were at trial and could not be reached at press time regarding their strategy. But it is expected that the court will hear testimony from William Nickloff, an audio expert who claimed in court documents that the "Stained Class" track "Better By You, Better Than Me" contained the masked lyric "Do it," repeated seven times.

Nickloff also asserted that the Judas Priest album contains two instances of "backward masking" in the songs "White Heat, Red Hot" and "Stained Class."

Since Judge Whitehead has ruled that the lyrics of the songs are not at

issue, the plaintiffs' case rests solely on proving that masked messages appear on the Judas Priest album—a contention forcefully denied by attorneys for the band and CBS.

"That [idea] is clearly whole cloth," says CBS attorney Elliot Hoffman. "There are no subliminal messages, and indeed there is no reason to insert a subliminal message."

Defense attorneys are expected to call forensic audio expert Anthony Pellicano and recording engineer Eddie Kramer to testify that no masked messages exist on the "Stained Class" songs.

Lawyers for the defendants will also attempt to prove that Belknap's and Vance's backgrounds of drug and alcohol abuse, parental neglect, and domestic violence led to the forging of their suicide pact.

"We can't deny that this was a tragic situation, that these boys were very unhappy and messed up," Hoffman says. "But that situation predated their involvement with heavy metal music."

A summary of depositions filed by lawyers for Judas Priest and CBS says that Belknap and Vance were drinking beer and smoking marijuana on the afternoon of the shootings. Additionally, they state, the boys had a long history of drug use, including LSD, amphetamines, cocaine, heroin, and barbiturates. Vance unsuccessfully entered a drug and alcohol rehabilitation program in Fallon, Nev., in the summer of 1985.

The youths, both high school dropouts and unskilled laborers, also came from "pathological family situations," according to the document. Belknap's third stepfather reportedly assaulted his mother with a gun and whipped him with a belt, while Vance's stepfather reportedly was an alcoholic and compulsive gambler and his mother a heavy drinker. Vance reportedly assaulted his mother and twice threatened to shoot her.

Several deposed witnesses said that Vance had a lengthy argument with his parents about quitting his job on the day of the shootings.

At the trial on July 17, litigator Suellen Fulstone's cross-examination of Vance's mother, Phyllis, dwelled at great length on her son's troubled past.

CHRIS MORRIS

AC PROGRAMMERS PUT OUT THE CALL FOR COUNTRY CROSSOVERS

(Continued from page 4)

said, "On that black night, July 13, 1984, AC decided they weren't going to play any more country music. It stopped like the faucet was shut off. Now I'm hearing from AC radio, 'Why don't you send us country product?' AC radio created their own problem because they were being serviced with this product and they stopped playing it."

Replied Gavin Report publisher Ron Fell, "At about this same time, July 13, 1984, country music stopped selling. It had nothing to do with whether AC played it. One of the reasons country music was not selling, and still hasn't totally recovered, was because many of the artists were copping out and trying to play to the AC audience, and they were losing their ethnic core audience."

"Now you have very little product that makes sense in terms of being played on AC, and it's allowed country to have its own identity again, something AC certainly

doesn't have . . . You can name 60 core country artists, but it would be very hard to find five artists who have their bread buttered in AC radio."

AC promotion people at the session had a mixed response to the pleas for more country crossovers. RCA AC director Bonnie Goldner, citing the resistance she had encountered to K.T. Oslin records, produced KSCB Liberal, Kan., PD Mark David from the audience and made him repeat what he had told her when she had tried to promote Oslin to him.

"She just sounds out of place with some of the other stuff I'm playing on my radio station. I'm an up-tempo AC and it sounds funny playing 'Hanky Panky' [and] K.T. Oslin. Even in the same hour it sounds funny," said David.

After the panel, Goldner noted that RCA had gotten only five adds in its recent attempt to work Oslin's "Two Hearts" to AC radio. "It

sounds good in theory," she said. "But when you can't get a platinum artist on a small-market station in Liberal, Kan., where are you going to start these records?"

For his part, recently appointed Columbia director of national AC promotion Jerry Lembo noted that, when he assumed his post, he had to call CBS/Nashville to get country service for himself. "Rather than us force the issue on you," he told PDs, when they hear a country record they like, they should let him know it is worth working AC.

WLIT Chicago's Mark Edwards, who, as PD of a soft AC, is not worked on any records, said to reps, "Don't feel that soft ACs are in a box on songs," be they country or anything else. "It's real hard for soft ACs to find current material and we're looking outside the box."

'HIT MEN' HITS STREETS

(Continued from page 7)

an aborted 1985 investigation of the indies that was voted down at a Recording Industry Assn. of America board meeting.

Dannen also notes that Brian Ross' 1986 NBC News report on indie promotion and its purported ties to organized crime, which subsequently led to the investigation of Isgro and other promoters by the government, was greeted with glee in some quarters: While the labels publicly deplored the indies and suspended the use of top 40 promoters, they happily continued to utilize them by channeling their fees through artist managers and recouping the expense from artists' royalties.

In short, "Hit Men" is a sobering, blunt, and unusually well-observed depiction of the sometimes sordid inner workings of the music business. Needless to say, most insiders are viewing it as required reading.

HBO GETS BOOST IN BATTLE WITH BMI

(Continued from page 7)

tween two businesses. It's hard to see how this level of concern would not be taken very seriously by the court."

However, BMI president and CEO Frances Preston disagrees. "The amicus brief filed by various state attorneys general on HBO's behalf is procedurally and substantively defective, and we feel that it does not merit the judge's consideration," she says.

Preston adds, "It is ironic that local cable systems operators are expressing concern through their attorneys general about increased cable rates following several months of intense congressional scrutiny of dramatic and unjustified cable rate increases to the consumer . . . We feel there is a real question of credibility in the system operators' present attempt to po-

sition themselves as the champion of the consumer."

According to the brief, the possible increase in cable rates to clients spurred the attorneys general to act: "Protection of the economic welfare of their citizens under federal and state antitrust laws is a paramount concern of the amici states and a principal responsibility of the undersigned attorneys general. In their sovereign capacities, the amici states have enacted and enforced laws prohibiting unreasonable restraints of trade or commerce within their borders."

Sprizzo's decision could affect ASCAP, which has also been seeking to license cable system programmers, but under a different consent decree.

DISC MAKERS

CD Replication

- Fast Delivery
- Small Quantities



1000 CDs 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

©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
1	2	2	9	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN 1 week at No. 1
2	3	4	9	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
3	1	1	10	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	◆ MICHAEL BOLTON
4	6	6	11	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
5	4	5	14	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS
6	7	9	9	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
7	5	3	15	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
8	8	11	11	READY OR NOT VIRGIN 7-98995	◆ AFTER 7
9	10	14	6	TALK TO ME ELEKTRA 7-64964	◆ ANITA BAKER
10	12	15	6	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
11	9	7	15	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
12	18	19	5	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
13	13	17	7	NOTICE ME Geffen 4-19946	◆ NIKKI
14	21	27	4	COME BACK TO ME A&M 1475	◆ JANET JACKSON
15	19	22	4	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
16	15	16	10	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
17	11	8	13	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
18	16	13	15	THROUGH THE TEST OF TIME GRP 3032	◆ PATTI AUSTIN
19	14	10	19	HOLD ON SBK 07322	◆ WILSON PHILLIPS
20	20	20	7	BABY YOU'RE MINE EPIC 34-73405	◆ BASIA
21	17	12	12	DARE TO FALL IN LOVE CHARISMA 4-98971	◆ BRENT BOURGEOIS
22	28	34	5	KING OF WISHFUL THINKING EMI 50307	◆ GO WEST
23	22	18	13	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
24	25	28	6	WHAT DO PEOPLE KNOW RCA 2623	◆ POCO
25	35	—	2	SKIES THE LIMIT WARNER BROS. 7-19867	FLEETWOOD MAC
26	24	21	19	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY
27	27	30	6	EVERY TIME I TURN AROUND MCA LP CUT	LITTLE RIVER BAND
28	23	23	14	BABY, IT'S TONIGHT REPRISE 7-19869	◆ JUDE COLE
29	34	39	4	IF WISHES CAME TRUE ATCO 7-98953	◆ SWEET SENSATION
30	39	—	2	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
31	29	29	6	THIS IS LOVE COLUMBIA 38-73346	◆ REGINA BELLE
32	26	24	22	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
33	30	25	16	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
34	31	31	8	BIRD ON A WIRE A&M 1499	◆ THE NEVILLE BROTHERS
35	36	42	3	YOU CAN'T DENY IT ARISTA 2024	◆ LISA STANSFIELD
36	33	32	18	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
37	44	46	3	COULD THIS BE LOVE VENDETTA 1509/A&M	◆ SEDUCTION
38	40	—	2	SEA CRUISE (FROM "FORD FAIRLANE") ELEKTRA LP CUT	DION
39	47	—	2	HEAVEN GIVE ME WORDS CHARISMA 4-98952	◆ PROPAGANDA
40	37	33	17	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
41	32	26	18	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
42	42	37	20	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
43	45	49	3	POSSESSION EPIC 34-73398	BAD ENGLISH
44	38	40	33	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
45	43	41	20	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
46	NEW	—	1	PURE MCA 53816	◆ THE LIGHTNING SEEDS
47	46	38	21	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
48	48	44	23	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
49	50	43	13	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA
50	41	35	6	LOVE LETTER CAPITOL LP CUT	◆ BONNIE RAITT

Records with the greatest airplay gains this week. ◆ Videoclip availability.

Billboard **CROSSOVER RADIO AIRPLAY™**

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
2	2	HOLD ON ATLANTIC 7-87984	EN VOGUE
3	7	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
4	4	THE POWER ARISTA 2013	SNAP
5	3	THE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN
6	5	GIRLS NITE OUT RCA 9174	TYLER COLLINS
7	9	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT
8	12	COULD THIS BE LOVE VENDETTA 1509/A&M	SEDUCTION
9	19	DO ME! MCA 53848	BELL BIV DEVOE
10	15	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER
11	14	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
12	16	COME BACK TO ME A&M 1475	JANET JACKSON
13	8	MENTIROSA CAPITOL 44533	MELLOW MAN ACE
14	10	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND
15	11	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
16	18	MY KINDA GIRL SOLAR 4-74510/EPIC	BABYFACE
17	20	LOVE AND EMOTION LMR 2645/RCA	STEVIE B
18	21	JERK OUT PAISLEY PARK 7-19750/REPRISE	THE TIME
19	6	STEP BY STEP COLUMBIA 38-73343	NEW KIDS ON THE BLOCK
20	26	TIC-TAC-TOE ATLANTIC 4-87910	KYPER
21	17	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
22	23	LA RAZA VIRGIN 4-98947	KID FROST
23	24	HANKY PANKY SIRE 4-19789/WARNER BROS.	MADONNA
24	29	ALL I DO IS THINK OF YOU ATLANTIC 4-87952	TROOP
25	13	POISON MCA 53772	BELL BIV DEVOE
26	—	BANNED IN THE USA LUKE 4-98915/ATLANTIC	LUKE FEATURING THE 2 LIVE CREW
27	—	FIRST TRUE LOVE MCMAC 2537	TIANA
28	—	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
29	25	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
30	—	WE'RE ALL IN THE SAME GANG WARNER BROS. 4-19819	WEST COAST RAP ALL-STARS

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
2	1	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
3	3	THE OTHER SIDE Geffen 4-19927	AEROSMITH
4	9	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
5	7	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
6	6	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
7	4	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
8	13	HOLY WATER ATCO 4-98944	BAD COMPANY
9	12	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
10	8	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
11	5	OO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
12	18	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
13	10	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
14	11	POSSESSION EPIC 34-73398	BAD ENGLISH
15	23	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
16	26	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
17	14	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
18	22	KING OF WISHFUL THINKING EMI 50307	GO WEST
19	29	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
20	17	HUNGRY RCA 2607	LITA FORD
21	21	PURE MCA 53816	THE LIGHTNING SEEDS
22	—	HOW BAD DO YOU WANT IT? Geffen 4-19699	DON HENLEY
23	19	CHAIN OF FOOLS DGC 4-19693	LITTLE CAESAR
24	28	I THINK I LOVE YOU TOO MUCH ARISTA 2031	THE JEFF HEALEY BAND
25	16	THE BALLAD OF JAYNE VERTIGO 876 984.4/POLYDOR	L.A. GUNS
26	—	I MELT WITH YOU TVT 2812	MODERN ENGLISH
27	24	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
28	25	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
29	27	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
30	20	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE

FAMOUS
BECAUSE WE'RE THE BEST!
Billboard **HOT 100.** SINGLES

1	2	3	10	SHE AIN'T WORTH IT D.DIANTE, J.PRINCE (A.ARMATO, I.PRINCE, B.BROWN)	◆ NO. 1 ◆ GLENN MEDEIROS FEATURING BOBBY BROWN (C) MCA 53831
6	1	1	9	STEP BY STEP M.STARR (M.STARR)	◆ NEW KIDS ON THE BLOCK (C) (C) (M) (T) COLUMBIA 38-73343
7	9	13	11	THE POWER SNAP (B.BENITES, J.GARRETT, IILD.BUTLER, TONI C.)	◆ SNAP (C) (T) ARISTA 2013
14	16	18	11	MENTIROSA TONY G. (S.REYES, T.GONZALEZ)	◆ MELLOW MAN ACE (C) (T) CAPITOL 44533*
18	24	33	6	IF WISHES CAME TRUE S.PECK (R.DESALVO, D.CHARLES, R.STEELE)	◆ SWEET SENSATION (C) ATCO 7-98953

25% OF THE TOP 20

FAMOUS

FAMOUS ARTISTS AGENCY, INC.

1700 BROADWAY • NEW YORK, N.Y. 10019 • PH 212-245-3939 • FAX 212-459-9065

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	21	M.C. HAMMER ▲ ³ CAPITOL 92857 (9.98) 7 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	3	8	MADONNA SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
3	3	2	6	NEW KIDS ON THE BLOCK COLUMBIA 45129 EQ (10.98)	STEP BY STEP
4	4	4	16	WILSON PHILLIPS ▲ SBK 93745 (9.98)	WILSON PHILLIPS
5	5	6	17	SOUNDTRACK ▲ EMI 93492 (10.98)	PRETTY WOMAN
6	6	5	17	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
7	7	12	5	KEITH SWEAT VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
8	9	9	13	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
9	10	8	17	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
10	8	7	17	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
11	11	11	54	MICHAEL BOLTON ▲ ² COLUMBIA 45012 EQ (9.98)	SOUL PROVIDER
12	35	—	2	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
13	15	31	5	MARIAH CAREY COLUMBIA 45202 EQ (9.98)	MARIAH CAREY
14	13	13	35	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
15	12	10	15	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
16	19	27	23	FAITH NO MORE SLASH 25878/REPRISE (9.98)	THE REAL THING
17	14	14	10	PAULA ABDUL ● VIRGIN 91362 (9.98)	SHUT UP AND DANCE
18	16	15	11	BILLY IDOL ● CHRYSALIS 21735 (9.98)	CHARMED LIFE
19	18	17	44	AEROSMITH ▲ ³ GEFEN 24254 (9.98)	PUMP
20	23	29	4	BRUCE HORNSBY & THE RANGE RCA 2041 (9.98)	A NIGHT ON THE TOWN
21	20	18	8	STEVE VAI RELATIVITY 1037 (9.98)	PASSION AND WARFARE
22	17	16	43	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
23	21	22	14	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
24	28	25	21	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
25	22	19	9	ICE CUBE PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
26	27	23	55	DON HENLEY ▲ ² GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
27	29	28	45	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
28	24	20	68	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
29	33	32	7	THE JEFF HEALEY BAND ARISTA 8632 (9.98)	HELL TO PAY
30	25	21	7	SOUL II SOUL VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
31	31	26	24	SLAUGHTER ● CHRYSALIS 21702* (9.98)	STICK IT TO YA
32	30	30	16	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
33	NEW ►	1	1	POISON ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
34	26	24	14	PUBLIC ENEMY ▲ DEF JAM 45413 EQ/COLUMBIA (9.98)	FEAR OF A BLACK PLANET
35	37	40	41	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
36	34	33	37	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
37	32	34	4	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
38	42	44	5	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
39	43	95	3	SOUNDTRACK DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
40	36	36	53	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98)	AS NASTY AS THEY WANNA BE
41	44	49	7	SNAP ARISTA 8536 (9.98)	WORLD POWER
42	38	35	7	MILLI VANILLI ARISTA 8622 (9.98)	THE REMIX ALBUM
43	87	—	2	HARRY CONNICK, JR. COLUMBIA 46146 EQ (9.98)	WE ARE IN LOVE
44	45	52	10	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
45	40	37	106	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
46	46	43	10	VAN MORRISON MERCURY 841 970 1 EQ (9.98)	THE BEST OF VAN MORRISON
47	39	39	10	TONY! TONI! TONE! ● WING 841 902 EQ/POLYDOR (8.98)	THE REVIVAL
48	NEW ►	1	1	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
49	41	41	46	L.A. GUNS ● VERTIGO 838 592 EQ/POLYDOR (9.98)	COCKED & LOADED
50	53	60	53	GLORIA ESTEFAN ▲ EPIC 45217 EQ (9.98)	CUTS BOTH WAYS
51	56	59	13	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
52	51	46	18	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
53	47	38	15	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES
54	48	47	101	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA FC 40985 EQ (9.98)	HANGIN' TOUGH

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	49	42	33	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)	THE LITTLE MERMAID
56	60	54	33	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 EQ (9.98)	PICKIN' ON NASHVILLE
57	58	65	12	GARTH BROOKS CAPITOL 90897 (8.98)	GARTH BROOKS
58	50	45	60	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
59	59	55	9	GEORGE STRAIT MCA 6415 (9.98)	LIVIN' IT UP
60	69	72	4	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
61	73	76	4	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
62	55	48	29	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98)	ALANNAH MYLES
63	54	53	52	BABYFACE ▲ ² SOLAR 45288 EQ/EPIC (9.98)	TENDER LOVER
64	57	90	3	CROSBY, STILLS & NASH ATLANTIC 82107 (9.98)	LIVE IT UP
65	109	—	2	ALLMAN BROTHERS BAND EPIC 46144 EQ (9.98)	SEVEN TURNS
66	62	50	41	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	
67	82	81	15	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98)	THE DAY THE LAUGHTER DIED
68	63	62	22	BASIA ● EPIC 45472 EQ (9.98)	LONDON WARSAW NEW YORK
69	65	63	17	ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98)	MANIC NIRVANA
70	64	68	7	ALABAMA RCA 2108* (9.98)	PASS IT ON DOWN
71	68	61	36	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
72	61	56	7	LITA FORD RCA 2090 (9.98)	STILETTO
73	67	70	52	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 EQ (6.98)	NEW KIDS ON THE BLOCK
74	83	108	3	DANZIG DEF AMERICAN 24281/GEFFEN (9.98)	DANZIG II - LUCIFUGE
75	52	51	20	MIDNIGHT OIL ● COLUMBIA 45398 EQ (9.98)	BLUE SKY MINING
76	74	71	19	THE BLACK CROWES DEF AMERICAN 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
77	66	57	54	THE B-52'S ▲ ² REPRISE 25854 (9.98)	COSMIC THING
78	110	—	2	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
79	70	64	17	DAVID BOWIE ● RYKO 0171/RYKODISC (9.98)	CHANGESBOWIE
80	75	67	8	PRETENDERS SIRE 26219/WARNER BROS. (9.98)	PACKED
81	78	78	29	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
82	136	—	2	NELSON DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
83	122	158	3	SOUNDTRACK ELEKTRA 60952 (9.98)	THE ADVENTURES OF FORD FAIRLANE
84	79	75	9	MELLOW MAN ACE CAPITOL 91295 (8.98)	ESCAPE FROM HAVANA
85	85	85	10	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
86	86	82	6	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS
87	72	79	39	LUTHER VANDROSS ▲ EPIC 45320 EQ (13.98)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
88	71	58	14	FLEETWOOD MAC WARNER BROS. 26111 (9.98)	BEHIND THE MASK
89	80	77	9	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
90	90	94	9	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
91	129	—	2	SANTANA COLUMBIA 46065 EQ (9.98)	SPIRITS DANCING IN THE FLESH
92	76	69	32	TECHNOTRONIC ▲ SBK 93422 (9.98)	PUMP UP THE JAM - THE ALBUM
93	81	66	19	ROD STEWART ● WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
94	77	73	39	BILLY JOEL ▲ ³ COLUMBIA 44366 EQ (9.98)	STORM FRONT
95	84	186	3	CAMEO ATLANTA ARTISTS 846-297 EQ/MERCURY (8.98)	REAL MEN WEAR BLACK
96	98	102	6	JOE COCKER CAPITOL 93416* (9.98)	JOE COCKER LIVE
97	161	—	2	HARRY CONNICK, JR. COLUMBIA 46223 EQ (9.98)	LOFTY'S ROACH SOUFFLE
98	96	104	29	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II
99	111	121	8	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
100	104	103	35	DANGER DANGER IMAGINE 44342* EQ/EPIC (8.98)	DANGER DANGER
101	105	93	4	DAVID BOWIE RYKO 0134/RYKODISC (9.98)	RISE & FALL OF ZIGGY STARDUST/SPIDERS ...
102	102	99	9	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
103	97	92	34	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
104	89	83	16	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
105	88	84	67	ROXETTE ▲ EMI 91098 (9.98)	LOOK SHARP!
106	100	87	80	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
107	92	97	5	JEFF LYNNE REPRISE 26184 (9.98)	ARMCHAIR THEATRE
108	146	—	2	SUICIDAL TENDENCIES EPIC 45389 EQ (9.98)	LIGHTS ... CAMERA ... REVOLUTION
109	101	88	9	JULEE CRUISE WARNER BROS. 25859 (9.98)	FLOATING INTO THE NIGHT

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

◁ SPECIAL ED ▷

LEGAL*

HIS DEBUT ALBUM *YOUNGEST IN CHARGE* MADE HIM A SIXTEEN YEAR-OLD SENSATION. NOW AT 18, SPECIAL ED BRINGS HIS UNIQUELY PLAYFUL RHYMING STYLE INTO MATURITY WITH *LEGAL* (PRO-1297).

CONTAINS TEN SLAMMERS INCLUDING "THE MISSION," "YA WISH YA COULD," "I'M THE MAGNIFICENT (THE MAGNIFICENT REMIX)" AND "READY 2 ATTACK."



© 1990 PROFILE RECORDS, INC.,
740 BROADWAY, NEW YORK, NY 10003
8730 SUNSET BOULEVARD, LOS ANGELES, CA 90069

PROFILE®

* (EXCEPT MAYBE IN FLORIDA)

EPP▷17

EPP▷16

(Continued from page 1)

Music Entertainment and now president of Giant Records, said in his keynote address that the record industry paved the way for this year's wave of lyric-sticker bills by initially accepting voluntary stickering in its 1985 agreement with the Parents' Musical Resource Center.

When the PMRC came along, the major labels "rolled over and pissed on themselves," said Azoff. The industry then failed to defend itself as congressional hearings on rock lyrics were staged by Sen. Albert Gore of Tennessee, husband of PMRC co-founder Tipper Gore, he said.

"We didn't anticipate this problem," said Azoff of the current restrictive climate. "We got caught with our pants down. We didn't pay attention to any of the warning signs... When the PMRC first reared its head, did any of us think that stickering records wouldn't lead to some retailers banning records?"

Laurie Anderson, the keynote co-speaker, was the first of several at the seminar to draw the link between attacks on pop music and actions against other areas of the arts, from the furor over Robert Mapplethorpe's photographs to the debate in Washington, D.C., over funding for the National Endowment for the Arts.

"What's this morality play about? Mostly about fear," said Anderson. "I'm an artist because it's one of the few things you can do in this country that has no rules—and the idea of someone writing rules for that makes me crazy. Ideas can be crushed, artists can be crushed, and I think this is an emergency."

Other artists declared that attacks on the music of rappers such as 2 Live Crew were only the beginning.

"They start on the fringes, where people in the mainstream are least likely to defend [acts], and work inward," said censorship panelist Vernon Reid of Living Colour.

"It's gonna be *you* any minute," said rapper Ice-T.

VOLUNTARILY GUILTY

Further criticism of the industry's voluntary labeling move arose at the panel on the lyric-labeling debate, moderated by Carl Wagner of the RIAA's Coalition Against Lyric Legislation. Under questioning from anti-censorship activist Dave Marsh, editor of Rock & Roll Confidential, publishing attorney Laura Handman acknowledged, "Voluntary labeling is coercive and has a chilling effect."

The chilling effect has become evident as some record chains adopt 18-to-buy rules for stickered product

while some artists, during the creative process, are even advised by label execs of the marketing consequences of certain lyrics (Billboard, April 7).

Panelist Jon Pareles, pop music critic for the New York Times, agreed that "voluntary labeling is a guilty plea," allowing those who attack pop music to easily target certain recordings.

Azoff said much the same thing in his keynote. However, he later noted his incipient Giant Records will sticker some records such as an upcoming Too Much Joy album with the artist's consent. "Stickering is a great marketing tool," he remarked.

RESPONSIBLE RIGHTS

As many panelists and NMS delegates spoke out for the right of rockers and rappers to free expression,

**No Mercy In Azoff Keynote
Giant Prez Focuses On Problems**

NEW YORK—As usual, Irving Azoff took no prisoners in his keynote speech at the New Music Seminar here July 16.

In addition to his comments on the industry's censorship imbroglio (see story, page 1), highlights of the Giant Records president's speech included the following:

- A glaring problem of doing business in Eastern Europe right now is the lack of adequate copyright protection.

- The U.K. music scene is exhausted. "Artist development has slowed to a halt in the U.K.... Music listeners seem to be saying, 'If you don't feed our heads, we're going to stop tapping our toes pretty soon.'"

- In the U.S., radio's conservatism is a big problem. Top 40 radio "continues to refuse to take chances"; album radio is dedicated to oldies; urban stations won't play rap; and "alternative" radio is becoming increasingly fragmented. Yet new kinds of music have broken through without airplay, aiding the growth of new labels at the expense of the majors.

- Philips' digital compact cassette will replace DAT "and could prove to be a real boon to our industry in a few years."

- Laws should be passed nationally to stop ticket scalping, which "has reached astronomical proportions." As for the New Jersey and California lip-synching bills, which would require concert promoters to tell consumers if an act uses prerecorded

others emphasized the responsibility that goes along with that right—and the obligation of the music community to criticize artists who abuse it. A concern for a united front against censorship should not prevent vigorous criticism of artists who record racist, sexist, or homophobic material, some panelists said.

"I don't think you should hold your tongue," said Pareles, speaking on the censorship panel. "You have to say this stuff is *not* hip. We have more responsibility to the truth than presenting a united front."

Victoria Starr, music editor for the gay news weekly Outweek, said she looked to rappers to confront social issues and challenge the existing social order with their work. "But I want to say you're not challenging shit when you're talking about women" in a derogatory manner, she said.

tracks in its shows, Azoff quipped: "Is it live or Memorex? Who cares?"

- While concert merchandise has become a \$1 billion business, "lawyers and managers are bidding up the prices like they're junk bonds," and consumers are getting shoddy merchandise at high prices.

KEN TERRY

Rappers Plan Anti-Censorship Fund

BY BRUCE HARING

NEW YORK—An ad-hoc coalition led by several prominent rap artists vowed during a New Music Seminar panel July 16 to form a legal defense fund to fight censorship attempts around the country.

The decision, which apparently had been discussed among the artists for several months, was brought to a head by recording artist Ice-T at an NMS "rap summit" panel. Ice-T called on the assembled rappers and audience members to sign up for the organization and pledge support.

Announced plans were sketchy, but the coalition will try to organize a fund that would contribute money and legal assistance to artists, retailers, and others who are under siege, according to spokesman Dr. Dre, who also moderated the panel. Dre is the co-host of MTV's "Yo! MTV Raps" and a Ruthless Records re-

INDUSTRY ROLE

Other social topics besides censorship were addressed at NMS. An opening day panel on AIDS explored the music industry's role in dealing with that epidemic—a role panelists declared it must play, given the sexually charged nature of pop music.

"The population we deal with listens to the radio and listens to music, more so than television or newspapers," said Yolanda Serrano, who works with AIDS patients.

Michael Callen, an independent artist who has survived since being diagnosed with AIDS in the early '80s, noted, "It's been primarily black women who were the first to stand up in this fight." He cited the contributions of Patti LaBelle, Whitney Houston, Gladys Knight, and Dionne Warwick, who was present on the panel and whose all-star recording of "That's What Friends Are For" raised \$2 million for AIDS research.

Such efforts continue, the panelists said. Contemporary versions of Cole Porter songs on an album titled "Red, Hot & Blue" will be released on Chrysalis this fall to benefit AIDS research. And Howie Klein, VP of Sire Records, said that label has continued its effort to distribute AIDS information in albums.

But Klein and others expressed dismay at the willingness of some record companies to release material from artists who express anti-gay attitudes. Such material, they say, creates a climate in which finding sup-

port for AIDS research is far more difficult.

Among the artists whose material was cited were Skid Row, Sam Kinison, and rappers Audio Two, whose debut on Atlantic contains gay-bashing lyrics (Billboard, July 14).

"Unless people say, 'I'm sorry, those people will not appear on my label,'" such recordings will continue to fuel anti-gay attitudes, said gay activist Jim Fouratt.

The ambitiously titled panel "Save The World" provided an overview of the Earth Communications Office, an organization formed to link environmentalists with the entertainment industry.

"What we're dealing with is consciousness-raising," said Howard Sapper, president of Global Pacific Records, who explained how his label had begun placing environmental information cards from ECO in its product, among other steps.

Much of the panel's discussion focused on the fate of the CD longbox and efforts of the Ban The Box coalition, represented on the panel by Don Rose of Rykodisc (see related story, page 1).

But it was a music industry outsider, Robert Kennedy Jr., who put the issue of music business activism in perspective.

"You have the ability to change people's attitudes," he said. "Today, leadership is coming more and more from your industry. It shows the importance of your role."

and Ice Cube have been assailed for their graphic depictions of urban life.

"You have to get one pool of people to go head up with the Parents' Music Resource Center," Ice-T told the panel, speaking from the audience. "Let's deal with them with the money we make as rappers. If Luke goes to trial, he should have 30 lawyers behind him. If 100 rap groups put up \$1,000 each, that's \$100,000."

"It's not stop the violence, it's stop the silence," echoed Dre, who said at the end of the press conference that a plan would be announced at the end of the week.

Although the artists were sure of the problem, they were not so sure of its causes. Some on the panel blamed a white conspiracy led by the unnamed "they," a notion that was condemned by Ice-T and artist M.C. Serch of Columbia act 3rd Bass, who also spoke from the floor.

2 LIVE CREW'S TOUR PROVOKES CONTROVERSY

(Continued from page 3)

feel the act itself does promote that kind of deviant behavior" that occurred in Dallas.

A sold-out July 19 show at Stocks & Bonds, a restaurant/club in Boston's financial district, was canceled when the club's landlord objected to the Crew's act. The Dallas incident was cited a week later, when the landlord reaffirmed its decision (Billboard, July 21).

In Hampton, N.H., selectmen on July 16 admitted they had no legal power to stop a Crew show scheduled for Monday (23), though several of them did pressure Club Casino owner Jim Goodwin to voluntarily scrap the performance. Selectman Paul Powell

called for a "crusade for decency" that "would return the town to a respectable family environment." Another selectman, George Hardardt, suggested an obscenity ordinance be submitted to Town Meeting, Hampton's legislative body, when it convenes next spring, to give the board power over similar shows in the future, the Manchester Union Leader reported.

However, in a statement released July 17, Goodwin said the "X-rated" show will go on as scheduled. "If anyone does not wish to see 2 Live Crew," he said, "they may exercise their constitutional rights and not attend."

Fall Kills Member Of Heavy D Troupe

NEW YORK—A member of Heavy D & the Boyz died July 15 after falling from a second-floor balcony ramp at the Market Square Arena in Indianapolis.

Troy "Trouble T-Roy" Dixon, 22, a dancer with the group, had just finished a July 14 performance at the arena and was walking to the tour bus with a dozen other performers when the accident occurred.

Someone had rolled a large, plastic trash barrel down the ramp, according to Indianapolis police

spokesman Andrew Stoner. Dixon jumped on the ramp's railing to avoid the barrel, slipped and fell, said Stoner. He was pronounced dead the following evening at Wishart Hospital in Indianapolis.

The latest Uptown/MCA Records album from Heavy D & the Boyz, "Big Tyme," has sold more than 1 million copies, and the group had just begun a two-month tour. The band will cancel five dates but resume performing Wednesday (25) in Atlanta, according to MCA. The group, which is heard on the

theme song of the Fox network show "In Living Color," received a Soul Train award and NAACP Image award for "Big Tyme."

Dixon is survived by his parents, Mattie and William Dixon, a brother, Gary Dixon, his fiancée, Sonia Gibbs, and a 9-month-old daughter, Tantara Alexandria Dixon. Donations may be sent to a trust fund for Dixon's daughter in care of the group's management company, Uptown Enterprises, at 1755 Broadway, New York, N.Y. 10019.

THOM DUFFY

LIVE INTRODUCING NEW RETURNS PROGRAM

(Continued from page 1)

self is not unusual, but this cross-promotion will not have the consumer-rebate feature that has figured prominently in other big sell-through releases.

Under LIVE's returns program for "Turtles"—which may be extended to other sell-through titles from the company—wholesalers earn a 3% credit on everything they buy, but are charged a 12% penalty on everything they return. Thus, they break even at a return rate of 25%. If they can keep their returns below that level, wholesalers come out ahead.

Such an approach has been advocated by many distributors for some time, but particularly since the sell-through release of three major titles during the first quarter of this year created significant returns problems (Billboard, May 12).

"When we talked to our distributors and major customers at [the National Assn. of Video Distributors Convention] in the spring, they all expressed concerns about the [return] caps on sell-through titles," says Dave Mount, president of LIVE Home Video. (LIVE has changed the name of its home video subsidiary from International Video Entertainment to LIVE Home Video. See story this page.)

"I don't find that caps really work," Mount continues. "Eventually, to keep relations with your accounts, you're going to take the product back anyway. So all you do is create several months of acrimony with your accounts by arguing over returns. So we looked for a way not to have a cap, but one that would not create an incentive to over-order."

Wholesalers queried by Billboard support the new program, claiming it should help maintain a more orderly, reorder-driven market for "Turtles."

"It's certainly a program that has a lot of merits," says Jim Ulsamer, VP of marketing at Baker & Taylor. "It's a way of telling distributors they don't have to be overzealous in pushing a lifetime supply of product on retailers. I think they, and most studios, recognize that front-loading the marketplace is not necessarily beneficial with these sell-through titles."

"We were hoping [LIVE] would set a precedent," says Larry DeVouno, senior VP of Sight & Sound Distributors in St. Louis. DeVouno says S&S was one of the companies that pitched LIVE on the idea at NAVD. "Distributors have a problem now," he says. "We have 'Batman,' we have 'Indiana Jones,' we have all this stuff and they have caps on it."

"We're ecstatic about it," says Doug Harvey, director of Target's in-house rackjobber Jetco. "It allows us to order only what we need, and if we get into a problem, it won't kill us because we won't have to sit on the inventory forever."

LIVE expects to sell about 7 million copies of "Turtles," according to company officials. Wholesalers call that goal "do-able," although some indicate 5 million-6 million might be more realistic given the competition.

NO CONSUMER REBATE

The lack of a consumer rebate on "Turtles" sets it apart from the other major fourth-quarter sell-through releases, all of which boast rebates from their tie-in partners.

Under LIVE's tie-in deal, in contrast, consumers will be offered discounts at Pizza Hut. Each "Turtles"

cassette will be packed with a booklet of coupons good for \$20 worth of free food and Pepsi at Pizza Hut. The coupons are instantly redeemable at Pizza Hut's 6,500 locations, eliminating the need for consumers to collect proofs of purchase or apply for a rebate through the mail.

A 60-second commercial for Pizza Hut will appear at the beginning of each cassette.

LIVE and Pizza Hut will underwrite a TV, print, and radio advertising campaign. The print component will also include newspaper free-standing insert campaigns. In addition, fliers will be inserted into Pizza Hut carry-out boxes for four weeks between mid-October and mid-November. Pizza Hut sells more than 10 million take-out pizzas each week.

MIXED RESPONSE

Retailers canvassed by Billboard have mixed responses to the lack of a consumer rebate, but most believe the title is strong enough that sales will not be significantly impacted.

"Rebates can only help, but we're dealing with a commodity here that is very hot," says Harry Kalish, VP with 525-store West Coast Video. "Any retailer likes to advertise the lowest possible price, and \$19.95 is a better sell price than \$24.95. If this were any title other than 'Turtles,' it would be a factor. But they're so hot right now you can't touch them without gloves."

Steve Furman, senior account executive at rackjobber Levy Home Entertainment (formerly Computer Book Service), says, "We like to see rebates, but this is a very strong title, so the lack of a rebate shouldn't have too big an impact on sales. We certainly won't miss not having to cope with distributing rebate slips. You can end up spending a lot of time and money just managing them."

According to Mount, several large retailers told LIVE they would not participate in a rebate program on "Turtles." "They just didn't want to be involved logistically," he says.

Mount says he believes the Pizza Hut offer will have the same impact in driving sales as would a rebate on the cassette itself. "You're talking about \$20 in value with a cassette that will probably retail around \$20. So the video is, in effect, free. There's some real value there."

In another unusual twist, LIVE is placing a minimum advertised price on "Turtles" of \$18.88, a dollar or more higher than for most other big fourth-quarter sell-through titles.

"It is higher than most, but we hope retailers will be able to make additional profits on the title," says LIVE sales VP Stuart Snyder.

LIVE will offer two different "Turtles" multipacks, including a self-shipping, 64-piece floor display featuring a life-size Turtle character, and a 24-piece counter display. Retailers will also be provided with banners promoting the Pizza Hut offer, and Pizza Hut outlets will be festooned with point-of-purchase materials promoting the video.

Prebook date on "Teenage Mutant Ninja Turtles" will be Sept. 11.

Assistance in preparing this story was provided by Earl Paige.

WACHSMAN QUILTS LIEBERMAN ENTERPRISES

(Continued from page 4)

ed. Many expect that Wal-Mart eventually will follow in the footsteps of Minneapolis-based Target and handle all music and video internally, rather than continue to maintain a relationship with Lieberman and Troy, Michigan-based Handleman.

While Western may eventually gain more business from Wal-Mart, it may lose some business from other clients. In music, most distribution executives say Wal-Mart makes up the bulk of Western's business. But its book division may come under fire.

Target, a key competitor of Wal-Mart, has its book departments racked by Western, and one book rackjobber says the Minneapolis-based company already is inviting other wholesalers to bid for that business. A Target official declines to comment on the report.

In fact, Target itself is being scrutinized by the industry. The chain recently realigned its entertainment software business, placing music, video, and books into the same division, under the leadership of Bob McMahan, who holds the position of VP and merchandise manager for those product lines.

In addition to Target and Lieber-

LIVE Entertainment Renames Its Home Video Subsidiary

NEW YORK—LIVE Entertainment Inc. has decided to rename its home video subsidiary LIVE Home Video Inc. The division had been known as International Video Entertainment (IVE).

In a statement, Dave Mount, president and CEO of Live Home Video, says, "Our parent company, LIVE Entertainment, has a particularly high profile in creative, trade, and financial circles, both domestically and internationally. We wanted to maximize our relationship through LIVE to these communities."

The first title to be shipped under the new logo will be "Short Time," a rental title due in November.

The company will continue to release children's product, including the upcoming title "Teenage Mutant

Ninja Turtles," under the Family Home Entertainment label. Other labels distributed by LIVE Home Video will be the newly created Carolco Home Video, Scholastic Learning Library, and Radio Vision.

The company will continue to release product under the IVE label in Canada, because it could not secure rights to use LIVE Home Video there.

The label juggling will not involve any staff changes.

The independent video company was originally formed as Family Home Entertainment in 1981. Since 1984, it has been operating under the International Video Entertainment banner, retaining Family Home Entertainment as its children's label.

PAUL SWEETING

on the soul."

Keith Benjamin, an analyst with Silberberg, Rosenthal & Co. in New York, says that, when looking at LIVE, he always considers "worst-and-best-case" scenarios. "Overall, they have been performing at the bottom end of expectations." But he adds that most of Lieberman's problems have been external and out of the company's control.

One possible piece of good news may be lurking on the horizon. A distribution executive says that Lieberman has been testing leased departments in Sears stores in the Dallas market, and he hears that so far the results have been favorable. "That could be the growth factor they are looking for," he adds.

Another label rep says that Sears has decided to expand the test, and that Lieberman may be placing leased departments in as many as 50 stores of the Chicago-based retailer.

As for Handleman, Kevin Moore, an analyst with the Ohio Co. in Columbus, says the firm is at a crossroads. "Will they grow or maintain the business that they have and eventually lose it? That is the challenge, and they have done it before."

AVA OFFICERS ASSESS CENTRAL BUYING PLAN

(Continued from page 3)

various proposals and programs in Las Vegas, just prior to the Aug. 5-8 annual convention of the Video Software Dealers Assn.

BIG EXPENSES

Daugherty says the executive board will discuss the entire Baker & Taylor program on Monday (23). He feels that the telemarketing expense, including the cost of upgrading AVA's phone system, will make it difficult for AVA to maintain the margin needed to meet overhead costs on the program.

He also notes that AVA acts as a buying agent for hardware, and that when members call about hardware prices, "they need a live person to talk to"; the AVA voice mail system leaves a cold impression—not the image that the organization wants to have, he says.

Daugherty hopes that Baker & Taylor will be able to take over some

of the administrative burden of the program. But Jim Ulsamer, VP of marketing for Baker & Taylor, says, "From our standpoint, everything is going along very well. The electronic transmissions [of orders] are going without a hitch, and the processing of credit applications is going very smoothly."

Ulsamer also declines to estimate how many retailers have enlisted in the program. "We expected it would take several months and possibly the balance of the next quarter to get a lot of retailers on board. But we keep getting a steady flow of new additions."

Despite his criticism of the program, Daugherty admits that the response of AVA members "has been great. You've got the product people want at [a good] price." He also feels that the program is beneficial for AVA members, since it lops a couple of bucks off their wholesale price on

rental titles and offers them two \$58 specials each month.

Gould concurs. Based on figures supplied by some AVA members, he says most retailers could save between \$3,000 and \$12,000 a year by enlisting in the program.

While Gould declines to say when AVA expects to break even on the administrative costs connected with the program, he says, "We're going to be able to effectuate more money in our members' pockets by the end of the year. We're not like another buying group that has to make a profit because it's a private group."

COMMTRON CONNECTION

Many AVA members still do business with Commtron, previously the buying group's main supplier, but Gould asserts that "a large number of Commtron people have switched, including two large companies that switched during the convention."

John Farr, VP of sales for Commtron, disputes this contention. "A few years ago," he says, the Baker & Taylor deal "would have made a difference, but AVA members have educated themselves, so they realize there's more to service than a cheap price. I was afraid there might be some reaction of people going en masse to Baker & Taylor, but it hasn't happened. The AVA members who were loyal to us are still loyal. I don't think we've lost anything."

Aside from its intrinsic benefits for AVA members, Crandon contends that the Baker & Taylor deal has affected pricing for all independent video dealers. "We've had members who have called and said their distributors have offered to match AVA prices—and that's not just one distributor," he claims. "The majority of distributors nationwide have had to react to that pricing."

MAJOR LABELS EASE STAND ON CD LONGBOX

(Continued from page 1)

spokeswoman.

At least one prominent artist may not wait for the manufacturing and retailing community. A&M's Sting reportedly will release his next album, due early next year, without a longbox.

A&M calls rumors of such an arrangement "premature," but an artist representative confirms that "that is Sting's intention."

MCA children's artist Raffi has a clause in his contract forbidding the use of the longbox on his CD releases, according to a company spokesman.

Giant Records president Irving Azoff startled the NMS by bashing the 6-by-12 carton in his keynote address. He poked fun at the newly formed Entertainment Packaging Assn., a coalition of packaging manufacturers that supports the longbox. Azoff later said that Giant will initially use the longbox but is actively investigating alternatives.

In an NMS panel titled "Save The Earth," Global Pacific president Howard Sapper said that he and Rhino VP marketing VP Chris Tobey "have been in touch with heads of all six major record companies and they realize that in a year, the 6-by-12 will be eliminated." However, Sapper admitted that a suitable alternative has yet to emerge.

Tobey took Sapper's statement further, revealing that major distributors believe that a change in packaging is "inevitable" and that the majors would be amenable to alternatives that would address retailer concerns over pilferage and merchandising.

But Tobey added, "The racks fear that if you stop shipping product with 6-by-12 boxes, the product will go under glass or in some kind of restrictive environment. The racks can't install [electronic security] systems for just one department [in a mass merchandise store]."

At the Billboard-sponsored NMS panel on music retailing, Cindy Barr, chief buyer for the 56-store, Miami-based Spec's Music & Video, acknowledged that the longbox has a limited future. But she emphasized the need for an industry-wide agreement on how to package and display CDs.

"Inevitably, there will not be a longbox," she said. "But let's standardize [packaging] somehow."

Panelist Rick Bleiweiss, senior VP of sales at Arista Records, said he could support elimination of the longbox only after an acceptable method of CD display is found. "I'm not in favor of keeping the box for all eternity, but I don't think we can ban the box until we come up with an alternative," he said.

SALES INCREASE NOTED

While retailers have cited increased losses from theft as one consequence of a longbox ban, panelist Tony Hirsch of the HMV chain, which supported the April 1 longbox ban in Canada (Billboard, April 14), said his chain has enjoyed a 15% increase in CD sales since elimination of the larger package.

He attributed the sales increase to the consumer's ability to better view and touch the CD jewel box and read the back-cover notes, which are blocked by some longboxes. "We've all got to settle down," said Hirsch of the longbox debate, "because it's going to happen."

Major distributors also appear willing to take a second look at CD packaging alternatives.

Henry Droz, president of WEA, says that a compromise to the 6-by-12 dilemma should be sought.

"Somewhere between complete abandonment of that size packaging and going to the other extreme of keeping the longbox, somewhere our industry has to explore other al-

ternatives," he states. "As far as any plans, we have no specific plans to abandon it, but I don't know that we have a long-term commitment to keep it. Hopefully, we can meet the needs of our customers and the needs of the persons and groups opposed to it."

Pete Jones, president of BMG Distribution, echoes Droz. "My feeling is that there are better ways to deal with the issue than to stick with the longbox. There is, among all the parties concerned, a growing interest in pursuing practical alternatives. But I don't have a timetable as to when the longbox will no longer be used."

He adds, "If the manufacturers and retailers work together, we can come up with a better answer."

Paul Smith, president of CBS Distribution, says, "We've always been looking for a viable alternative. We're not married to the longbox. We've been working with several packaging companies trying to come up with something. The current alternative is to put the CDs under glass, and that would cause a sales loss of 50% or more."

David Blaine, PolyGram Group Distribution VP of market research, planning, and administration, says that although the elimination of the longbox is not a hot issue inside the company, "I would say that the clamshell we use on many of our CDs is under scrutiny. We want to accommodate our customers and will look at any reasonable alternative."

Among the alternatives being explored is a "smart-pack" based on cardboard packages for promotional CDs. At NMS, Rhino's Tobey showed a prototype being developed by Geffen's Samantha Martinez. In addition, Album Graphics Inc., a major packaging company, is said to be developing a new CD package.

INDUSTRY APPLIES SQUEEZE TO BLOCK LABELING BILL

(Continued from page 3)

lawsuit.

RIAA president Jay Berman sent a letter to Roemer July 12 outlining in stark terms the dangers of the bill and its economic and cultural ramifications.

Even though the law would not become effective until 1992, Berman wrote, "Its chilling effect on creative expression will be immediate."

In attached papers, Berman said that the bill's lack of clear guidance will "paralyze" music business in the state. Open to high risks under the bill, labels may have to refuse to sell product in the state, he said, or add costs for the special handling and labeling required.

The law would also shrink the availability of a wide variety of recordings to Louisiana consumers, he added, since distributors and retailers, under the threat of a \$5,000 fine for each offending album, would be extremely conservative in what they chose to make available. Returns for catalog product would also be a consideration.

"It is likely that manufacturers faced with heavy fines and retailers faced with jail terms will immediately steer clear of shipping anything controversial to Louisiana," Berman wrote.

He added that the bill would also hurt the reputation of Louisiana as a music center, one "receptive to diverse cultural traditions and a haven for musical creativity," and says another result "could be the loss of very profitable music conventions, festi-

vals, and concerts."

On the same day the Berman letter was sent to Roemer, the North American Concert Promoters Assn. announced it would withdraw its Oct. 5 semi-annual convention from New Orleans if the bill becomes law.

Also on July 12, Henry Droz, president of WEA, announced that, should the bill become law, the major label "will remove from active consideration New Orleans or any other city in Louisiana as the site for any future convention."

NACPA and WEA join the National Assn. of Recording Arts and Sciences and the National Assn. of Recording Merchandisers in announced industry event walkouts/cancellations.

American Federation of Musicians president J. Martin Emerson sent a July 16 letter to Roemer lambasting the stickering bill and urging him to veto it, despite Roemer's "sensitive position" as a target of the far right.

Insider estimates of trade group, performance and company convention boycotts should the bill become law now range from the low to high multi-million-dollar level.

Emerson added that passage of the "self-defeating and simplistic legislation would insure that the state "will become a battlefield for petty demagoguery."

Emerson said he shares "the growing distaste for offensive lyrics" but added that "I strongly believe" that labels are "seriously working toward a program of voluntary labeling."

U.K. TRIBUNAL WILL NOT RULE ON ROYALTY DISPUTE

(Continued from page 6)

referral of the BIEM/IFPI agreement. The BPI had submitted this to the chairman at the same time, but Bowers made no ruling upon it and did not convene a full Tribunal hearing.

The BPI could seek direct negotiations with the MCPS on the BIEM/IFPI agreement, citing again that the U.K. record industry spends more on A&R, artist development, and marketing than other European coun-

tries do and is therefore entitled to a reduction of the BIEM/IFPI rate, which is 9.504% of the published price to dealers. But the bitterness fomented on both sides by the dispute and the BPI's refusal to recognize the BIEM/IFPI agreement are not considered conducive to negotiations.

The BPI estimates that the BIEM/IFPI rate will cost the record industry an additional \$17 million a year. Another factor is the cost of the record companies changing their accounting systems to comply with the new rate.

Commenting on the developments, WEA U.K. chairman Rob Dickins says, "There's a great deal of talking to be done before deciding the next step. The BPI has referred the BIEM/IFPI agreement to the Copyright Tribunal, and it surely makes sense to wait until the Tribunal gives a ruling on it before changing accounting systems now and then may be having to do so again when the ruling is made. Any decision of the Tribunal will be backdated."

CBS Records U.K. chairman Paul Russell finds the situation "mildly amusing" because of the music publishing executives who eventually report to the same bosses as the label chiefs. "All that's happening is that the music industry as a whole is using lawyers to try and move money

from the left hand pocket to the right—or not, as the case may be," he observes. "The MD of CBS Music Publishing in the U.K. reports to me, and there's no way he'll sign the MCPS agreement."

"The BPI should move quickly to a full Tribunal hearing if only to show how little money the U.K. record industry actually makes, despite the huge financial risks that it takes."

The BPI has withdrawn its advice to members to continue paying royalties under the previous arrangement, but is continuing to offer legal protection to any record company facing action from the MCPS as a result of the dispute. Under the Copyright Act, any company failing to obtain a license from the MCPS before pressing records is infringing copyright.

Umbrella, the independent label association, has already agreed on a deal with the MCPS that phases in the BIEM/IFPI agreement over a two-year period. The pact also includes a promotional allowance of 400 singles and 250 albums per format for each pressing. Any concessions granted by the MCPS to any other organization will be applied to the Umbrella agreement as well.

The MCPS is now talking with the Record Manufacturers Assn. and the Scottish Record Industry Assn. on the new agreement.

FOR THE RECORD

Ron Wilcox served as VP of business affairs, East Coast, before being named senior VP of business affairs and administration at CBS Records. His appointment in last week's issue incorrectly identified his previous post at the label.

In the July 7 album review of Tairrie B.'s "The Power Of A Woman," the label credit was incorrectly noted. The record is on Comptown Records/MCA Records. Also, "Vehicle" is not the Clean's domestic debut, as was indicated in the July 14 album reviews.



**COMPACT DISCS, TAPES
LP'S, ACCESSORIES,
VIDEOS & MORE**

**LARGEST DISTRIBUTOR OF
PRE-RECORDED MUSIC IN THE WORLD!**

**RECEIVE YOUR ORDER IN 48 HRS. OR LESS
AT NO EXTRA COST INCLUDING SATURDAY!**

WHOLESALE ONESTOP
Specializing In: New Store Openings
Reggae, Metal & Miami Sound

**HUGE INVENTORY, DYNAMITE PRICES
PERSONALIZED SERVICE, WEEKLY SALES**

(305) 621-0070 ASK FOR BRUCE

In FL: (800) 329-7664 * Nat'l: (800) 780-6874
15960 N.W. 15TH AVE. · MIAMI, FLORIDA 33169 FAX# (305) 621-0465

DISC MAKERS

**Complete manufacturing
for the audio industry.**

SAVE MONEY
Deal Directly
With The
Manufacturer

COMPLETE PACKAGES FOR:

- Cassette Duplication
- Record Pressing
- Compact Disc Replication

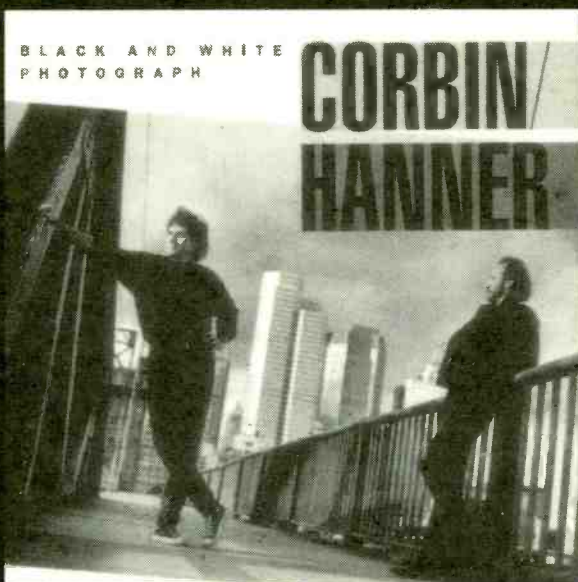
CALL FOR OUR FREE
FULL COLOR CATALOG
1-800-468-9353
(In PA: 215-232-4140)

DISC MAKERS
1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662



CORBIN/ HANNER

"BLACK & WHITE PHOTOGRAPH"



THE DEBUT ALBUM FEATURING THE SMASH SINGLE

"WORKSONG"

NOW LIGHTING UP PHONES AT:

KZLA LOS ANGELES	WIL ST. LOUIS
KSAN SAN FRANCISCO	WCAO BALTIMORE
KKAT SALT LAKE CITY	WWW DETROIT
KRPM SEATTLE	WSIX NASHVILLE
KIK-FM ANAHEIM	WTQR WINSTON-SALEM
KNEW SAN FRANCISCO	WDSY PITTSBURGH

AND MANY MORE.
IN-STORE AUGUST 7
AVAILABLE ON MERCURY CD AND CASSETTE
(422 0846 326-2/4)



PolyGram

INSIDE TRACK



Edited by Irv Lichtman

OFF TRACK: Atlantic Records, which recently entered into a partnership with Luke Records and defended rap group Audio Two's right to free speech in lyrics, is now censoring Megaforce band Vio-lence, according to Megaforce director of publicity/A&R Maria Ferrero. On the New Music Seminar's "Heavy Metal" panel, Ferrero said that the upcoming Vio-lence album, due out Tuesday (24), is being pushed back three weeks so Atlantic can delete the song "Torture Tactics." Atlantic plans to destroy the 30,000 copies of the album that have already been pressed, Ferrero said. On Megaforce's publicity release, Ferrero offers to send fans a copy of the song's lyrics, which include the lines "Remove fingernails, needles impale," "Slice through your flesh," and "Bring in the kids, your boys and girls... It's them we'll kill." Atlantic execs declined to comment, but Megaforce chairman Jonny Zazula (aka Jonny Z) says that a single on the title will be available soon.

MORE POLY RUMORS: There are two sets of conflicting reports on the soon-to-be revealed PolyGram Records structure. One scenario has Rick Dobbis, executive VP/GM of RCA Records, becoming Polydor president, based in New York, with Ed Eckstine, currently executive VP of talent and creative affairs, being named prez of Mercury Records. In another picture, Dobbis would become head of PolyGram Records in North America, with Polydor, Mercury, and perhaps London Records staffers reporting to him. Neither Dobbis nor PolyGram CEO, Alain Levy, could be reached for comment at press time; Levy was in Berlin for "The Wall" concert. Meanwhile, Peter Koepke is leaving Atlantic Records to become London Records' representative in New York, effective July 25. Koepke will report to Roger Ames, London's U.K. chief.

BHASKAR MENON has been elected to the newly created positions of chairman of the board and chairman of the executive committee of the International Federation of the Phonographic Industry (IFPI). He is already IFPI president and will hold that post until a replacement is found. Currently chairman of EMI Music Worldwide, Menon will retire July 31 after 34 years with the company.

THE END OF SVS? Sony will shutter its video software operation SVS perhaps as early as the end of July, Track hears. The division's future has been in doubt since Sony acquired Columbia Pictures and its 50% interest in RCA/Columbia Pictures Home Video. The division was recently reorganized to report to Arnold Messer, a Columbia Pictures executive. While industry speculation has focused on the possibility of folding SVS into RCA/Columbia, the latest word indicates it simply will be closed. Some of the staff will be absorbed by Sony but others may be laid off. SVS and Sony execs declined comment.

ENIGMA ACTION: Rumors continue to be rife that a major reorganization is going down at Enigma Records—one that began when former GM Ralph King departed in May and continued through the recent exit of president Jim Martone and subsequent appointment of new chief operating officer Joe Regis (Billboard, July 21). Since then, eight people have been laid off from the company's production and art department. At last week's New Music Seminar, Enigma chairman and acting president Bill Hein confirmed to Track that a restructuring was indeed in the works. He didn't respond to rumors that senior VP of promotion Sam Kaiser was departing. But he did say he had just hired Rhino's Rich Schmidt to be his VP of marketing.

WORKING IT OUT: Sleeping Bag Records, the successful dance/rap label, is setting its sights on a major label distribution deal that would continue to deal in its lineup of indie distributors. The street says one of four major entities, possibly Irv Azoff's new Giant Records, will be selected.

ANOTHER INDIE making a distribution deal—for Canada, in this case—is Steve Gottlieb's TVT Records,

which will be handled in that country by MCA. Being readied for release are titles by label success stories Modern English, the Jack Rubies, and Nine Inch Nails.

AU REVOIR: The president of WEA International's French affiliate, Christian Paternot, has departed that post after eight months, reportedly due to policy differences. He joined WEA from a senior European slot with RCA/Columbia Home Video. Taking over Paternot's duties for the moment is WEA France's overall chief, Luigi-Theo Calabrese. Another exit is that of Jean-Paul Commin, head of the international department; he is succeeded by the label manager Jean-Michel Coletti.

ON BOARD: Show Industries president Lou Fogelman has been appointed to the board of the Video Software Dealers Assn., replacing Gary Rockhold, formerly of Commtron Corp., who now heads PolyGram Group Distribution. Fogelman is expected to fulfill the remainder of Rockhold's term, ending in August 1991.

PRESIDENT OF ACADEMY: Academy Entertainment, the Shelburne, Vt.-based home video production/distribution company, has brought in Donald Chatham as president. From the book publishing industry, he was previously VP/GM of Richard D. Irwin Publishers, a Times-Mirror company. He replaces Robert Baruc, who left the post last month to become president of Academy Pictures in New York.

THE "F" WORDS: New York-based DRG Records will record three musicals whose first words begin with the letter F. They are "Falsettoland," "Forbidden Broadway—The New Edition," and "Further Mo'," a sequel to "One Mo' Time." All albums are due in September.

BLOOD COUNT: Capitol Records says it didn't quite get the outrage it expected from the new Poison album, "Flesh & Blood," and actually shipped far more covers with blood running off the album's title than it originally felt it would when it contacted dealers on the release. So, last week's Track item on the conservative ratio of 50,000 blood titles vs. 950,000 without blood now stands as actual shipments of 750,000 with blood vs. 400,000 without. Earlier Poison covers were not the apple of retailers' eyes. "Perhaps we were overly sensitive," says label VP of sales Lou Mann.

TEMPERS FLARED at the July 18 House hearing on a bill to make broadcasters run beer and wine ads with revolving health warnings much like those for cigarettes, but so did humor. Eddie Fritts, president of the National Assn. of Broadcasters, brought home the chilling effect of such a law by suggesting to a lawmaker that if he had to run election ads with a warning that "this Congressman may cause an increase in the federal deficit," few ads would be forthcoming. NAB opposes the pending bill, sponsored by Rep. Joe Kennedy, D-Mass.

CITY OF STARS: Manhattan Transfer and Harry Connick Jr. will be the musical stars at this year's City Of Hope fund-raiser, Sept. 12, at Columbia Pictures Studios in Los Angeles. The entertainers were announced at recent VIP kickoff luncheons in L.A. and New York. Tommy Mottola, president of CBS Records, is this year's honoree. Jay Leno will host.

THE GIVING KIND: The Harper Brothers and Dave Valentin are set to perform a concert Wednesday (25) at 8 p.m. to benefit the Recording Production Management Institute, which offers a preparatory program for gifted minority students seeking entry-level positions in the recording industry. The concert, produced by Musicians' Advisory Service Ltd., will take place in New York at the Synod House on the campus of the Cathedral of St. John the Divine, a sponsor of RPM. Tickets are available through TicketMaster at 212-307-7171.

AND EMILY MAKES THREE: Emily Wittmann, a recent Track item failed to note, is part of a threesome at A&M Records that deals with MTV Networks video-clip promotion. As director of video promotion, she works with Wayne Isaak, VP/executive director of publicity and East Coast operations, and Charlie Minor, senior VP of promotion. Besides MTV and VH-1, the Los Angeles-based Wittmann's responsibilities include BET, video pools, and all cable and broadcast outlets.

A DESTINY FULFILLED

TAYLOR DAYNE
CAN'T FIGHT FATE
PLATINUM!



Produced by Ric Wake for Wake Productions

Executive Producer: Clive Davis

Management: Champion Entertainment
Organization, Inc. 

ARISTA. WHERE PLATINUM CONTINUES TO BE A WAY OF LIFE.


© 1997 Arista Records, Inc., a Bertelsmann Music Group Company

Traveling Wilburys

Van Morrison

Elton John

Dave Stewart
and the
Spiritual Cowboys

Paul Simon
and
George Harrison

Bee Gees

Billy Idol

Edie Brickell
&
New Bohemians

Stevie Wonder

Eric Clapton

Ric Ocasek

Duane Eddy

Mike & The Mechanics

with

Paul Shaffer

and

The World's Most
Dangerous Band

Guns N' Roses

Ringo Starr

and

His All Star Band*

*Available on CD only



© 1990 Warner Bros. Records Inc.



THEY GAVE AT THE STUDIO.

Rock & roll's Platinum elite have donated new studio work and live cuts to this extraordinary album benefiting Romanian Angel Appeal—the rock community's charity created to aid the estimated 400,000 orphans surviving in squalor throughout Romania.

Included are such rare gems as George Harrison and Paul Simon's 1977 "Saturday Night Live" performance of "Homeward Bound," Elton John's dance number penned especially for the charity and a brand new Guns N' Roses song.

Proceeds from *Nobody's Child* will go toward the purchase of basic necessities—new plumbing, sanitation, clothing, toys, food, and medical aid—to improve the lives of Romania's littlest angels. So, get your wings now. Support Romanian Angel Appeal.

NOBODY'S CHILD ROMANIAN ANGEL APPEAL

The Album

(4/2-26280)

Available Now on Warner Bros. Cassettes and Compact Discs.

www.americanradiohistory.com