

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 18, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Some Labels See Virtue In Adult Top 40

BY SEAN ROSS

NEW YORK—It is the final step in top 40's return to its near-total fragmentation of the early '80s: The "adult top 40" station is back. And record reps, already dealing with the extra demands of dance- and rock-leaning top 40s, are mulling over the needs of a sub-format that plays fewer currents, more gold, and more of the "adult" artists that mainstream top 40 now resists.

Adult top 40s typically play 20-30 currents—a short list by top 40 standards but a long one compared to most major-market ACs. They play more '80s gold than other top 40s, but less '60s and '70s gold than AC. Despite their musical posture, they operate as part of the top 40 community—only

(Continued on page 15)

## VSDA'ers Brace For More Price Hikes

BY JIM McCULLAUGH and KEN TERRY

LAS VEGAS—While pricing never mushroomed into the overriding issue some had expected prior to the Video Software Dealers Assn.'s ninth annual convention here Aug. 5-9, many video specialists and distributors left VSDA still feeling uneasy about the idea of a \$100 list price for mega-A titles.

While Paramount is still alone at

the higher price point with "The Hunt For Red October," retailers believe their efforts to dissuade other studios from following suit will be largely unsuccessful. Dealers say that such future titles as "Total Recall," "Dick Tracy," and "Die Hard 2" are likely candidates for higher wholesale pricing, although the suppliers of those titles have not revealed their pricing strategies.

The pricing issue was significantly defused by VSDA itself. On the

show's opening day, the trade group's board of directors issued a position statement that called on Hollywood to reconsider the move toward higher prices.

According to the statement, "There is a conflict in the video industry at this time regarding the increasing cost of movies at the same time discretionary income and consumer confidence is shrinking. This could cause a contraction in the video retailer's ability to stock the hits in the

kind of depth necessary to continue the growth of the industry."

The statement also urged the suppliers "to consider for implementation only those projects which can be economically successful under pricing standards which allow the video retailer to grow and prosper."

The declaration seemed to set the tone for polite discussion of the issue, instead of any formal protests and

(Continued on page 82)

## Generic Video Ad Drive Picks Up Steam

BY PAUL SWEETING

LAS VEGAS—The movement to create a generic industry advertising campaign gained momentum here during the ninth annual Video Software Dealers Assn. convention, as several program suppliers pledged to support the effort if a financing method can be created.

The strongest impetus came from Paramount Home Video, whose presi-

dent, Robert Klingensmith, pledged \$100,000 toward the effort during his keynote address Aug. 6. Over the course of the convention, other studios, including MGM/UA and LIVE Home Video, also pledged to support the effort, although they did not go as far as Paramount in promising a specific sum. Other studios voiced more conditional support for the idea.

Paramount's offer of \$100,000 was quickly matched by 1,300-store Block-

buster Video. While no other retail chain has been that specific, outgoing VSDA president Lou Berg said during the general membership meeting Aug. 8 that the campaign "is our first and foremost" priority. At the same meeting, VSDA board member Jan DeMasse, of Exeter, N.H.-based Video Place, noted that the New England chapter of VSDA had already donated \$5,000 to the campaign.

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### The VSDA Report

\$19.95 Is 'Pretty' Price For 4th-Quarter Sell-Thru Release

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LIVE To Purchase Most Of Vestron

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AVA Board OKs Power Buyback

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### No. 1 IN BILLBOARD

|                                |                          |
|--------------------------------|--------------------------|
| HOT 100 SINGLES                |                          |
| ★ VISION OF LOVE               | MARIAH CAREY (COLUMBIA)  |
| TOP POP ALBUMS                 |                          |
| ★ PLEASE HAMMER DON'T HURT 'EM | M.C. HAMMER (CAPITOL)    |
| HOT BLACK SINGLES              |                          |
| ★ VISION OF LOVE               | MARIAH CAREY (COLUMBIA)  |
| TOP BLACK ALBUMS               |                          |
| ★ PLEASE HAMMER DON'T HURT 'EM | M.C. HAMMER (CAPITOL)    |
| HOT COUNTRY SINGLES            |                          |
| ★ NEXT TO YOU, NEXT TO ME      | SHENANDOAH (COLUMBIA)    |
| TOP COUNTRY ALBUMS             |                          |
| ★ KILLIN' TIME                 | CLINT BLACK (RCA)        |
| TOP VIDEO SALES                |                          |
| ★ THE LITTLE MERMAID           | (WALT DISNEY HOME VIDEO) |
| TOP VIDEO RENTALS              |                          |
| ★ THE WAR OF THE ROSES         | (CBS-FOX VIDEO)          |

## Galante Named RCA U.S. Prez, Replacing Buziak

NEW YORK—Joe Galante, who joined RCA Records as a budget analyst in 1971, and emerged as one of Nashville's most prominent music industry figures, has been named president of RCA Records' U.S. operations, replacing Bob Buziak.

According to an Aug. 8 announcement by Michael Dornemann, chairman, president, and CEO of RCA parent Bertelsmann Music Group, Buziak, who had held his post since June 1986, "stepped down by mutual agreement and [has] begun discussions about a new joint venture with BMG."

(Continued on page 84)

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In 1989, BOB MOULD released his solo debut WORKBOOK. "Classic," said NME, "would be too demeaning a term." Rolling Stone gave it four stars. Now, in 1990, Virgin releases BLACK SHEETS OF RAIN. Featuring "IT'S TOO LATE."



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AUGUST 18, 1990

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## VSDA REPORT

### Series Of Deals Closes Book On Vestron LIVE To Buy Most Of Vid Firm's Remaining Assets

■ BY ED CHRISTMAN

LAS VEGAS—The management of Vestron Inc., which spent the past year scrambling to meet debt obligations by trying to sell off assets, announced a series of deals that, upon conclusion, will almost completely dismantle the company.

In the most significant announcement—made here at the ninth annual Video Software Dealers Assn. convention—the lengthy negotiations by Los Angeles-based

LIVE Entertainment to acquire most of the remaining assets of the financially troubled firm have culminated in a noncash proposal, which must be approved by Vestron's bondholders. Terms of the deal were not disclosed.

In other moves, Vestron announced the sale of its Japanese operation to ASCII Corp., which will operate that business under the name ASCII Vestron Pictures. Financial details were not disclosed.

Also, Vestron finally got out of

the retail business by agreeing to sell the last of its video rental stores to Super Club Retail Entertainment, a unit of Dallas-based Super Club N.A. Although terms were not disclosed, sources at VSDA say Super Club will pay in the area of \$3.5 million.

Besides those deals, Vestron has made four other asset sales this year, including the sale of licensing rights in the U.K., Japan, and Australia.

The LIVE proposal calls for the company to pay for Vestron's assets and liabilities with a package of LIVE equity securities. LIVE officials had no comment on the deal.

The proposed deal first came to light in February, when LIVE made what Vestron officials termed a "complex, noncash offer" for the company. After that, information on the negotiations was scarce, but industry and Wall Street speculation had the deal on an "on again, off again" course.

If Vestron lenders, who hold \$115 million in senior and subordinated debentures, approve the deal, LIVE would gain access to the company's valuable home video library, which numbers some 1,500 titles, including "Dirty Dancing," "Platoon," and "Hoosiers." Vestron's home video operation accounts for upward of 75% of the company's business.

Currently, LIVE, a vertically in-

Woman" is also significant for its more adult content. The ball now appears to be in LIVE Home Video's court as it continues to decide the fate of "Total Recall." A sell-through price has "not been ruled out," according to Dave Mount, LIVE president.

Industry observers are projecting that fourth-quarter sell-through sales should be 15%-20% higher than in the equivalent period a year ago. It is also estimated that combined supplier commitments for promotional campaigns now total about \$75 million.

The optimistic projections are fu-

(Continued on page 82)

### 4th Qtr. Looks To Be A Beaut With 'Pretty Woman' At \$19.95

■ BY JIM McCULLAUGH

LAS VEGAS—Fourth-quarter home video prospects got a major boost with the announcement here by Touchstone Home Video that it would offer the box-office megahit "Pretty Woman" at a \$19.99 suggested-list Oct. 19. Disney executives at the Video Software Dealers Assn. convention also indicated that "there is still room" for another sell-through title in the November-December time frame, which suggests that "Dick Tracy" is also on its way to the bins this fall.

The list price on "Pretty Woman" is the lowest yet in the initial marketing of a major theatrical title. The cassette features no cross-promotional partner, rebate, or minimum-advertised-price component.

"Pretty Woman" joins such other high-profile fourth-quarter sell-through releases as LIVE Home Video's "Teenage Mutant Ninja Turtles," MGM/UA Home Video's "All Dogs Go To Heaven," Disney's own "Peter Pan," and the GoodTimes Mary Martin-starring "Peter Pan." At VSDA, MCA/Universal Home Video also announced that it would offer "Jetsons: The Movie" at a \$22.95 suggested-list Oct. 25.

With most of the fourth-quarter sell-through titles in the children's/family entertainment genre, "Pretty

### AVA Board Restores Power Founder Given OK To Buy Group

■ BY PAUL SWEETING

LAS VEGAS—The board of directors of the American Video Assn. voted Aug. 3 to allow founder and former president John Power to purchase the 10-year-old buying group and resume operating it as a private corporation. A letter was sent to the group's 2,000 members Aug. 6 seeking ratification of the sale.

At a press conference here during

the ninth annual Video Software Dealers Assn. convention, Power said ratification could come as early as Aug. 10.

Financial details of the sale were not disclosed. Power characterized the transaction as "a resumption of responsibilities." Power sold the organization to its members in April 1988 for an undisclosed sum reported to be in excess of \$1.5 million.

Power's re-acquisition of AVA comes one month after his successor as president, Michael Weiss, was dismissed from his post and after financial and legal improprieties surfaced dating back to Power's original tenure and to the company's sale to its members (Billboard, Aug. 4).

In a statement issued here during the VSDA show, Power characterized the problems currently facing AVA as "organizational and structural in nature" but did not address them specifically. The statement also did not address reports of financial problems facing the organization.

In an often chaotic press conference here, at which Power was accompanied by board chairman Roger Gould Jr. of Valley-Shore Video in Essex, Conn., and John Sharpe of World Video in Hattiesburg, Miss., Power said, "This is in the best interests of everyone—the members, employees, the creditors, suppliers, the board, and myself." Power added, "I see no legal problems on the horizon."

(Continued on page 85)

### VSDA Panel Puts Focus On First Amendment Issues

■ BY KEN TERRY

LAS VEGAS—In a wide-ranging discussion that was remarkably free of acrimony, the topic that drew the most passion from an Aug. 7 VSDA panel of home video manufacturers, distributors, and retailers was the specter of censorship hanging over the entertainment industry.

VSDA counsel Chuck Rutenberg started this segment with remarks that portrayed the "increasingly restrictive" climate in the U.S. with regard to First Amendment issues. After citing efforts to delete funding for the National Endowment For The Arts and the legislative battles over record lyrics labeling, he noted that VSDA has had to fight video ob-

scenity bills in 45 states this year and has sued the state of Missouri over recent legislation that would prohibit the sales of "violent" videos to minors.

"There's a real danger, if standards for obscenity are lowered, that it will have an impact on R as well as X-rated motion pictures," Rutenberg noted.

Panelist Richard Cohen, executive VP of Buena Vista Home Video, declared, "This is a threat to the health of the entire industry." And Bud O'Shea, president of MGM/UA Home Video, said, "This is a thing that, if not controlled, forget about returns, forget about pricing. This is a real threat."

Cohen noted that, in Germany,

people under 18 are now barred from most video stores, and the German video trade has suffered as a consequence. To forestall something similar happening here, he urged retailers to exercise "judgment and discrimination regarding what you put out on the shelves."

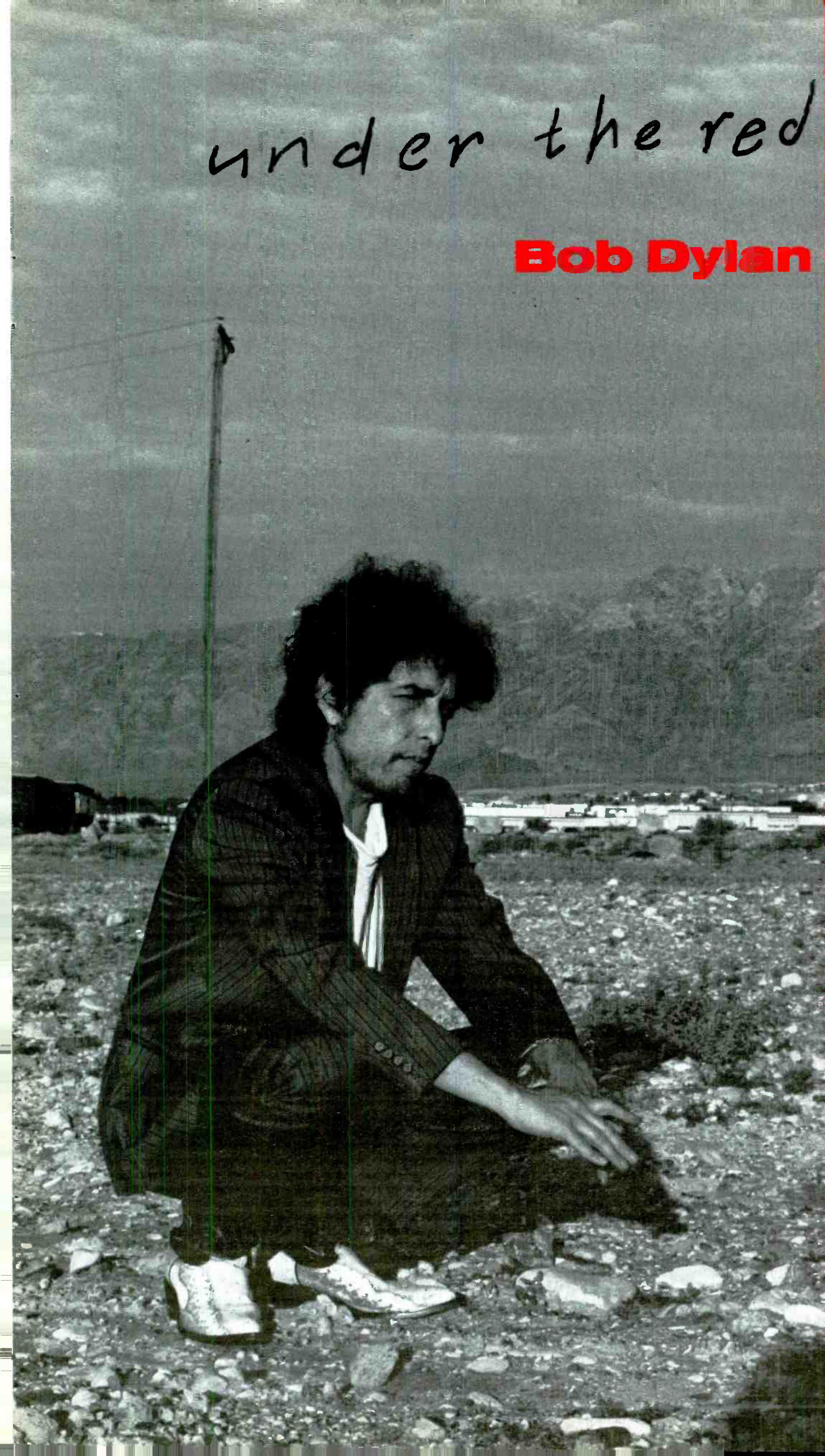
Jack Messer, president of Gemstone Entertainment and the newly elected president of VSDA, said that, as a result of the groundswell to limit free speech around the country, there has already been "a change in what X means" to include violence in movies. Echoing the sentiments of record retailers who supported lyrics labeling, he said, "We have to take care of the problem, because if we don't, someone else will

do it for us."

The only panelist who suggested that there was another issue here besides self-policing was Scott Young, president of the Warehouse combo chain, who has already seen the censorship scenario unfold in the music business. Noting that recording artists have said that voluntary sticking of explicit product is affecting their creative process, he asked, "Do you want the creative process to be affected by ratings?"

A number of other topics were covered by the panel, including the debate over pricing of A rental titles. Richard Abt, executive VP of the West Coast/National Video chain, claimed that a 4%-8% increase in

(Continued on page 85)



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Columbia



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# Thorn-EMI Buying Filmtrax Pub Co. \$115 Million Deal Nets 90,000+ Titles

BY NIGEL HUNTER

LONDON—Thorn-EMI has agreed to acquire the whole of the issued stock capital of Filmtrax, the U.K. music publishing company, and its U.S. subsidiary, Filmtrax Copyright Holdings Inc., for \$115 million. Formal announcement of the deal, made Aug. 8, has been expected for some time, following a failed attempt by CBS to acquire the company.

The deal, announced by Jim Fifield, EMI Music Worldwide president/CEO, Charles Koppelman, chairman/CEO of EMI Music Publishing, and Martin Bandier, vice chairman of EMI Music Publishing, stands to bring EMI Music Publishing more than 90,000 titles covering a broad span of repertoire from movie music and Broadway musicals through specialist areas such as country and jazz to high-quality pop. These generated a gross royalty income, less payment of writers' share, and known as the net publishers' share, of nearly \$10 million in the year ended March 31.

When the transaction is completed in about three months, EMI Music Publishing will have more than 600,000 copyrights under its control.

Principal owners of Filmtrax are Ensign Trust, the investment vehicle of the U.K. Merchant Navy Officers Pension fund headed by Philip Henderson, and John Hall, Filmtrax chief executive and co-founder with Tim Hollier.

Hall, who has a substantial personal stock holding in Filmtrax, says he expects to remain with the company until year's end in connection with completion of the deal. He will act as a consultant to EMI for a three-year period under an agreement allowing him to pursue other nonpublishing interests and projects as well.

The \$115 million acquisition price is

dependent on a due-diligence examination of the Filmtrax catalogs and accounts and will include the assumption of borrowings. The Ensign Trust has elected to receive its consideration in the form of new fully paid Thorn-EMI ordinary shares, which will rank equally with existing Thorn-EMI ordinary shares at the date of is-

(Continued on page 79)

## EMI Buys Into I.R.S.— Says 'Autonomy' Is Key

BY PAUL VERNA

NEW YORK—EMI Music Worldwide has acquired an equal partnership interest in I.R.S. Records, say executives at both companies.

Both I.R.S. president Jay Boberg and Philip Rowley, executive VP of EMI Music Worldwide, stress that I.R.S.' autonomy is a cornerstone of the new partnership. Rowley says that "autonomy is important to I.R.S.," while Boberg affirms that EMI's presence "does not impact the operating" of his label.

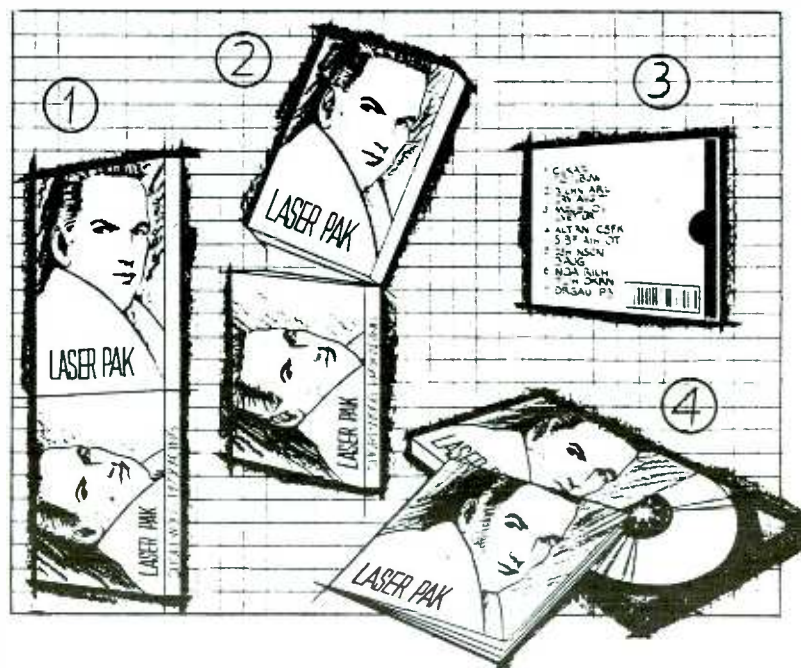
A partial or total acquisition of I.R.S. had been anticipated as early as January, when Boberg intimated that the label had received several

purchase offers (Billboard, Jan. 20).

Then, in July, news of a distribution pact between I.R.S. and CEMA sparked rumors that EMI, the distributor's parent, would take an equity interest in the label. Fueling the speculation was the existence of an 18-month-old licensing deal between I.R.S. and EMI for Europe, Africa, and South America—a relationship that executives at both companies cite as a key precedent on which the current deal was founded.

Referring to the European affiliation, Jim Fifield, president and CEO of EMI Music Worldwide, says, "We've established an excellent relationship with I.R.S. Rec-

(Continued on page 79)



**Hoping Less Is Better** Shorewood Packaging has developed a new combination CD holder and 5-by-12-inch longbox concept called Slide Pak. Compatible with high-speed automated packaging machines, the CD holder eliminates the jewel box and is part of the longbox assembly until the consumer breaks it away. Claimed benefits are 33% less plastic used, 64% less paper (with a 5-inch rather than 6-inch longbox width), and total weight reduction of 37%. Cost saving ranges from 15%-25%, depending on the run. In a trade test of the jewel-less box, a CD promo on a new Michael Bolton single from Columbia, "Georgia On My Mind," is housed in the new box. Shorewood executive VP Floyd Glinert says the company will begin soliciting Slide Pak to labels early this fall. The photo shows 1) the full longbox concept; 2) the CD package being torn from the rest of the longbox; 3) the CD package; and 4) the CD tray and booklet.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Richard Palmese is appointed president of MCA Records in Los Angeles. He was executive VP/GM for the label (see story, this page).

Warner Bros. Records in Los Angeles names Ray Harris senior VP of black music marketing and promotion. He was VP of black music for the label.

Glynice Coleman is named VP of urban promotion at EMI in New York. She was East Coast regional promotion manager for the label.



PALMESE



HARRIS



COLEMAN



WHEELER

RCA Records appoints Dave Wheeler VP of national accounts in Nashville, and Miller London VP of sales in New York. They were, respectively, VP of sales for RCA, and VP of marketing, sales, and distribution at Motown Records.

John Brodey is named head of marketing and promotion for Giant Records in Los Angeles. He was senior VP of promotion for PolyGram Records.

Frankie LaRocka is named associate director of A&R for Epic Records



LONDON



BRODEY



LaROCKA



UTSUNOMIYA

in New York. He was an A&R executive for Atlantic Records.

Barry Golin is named director of creative services at Angel Records in New York. He was manager of production and inventory for the label.

Columbia Records in New York names Michele Mena associate director of publicity. She was a senior publicist at Susan Blond Inc.

**PUBLISHING.** Kaz Utsunomiya is named president of Virgin Music in Los Angeles. He was VP of A&R for the company's U.K. branch.

**RELATED FIELDS.** Steven Boone is named CEO of Personics Corporation in New York. He was CEO of Cost Plus Imports.

• RETAIL PEOPLE ON THE MOVE, see page 49.

## Richard Palmese Takes Helm At MCA Move Climaxes Series Of High-Level Appointments

BY DAVE DIMARTINO

LOS ANGELES—Richard Palmese's much-anticipated appointment as president of MCA Records serves as the crowning touch to the highly visible restructuring the label has undergone in recent months.

Palmese, who had been the label's executive VP/GM since December 1988, now takes the slot vacated in September 1989 when Al Teller as-

cended from the label presidency to become chairman of the MCA Music Entertainment Group following the departure of Irving Azoff to form Giant Records.

Palmese's promotion climaxes a series of high-level MCA appointments that most recently have included the appointments of Ernie Singleton as president of MCA Records' black music division; Bill Bennett as senior VP of rock promotion/artist development; and

Luke Lewis as senior VP/GM of the audio division at MCA Distributing Corp. At least 12 other appointments at the VP or senior VP level have been made since Teller became chairman.

Regarding those appointments, Palmese says, "If you take a look at our company, according to Billboard magazine, we're the No. 1 black music and country music label in the country. With Al coming on board, he identified the need for the company to now expand and really become aggressive in rock and pop, and become leaders in that as well. So, many of the appointments that were made over the past year were made because we were bringing people in who understood rock music, and had a passion for it."

According to Palmese, the label's recent creation of alternative and metal marketing departments and its new emphasis on artist development and product management are part of an overall strategy of total commitment to the artist. "Our promotion effort has always been a mighty one, our ability to sell and distribute has been strong, and I think these additions now really fill out the company perfectly," he says.

Palmese says as label president he will continue to do what he has already been doing—and thus has no immediate plans to appoint a GM to replace him.

"I'm a very hands-on person, and I'm involved—very much so—

(Continued on page 84)

## With Prodding From RIAA, States Get Tough On Pirates

BY SUSAN NUNZIATA

NEW YORK—New counterfeiting laws passed here and in Louisiana are expected to dramatically increase the number of prosecutions for pirated sound and video recordings in the two states, according to the Recording Industry Assn. of America.

The new laws are part of a nationwide effort by RIAA and other industry organizations to make piracy a more serious crime.

These states join at least 11 others that have passed bills that change counterfeiting from a misdemeanor to a felony. In addition, Rhode Island will broaden the scope of its existing anti-piracy laws.


The new bills were lobbied for by the RIAA, the National Music Publishers Assn., the Motion Picture Assn. of America, and the Video Software Dealers Assn.

Steven D'Onofrio, RIAA senior VP and deputy general counsel/director of anti-piracy operations, notes that other states that prosecute counterfeiting as a felony, such as California, have seen a dramatic change.


There were 70 counterfeiting prosecutions in California last year—after the crime was made a felony there in late 1988—compared with 28 in the entire country the previous year (Billboard, July 7).

A recent RIAA survey conducted

(Continued on page 74)



**THESE  
ARE  
THE  
QUESTIONS...**



**In The August 4th Edition  
Of Billboard**

- 
- A) Which Label Has More Albums  
In The Top 50  
Than Any Other Label  
In The Industry?**
  - B) Which Label Has More Artists  
Represented With Either Debut  
Or Second Albums  
In The Top 50?**
- 

# Chrysalis, On Hot Streak, Charts Future Plans Rap Offshoot, New 'Street' Dept.

BY KEN TERRY

NEW YORK—Having made a comeback with hits by Sinead O'Connor, Billy Idol, and new metal band Slaughter, Chrysalis is charting its U.S. future with a broadly based roster that includes such diverse acts as World Party, Blue Aeroplanes, Was (Not Was), and Elisa Fiorello. In the coming year, the label plans to widen its focus even further by becoming more involved with black music.

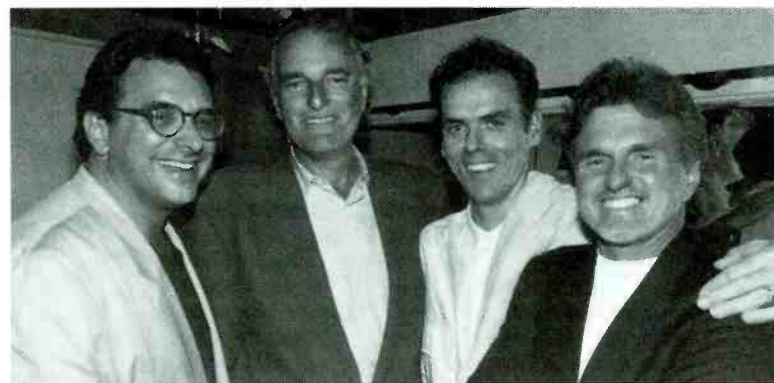
According to Chrysalis president John Sykes and label vice chairman Joe Kiener, the company will soon launch a rap offshoot and will also set up a "street" department to handle black and dance music, including acts from the U.K. CoolTempo label.

Meanwhile, Chrysalis' three best-selling albums remain in the top 30 of the Billboard Top Pop Albums chart. Current U.S. sales totals, say the label executives, are close to 3 million for O'Connor's "I Do Not Want What

I Haven't Got" and have passed 900,000 for Slaughter's "Stick It To Ya"; Billy Idol's "Charmed Life" has been certified gold and includes a top five single, "Cradle Of Love."

All of this chart activity contrasts strongly with Chrysalis' position a year ago, when it was short of new product and losing money. Although the losses continued through the first six months of the current fiscal year, which ends Aug. 31, Kiener says the U.S. label will be in the black for the second half.

"It's been a very significant turn-  
(Continued on page 71)



**Stolen Moments With John Hiatt.** A&M executives congratulate John Hiatt after his four-night, eight-show, sold-out stand at New York's Bottom Line in support of his new album, "Stolen Moments." Shown backstage, from left, are Al Cafaro, senior VP/GM, A&M Records; Jerry Moss, chairman of the board/president, A&M Records; Hiatt; and Charlie Minor, senior VP of promotion, A&M Records.

## Vanguard Label To Celebrate With New, Vintage Product

BY CRAIG ROSEN

LOS ANGELES—Vanguard Records, the label responsible for launching the recording career of Joan Baez, is celebrating its 40th anniversary with its first new signings in nearly a decade and plans for boxed-set releases of vintage material.

"Our main thrust is to sign new artists to the label in the folk tradition that Vanguard has always had," says Kent Crawford, VP of Vanguard and parent company the Welk Record Group.

Vanguard released the self-titled debut album by Los Angeles-

based folk/rock combo Different World in early July. It was the label's first new release since the early-'80s period when the label issued dance records by acts including current MCA artist Alisha.

The label plans to issue three additional new titles in early September—"Let It Fly," by the veteran bluegrass band the Dillards; "Simple Pleasures," an instrumental album by guitarist/banjoist Alison Brown; and a self-titled effort by the Memphis Boys, a group composed of Nashville session players including Reggie Young, Bobby Wood, and Bobby Emmons.

(Continued on page 84)

## Snap Out Of Boston Chain Act's Alleged Gay Bashing Cited

BY GREG REIBMAN

BOSTON—A boycott against Arista recording group Snap, sparked by the act's involvement in an alleged gay bashing incident here (Billboard, Aug. 4), has escalated to the retail level.

Snap's vocalist, Turbo Harris, admits assaulting the owner of Buddies, a gay nightclub, but insists he is not anti-gay and has publicly apologized. But one week after Harris' July 27 apology, the seven-store Boston-based Newbury comics chain pulled Snap's hot-selling single "The Power" and album "World Power" from its shelves.

In doing so, the retailer has joined top 40 station WXKS-FM (Kiss 108) and urban WILD, which each removed "The Power" from its rotation last month. The 75-member New England Disc Jockey Assn. has also moved to stop reporting the group's dance track "Ooops Up/Believe The Hype."

Newbury owner Mike Dreese says the decision was made after he was approached by a member of a gay rights group that is organizing under the name ZapSnap.

"We don't usually get involved with political issues; in fact, we're sick of all the different groups who

(Continued on page 74)

## Essex Action Vs. ABKCO Over Stones Track To Go To Trial

BY TRUDI MILLER

NEW YORK—An action by Essex Music against ABKCO Music and Records Inc. will have to go to trial, the U.S. District Court here has ruled. Essex had sued ABKCO for copyright infringement in the form of nonpayment of royalties on the Rolling Stones song "As Tears Go By," which ABKCO has included on various Stones compilations.

Essex had requested a summary judgment, which was denied because the question of whether a 1966 agreement supersedes a 1964 agreement—a question on which the case hinges—"raises genuine is-

sues of fact," the court ruled. Essex also requested a preliminary injunction, which was denied because, although ABKCO stopped paying royalties to Essex in September 1978, Essex did not file suit until March 1990. The 12-year lapse "undermines [Essex's] argument that it is suffering irreparable harm," the court said.

The court did, however, grant Essex's motion to strike down three of ABKCO's defenses. The first two defenses hinged on the fact that ABKCO now owns the copyright to the song; as the owner, ABKCO could not infringe its own copy-

(Continued on page 84)

## Hammer Logs 10th Week At Pop Summit; Poison Oozes Up; Winger, Crew Take Flight

**M.C. HAMMER's** "Please Hammer Don't Hurt 'Em" becomes the first album since Paula Abdul's "Forever Your Girl" to log 10 weeks at No. 1 on the Top Pop Albums chart.

And with Hammer's new single breaking into the top 10 this week, the album could stay on top several more weeks. "Have You Seen Her" jumps from No. 12 to No. 8 on the Hot 100, already matching the peak position of Hammer's breakthrough single, "U Can't Touch This."

The only act that threatens Hammer's stranglehold on the top spot is **Poison**, whose "Flesh And Blood" jumps to No. 2. This matches the peak position of the group's previous album, "Open Up And Say... Ahh!" Poison's current single, "Unskinny Bop," jumps to No. 5 on the Hot 100.

Two new releases explode in their second week on the pop albums chart. **Winger's** sophomore album, "In The Heart Of The Young," vaults from No. 43 to No. 18, already surpassing the No. 21 peak of the group's eponymous 1988 debut. And **Luke Featuring the 2 Live Crew's** "Banned In The U.S.A." leaps from No. 48 to No. 24, becoming the act's highest-charting album to date. "The 2 Live Crew 'is what we are'" peaked at No. 128 in 1987, "Move Somethin'" reached No. 68 in 1988, and "As Nasty As They Wanna Be" hit No. 29 in January.

**NUMEROUS CATALOG** albums are making noise on the pop albums chart. **Pink Floyd's** 1979 blockbuster "The Wall" jumps from No. 131 to No. 120 in the wake of **Roger Waters'** performance at the site of the Berlin Wall. **Bob Marley & the Wailers'** 1984 compilation, "Legend," jumps from No. 122 to No. 86, and **Billy Joel's** 1985 collection, "Greatest Hits, Vols. 1 and 2," re-enters the chart at No. 175.

Also listed this week: **David Bowie's** landmark 1972 album, "The Rise And Fall Of Ziggy Stardust And The Spiders From Mars," at No. 130; Bowie's "Changesbowie," an adaptation of his 1976 compilation "Changesonebowie," at No. 89; and **AC/DC's** 1980 blockbuster, "Back In Black," at No. 165.

**FAST FACTS:** CEMA has the top three albums on the pop chart for the second straight week with **M.C. Hammer, Poison, and Wilson Phillips.** That's par for the course these days for the rejuvenated distribution entity, which had the top four albums for two weeks running in June, with **Sinead O'Connor, Hammer, Heart, and the "Pretty Woman"** soundtrack.

The all-star charity album "**Nobody's Child—Romanian Angel Appeal**" vaults from No. 174 to No. 79 in its second week. The Warner Bros. album, ben-

efiting Romania's orphaned and abandoned children, features **Guns N' Roses, Billy Idol, Paul Simon, Elton John, Eric Clapton, and Stevie Wonder,** among others.

**Vixen's** sophomore album, "Rev It Up," is the top new entry at No. 99. The female rock group's eponymous 1988 debut album reached No. 41.

**Jon Bon Jovi's** "Blaze Of Glory" leaps from No. 13 to No. 6 in its fifth week on the Hot 100, becoming his fastest-climbing top 10 hit to date. His previous

speed record was set by "Bad Medicine," which reached the top 10 in six weeks in 1988. Incidentally, you know it's summer because there are three movie songs in the top 10. In addition to "Blaze Of Glory" from "Young Guns II," we find **Billy Idol's** "Cradle Of Love" from "Ford Fairlane" at No. 9 and

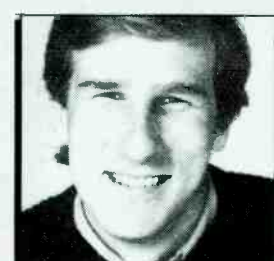
**Go West's** "King Of Wishful Thinking" from "Pretty Woman" at No. 10.

Remakes of two **Chi-Lites** hits are bulleting up the top 40 on the Hot 100. **M.C. Hammer's** "Have You Seen Her" jumps to No. 8, and **Paul Young's** "Oh Girl" climbs to No. 39. It's the first time that remakes of two songs by the same group have scaled the top 40 simultaneously since 1987, when two **Tommy James & the Shondells** hits were revived by **Tiffany and Billy Idol.**

**Glenn Medeiros** is coming off a No. 1 duet with megastar **Bobby Brown.** So you'd think his follow-up would be carefully selected to demonstrate that he can stand on his own, right? Wrong. His follow-up, "All I'm Missing Is You," is another vocal collaboration, this time with **Ray Parker Jr.,** who also produced and co-wrote the track. The single enters the Hot 100 at No. 72, just behind the latest from **Lisa Stansfield.**

**WE GET LETTERS:** William Simpson of Los Angeles notes that **Jimmy Jam & Terry Lewis** have three singles in the top 15 on the Hot 100 for the second straight week. The Grammy-winning producers wrote and produced **Janet Jackson's** "Come Back To Me," which jumps to No. 2, and **Johnny Gill's** "Rub You The Right Way," which slips to No. 15. And Jam & Lewis are members of the **Time,** whose "Jerk Out" holds at No. 11 for the second week.

Rich Appel of CBS-TV in New York notes that **Luke Featuring the 2 Live Crew's** "Banned In The U.S.A." is the second top 40 hit in as many years to include the voice of a U.S. President. "Banned" features **George Bush;** last year's "Cult Of Personality" by **Living Colour** featured **John F. Kennedy**... Appel adds that **Fab 5 Freddy**—rapper, DJ, and host of "Yo! MTV Raps"—has been cited in two top 40 hits. He's mentioned in **M.C. Hammer's** "Have You Seen Her" and was named in **Blondie's** 1981 smash "Rapture."



by Paul Grein



# ARISTA IS THE ANSWER!



## TAYLOR DAYNE CAN'T FIGHT FATE

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## LISA STANSFIELD AFFECTION

The most acclaimed new vocalist of the year with a Platinum plus debut album. Her first single "All Around The World" was a #1 POP and R&B Platinum smash. The follow-up hit "You Can't Deny It" became Lisa's second consecutive #1 R&B smash. The new single "This Is The Right Time" is being hailed by radio as her biggest hit yet.



## THE JEFF HEALEY BAND HELL TO PAY

The second album from rock's most electrifying trio is now Gold and going strong! The lead track "I Think I Love You Too Much" went Top 2 on the Rock charts. The new single "While My Guitar Gently Weeps" is already storming up the charts on its way to the top.



## SNAP WORLD POWER

One of the hottest groups to emerge this year. Their Platinum debut single "The Power" became a worldwide sensation, going to #1 on the Dance charts and Top 5 at both POP and R&B radio. Their debut album World Power is now GOLD, selling over 200,000 copies in the last few weeks alone! The new single "Ooops Up" will power the album past Platinum.



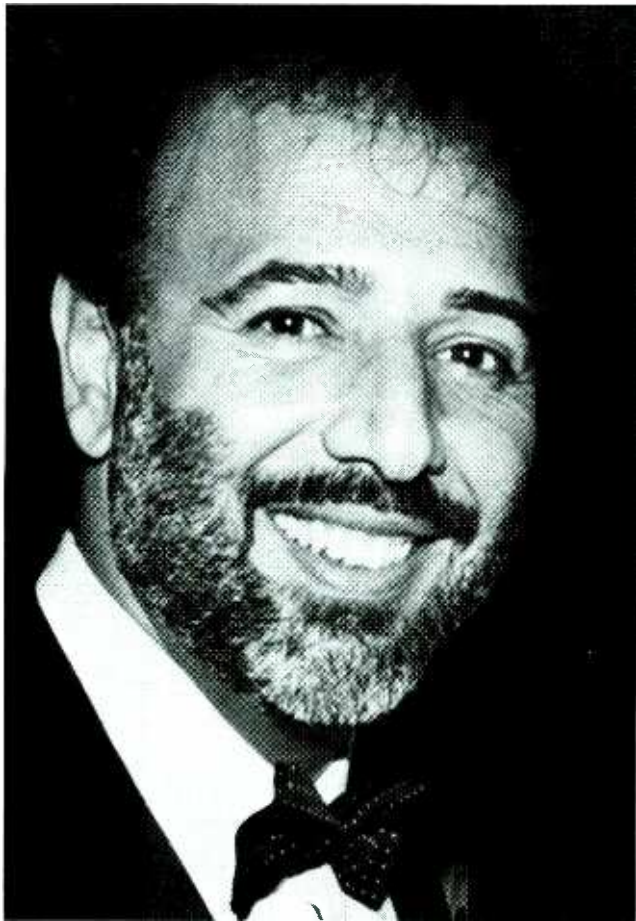
## MILLI VANILLI THE REMIX ALBUM

The most explosive new duo in years continue to turn on the heat. The sequel to their sensational 7X Platinum debut album has sold over 800,000 copies. Watch for an exciting new studio album to be released later this year.



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# Radio Boycott Sets Bad Precedent INDUSTRY SHOULD DEFEND K.D. LANG'S RIGHTS

BY JEFFREY ABELSON

Considerable energy is being expended in the necessary efforts to battle artistic censorship and to fight the bad guys in the environmental wars. But while the industry is engaged in the free-speech battle on one front, it is losing an opportunity, in a different situation, to improve the climate for speech and for the planet.

What I'm talking about is the boycott of k.d. lang records by some radio stations, just because she has the courage to speak out against the largest global environmental hazard that we could immediately do something about. That eco-hazard is known as meat eating.

Equally disconcerting is the deafening silence from an industry that is normally on the front line of defense against those who would muzzle speech they don't like. This is also the very same industry now in the process of trying to green up its act.

I understand the importance of allowing the market, not the thought police, to judge Luther Campbell's music, and I think the elimination of wasteful CD packaging is a worthy goal. But where's the appetite for consistency?

With reference to the environmental nightmare caused by cattle raising, I'll leave the case-making to the articulate experts, like John Robbins (author of "Diet For A New America"). Anyone concerned with ecological matters who is not aware of the content of his Pulitzer-nominated book, or others like it, should read up on this subject immediately. The connection between raising beef cattle and environmental degradation is clear and profound.

k.d. lang grew up in cow country.

She knows that a shift in meat consumption habits will have an economic impact on some people. Although I don't know her personally, I'm certain she's not motivated by a desire to see people lose their jobs. Nor is that the goal of dedicated environmentalists who want us to reduce CO<sub>2</sub> out-

ists who oppose pillaging redwood forests, because some jobs would be lost? Where would it stop?

I don't know, maybe it's just me. But I'm deeply concerned. Not only about the behavior of a handful of opportunists attacking lang, but about the mind-set that censored the outcry

this country, in this world. When it comes to the environment, we need to start reconsidering certain long-held attitudes and beliefs, especially when it's abundantly clear that such beliefs are no longer in our best interest. We need to define new mind-sets and encourage the debate that would produce them. We need to value, not boycott, people who do so, whether we agree with their particular perspective or not.

I'm not a First Amendment absolutist. I think there are, and need to be, certain limited restrictions. But the last time I looked, no one was accusing lang of falsely yelling fire in a crowded theater or spewing misogynist obscenities at 12-year-olds. The only obscenity case that could be brought here would have the cows as clients.

So, consider the question of consistency. The radio boycott may not be unconstitutional, but it is at least as chilling an act as muting 2 Live Crew. And the industry's quiescence is contradictory to its quest for green ethicalism. Banning the box may be a good thing, but reducing the consumption of animals by even a small fraction would do a lot more for the global environment.

If we want to pass on an inhabitable planet to future generations, we will have to start publicly discussing the moral and theological dimension of human domination of animals and all nature, and the ramifications for which that mind-set is responsible. But the k.d. lang situation is much less ethereal. It offers a very practical, down-to-earth opportunity to expand the marketplace of ideas and to reduce our ecocidal tendencies. And opportunities, like natural resources, shouldn't be squandered.



**'The radio boycott is as chilling an act as muting 2 Live Crew'**

Jeffrey Abelson is a producer/director of videoclips and music-driven feature films.

put. They are not unfeeling, unsympathetic "extremists" and "radicals," as president Bush labels them. Their motivation, like k.d. lang's, has to do with the good of the many versus the good of the few. And the quality of life for the next generations.

But the radio meatheads behind the boycott of lang are trying to impact on a recording artist's income. That is their only goal. They're not attacking the "speech," they're attacking the speaker. There is no complaint over the content of lang's records, only a pathetic attempt to inflict economic pain because of what she says and believes. Given lang's incredible talent, I'm sure these narrow and nasty assaults will have little effect on her career. But what if such behavior spread? What if other stations were to boycott records by art-

from the normally free entertainment industry, save the word of support from Paul McCartney.

This is the mind-set that keeps us so resistant to having a reasoned debate about the wisdom or folly of eating animals. It's obvious why the meat industry fears any move to lessen our addiction to cow flesh. But is questioning our diet now some form of religious blasphemy? Is kicking the meat habit somehow un-American? Would those stations refuse to carry news about President Bush because he's anti-broccoli? Now that's food for thought.

But perhaps the most important question is one that each of us might ask himself: "What do I mean when I say I really want to do something about the environment?"

We have a lot of real problems in



### TELEPHONE HANG-UPS

As a former independent label publicist, I would like to respond to a recent Grass Route item. While it is encouraging to read Bruce Haring's environmentally conscious suggestions on how the music industry can cut down on waste paper (Billboard, Aug. 11), his contention that indie-label promo people and publicists should simply "pick up the phone if they have three lines of information" to impart is unrealistic and exhibits a startling lack of sympathy for the average indie-label staffer.

As Haring must know, small labels are in no position to squander time or money. The idea of a publicist playing long-distance telephone tag with a contact list of hundreds every time the label has something to announce is not just inefficient, it's absurd. As a journalist, Haring must also recognize the value of written as opposed to verbal source material.

Mailing out a few hundred postcards or letters at 15 or 22 cents a clip is not only far more cost-efficient, but only takes a few hours as opposed to days of frustrating, often fruitless

phone work.

Granted, labels could certainly be more responsible in trimming waste and redundancy from their mailings (single pages sent out under separate cover, etc.), but obviously, the telephone is *not* the answer.

Regina Joskow  
Publicity Manager  
Alternative Music Division  
Atlantic Recording Corp.

### LACK OF SERVICE

I'd like to add a hearty "amen" to your article lamenting the lack of country service to AC stations (Billboard, July 28).

Ours is a full-service AC during the day and on weekends, and a hard country flame-thrower overnight. Our "Interstate 700" has one of the largest single-station audiences in the country, covering 38 states with 50,000 nondirectional watts, on a frequency that we share only with stations in the hair dryer-power range. Our drivetime audiences are always number one or two in both the 12-plus and 25-54 categories. Audiences that mainly use the "12-in-a-row" stations get their news, traffic, sports, etc. from us.

In spite of the shares and coverage, however, I have to buy half of what we add every week, both AC

and country. For example, we'll play the new Charlie Daniels Band single on *both* formats as soon as I can get to the store.

A couple of labels have been terrific. Warner Bros. takes good care of us. Normally, MCA also sends us the product we need. Occasionally, I can get what we need for the AC adds from our sister station, WEBN, across the hall. We're not afraid to play an unknown artist if it sounds right. We added "On The Other Hand" by Randy Travis the first time it was released. No one knew the guy, but we added it. We played "Free Fallin'" when it was an album radio hit. I'm sure the exposure on our station would be worth the plastic and the postage required to service us with vinyl, CDs, or even cassette singles.

John Phillips  
WLW Cincinnati

Robert E. Ruane  
Binghamton, N.Y.

### BRING BACK DIVERSITY

I am writing in response to a recent Hot 100 Singles Spotlight in Billboard. The column mentioned how diverse the Hot 100 was in the '60s, when any kind of record—novelty, instrumental, country, soul, rock, or other—could show up on the chart. However, a disturbing trend is shaping up on top 40 radio: a limited vari-

ety of musical forms. To be successful on the pop chart, a song must be either hard rock/power ballad, a dance song, or a rap-oriented recording.

It is becoming more and more difficult for thoughtful, mature singles to score on the Hot 100. For example, Gloria Estefan's "Cuts Both Ways" and Anita Baker's "Talk To Me" are currently struggling to make the top 40 on the chart. Earlier this year, Billy Joel's "Downeaster Alexa" was a flop single. Meanwhile, a plethora of predictable-sounding rock and dance tunes have been flooding the airwaves in recent months.

Let's try to make pop radio accessible to a variety of musical forms, as it once was. We can only lose if we have a closed mind and "targeted audiences."

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

# Radio

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## BMI Targeting In-Store Radio Play On-Air Mentions Tracked By License Group

BY PHYLLIS STARK

NEW YORK—Two years after Arbitron's new ratings diary led radio stations to more actively pursue radio listeners at work, a number of stations are concerned about an aggressive new BMI campaign to license retail businesses. Besides worrying about a reduction of at-work listening in general, some broadcasters are now afraid to mention businesses on the air, lest they bring those stores to BMI's attention.

The cause of the concern is a mass mailing sent by BMI in January to "every retail business in the country," according to VP/general licensing Thomas Annastas. Those were followed up with a second round of letters in June and will eventually be followed by calls from BMI's telemarketing department to businesses that have not responded.

So where is BMI finding potential client names? Mostly from the phone book, other public sources, or mailing-list companies, it says. But also, in some cases, from on-air promotions in which radio stations try to curry favor with offices by mentioning them on the air, or making them contest winners. WRRM Rochester, N.Y., GM Kim Romano recently heard from a local wall-covering store that was contacted by BMI not long after it had been WRRM's "office of the day." WCXT Muskegon, Mich., owner Nancy Waters has also heard from businesses that were named on the air.

Annastas estimates that BMI licenses more than 25,000 businesses a year and expects this campaign to increase that figure significantly. And

BMI does not deny that its 75 regional "licensing executives" use radio to find potential business. Asked if BMI encourages them to monitor radio stations for in-office listening promotions, Annastas says, "That's part of their job."

The letters inform businesses that if they play music in their stores, they need to pay for it as they would "any

*'We're scared to promo in-office listening because we don't want to jeopardize listeners'*

other business expense" and informed them of their responsibilities under the U.S. Copyright Act. The letter also contains a warning that using music unlawfully "subjects the user to copyright infringement and potential legal damages."

"One of my concerns as a radio station owner is getting in-office listening," says Waters. "We've heard from five or six businesses that got letters saying that they had to pay if they wanted to play our station. We're scared to do something with in-office listening because we don't want to jeopardize [our listeners. But] Arbitron is giving credit for in-office listening."

Broadcaster concern about the campaign seems to vary from region to region, often depending on the aggressiveness of the BMI office involved. The Muskegon/Grand Rapids/Kalamazoo, Mich., region and Jacksonville, Fla., are two areas

where multiple broadcasters say they have encountered businesses concerned about the BMI campaign. WCRJ Jacksonville PD Mike McCoy characterizes the campaign to license small businesses as "somebody being a little overzealous in his work. It overshadows the good reason why ASCAP and BMI are in existence. That's going to turn a lot of people off," he says, "and I mean literally."

Part of broadcasters' concern stems from the fact that guidelines for whether a business needs to be licensed are nebulous. Although there have been a number of precedent-setting court cases, each licensing-fee case that goes to court is still considered on an individual basis.

In general, a business may be exempt if the following criteria apply: it is a small business; it is contained in a small area; audio equipment is of the kind commonly used in private homes; there is no charge for the musical performance; and there is no further transmission of that performance. In some cases, sales volume has also been a factor for determining if a business qualifies for an exemption.

Because BMI's letters are sent out with no prescreening, Annastas says, many businesses that would, in all likelihood, be exempt from the U.S. Copyright Act are receiving the letters—much to their alarm. Among businesses that have been contacted by BMI are a bridal shop in Muskegon that is open on Saturdays and weekend nights only by appointment, and Rainbow's End Yarn Craft, a 3,500-square-foot store in Caledonia Village, Mich., which contains only a small radio the owner brings in from her kitchen.

As one might expect, businesses that are discovering for the first time that they have to pay to use music are quite upset. Dick Thornton, owner of Sally Dicks Department Store in Muskegon, is outraged that "we can't even play our hi-fi in our own store." Thornton has two speakers in a 2,400-foot store.

Another business, the Jacksonville-area Western World, has stopped playing the radio in-store and gone with a local Muzak service for \$400 a year after being told by BMI that it would have to ante up \$500 more beyond the \$140 it was already paying ASCAP annually. (While also concerned about ASCAP, broadcasters say they are unaware of any sort of activity from that agency comparable with the current BMI campaign.)

At least one radio station is helping out advertisers who want to play the station in their stores. WQLR Kalamazoo GM Steven Trippers gives the equivalent amount of free advertising to businesses that prove they paid the ASCAP or BMI fee. "In the United States of America the advertiser is entitled to hear his own ads in his store," he says.



**Dome If You Want To.** Top 40 WAPW (Power 99) Atlanta gives listener Mary Mowack, center, a beehive hairdo when the station brought the B-52's to town. Hairdresser Jon Michael, left, and WAPW morning co-host Major Tom help with the finishing touches.

## Willhight: The Third Ratings Service Targets Expansion

NEW YORK—You may not have heard of Willhight Radio Research—America's third ratings service. Most people outside its Pacific Northwest territory—and even some locals—have not heard of it either. But after 10 years as a regional operation, the Seattle-based firm is gearing up to challenge Arbitron and Birch for some of their small-market business.

Willhight is the only ratings ser-

tions, which get two.

Although similar to Birch in its use of telephone methodology, Willhight differs from its competitor in several ways, says Hastings. In markets where the two services compete, like Yakima, Wash., or Albany, Ore., Willhight places as much as six times more in-tab into a given county or survey area, allowing, Hastings says, for a more accurate sample.

Another difference is the "unaided, eight-point station identification system," says Hastings. To minimize call-letter confusion, Willhight asks interview subjects to identify band, frequency, format, city, slogans, special programs, and air talent in addition to calls. Three positive identifications must be made before an interview is considered usable.

The price fluctuates according to desired in-tab and number of other subscribers in the market. A 200-person in-tab averages about \$3,000, while a 1,000-2,000 in-tab can run anywhere from \$17,000-\$20,000 annually. (One small-market GM, who has priced all three services, estimates that what would cost about \$6,000 at Willhight costs \$9,000 at Birch, and \$15,000 at Arbitron.) But there are discounts for additional subscribers in the market, which, Hastings says, encourages word-of-mouth advertising for his product.

Do clients and agencies take the relatively obscure Willhight seriously in markets where the service is up against the big two? "Six years ago, Arbitron and Birch would have been the accepted product," says Hastings. "Now we have a lot more respect in the greater Northwest area. Now we are on a par with them."

As far as agencies are concerned, Hastings says, "On a national scheme, we are making some strides with the reps like Eastman and McGavren Guild. Our product means more now on a local and regional basis."

Michelle Robinson, sales manager of McGavren Guild's Seattle office, agrees. "They have a good reputation for fulfilling the needs of both broad-

(Continued on page 67)



**Like Two Virgins.** Classic rock WKLH Milwaukee is promoting weekend Steve Palec's "rock and roll roots show" with the "Steve Palec was there" ad campaign. John Lennon and Yoko Ono would, no doubt, be surprised to learn that Palec was there for this classic shot, which ran as an ad in the August issue of Milwaukee Magazine. Palec's tan line is real. His hair is not.

# Mojica Charges Discrimination At WGCI; Ray Boyd Out At 'BLS; Viacom Ups Kaake

**ELEVEN-YEAR** WGCI Chicago staffer **Irene Mojica**, currently the overnighter on urban WGCI-FM, has filed suit against parent company Gannett, claiming that she is being discriminated against because she is a Hispanic female. Besides demanding a better airshift, Mojica is suing for \$3.42 million plus damages and an increase in salary, according to the Chicago Sun-Times.

That figure represents a several-years' multiple of the difference between Mojica's \$30,000-a-year salary and the estimated \$600,000 a year that she believes WGCI drive-timers **Doug Banks** and **Tom Joyner** earn. Mojica cites data from Strategic Radio Research showing that she was almost as popular with Chicago audiences as personalities in better shifts. She also charges a former WGCI staffer with sexual harassment.

WGCI GM **Marv Dyson** won't comment on Mojica's suit, which was preceded by an Equal Employment Opportunity filing—a legal prerequisite to the suit—several months ago. Gannett's lawyers have asked for more time to respond. Mojica continues to do overnights at the station.

## NOW, 195 HAS A COW

Two days after **WKXX** Birmingham, Ala., returned to its old **KXX106** nickname and mainstream top 40 posture (Billboard, Aug. 11), one of its weekenders got a 5:00 a.m. phone call from **Jeff Kelly**, night jock at rival **WAPI-FM** (195). In the call, which **KXX** played on the air for several days, Kelly announced that he wanted to "call you guys and tell you how bad you (bleeped) suck," and "I listened to one (bleeped) break and I had to (bleeped) puke."

195—which had told its staffers not to respond publicly to **KXX**—fired Kelly. **KXX** then put him on the air for several morning show bits, which may turn into some weekend work. Kelly can be reached at 205-980-9916. Meanwhile, **Jacor's Randy Michaels**, who battled **KXX's Mason Dixon** in Tampa, Fla., is now consulting 195.

## FIRST TRENDS OF SUMMER

In the spring book, urban **WRKS** New York trailed the newly re-comboed easy outlet **WPAT-AM-FM** by a tenth of a share. In the first summer Arbitrend, however, there's no question about the winner. **WRKS** is up 5.1-5.5. Top 40 **WHTZ** (Z100) is up nicely 4.5-5.1. They're followed by oldies **WCBS-FM** (4.6-4.9), **AC WLTW** (4.1-4.6), then **WPAT** (5.2-4.3). Other numbers: dance **WQHT** (4.0-4.0); **AC WNSR** (3.7-3.9); classic rock **WXRK** (3.4-3.7); and top 40 **WPLJ** (2.6-2.5).

In Los Angeles, **AC KOST** is getting comfortable at the top (6.2-6.2) as the race between top 40 **KIIS** (5.9-5.6) and dance **KPWR** (5.0-5.0) tightens a little. Dodger flagship **KABC** is up 4.3-4.7. **AC KBIG** (3.0-3.4) scores a nice rebound against new rival **KXEZ** (3.4-2.9). Urban **KKBT** is up to eighth place (3.1-3.3).

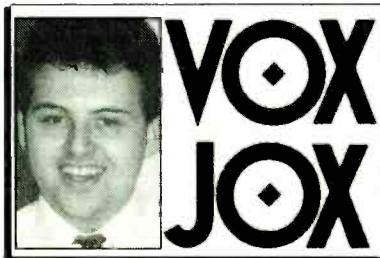
In Chicago, **WGCI-FM** holds the top slot 7.7-8.2 while **N/T WGN** goes 8.0-7.3. Top 40/dance **WBBM-FM** also gets a summer boost (4.4-4.9),

putting it in third place ahead of urban/**AC WVAZ** (5.2-4.8). **AC WKQX** was up 3.5-3.8. So was **WYDZ** (2.8-3.0). Adult alternative **WNUA** was up 2.6-2.9.

## PROGRAMMING: BOYD EXITS 'BLS

**Ray Boyd** is out as PD of urban **WBLB** New York. **MD Fred Buggs** is currently acting PD. **Boyd's** departure follows **WBLB's** move to a shorter playlist and very tight rotations (i.e., 1:30 on heavies) since **David Lampell's** promotion to GM. Call **Boyd** at 201-617-5567. OM **Steve Brill** exits classic **KRFX** Denver.

Toronto, which hasn't had its own



by Sean Ross with  
Craig Rosen & Phyllis Stark

country station since **CFGM** became **CHOG** last month, will now get a new country FM. Canada's broadcast commission has granted a new FM frequency to **Rawlco Communications**, despite the protests of the commission chairman, who wanted a new urban licensee.

**WLTJ** Detroit PD **Bob Kaake** has been named regional VP/programming for group owner **Viacom**. He will oversee **WLTJ** as well as **WLIT** Chicago, **KBSG** Seattle, **KHOW/KSYY** Denver, and **KDBK/KDBQ** San Francisco. VP/programming **Bob McNeill** will continue to oversee **Viacom** outlets in New York, L.A., Washington, and Houston. No replacement has been named for **Kaake**. In other corporate programming news, **Taylor Communications** corporate PD **Russ Morley** is out. **Morley**, who is interested in consulting, can be reached at 407-260-5712.

Several months after we reported that **KOOL-FM** Phoenix PD **B.J. Hunter** was consulting **Adams Communications'** other stations, he has been given a title—VP/corporate program consultant. At **Adams'** adult alternative **WBZN** Milwaukee, **David Herring** from **KWVS** Corpus Christi, Texas, is the new PD/p.m. driver, replacing **Steve Scott**. **Jeff Curry** from crosstown **WKLH** replaces **MD/morning man Bill Evans**.

Ever since oldies **KOFY** San Francisco split from its FM, now rock/**AC KDBK**, it has been simulcasting its sister TV station. Look for **KOFY** to pick up **Satellite Music Network's** **Kool Gold** on Monday (13). Owner **Jim Gabbert** may return to mornings. P.M. driver **Mike Donovan** is upped to PD at **AC WBT-FM** Charlotte, N.C.; he will hire a replacement for himself in afternoons.

Urban **WMYK** Norfolk, Va., PD/morning man **Kevin Brown** leaves for on-air duties at **KBLX** San Francisco. Across town at oldies **WLTY**, APD **Rich Shockley** is upped to PD. Also, **Steve Kelly** comes from cross-

town **WZCL** for middays. Urban **WJLB** Detroit is now being consulted by **Tony Gray**.

Last week urban **KJMZ** Dallas APD **Tom Casey** was looking for a PD job. Now he's staying put and has added OM stripes, reporting to PD **Elroy Smith**. He'll come out of afternoons. Night jock **M.C. Jammer** is the new music coordinator. **Lenore Williams** is named OM of black **AC WUFO** Buffalo, N.Y. She was senior accountant at parent company **Sheridan Broadcasting** and a weekender at co-owned **WAMO** Pittsburgh. P.M. driver **David Michaels** is now PD.

**Gene Bridges**, PD of country **WOW-AM-FM** Omaha, Neb., makes the big jump to PD/afternoons at country/gold **KLAC** Los Angeles. **KLAC** PD **Stan Campbell** steps down to concentrate on mornings. **Scott Evans** goes to weekends. **KLTX** Seattle PD **Glen Martin** adds PD duties for oldies **AM KJR** as **Klem Daniels** returns to the production director job.

At **AC WHAM** Rochester, N.Y., OM **Jeff Howlett** is upped to station manager, replacing **Jack Murphy**. As previewed last week, easy listening **WCTO** Long Island, N.Y., will switch to **Unistar's** **Special Blend** soft AC format with local daytime programming on Aug. 27. PD **Jack Kravtville** needs a midday person.

Hard rock **KFXX** Portland, Ore., will go **N/T** next month. OM **Dave Numme** and **Eric Anderson** are out. **Mike Turner**, ND of sister **FM KGON**, is named OM. **WKRC** Cincinnati OM **Gary King**, who resigned last week, will not be replaced. His duties will be assumed by PD **Doug Silver** and ND **Richard Hunt**. At **N/T WGH-AM** Norfolk, Va., sports director **Tony Mercurio** is now PD.

At top 40 **WOVV** West Palm Beach, Fla., **Gold Coast Advertising** VP **Roland Boreman** replaces GM **Steve Joos**. **WRBQ** (Q105) Tampa, Fla., APD **Dave Denver** is, as predicted, the new PD, replacing **Chris Mac**.

Sales manager **Tom Corry** is upped to program coordinator at hard rock suburban **AM WKTA** Chicago. Weekender **Janet Garcher** becomes MD. Top 40 **KFRX** Lincoln, Neb., PD **J.J. Cook** is the new PD at top 40 **WNTQ** (93Q) Syracuse, N.Y., replacing **Neil Sullivan**.

**WMJE** Gainesville, Ga., station manager **Sam Church** is the new PD at **AC WMYI** Greenville, S.C.; **WMJE** PD **Dave Mason** goes to oldies **WSGC** Chattanooga, Tenn., as PD. Top 40 **WOMP-FM** Wheeling, W.Va., PD/morning man **Bob Forster** (614-695-3212) is out.

**Dale Kelly** goes from weekends at album **KDJK** Modesto, Calif., to PD at classic rock rival **KVFX**. Long-time **KQDS** Duluth, Minn., PD **Mike Keller** is out; **Bryce Crousore** joins from **KQRS** Minneapolis to program the album outlet.

**Kevin Mason** (205-533-6025) is out as PD of country **WBHP** Huntsville, Ala. Morning man **Mark Hunter** and P.M. driver **Bill McMurray** are both upped to PD. **Don Gilchrist** joins for middays. Weekender **Dan Davidson** is upped to nights. P.M. driver **Steve Powers** becomes PD/mornings

# newsline..

**INFINITY BROADCASTING** will sell slightly less than 50% of its stock to **Lehman Bros.' Merchant Banking Partnerships** for \$26 million. President/CEO **Mel Karmazin** becomes **Infinity's** largest individual stockholder.

**GARY TAYLOR**, formerly senior VP of **Unistar Radio Networks**, is the new executive director of **Broadcast Promotion and Marketing Executives**.

**CHAIN REACTION:** At **Heritage's KRPM** Seattle, **John Rogers** from co-owned **KSSN** Portland, Ore., is the new GM, replacing **Jack Davies**. **Harry Williams**, from **KQLD** New Orleans, succeeds **Rogers**. **GSM Lynn Long** is upped to GM at **KQLD**.

**ROY WIKOFF**, formerly OM at **WLCL** Gainesville, Fla., is the new GM at easy **WLSY** Louisville, Ky., replacing **Don Robertson**.

**OTHER GMS:** **Bob Rich** from **GSM** at **WRVQ** Richmond, Va., to crosstown **WMXB**, replacing **Terry Hall**; **Dave Graupner** to **WZEE** Madison, Wis., from **KBUL** Reno, Nev.

**RADIO COMPUTING SERVICES** has teamed with **U.S. Radio's Peter Ferrara & Bob Hughes** to introduce the **PRO-Rate** software system, designed to help stations implement "Mega-Rates" pricing at their station. For more info, call 914-723-8567.

at top 40 **KPKY** Pocatello, Idaho, as **Scott Lee** leaves for mornings at country **KHAK** Cedar Rapids, Iowa.

**Tony Dean**, morning man at urban **KQXL** (Q106) Baton Rouge, La., is the new PD at urban **WACR-FM** Columbus, Miss. **WACR** PD **Stan Allen** stays on as MD. Q106 needs a morning man; **T&Rs** to PD **A.B. Welch**. N/T **WMKY** Lexington, Ky., production director **Dan Hittepole** is PD; **Jim Hall** is now OD. At country **KBUL** Reno, Nev., PD **Dan Mason** becomes OM. APD **J.J. Christy** is now PD. MD **Deb Spring** is APD.

Album **KLOL** Houston, home of the heavily publicized night-time program "Outlaw Radio" wants to serve notice that it has a federal trademark on the name. **KLOL** plans to syndicate "Outlaw Radio" at some future date and wants to protect the phrase.

## PEOPLE: SUPERJOCK BACK AT WLS?

Some folks would just call **American Express**, but when former **WLS** Chicago "Superjock" **Larry Lujack** wound up downtown without his wallet and needed \$20 to get his car out of a parking lot, he showed up at **WLS**—where he hadn't been since leaving the station several years ago. **GM Tom Tradup** gave **Lujack** the money; **Lujack** wrote him a check. Another ex-**WLSer**, **WPHR** Cleveland morning man **John Landecker**, was back in Chicago recently, filling in for **Steve Dahl** on **WLUP-AM**.

"The Real" **Don Steele**, who joined oldies **KODJ** Los Angeles for weekends, is now the full-time early afternoon host. **Paul Freeman** moves to middays. **Janine Wolf** goes to overnights. **Big Jay Rose** is out. Across town, **KLSX** Los Angeles production director **Kevin Martin** is leaving for similar duties at **WRBQ** Tampa, Fla.; his replacement is **Chris "Blade" Corly** from **WKLS** Atlanta.

At **AC WSNY** Columbus, Ohio, morning host **Bob Simpson** is leaving radio. **Big Mike Fiss** from **WYYY** Syracuse, N.Y., replaces him. **WSNY** midday jock **Dan Mitchell** is also leaving. MD **Cory Draper** gets APD stripes at album **KBER** Salt Lake City.

**Dave Butz** goes from mornings at **AC KWNR** Las Vegas to classic rock **WCKW** New Orleans, where he is reunited with former partner **Tommy**

**Tucker**. His replacement at **KWNR** is **Dr. John Potter**, former morning man of crosstown top 40 **KYRK**. Also at **KWNR**, **Jason Stiner** returns from **KTHH** Fresno, Calif., for late nights, replacing **Jim Sweeney**. **Jim McBean**, half of the morning team at the old **WGTR** Miami, heads to mornings at classic rock **WCSX** Detroit. Midday jock **Bill Webster** is now MD at churban **WMXP** Pittsburgh. Part-timer **John Anthony** nabs overnights.

At top 40 **WZKS** Louisville, Ky., **Lola Lee** joins as morning sidekick from crosstown **WDJX**. Top 40/dance **WCKZ** (Kiss 102) Charlotte, N.C., APD/p.m. driver **Don O'Neal** is indeed gone. **Rex DeShannon** from the old **KNRJ** Houston is working afternoons for now; **T&R** to **Mark Shands**. **Craig Cornett** joins top 40 **WMC-FM** Memphis for nights from **KDEZ** (KZ100) Jonesboro, Ark.

At oldies **WOCL** Orlando, Fla., night jock **Bob O'Brien** is promoted to MD. Former **KLOU** St. Louis PD **Gary Kolarcik** will stay on as MD. **Ron Bates** goes from middays at album **WFYV** Jacksonville, Fla., to the same slot at **WSHE** Miami, where he'll be known as **Ron Brewer**. **Mark Cruise** is out; call 305-424-2967.

**Don "Early" Allen** is out as morning man of urban **WVDM** Columbia, S.C. **T&R** to PD **Andre Carson**. **George Murphy** goes from part-time to mornings at adult standards **WMAS** Springfield, Mass., replacing **Mike Clark**. **AC KEZA** Fayetteville, Ark., MD **Mark Pollitt** exits for a similar position at **AC KHLT** Little Rock, Ark. **Dennis Snow** from rival **KCIZ** replaces him.

Former **WVGT** Portland, Maine, MD **Jon Bryant** segues to rival **WTHT** for afternoons. PD **Ziggie** moves to a new midday shift. Across town, overnighter **Jason Quinn** adds MD stripes at album **WBLM**, replacing **Robin Ivy**. **Ken O'Brien** from **WIXX** Green Bay, Wis., is the new MD/morning man at **WBTX** Hibbing, Minn., replacing **Chris Davis**.

To correct a recent **Inside Track** item regarding **Enigma** VP/promotion **Sam Kaiser**, **Enigma's Bill Hein** denied rumors that **Kaiser** was leaving the label—he did not refuse to discuss them.

**Ear-Reverent Releases**



the debut of **Chainsaw Kittens**

ear burning cute pop violence

**frequency**

Tune in.

Turn up.

Drop by.

A Mammoth Sampler Of North Carolina Sounds

**mammoth** RECORDS Member of NAIRID



**Casey Counts 'Em Up.** KABC Los Angeles celebrated its 30th anniversary as a talk station with a live broadcast from a local restaurant. Hundreds of listeners turned out for the breakfast show, which featured Casey Kasem, left, astronaut Buzz Aldrin, Timothy Leary, and Mayor Tom Bradley. Kasem is pictured with KABC president/GM George Green.

FOR WEEK ENDING AUGUST 18, 1990

**MODERN ROCK TRACKS™**

| THIS WEEK | LAST WEEK    | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                                       | ARTIST                     |
|-----------|--------------|------------|---------------|--|----------------------------|
| 1         | 2            | 3          | 6             | <b>★★ NO. 1 ★★</b><br><b>I'LL BE YOUR CHAUFFEUR</b><br>BEGGAR'S BANQUET 2613/RCA | DAVID J<br>1 week at No. 1 |
| 2         | 1            | 2          | 8             | <b>JEALOUS</b><br>BEGGAR'S BANQUET 4-19688/GEFFEN                                | GENE LOVES JEZEBEL         |
| 3         | 3            | 5          | 6             | <b>THE CRYING SCENE</b><br>SIRE 4-19702/REPRISE                                  | AZTEC CAMERA               |
| 4         | 5            | 8          | 5             | <b>HOME</b><br>VIRGIN LP CUT   | IGGY POP                   |
| 5         | 6            | 6          | 5             | <b>EVERY BEAT OF THE HEART</b><br>VIRGIN 4-98937                                 | THE RAILWAY CHILDREN       |
| 6         | 4            | 1          | 11            | <b>JOEY</b><br>I.R.S. 73014  | CONCRETE BLONDE            |
| 7         | 7            | 11         | 5             | <b>POST-POST-MODERN MAN</b><br>ENIGMA 75551                                      | DEVO                       |
| 8         | 9            | 14         | 4             | <b>PUT THE MESSAGE IN THE BOX</b><br>ENHANCE 23507/CHRYSALIS                     | WORLD PARTY                |
| 9         | 20           | —          | 2             | <b>STOP!</b><br>WARNER BROS. 2-21559   | JANE'S ADDICTION           |
| 10        | 10           | 15         | 6             | <b>STEP ON</b><br>ELEKTRA 0-66624  | HAPPY MONDAYS              |
| 11        | 16           | —          | 2             | <b>VELOURIA</b><br>ELEKTRA 2-66616   | PIXIES                     |
| 12        | 8            | 4          | 8             | <b>KING OF THE MOUNTAIN</b><br>COLUMBIA LP CUT                                   | MIDNIGHT OIL               |
| 13        | 11           | 7          | 8             | <b>KOOL THING</b><br>DGC LP CUT  | SONIC YOUTH                |
| 14        | 14           | 26         | 3             | <b>STRAWBERRY FIELDS FOREVER</b><br>ATLANTIC 0-86156                             | CANDY FLIP                 |
| 15        | 19           | 23         | 5             | <b>GOD TONIGHT</b><br>CURB 79014   | REAL LIFE                  |
| 16        | 30           | —          | 2             | <b>DREAMTIME</b><br>ELEKTRA 2-60961  | THE HEART THROBS           |
| 17        | <b>NEW ▶</b> | 1          | 1             | <b>THE ONLY ONE I KNOW</b><br>BEGGAR'S BANQUET 2690/RCA                          | THE CHARLATANS             |
| 18        | 15           | 9          | 7             | <b>WORLD IN MOTION</b><br>QWEST 4-21582/WARNER BROS.                             | NEW ORDER                  |
| 19        | <b>NEW ▶</b> | 1          | 1             | <b>ONE LOVE</b><br>SILVERTONE 1399/RCA   | THE STONE ROSES            |
| 20        | 21           | 17         | 6             | <b>HEAVY WEATHER TRAFFIC</b><br>REPRISE LP CUT                                   | KATYDIDS                   |
| 21        | 23           | —          | 2             | <b>HALO</b><br>SIRE LP CUT/REPRISE   | DEPECHE MODE               |
| 22        | 18           | 18         | 5             | <b>HOLD A CANDLE TO THIS</b><br>SIRE LP CUT/WARNER BROS.                         | PRETENDERS                 |
| 23        | <b>NEW ▶</b> | 1          | 1             | <b>IT HAPPENS EVERY TIME</b><br>COLUMBIA LP CUT                                  | ULTRA VIVID SCENE          |
| 24        | 13           | 12         | 12            | <b>GIVE IT UP</b><br>POLYDOR 869 044.4   | HOTHOUSE FLOWERS           |
| 25        | 28           | 28         | 3             | <b>BRAVE NEW WORLD</b><br>RCA LP CUT   | MICHAEL PENN               |
| 26        | 17           | 21         | 3             | <b>MEN IN HELICOPTERS</b><br>ATLANTIC LP CUT                                     | ADRIAN BELEW               |
| 27        | 24           | 13         | 10            | <b>SWEET SMELL OF SUCCESS</b><br>EPIC LP CUT                                     | THE STRANGLERS             |
| 28        | 25           | 22         | 11            | <b>ALL I WANT</b><br>MCA LP CUT  | THE LIGHTNING SEEDS        |
| 29        | 29           | —          | 2             | <b>BLUE FLOWER</b><br>ROUGH TRADE LP CUT   | MAZZY STAR                 |
| 30        | 12           | 10         | 9             | <b>ONION SKIN</b><br>GIANT 4-19889/WARNER BROS.                                  | BOOM CRASH OPERA           |

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

**Broadcasters Rally Against Spectrum Fee**

BY BILL HOLLAND

WASHINGTON, D.C.—The possibility of a \$4 billion annual spectrum fee as part of an administration budget revenue plan continues to worry broadcast industry officials, and they are using the time during the August recess to marshal grass-roots opposition to such a proposal.

The National Assn. of Broadcast-

**WASHINGTON ROUNDUP**

ers has already done some homework on Capitol Hill against the proposal, including convincing several lawmakers to write a letter on the eve of the recess to White House budget planners indicating their concerns that a spectrum fee would unfairly single out broadcasters.

In an Aug. 3 letter asking the White House to "refrain" from including radio spectrum fees in upcoming budget revenue proposals, two ranking Republicans also pointed out to White House chief of staff John Sununu that such a spectrum fee imposition might actually harm public service broadcasting in small communities.

Rep. Norman Lent, R-N.Y., ranking Republican on the House Commerce Committee, and Rep. Matthew Rinaldo, R-N.J., the ranking Republican on the House Communications Subcommittee, also reminded Sununu of interest among some administration officials in auctioning off areas of the spectrum, and suggested that fees are thus "better resolved in the normal legislative process ... than in legislative negotiations."

**DUGGAN DIGS IN ON DAB**  
FCC commissioner Ervin Duggan has released a statement on the topic (Continued on next page)

FOR WEEK ENDING AUGUST 18, 1990



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**ALBUM ROCK TRACKS™**

| THIS WEEK | LAST WEEK    | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL   | ARTIST                             |
|-----------|--------------|------------|---------------|--|------------------------------------|
| 1         | 3            | 4          | 6             | <b>★★ NO. 1 ★★</b><br><b>BRICKYARD ROAD</b><br>ATLANTIC 4-87889                    | JOHNNY VAN ZANT<br>1 week at No. 1 |
| 2         | 1            | 2          | 7             | <b>GOOD CLEAN FUN</b><br>EPIC LP CUT   | ALLMAN BROTHERS BAND               |
| 3         | 4            | 5          | 5             | <b>BLAZE OF GLORY</b><br>MERCURY 875 896-4   | JON BON JOVI                       |
| 4         | 5            | 7          | 5             | <b>CAN'T STOP FALLIN' INTO LOVE</b><br>EPIC 34-74333                               | CHEAP TRICK                        |
| 5         | 2            | 1          | 10            | <b>THE OTHER SIDE</b><br>GEFFEN 4-19927  | AEROSMITH                          |
| 6         | 7            | 9          | 7             | <b>UNSKINNY BOP</b><br>ENIGMA 44584/CAPITOL  | POISON                             |
| 7         | 9            | 10         | 8             | <b>JUST CAME BACK</b><br>VIRGIN 4-98936  | COLIN JAMES                        |
| 8         | 10           | 19         | 3             | <b>CIVIL WAR</b><br>WARNER BROS. LP CUT  | GUNS N' ROSES                      |
| 9         | 12           | 15         | 6             | <b>CAN'T GET ENUFF</b><br>ATLANTIC 4-87886   | WINGER                             |
| 10        | 6            | 6          | 12            | <b>COME AGAIN</b><br>WARNER BROS. LP CUT   | DAMN YANKEES                       |
| 11        | 11           | 12         | 8             | <b>TWICE AS HARD</b><br>DEF AMERICAN LP CUT/GEFFEN                                 | THE BLACK CROWES                   |
| 12        | 22           | —          | 2             | <b>LIVE IT UP</b><br>EPIC LP CUT   | REO SPEEDWAGON                     |
| 13        | 8            | 3          | 10            | <b>ACROSS THE RIVER</b><br>RCA 2621  | BRUCE HORNSBY & THE RANGE          |
| 14        | 14           | 14         | 6             | <b>MOTHER EARTH/THIRD STONE FROM THE SUN</b><br>COLUMBIA LP CUT                    | SANTANA                            |
| 15        | 13           | 11         | 8             | <b>HOW BAD DO YOU WANT IT?</b><br>GEFFEN 4-19699                                   | DON HENLEY                         |
| 16        | 17           | 24         | 6             | <b>JEALOUS</b><br>BEGGAR'S BANQUET 4-19688/GEFFEN                                  | GENE LOVES JEZEBEL                 |
| 17        | <b>NEW ▶</b> | 1          | 1             | <b>★★★ FLASHMAKER ★★★</b><br><b>DAYS LIKE THESE</b><br>GEFFEN LP CUT               | ASIA                               |
| 18        | 25           | 43         | 3             | <b>A NIGHT ON THE TOWN</b><br>RCA LP CUT   | BRUCE HORNSBY & THE RANGE          |
| 19        | 30           | —          | 2             | <b>BOYS CRY TOUGH</b><br>ATCO LP CUT   | BAD COMPANY                        |
| 20        | 23           | 35         | 4             | <b>HOW MUCH LOVE</b><br>EMI 50302  | VIXEN                              |
| 21        | 21           | 20         | 9             | <b>JOEY</b><br>I.R.S. 73014  | CONCRETE BLONDE                    |
| 22        | 24           | 33         | 4             | <b>L.A. WOMAN</b><br>CHRYSALIS 23571   | BILLY IDOL                         |
| 23        | 15           | 8          | 12            | <b>HOLY WATER</b><br>ATCO 4-98944  | BAD COMPANY                        |
| 24        | 18           | 21         | 5             | <b>KNOCKIN' ON HEAVEN'S DOOR</b><br>DGC LP CUT                                     | GUNS N' ROSES                      |
| 25        | 16           | 13         | 8             | <b>I DIDN'T WANT TO NEED YOU</b><br>CAPITOL 44553                                  | HEART                              |
| 26        | 26           | 17         | 9             | <b>CHILD OF THE WILD BLUE YONDER</b><br>A&M 1510                                   | JOHN HIATT                         |
| 27        | 20           | 27         | 5             | <b>KING OF THE MOUNTAIN</b><br>COLUMBIA LP CUT                                     | MIDNIGHT OIL                       |
| 28        | 29           | 25         | 6             | <b>EPIC</b><br>SLASH 4-19813/REPRISE   | FAITH NO MORE                      |
| 29        | 34           | 44         | 3             | <b>FLY TO THE ANGELS</b><br>CHRYSALIS 23527  | SLAUGHTER                          |
| 30        | 27           | 28         | 6             | <b>LAST TIME IN PARIS</b><br>ELEKTRA LP CUT  | QUEENSRYCHE                        |
| 31        | 31           | 36         | 5             | <b>LOVE AND AFFECTION</b><br>DGC 4-19689   | NELSON                             |
| 32        | 41           | —          | 2             | <b>★★★ POWER TRACK ★★★</b><br><b>WHILE MY GUITAR GENTLY WEEPS</b><br>ARISTA LP CUT | THE JEFF HEALEY BAND               |
| 33        | 35           | 39         | 4             | <b>BRAVE NEW WORLD</b><br>RCA LP CUT   | MICHAEL PENN                       |
| 34        | 33           | 38         | 5             | <b>TIME FOR LETTING GO</b><br>REPRISE 4-19743                                      | JUDE COLE                          |
| 35        | 28           | 16         | 13            | <b>I THINK I LOVE YOU TOO MUCH</b><br>ARISTA 2031                                  | THE JEFF HEALEY BAND               |
| 36        | 19           | 18         | 8             | <b>HAUNTED HEART</b><br>EMI 50298  | ALIAS                              |
| 37        | 44           | 47         | 3             | <b>PUT THE MESSAGE IN THE BOX</b><br>ENHANCE 23507/CHRYSALIS                       | WORLD PARTY                        |
| 38        | 37           | 23         | 11            | <b>YOUR MA SAID YOU CRIED IN YOUR ...</b><br>ESPARANZA 4-98950/ATLANTIC            | ROBERT PLANT                       |
| 39        | <b>NEW ▶</b> | 1          | 1             | <b>HANGIN' BY A THREAD</b><br>MERCURY LP CUT                                       | COMPANY OF WOLVES                  |
| 40        | 45           | 45         | 3             | <b>CLIFFS OF DOVER</b><br>CAPITOL LP CUT   | ERIC JOHNSON                       |
| 41        | 36           | 32         | 16            | <b>BEFORE YOU ACCUSE ME</b><br>DUCK LP CUT/REPRISE                                 | ERIC CLAPTON                       |
| 42        | 47           | —          | 2             | <b>I SAID A PRAYER</b><br>SBK LP CUT   | THE RED HOUSE                      |
| 43        | 48           | —          | 2             | <b>SOMETHING HAPPENED ON THE WAY ...</b><br>ATLANTIC 4-87885                       | PHIL COLLINS                       |
| 44        | 49           | —          | 2             | <b>RUN SO FAR</b><br>DUCK LP CUT/REPRISE   | ERIC CLAPTON                       |
| 45        | 43           | 40         | 4             | <b>SKIES THE LIMIT</b><br>WARNER BROS. 4-19867                                     | FLEETWOOD MAC                      |
| 46        | 50           | 48         | 3             | <b>HOME</b><br>VIRGIN LP CUT   | IGGY POP                           |
| 47        | 39           | 22         | 12            | <b>OH PRETTY WOMAN</b><br>CHARISMA LP CUT  | GARY MOORE                         |
| 48        | <b>NEW ▶</b> | 1          | 1             | <b>SSS &amp; O</b><br>ESPARANZA LP CUT/ATLANTIC                                    | ROBERT PLANT                       |
| 49        | <b>NEW ▶</b> | 1          | 1             | <b>SAME OL' SITUATION (S.O.S.)</b><br>ELEKTRA LP CUT                               | MOTLEY CRUE                        |
| 50        | 32           | 29         | 8             | <b>GIVE IT UP</b><br>POLYDOR 869 044.4   | HOTHOUSE FLOWERS                   |

○ 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.

## RECORD LABELS MIXED ON ADULT 40'S RETURN

(Continued from page 1)

half of the format's PDs say they even watch the AC charts or their AC competitors.

At a time when there are few top 40 startups, adult top 40s have accounted for most of the large-market format launches of the last quarter. If one adds such new outlets as KHMZ Houston, WKQI Detroit, WMXZ New Orleans, and WZKS Louisville, Ky., to stations that have evolved to adult top 40—such as WHYI (Y100) Miami—and those that returned there—such as WKTI Milwaukee and WVKS Toledo, Ohio—adult 40s now number 15–20 stations nationwide. That's at least as many outlets as there are survivors of 1989's Rock 40 boom.

### WAVE OF THE FUTURE

Eighteen months ago, WNCI Columbus, Ohio, PD Dave Robbins' conservatism made him an anomaly at the musically active Nationwide Communications chain. Since then, Nationwide has gone adult—to varying degrees—at WOMX Orlando, Fla., KWSS San Jose, Calif., KZZP Phoenix, and now KHMZ.

"I get a chuckle out of guys who say dance is the wave of the future. It's the wave of the next four months," says Robbins, now an NCI group PD. "Adult top 40 stations are... the future of this format. We saw [early on] that the only hope for the format was to develop so it wasn't polarized into heavy dance music or heavy rock.

Like many adult 40 PDs, KHMZ PD and fellow NCI group programmer Guy Zapoleon, sees the resurgence of the sub-format as a reaction to top 40's current dance-heavy lean. "What you always need on a true top 40 is the best music from rock, urban, pop, and AC artists. We've moved too far to the urban side of the axis, and that makes it impossible to play anything else.

"The other top 40s in Phoenix were so urban that they couldn't play 'Do You Remember' by Phil Collins. When one of the biggest artists of the '80s and '90s can't get airplay on today's top 40 stations with a hit record, there's a problem," he says.

### TAKING THE LEAD

In recent months, adult top 40s have played several hits that performed far less well at mainstream top 40, among them Elton John's "Club At The End Of The Street," Anita Baker's "Talk To Me," and Gloria Estefan's "Cuts Both Ways."

More recently, however, the format has launched two hits which seem to be spreading to mainstream outlets—Paul Young's "Oh Girl" and James Ingram's "I Don't Have The Heart." "There are a group of artists and records that have to be sold back toward the more teen-based radio stations, such as Paul Young," says WHYI PD Frank Amadeo. "Those are the records that we can take the lead with."



**The Turtles Tripp Out.** Top 40 WJZZ Toms River, N.J. midday jock Tripp Rogers met up with Teenage Mutant Ninja Turtle Raphael during the recent Coors Shore Cycling Classic bike race. The station broadcast live from the race where over 500 cyclists competed for cash prizes.

"From the beginning, I've thought this format would afford labels a fabulous opportunity because we were going to play records that our two rivals wouldn't even listen to in a music meeting," adds WKQI (Q95) VP/programming Gary Berkowitz. "We're the guys breaking Jude Cole and Elton John. Some of the biggest hits of the last year were heard on one Detroit top 40 and that was Q95."

"I don't know if the labels saw it that way at first, but I think they now understand what they can and can't bring us," says Berkowitz, echoing comments of many adult 40 PDs contacted for this story.

Perhaps the most enthusiastic supporter of adult 40 outlets is Columbia VP/promotion Burt Baumgartner. He cites the growth of adult 40 as one reason that he put a former top 40 rep, Jerry Lembo, in charge of AC promotion, in hopes of having greater contact between the AC and top 40 sides.

"Y100, WOMX, and WKQI are the stations that told us that Paul Young

was a huge passive record," says Baumgartner. "They showed us that it gets more requests via fax than it does on the phone, and that gave us information to take to top 40 people who want reaction records."

"The great side of this is that you've got so many little sub-formats to go to with whatever record you've got," says Warner Bros. national singles promotion manager Ed Nuhfer. "If you've got a good song, now you can get a large enough sample base with any type of record to at least find out what you've got."

### CONSTANT CHANGE

But some promo people see adult top 40s not as a cohesive record-breaking unit, but as just 15–20 more stations with special demands in an already confused format. Elektra senior VP/promotion Rick Alden worries that there still are not enough adult 40s to make a difference. MCA's Billy Brill says that "unlike rock or dance-leaning stations that are pretty straight ahead, [adult 40s] are changing constantly because the format is still new."

And Capitol national director of pop promotion Frank Palombi notes that adult 40s "are not going to have as much impact just by the nature of the station. They're not pioneering active records. We depend on reaction records that PDs will network among themselves. These stations, which look at callout, aren't going to get the kind of impact that we need to bring in other stations in a short period of time."

Similarly, Geffen VP/promotion Peter Napoliello says, "It will help Geffen because we do have a lot of artists that lean that way. Let's just hope the targets they reach do buy records. AC has been a viable format for crossing records to pop, but a lot of its listeners are too busy putting expensive wheels on their BMWs."

Asked about the notion that adult top 40s will be less important than other niche top 40s because they play records that do not sell, WNCI's Robbins says, "These records reinforce what people think you are, which is adult top 40. Do they sell or get people excited? It's doubtful. But I'd rather be known as the station that plays Bruce Hornsby than the station that plays New Kids On The Block every five minutes."

### BACK TO '82?

Then there is the aesthetic concern about adult top 40. Detractors call it a throwback to 1980–82—now considered the format's nadir—when top 40 reacted to an earlier dance music boom, and similar concerns about an aging population base, by leaning heavily on artists like Christopher Cross and Robbie Dupree.

KHMZ's Zapoleon says he doesn't want to go back to '80–82 which, he agrees, was "a terrible era." The years from 1982–85, when there were uptempo pop/rock crossovers from the likes of John Cougar Mellencamp, Van Halen, and Journey, alongside black crossover music, he says, "is the era for top 40 to get back to."

And WNCI's Robbins contends that while his conservative sub-format may be the one that excites industry people the least, "it's the one that excites the audience the most."

# Hot Hits in Tokio

Week of July 29, 1990

- 1 Talk To Me Anita Baker
- 2 Jerk Out The Time
- 3 U Can't Touch This M.C. Hammer
- 4 Come Back To Me Janet Jackson
- 5 Children Of The Night Richard Marx
- 6 It Must Have Been Love Roxette
- 7 Release Me Wilson Phillips
- 8 My My My Johnny Gill
- 9 Close To You Maxi Priest
- 10 Can't Stop Falling Into Love Cheap Trick
- 11 Make You Sweat Keith Sweat
- 12 She Ain't Worth It Glenn Medeiros & Bobby Brown
- 13 All I Do Is Think Of You Troop
- 14 The Right Combination Sade & Donnie Wahlberg
- 15 Want To Be With You Zan
- 16 Hold On En Vogue
- 17 Step By Step New Kids On The Block
- 18 Cradle Of Love Billy Idol
- 19 Vision Of Love Mariah Carey
- 20 I Want It Now Cameo
- 21 Hold On Wilson Phillips
- 22 A Dream A Dream Soul II Soul
- 23 Do Me Bell Biv DeVoe
- 24 Promise Me Beverly Craven
- 25 Double Back ZZ Top
- 26 The Crying Scene Artac Camera
- 27 Right By My Side Stanley Clark & George Duke
- 28 Guantanamera Phil Manzanera
- 29 My Kinda Girl Babyface
- 30 Arigatoh Rinkin Band
- 31 Hanky Panky Madonna
- 32 Family Affair Shinhwa
- 33 Mind Cruise Ani
- 34 Walking After Midnight Fairground Attraction
- 35 Tonight New Kids On The Block
- 36 Katsuru Punks Misato Watanabe
- 37 My Girl Koolhaok
- 38 Every Little Thing Jeff Lynne
- 39 Oh Girl Paul Young
- 40 Do You Remember Phil Collins
- 41 The Mentor Key Barbara Weathers
- 42 You Can't Deny It Lisa Stansfield
- 43 Bind On A Wire The Neville Brothers
- 44 Crown Of Thorns Clack Datchlor
- 45 Monster Rock Tokyo Ska Paradise Orchestra
- 46 Asobini Kitano Phyl's
- 47 Sayonara Jinrai Tama
- 48 I'll Be Your Shelter Taylor Dayne
- 49 See Cruise Dion
- 50 Rub You The Right Way Johnny Gill

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

## J-WAVE

### 81.3FM

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## WASHINGTON ROUNDUP

(Continued from preceding page)

of digital audio broadcasting, suggesting that at least one commissioner is not convinced that the FCC should side with conventional broadcasters against the new entrepreneurs who would develop nontraditional satellite DAB networks.

Duggan says that, while "we can't afford to overlook the effects [of the new radio service] on existing broadcasters and our traditional concerns about localism," he also thinks "there may be major public-interest benefits in developing a national or regional satellite radio system through this technology." Broadcasters, he says, should not "resist" the new technology, adding that "the only technology that has ever been contained is the hydrogen bomb."

Meanwhile, NAB has announced that there will be four special sessions at NAB's Radio '90 in Boston on the new digital radio technology. For GMs, there is a session titled "DAB: Friend Or Foe?" There will also be an all-day technical program with three sessions: an introduction to DAB, a summary of DAB tests and demos in Canada, and a look at how best to convince the FCC that broadcasters should be given the spectrum allocation they need for DAB.

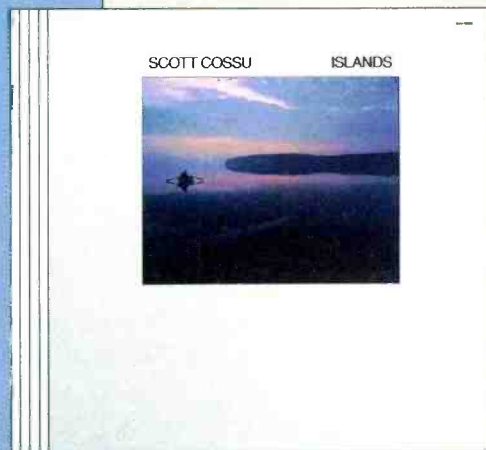
# The Ovation Series from Windham Hill

The catalog label of the 80's  
presents a midline catalog for the 90's

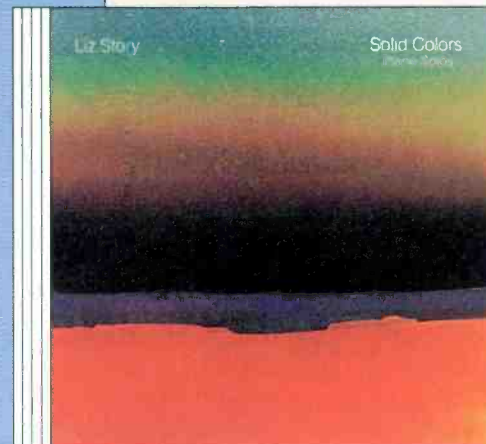
- WH-0085 Watercourse Way
- WH-0086 Still Moments
- WH-0091 Sketches
- WH-1001 In Search of the Turtle's Navel
- WH-1003 It Takes a Year
- WH-1006 Childhood and Memory
- WH-1008 Piano Solos of Eric Satie
- WH-1014 Passage
- WH-1015 Sampler '81
- WH-1016 Wind Dance
- WH-1020 Elements
- WH-1021 Tideline
- WH-1022 Shadowfax
- WH-1023 Solid Colors
- WH-1024 Sampler '82
- WH-1026 An Evening with Windham Hill Live
- WH-1027 Vapor Drawings
- WH-1029 Shadowdance
- WH-1033 Islands
- WH-1034 Unaccountable Effect
- WH-1035 Sampler '84
- WH-1036 Live at Montreux
- WH-1038 The Dreams of Children
- WH-1040 Piano Sampler
- WH-1042 Transit
- WH-1043 Chiaroscuro
- WH-1048 Sampler '86
- WH-1049 Reunion
- WH-1051 Too Far to Whisper
- WH-1058 Sign Language
- WH-1062 Soul of the Machine
- WH-1070 Walking a Changing Line
- WH-1072 Guitar Sampler
- WH-1086 Legacy
- WH-0119 Commotion



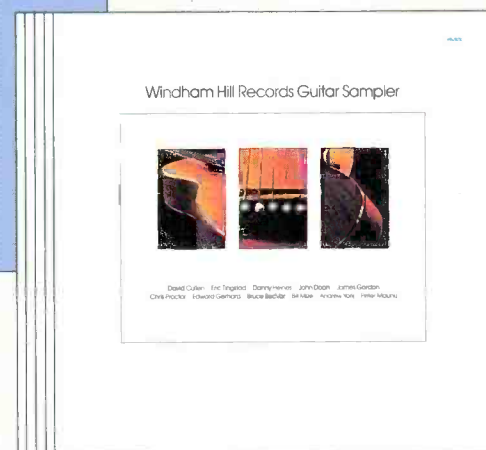
©1990 Windham Hill Productions Inc.



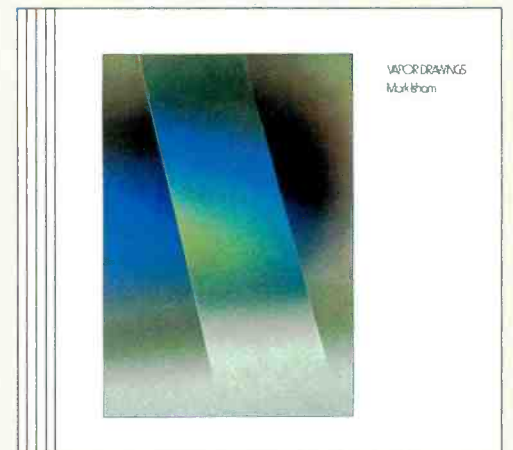
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Islands



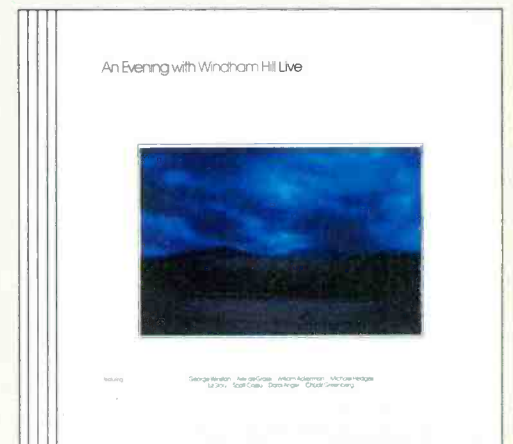
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Solid Colors



WH-1072  
Guitar Sampler



WH-1027  
Vapor Drawings



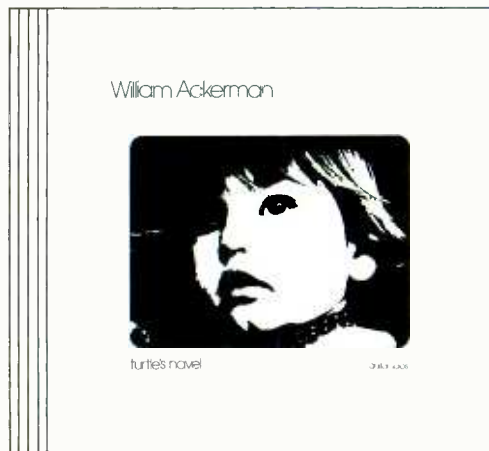
WH-1026  
An Evening with Windham Hill Live



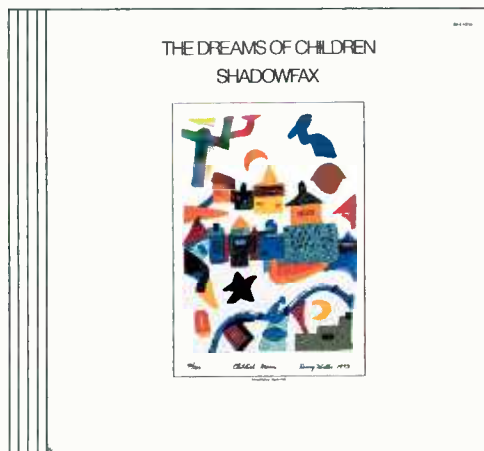
WH-1086  
Legacy



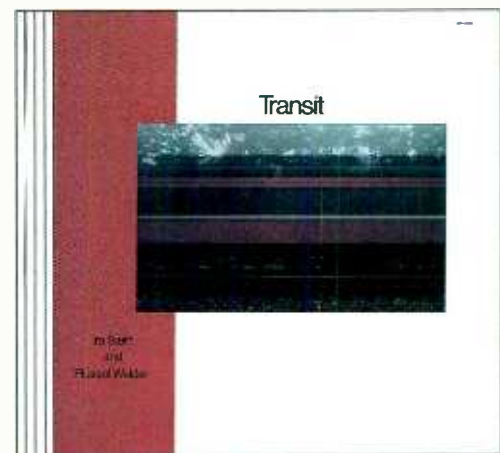
# Thirty-five Catalog Classics Now at Midline Prices



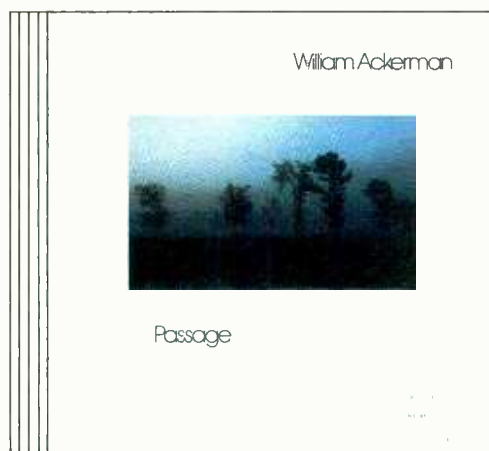
WH-1001  
In Search of the Turtle's Navel



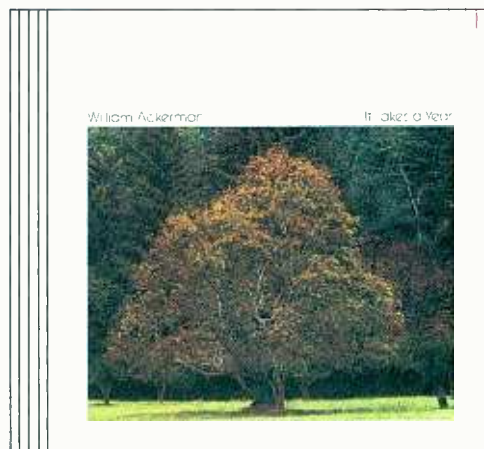
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The Dreams of Children



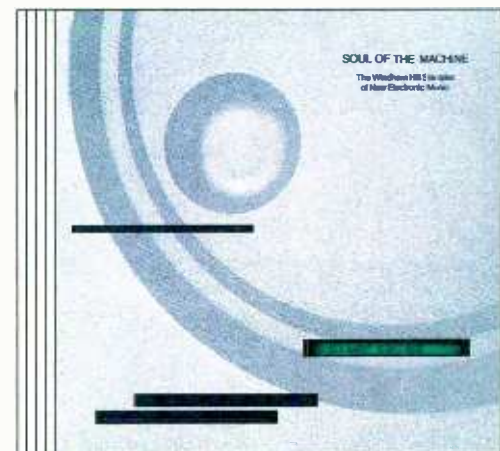
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Transit



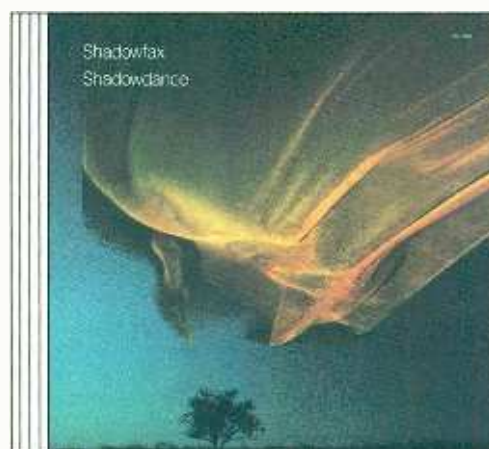
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Passage



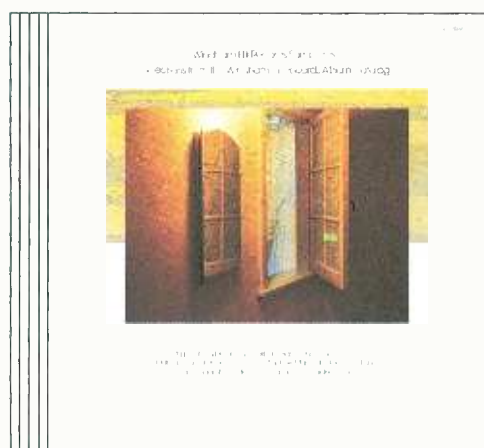
WH-1003  
It Takes a Year



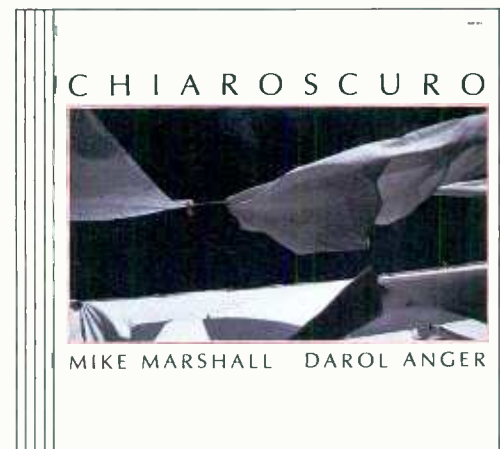
WH-1062  
Soul of the Machine



WH-1029  
Shadowdance



WH-1048  
Sampler '86



WH-1043  
Chiaroscuro

# Stations Reach Out & Touch Listeners Via Sponsored Movie-Info Line

NEW YORK—Album **KLOS** Los Angeles, top 40 **WPLJ** New York, and churban **KMEL** San Francisco are currently using Moviefone, an interactive telephone movie guide that provides complete theater listings and show times. For the cost of a local telephone call, listeners can find out where any movie is playing in the city and get a message from the station at the same time.

Radio stations can sponsor the phone line on a market-exclusive basis. In most cases, there is also a print co-sponsor, i.e., New York magazine, that can give stations extra mentions through cross-promotions, according to Andrew Jarecki, VP and director of marketing for Moviefone's parent company, PromoFone Inc.

Stations contribute to the cost of materials, which, Jarecki estimates, ranges from \$40,000-\$60,000 a year. In addition to this cost, stations trade out for both on-air mentions and for a schedule of 20- or 30-second spots. The bulk of the cost, however, is

borne by film companies, which purchase 10-15-second ads at the beginning of the call.

Each station can also provide a message on the line, which can be accessed by those callers who choose to hear it. To ensure that callers will want to hear the message, stations utilize it for promotions like movie-ticket giveaways and concert information.

The radio station fee pays for a variety of in-theater promotions, including posters, concession displays, slides, and business cards promoting the service. Between 4 million and 5 million of the cards have been picked up by listeners in New York theaters since the service debuted there last November.

The lines are proving to be successful in all three markets. Two weeks ago, for example, more than 33,000 calls were made to the WPLJ line. Promotion directors who are using the service say they are pleased with it. "People are inherently lazy, so it's

## Promotions & Marketing



by Phyllis Stark

fun to have," says **KMEL** promotion director **Cydney EnDean**.

For more information, call Jarecki at 212-504-7555.

### IDEA MILL: TI-D-SUM

**WKLH** Milwaukee listeners submitted some unique entries for the classic rocker's \$10,000 outrageous-stunt contest. Among the top contenders: a man who offered to clean all the toilets in Milwaukee Stadium dressed as the Ti-D-Bowl man; a woman who wants to jet-ski across Lake Michigan and back in nine hours or less; a man who volunteered to drink Pabst Blue Ribbon beer while bowling 96 games in 12 hours;

and a man who will try to drive to every major-league baseball stadium and take pictures in front of them in 196.5 hours or less.

Album **WRCN** Long Island, N.Y., premiered the new Orion Pictures film "Navy SEALS" with a mock invasion on a local beach. More than 1,000 listeners watched five deep-sea divers and four sky divers "storm" the beach while **WRCN** personalities distributed "Navy SEALS" merchandise and tanning products.

**AC WMAG** Greensboro, N.C., morning man **Bill Flynn** challenged Winston-Salem, N.C., mayor **Martha Wood** to a stunt flight endurance test in the Red Baron Pizza bi-plane during a Special Olympics fund-raiser Aug. 7. Flynn broadcast his flight live on the air. The loser had to make a \$100 contribution to the charity.

Urban **KKBT** Los Angeles has painted the face of listener **Keita Smith** on a 85-by-45-foot Hollywood wall billboard. Smith's picture replaces that of singer **Paula Abdul**, who was

removed from the station's playlist after **KKBT** received a cease-and-desist order from Virgin Records ordering the removal of the picture (Billboard, July 14). Smith's picture was selected from among 200 submitted.

Fox Television is looking for stations with either existing tapes of outrageous promotions or upcoming promotions that they can tape for a new show. The as-yet-untitled program is set to debut Sept. 1 after "Totally Hidden Video." Interested stations can contact **Rich Pisani** at 213-856-1070.

### PRO-MOTIONS

**Timothy Rogers** has been appointed to the newly created position of director of advertising for the **Charles J. Givens** media division. He was formerly an account executive at **KJLA** Kansas City... Top 40 **WPGC** Washington, D.C., has an immediate opening for a promotions coordinator. Contact promotion director **Lisa Baden** at 301-441-3500.



**August Institution.** St. Augustine College-owned commercial outlet **WAUG** Raleigh, N.C., celebrated its third anniversary with a weeklong celebration that included sending a contest winner to see "The Oprah Winfrey Show" in Chicago. **GM Jay Holloway**, left, receives a proclamation commemorating the event from Raleigh Mayor **Avery Upchurch**.

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



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Billboard's

# PD of the week

**Pat Evans**  
KFOG San Francisco

**GUESS WHICH** record on this p.m. drive sample of **KFOG** San Francisco shocked the album rock community this spring: **INXS**, "What You Need"; Taylor Dayne, "I'll Be Your Shelter"; Beatles, "Twist & Shout"; Fine Young Cannibals, "She Drives Me Crazy"; Little Feat, "Let It Roll"; Rick Derringer, "Rock & Roll Hootchie Koo"; Don Henley, "How Bad Do You Want It"; U2, "With Or Without You"; Warrant, "Heaven"; Byrds, "So You Wanna Be A Rock & Roll Star"; Cheap Trick, "I Want You To Want Me"; Tubes, "Talk To Ya Later"; and Jeff Lynne, "Every Little Thing."

Surprised by Taylor Dayne? Many industry people were. But PD Pat Evans says, "When I talk to friends, or people who don't know who she is, they all think it's Tina Turner. It's a great rock record and just because she happened to have a few dance-oriented CHR hits, I don't think it should stop us from playing a hit that has massive exposure in the market."

"I'll Be Your Shelter" became a major request record for **KFOG**. It didn't generate complaints, perhaps because Dayne was never identified by name. And Evans has, in any event, been vindicated. In the spring Arbitron, **KFOG** is up 2.0-2.6 12-plus—tied with format leader **KRQR** (2.9-2.6).

Even without Taylor Dayne, **KFOG**'s move to an '80s-based, crossover-laden format last January would have been surprising. During rock radio's mid-'80s crisis, many stations tinkered with top 40 formatics or crossover music. **KFOG**, meanwhile, set the standard for what many of those stations became later with a more adult, more eclectic mix.

Besides, when Evans arrived in May '89 from classic rock **WXRK** New York, **KFOG** was calling itself a classic rock station, but playing more currents than most such outlets. San Francisco was the last top 20 market with no classic rock outlet. It seemed logical that she would finish the job.

So why this? "It's absolutely not true that there's nobody else doing classic rock. Most of the AORs here use it in some form or another. There are four rockers in the market plus two oldies stations, so there's a lot of classic library material being covered on the air." And, she says, **KFOG** was too heavily imaged from its early days as "a station that played a lot of good library tracks but was also devoted to playing quite a bit of new music."

"We didn't want to alter **KFOG** to go after a new demo although we believe this appeals to females as well as the traditional male 18-49 or 18-54 demo. We

[just] wanted to... open up the appeal of the station. **KFOG** was designed to be a very hit-oriented, contemporary, familiar, and accessible station with a lot of energy."

Note the word "familiar." **KFOG** plays, at most, four currents or recurrences an hour. While currents can turn over as fast as 3:30, in recent weeks, they've been rotating every 4:30—which isn't much faster than the handful of crossovers **KFOG** played before. "What I felt was right for **KFOG** at this time was not a current-intensive station," she says. "These are records and groups that were big, they've just been absent from other rock radio stations."

"When we first changed, we took some heat from the Deadheads and [people that were here] primarily for the classics. But after a few weeks, the phones became overwhelmingly positive and we noticed an influx of calls from people that hadn't listened before, or hadn't listened in years."

All of this happened with little outside promotion. "We have four rotating billboards, and that's it... Moving adults is supposed to be difficult. But we had a good cume already, and obviously this generated a lot of talk. It happened very quickly. Each month we saw progress."

"We appear to be drawing from a lot of stations. We're up 25-44 where **KRQR**, **KOME**, and [modern rock] **KITS** are down. We're up 18-24 and 25-34 where **KRQR** and **KITS** are down. We're way up in women 18-44 where **KRQR**, **KOME**, and **KITS** are down. In 18-34 men and 18-49 men, we're No. 1 in mornings and mid-days, beating even [N/T] **KGO** and **KCBS**."

In a market where rock stations are thrilled with the mid-threes, Evans thinks **KFOG** can get a four. She doesn't think she'll have to drive anybody out of the format to do it either, although "somebody always does go away. But there are any number of things that can happen. Other stations can change and impact the ranking of stations in your format." (She does not, incidentally, think the new rock/**AC** **KDBK**/**KDBQ** will impact either her or her competition, saying that "their designs are on the **KOIT** soft rock audience.")

**KFOG** morning man **M. Dung** has one of the most distinctive, most cerebral morning acts in the country. Yet, **KFOG** is positioning his as the "most music morning show." Says Evans, "He's still very forefront, but there's not a lot of chatter. We have a news director and a sports director with him, but we're still jamming music."

SEAN ROSS

Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

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

## POP SINGLES—20 Years Ago

1. (They Long To Be) Close To You, Carpenters, A&M
2. Make It With You, Bread, ELEKTRA
3. Signed, Sealed, Delivered I'm Yours, Stevie Wonder, TAMLA
4. Spill The Wine, Eric Burdon & War, MGM
5. In The Summertime, Mungo Jerry, JANUS
6. War, Edwin Starr, GORDY
7. Band Of Gold, Freda Payne, INVICTUS
8. Mama Told Me (Not To Come), Three Dog Night, DUNHILL
9. Tighter, Tighter, Alive & Kicking, ROULETTE
10. Ball Of Confusion (That's What The World Is Today), Temptations, GORDY

## TOP ALBUMS—10 Years Ago

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

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. Tennessee River, Alabama, RCA
2. Drivin' My Life Away, Eddie Rabbitt, ELEKTRA
3. Cowboys And Clowns/Misery Loves Company, Ronnie Milsap, RCA
4. Stand By Me, Mickey Gilley, ASYLUM
5. Love The World Away, Kenny Rogers, UNITED ARTISTS
6. I've Never Seen The Likes Of You, Conway Twitty, MCA
7. Lookin' For Love, Johnny Lee, ASYLUM
8. Crackers, Barbara Mandrell, MCA
9. (You Lift Me) Up To Heaven, Reba McEntire, MERCURY
10. Over, Leon Everette, ORLANDO

## SOUL SINGLES—10 Years Ago

1. Upside Down, Diana Ross, MOTOWN
2. One In A Million You, Larry Graham, WARNER BROS.
3. Backstrokin', Fatback, SPRING
4. Give Me The Night, George Benson, WARNER BROS./QWEST
5. Take Your Time, S.O.S. Band, TABU
6. The Breaks, Kurtis Blow, MERCURY
7. Cupid, Spinners, ATLANTIC
8. Old-Fashion Love, Commodores, MOTOWN
9. Can't We Try, Teddy Pendergrass, P.I.R.
10. Rebels Are We, Chic, ATLANTIC

# LBC/Bailey Launches Anti-Censorship PSA Campaign

LOS ANGELES—LBC/Bailey Broadcasting Services and D. Blackmon-Bailey Advertising & Promotions have launched an extensive anti-censorship campaign. Beginning Monday (13) and running through the end of the year, Bailey syndicated programs "Radio-Scope," "The Hip Hop Countdown & Report," and "Inside Gospel" will include anti-censorship public-service announcements from celebrities and key industry figures.

Bailey will also provide its more than 350 affiliates with the taped announcements, which they can run during regular programming. The company also plans to collect signatures on an anti-censorship petition, hand out fliers, and distribute "Censorship Sucks" and "Fuck Censorship" buttons at the upcoming Jack The Rapper Conference in Atlanta, beginning Thursday (16).

"We want everybody to try to do something on the censorship issue," says Bailey Broadcast Services executive VP Diane Blackmon-Bailey. "This is just our effort as a small company. As members of the creative community, we have to realize what censorship means and realize we must stop it now or we are doomed."

According to the company, Warner Bros./Reprise, Motown, and MCA have agreed to participate. Those scheduled to read the announcements include Johnny Gill, Dick Clark, Little Richard, Hugh Hefner, Luther Campbell, MCA president of black music Ernie Singleton, and Virgin VP/R&B promotion Sharon Heyward.

"The founding fathers believed individuals should be free to express themselves without the government butting in," says Warner Bros./Reprise VP/R&B promotion Michael Johnson in one of the PSAs. "That's why they wrote the First Amendment to the Constitution. Well, now it seems some people think the founding fathers were wrong. They're not content with parental warning stickers on records. They want to ban music, arrest record-store employees and drive artists out of business—all in the name of 'the American Way.' Well, censorship is not the American way, free speech is! Don't stand still while a few self-righteous politicians steal your freedom! Wake up! Stop censorship now!"

The spot ends with Johnson encouraging those who want more information to call the Coalition Against Lyrics Legislation at 800-783-5821. Other industry people who would like to lend their support to the campaign can contact Blackmon-Bailey at 213-969-0011.

The anti-censorship effort is not the only thing keeping Blackmon-Bailey busy. LBC and "Radio-Scope" were set to stage the annual anti-drug and gang violence "Summer Fresh" charity concert, Aug. 9 at the Watts Willowbrook Boys and Girls Club in Los Angeles. Stars set to appear include Johnny Gill, Lakers players Earvin "Magic" Johnson and Larry Drew, Geffen act Christopher Williams, and Delicious Vinyl's Def Jef and Body & Soul.

## AROUND THE INDUSTRY

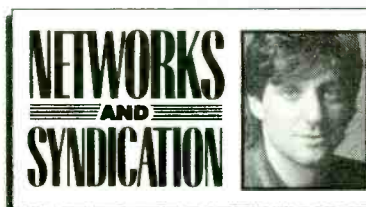
After serving as Peter Jennings'

guest on ABC Radio Networks' live "American Agenda Radio Special" call-in show on Sept. 5, First Lady Barbara Bush will host her own limited-run radio series. "Mrs. Bush's Story Time," a 25-minute weekly broadcast in which the First Lady will read children's stories, will debut Sept. 16 and run for 10 consecutive Sundays. In the series, Bush will interact with such cartoon characters as Mickey and Minnie Mouse, Bugs Bunny, Winnie The Pooh, Big Bird, Roger Rabbit, Porky Pig, and Garfield during the 10 broadcasts.

Meanwhile, ABC's "American Top 40" and Love's Baby Soft Cologne recently concluded their joint New Kids On The Block promotion. The winner was 12-year-old Buffy Chalk of Jenison, Mich., who won a four-day trip to New York and tickets and backstage passes to a New

Kids show. During the six-week promotion, ABC received more than 31,000 responses via mail and 900 numbers.

New York-based PIA Radio



by Craig Rosen

Sports has signed WABC New York to carry its 1990 "College Football Game Of The Week Package," which debuts Sept. 1, when Duke meets South Carolina... Rock Over London, in association with Big Picture International, has

landed the simulcast rights to "Tina Turner's Live From Barcelona Foreign Affair 1990" for all territories outside Latin America. The concert is set for Oct. 6 in the ancient Spanish city.

Olympia Broadcasting Networks has lined up a summer sports trivia promotion for its "John Madden's Sports Quiz." During the week of Aug. 27, Madden's "Super-Stumper Quiz" will give listeners a chance to win a spot on Norwegian Cruise Line's World Series Cruise in November. Two winners will be drawn on Sept. 7... The L.A.-based All Star Radio Comedy Network is offering "Ben Steel's Twisted Hits," a package of 120 parody songs, on a barter basis. About 70 stations have picked up "Twisted Hits," including WZTR Milwaukee, KHOW Denver, KKYY San Diego, and WRMX Nashville.



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96.1 FM

Hartford P.D.: Tom Mitchell
1 Mariah Carey, Vision Of Love
2 Snap, The Power
3 M.C. Hammer, Have You Seen Her

Baltimore P.D.: Steve Perun
1 Billy Idol, Cradle Of Love (From "For")
2 Wilson Phillips, Release Me
3 Roxette, It Must Have Been Love (From)

Miami P.D.: Frank Amadeo
1 Mariah Carey, Vision Of Love
2 Paul Young, Oh Girl
3 Janet Jackson, Come Back To Me

Tampa P.D.: Mike Berlak
1 Michael Bolton, When I'm Back On My F
2 Go West, King Of Wishful Thinking (Fr

WNCI 97.9
Calloway, All The Way
Glenn Medeiros & Ray Parker Jr., All

Columbus P.D.: Dave Robbins
1 Janet Jackson, Come Back To Me
2 Tyler Collins, Girls Nite Out
3 Wilson Phillips, Release Me

106.5
Nelson, (Can't Live Without Your) Lov
Mariah Carey, Vision Of Love

Cleveland P.D.: Cat Thomas
1 Billy Idol, Cradle Of Love (From "For")
2 Michael Bolton, When I'm Back On My F
3 M.C. Hammer, Have You Seen Her

91.9
M.C. Hammer, Have You Seen Her
Tyler Collins, Girls Nite Out

Cincinnati P.D.: Dave Allen
1 M.C. Hammer, Have You Seen Her
2 Tyler Collins, Girls Nite Out
3 Janet Jackson, Come Back To Me

94 WKTI
Michael Bolton, When I'm Back On My F
Go West, King Of Wishful Thinking (Fr

3 The Time, Jerk Out
4 Milli Vanilli, Can't You Feel My Love
5 Sweet Sensation, If Wishes Came True

St. Louis P.D.: Lyndon Abell
1 Nelson, (Can't Live Without Your) Lov
2 Mariah Carey, Vision Of Love
3 Poison, Unskinnny Bop

Q100
Kyper, Tic-Tac-Toe
Janet Jackson, Come Back To Me

San Diego P.D.: Garry Wall
1 Kyper, Tic-Tac-Toe
2 Bell Biv Devoe, Do Me!
3 Keith Sweat, Make You Sweat

Power 106 FM
Stacy & Kimiko, Wait For Me
Lisa Stansfield, You Can't Deny It

Seattle P.D.: Tom Hutyler
1 Billy Idol, Cradle Of Love (From "For")
2 Janet Jackson, Come Back To Me
3 Seduction, Could This Be Love

KUBE 93 FM
Janet Jackson, Come Back To Me
Seduction, Could This Be Love

29 30 Jude Cole, Time For Letting Go
31 Phil Collins, Something Happened On T
32 Steve B, Love And Emotion

New York P.D.: Joel Salkowitz
1 Coro, Can't Let Go
2 Janet Jackson, Come Back To Me
3 Black Box, Everybody Everybody

1390
Mariah Carey, Vision Of Love
Janet Jackson, Come Back To Me

Chicago P.D.: Dave Shakes
1 Mariah Carey, Vision Of Love
2 Janet Jackson, Come Back To Me
3 Bell Biv Devoe, Poison

Power 106 FM
Stacy & Kimiko, Wait For Me
Lisa Stansfield, You Can't Deny It

Los Angeles P.D.: Jeff Wyatt
1 Bell Biv Devoe, Do Me!
2 Snap, The Power
3 M.C. Hammer, Have You Seen Her

Philadelphia P.D.: John Roberts
1 Johnny Gill, Rub You The Right Way
2 Kyper, Tic-Tac-Toe
3 M.C. Hammer, Have You Seen Her

10 19 Bell Biv Devoe, Do Me!
11 3 Glenn Medeiros/Bobby Brown, She Ain't

San Francisco P.D.: Keith Naftaly
1 Mariah Carey, Vision Of Love
2 Bell Biv Devoe, Do Me!
3 Keith Sweat, Make You Sweat

106.5 FM
Mariah Carey, Vision Of Love
Janet Jackson, Come Back To Me

Chicago P.D.: J.C. Floyd
1 After 7, Can't Stop
2 Mariah Carey, Vision Of Love
3 Anita Baker, Talk To Me

WGCJ 107.5 FM
After 7, Can't Stop
Mariah Carey, Vision Of Love

Los Angeles P.D.: Jack Patterson
1 The Time, Jerk Out
2 Mariah Carey, Vision Of Love
3 Poor Righteous Teachers, Rock Dis Funky

KMOJ MAJIC 102 FM
Mariah Carey, Vision Of Love
Anita Baker, Talk To Me

TOP 40/ROCK
PIRATE RADIO 100.3 FM

Los Angeles P.D.: Scott Shannon
1 Poison, Unskinnny Bop
2 Motley Crue, Don't Go Away Mad (Just G

all hit 97.1 KROL
The Eagle
New Kids On The Block, Tonight

Dallas P.D.: Joel Folger
1 New Kids On The Block, Tonight
2 Mariah Carey, Vision Of Love
3 Johnny Gill, Rub You The Right Way

Hot Black Playlists
Sample Playlists of the Nation's Largest Black Radio Stations

Los Angeles P.D.: Jack Patterson
1 The Time, Jerk Out
2 Mariah Carey, Vision Of Love
3 Poor Righteous Teachers, Rock Dis Funky

KMOJ MAJIC 102 FM
Mariah Carey, Vision Of Love
Anita Baker, Talk To Me

FOR WEEK ENDING  
AUGUST 18, 1990

| THIS WEEK     | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER / DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE  |
|---------------|-----------|------------|---------------|--|--|
| ★ ★ NO. 1 ★ ★ |           |            |               |  |  |
| 1             | 2         | 2          | 23            | M.C. HAMMER ▲ CAPITOL 92857 (9.98) 13 weeks at No. 1                               | PLEASE HAMMER DON'T HURT 'EM                       |
| 2             | 1         | 1          | 16            | JOHNNY GILL ▲ MOTOWN 6283 (8.98)   | JOHNNY GILL  |
| 3             | 3         | 3          | 8             | KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)   | I'LL GIVE ALL MY LOVE TO YOU                       |
| 4             | 4         | 4          | 17            | EN VOGUE ● ATLANTIC 82084 (9.98)   | BORN TO SING                                       |
| 5             | 5         | 6          | 20            | BELL BIV DEVOE ▲ MCA 6387 (9.98)   | POISON   |
| 6             | 7         | 12         | 4             | ANITA BAKER ELEKTRA 60922 (9.98)   | COMPOSITIONS                                       |
| 7             | 6         | 5          | 13            | TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)                                 | THE REVIVAL  |
| 8             | 8         | 7          | 11            | ICE CUBE PRIORITY 57120 (9.98)   | AMERIKKA'S MOST WANTED                             |
| 9             | 9         | 8          | 49            | AFTER 7 ● VIRGIN 91061 (9.98)  | AFTER 7  |
| 10            | 10        | 11         | 7             | ERIC B. & RAKIM MCA 6416 (9.98)  | LET THE RHYTHM HIT 'EM                             |
| 11            | 13        | 19         | 7             | MARIAH CAREY ● COLUMBIA 45202 (9.98 EQ)  | MARIAH CAREY                                       |
| 12            | 11        | 9          | 17            | PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)                                    | FEAR OF A BLACK PLANET                             |
| 13            | 12        | 10         | 23            | LISA STANSFIELD ▲ ARISTA 8554 (9.98)   | AFFECTION  |
| 14            | 15        | 17         | 10            | SNAP ARISTA 8536 (9.98)  | WORLD POWER  |
| 15            | 14        | 13         | 14            | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)   | TO THE EAST, BLACKWARDS                            |
| 16            | 23        | 26         | 3             | THE TIME PAISLEY PARK 27490/REPRISE (9.98)   | PANDEMONIUM  |
| 17            | 16        | 22         | 7             | VARIOUS ARTISTS WARNER BROS. 26241 (9.98)  | WE'RE ALL IN THE SAME GANG                         |
| 18            | 17        | 16         | 19            | DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)  | SEX PACKETS  |
| 19            | 18        | 24         | 5             | CAMEO MERCURY 846 297 (8.98 EQ)  | REAL MEN WEAR BLACK                                |
| 20            | 19        | 14         | 9             | SOUL II SOUL ● VIRGIN 91367 (9.98)   | VOL. II - 1990 - A NEW DECADE                      |
| 21            | 20        | 15         | 40            | TROOP ● ATLANTIC 82035 (9.98)  | ATTITUDE   |
| 22            | 21        | 21         | 46            | JANET JACKSON ▲ A&M 3920 (9.98)  | JANET JACKSON'S RHYTHM NATION 1814                 |
| 23            | 22        | 23         | 14            | POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)  | HOLY INTELLECT                                     |
| 24            | 24        | 25         | 55            | BABYFACE ▲ <sup>2</sup> SOLAR 45288/EPIC (9.98 EQ)                                 | TENDER LOVER                                       |
| 25            | 25        | 20         | 14            | THE WINANS QWEST 26161/WARNER BROS. (9.98)   | RETURN   |
| 26            | 90        | —          | 2             | LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)                          | BANNED IN THE U.S.A.                               |
| 27            | 26        | 18         | 19            | HOWARD HEWETT ELEKTRA 60904 (9.98)   | HOWARD HEWETT                                      |
| 28            | 27        | 31         | 9             | GLENN JONES JIVE 1181/RCA (9.98)   | ALL FOR YOU  |
| 29            | 28        | 28         | 17            | NAJEE EMI 92248 (9.98)   | TOKYO BLUE   |
| 30            | 29        | 33         | 41            | BARRY WHITE A&M 5256 (8.98)  | THE MAN IS BACK                                    |
| 31            | 31        | 27         | 18            | ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)  | LIVIN' LIKE HUSTLERS                               |
| 32            | 35        | 39         | 6             | COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)                                     | IT'S A COMPTON THANG                               |
| 33            | 32        | 32         | 42            | ANGELA WINBUSH MERCURY 838 866/POLYGRAM (9.98 EQ)                                  | THE REAL THING                                     |
| 34            | 55        | —          | 2             | D-NICE JIVE 1202/RCA (9.98)  | CALL ME D-NICE                                     |
| 35            | 34        | 36         | 9             | KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)                                      | A DAY IN THE LIFE                                  |
| 36            | 30        | 29         | 49            | REGINA BELLE ● COLUMBIA 44367 (8.98 EQ)  | STAY WITH ME                                       |
| 37            | 36        | 37         | 10            | MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)   | MILIRA   |
| 38            | 39        | 41         | 16            | THE DOGS JR 2003/JOEY BOY (8.98)   | THE DOGS   |
| 39            | 33        | 30         | 56            | THE 2 LIVE CREW ▲ LUKE 107/LUKE (9.98)   | AS NASTY AS THEY WANNA BE                          |
| 40            | 38        | 35         | 17            | A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)  | PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM |
| 41            | 46        | 58         | 4             | DENISE LASALLE MALACO 7454 (9.98)  | STILL TRAPPED                                      |
| 42            | 53        | —          | 2             | THREE TIMES DOPE ARISTA 8615 (9.98)  | LIVE FROM ACKNICKULOUS LAND                        |
| 43            | 37        | 34         | 33            | MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)   | MICHEL'LE  |
| 44            | 42        | 38         | 16            | THE JAMAICA BOYS REPRISE 26076 (9.98)  | J BOYS   |
| 45            | NEW ▶     | 1          | 1             | SPECIAL ED PROFILE 1297 (9.98)   | LEGAL  |
| 46            | 45        | 50         | 6             | K-SOLO ATLANTIC 82108 (9.98)   | TELL THE WORLD MY NAME                             |
| 47            | 41        | 40         | 22            | JEFF REDD MCA 42299 (8.98)   | A QUIET STORM                                      |
| 48            | 44        | 42         | 10            | MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)   | WORK IT OUT  |
| 49            | 43        | 44         | 12            | ALEX BUGNON ORPHEUS 75615/EMI (9.98)   | HEAD OVER HEELS                                    |

|     |       |    |    |  |   |
|-----|-------|----|----|--|---|
| 50  | 51    | 51 | 6  | CARL ANDERSON GRP 9612 (9.98)                                  | PIECES OF A HEART                             |
| 51  | 40    | 47 | 18 | LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)               | LOVE GODDESS                                  |
| 52  | 50    | 54 | 19 | MELLOW MAN ACE CAPITOL 91295 (9.98)                            | ESCAPE FROM HAVANA                            |
| 53  | 49    | 48 | 21 | LITTLE MILTON MALACO 7453 (8.98)                               | TOO MUCH PAIN                                 |
| 54  | 52    | 63 | 6  | D.J. MAGIC MIKE CHEETAH 9403 (9.98)                            | BASS IS THE NAME OF THE GAME                  |
| 55  | 48    | 43 | 18 | BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98)              | NEW FUNKY NATION                              |
| 56  | 64    | 76 | 4  | KID SENSATION NASTY MIX 7018 (9.98)                            | ROLLIN' WITH NUMBER ONE                       |
| 57  | 54    | 45 | 33 | TYLER COLLINS RCA 9642 (8.98)                                  | GIRLS NITE OUT                                |
| 58  | 59    | 60 | 11 | PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)                     | RATED PG                                      |
| 59  | NEW ▶ | 1  | 1  | BLACK BOX RCA 2221 (9.98)                                      | DREAMLAND                                     |
| 60  | 57    | 53 | 25 | DIANNE REEVES EMI 92401 (9.98)                                 | NEVER TOO FAR                                 |
| 61  | NEW ▶ | 1  | 1  | WHISPERS CAPITOL 92957 (9.98)                                  | MORE OF THE NIGHT                             |
| 62  | 63    | 57 | 19 | SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)                         | BLACK'S MAGIC                                 |
| 63  | 58    | 61 | 41 | SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)                         | SEMINAR                                       |
| 64  | 67    | 79 | 5  | FREESTYLE PANDISC 8810 (8.98)                                  | FREESTYLE                                     |
| 65  | 47    | 49 | 10 | YZ TUFF CITY 0569 (8.98)                                       | SONS OF THE FATHER                            |
| 66  | NEW ▶ | 1  | 1  | KID FROST VIRGIN 91377 (9.98)                                  | HISPANIC CAUSING PANIC                        |
| 67  | 73    | 70 | 42 | LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)                        | THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE |
| 68  | 61    | 56 | 37 | 3RD BASS ● DEF JAM 45415/COLUMBIA (8.98 EQ)                    | THE CACTUS ALBUM                              |
| 69  | 56    | 46 | 36 | QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)                 | BACK ON THE BLOCK                             |
| 70  | 80    | 82 | 5  | THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)                      | THE BLACK FLAMES                              |
| 71  | 62    | 55 | 10 | KLYMAXX MCA 6376 (9.98)  | THE MAXX IS BACK                              |
| 72  | 75    | 69 | 17 | MELBA MOORE CAPITOL 92355 (9.98)                               | SOUL EXPOSED                                  |
| 73  | 78    | 75 | 8  | SILK TYMES LEATHER GEFEN 24289 (9.98)                          | IT AIN'T WHERE YA FROM, IT'S WHERE YA AT      |
| 74  | 70    | 65 | 10 | THE FAMILY STAND ATLANTIC 82036 (9.98)                         | CHAIN   |
| 75  | 77    | 71 | 11 | THE CHIMES COLUMBIA 46008 (9.98 EQ)                            | THE CHIMES                                    |
| 76  | 87    | 86 | 24 | DEF DAMES SEDONA 7521/JCI (8.98)                               | 2-4 THE BASS                                  |
| 77  | 91    | 94 | 5  | THE CH-LITES ICHIBAN 1057 (8.98)                               | JUST SAY YOU LOVE ME                          |
| 78  | 65    | 52 | 22 | YOUNG AND RESTLESS PANDISC 8809 (8.98)                         | SOMETHING TO GET YOU HYPED                    |
| 79  | NEW ▶ | 1  | 1  | GEOFF MCBRIDE ARISTA 8543 (9.98)                               | DO YOU REMEMBER LOVE                          |
| 80  | 71    | 66 | 7  | ANTOINETTE NEXT PLATEAU 1021 (8.98)                            | BURNIN' AT 20 BELOW                           |
| 81  | 66    | 68 | 20 | LENNY WILLIAMS CRUSH 230/K.TEL (8.98)                          | LAYIN' IN WAIT                                |
| 82  | 88    | 81 | 5  | LYNN WHITE CHELSEA AVE. 7003 (8.98)                            | THE NEW ME                                    |
| 83  | 76    | 73 | 8  | NEW KIDS ON THE BLOCK ▲ <sup>3</sup> COLUMBIA 45129 (10.98 EQ) | STEP BY STEP                                  |
| 84  | 82    | 84 | 4  | GANGSTER BASS ALLIANCE STREET ART 3320 (8.98)                  | WORK ME DOWN TO MY DRAWERS                    |
| 85  | 79    | 93 | 4  | SHINEHEAD ELEKTRA 60890 (9.98)                                 | THE REAL ROCK                                 |
| 86  | 69    | 59 | 24 | RON "C" PROFILE 1284 (9.98)                                    | "C" YA  |
| 87  | 60    | 62 | 40 | MIKI HOWARD ATLANTIC 82024 (9.98)                              | MIKI HOWARD                                   |
| 88  | 74    | 67 | 21 | KID 'N PLAY SELECT 21638 (9.98)                                | KID 'N PLAY'S FUNHOUSE                        |
| 89  | 84    | —  | 2  | BARBARA WEATHERS REPRISE 26166 (9.98)                          | BARBARA WEATHERS                              |
| 90  | 89    | 85 | 54 | BOBBY "BLUE" BLAND MALACO 7450 (8.98)                          | MIDNIGHT RUN                                  |
| 91  | 68    | 64 | 40 | RANDY CRAWFORD WARNER BROS. 26002 (9.98)                       | RICH AND POOR                                 |
| 92  | 81    | 77 | 35 | THE GHETTO BOYS RAP-A-LOT 103 (8.98)                           | GRIP IT ON THAT OTHER LEVEL                   |
| 93  | 85    | 83 | 11 | PAULA ABDUL ▲ VIRGIN 91362 (9.98)                              | SHUT UP AND DANCE                             |
| 94  | NEW ▶ | 1  | 1  | M.C. SMOOTH CRUSH 254/K.TEL (8.98)                             | SMOOTH & LEGIT                                |
| 95  | 98    | 98 | 33 | CALLOWAY SOLAR 75310/EPIC (9.98 EQ)                            | ALL THE WAY                                   |
| 96  | NEW ▶ | 1  | 1  | STEVIE B LMR 2307/RCA (9.98)                                   | LOVE & EMOTION                                |
| 97  | 72    | 74 | 28 | MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98)               | JUST WHAT I LIKE                              |
| 98  | 92    | —  | 2  | THE UBC EMI 93919 (9.98)                                       | 2 ALL SERIOUS THINKERS                        |
| 99  | 83    | 95 | 21 | WILLY DEE RAP-A-LOT 104 (8.98)                                 | CONTROVERSY                                   |
| 100 | 95    | 97 | 7  | SOMETHING SPECIAL ASSOCIATED 45302/EPIC (9.98 EQ)              | SOMETHING SPECIAL                             |

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



ANSWERED  
QUESTIONS

# SENTIMENTAL

THE NEW SUMMERTIME LOVE-GROOVE.



FROM THE ALBUM HAPPINESS IS...

Produced by Morris E. Rentie II  
Co-Produced by Marva King

Management: Eric Borenstein, Garry Kief and Steve Wax for Stiletto Management.



# A SINGLE TO KEEP WATCHING.

## "KEEP WATCHIN'" MICHEL'LE ON TOUR

- 8/13 CIVIC CENTER/PENSACOLA
- 8/15 RIVERFRONT COLISEUM/CINCINNATI, OH
- 8/16 WENDLER ARENA/SAGINAW, MI
- 8/17 ROSEMOUNT HORIZON/CHICAGO, IL
- 8/18 THE PALACE/DETROIT, MI
- 8/19 SAVAGE HALL/CLEDO
- 8/20 METRO CENTER/ROCKFORD, IL
- 8/23 CIVIC CENTER/SAVANNAH, GA
- 8/24 ORLANDO ARENA/ORLANDO, FL
- 8/25 CHARLOTTE ARENA/CHARLOTTE, NC
- 8/26 JEFFERSON CIVIC CENTER/BIRMINGHAM, AL
- 8/28 BEAUMONT CIVIC CENTER/BEAUMONT, TX
- 8/29 MONROE CIVIC CENTER/MONROE, LA
- 8/30 REUNION HALL/DALLAS
- 8/31 THE COLISEUM/JACKSON, MS
- 9/1 THE OMNI/ATLANTA, GA
- 9/2 THE SUPERDOME/NEW ORLEANS
- 9/5 THE FORUM/LA
- 9/7 THE FORUM/LA
- 9/8 SELLAND ARENA/FRESNO
- 9/9 THE FORUM/LA

"KEEP WATCHIN'"

by MICHEL'LE

THE NEW SINGLE FROM  
HER SELF-TITLED DEBUT ALBUM.



SHOCKK RECORDS DV SHK66000 EMPIRE SIX Member of NARIRD

FOR WEEK ENDING AUGUST 18, 1990

Billboard HOT RAP SINGLES

Table of Hot Rap Singles with columns for This Week, Last Week, 2 Wks Ago, Wks. on Chart, Title, and Artist.

Products with the greatest sales gains this week. Videoclip availability. Recording Industry Association of America (RIAA) certification for sales of 500,000 units.

FOR WEEK ENDING AUGUST 18, 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.

Table of Hot Black Singles - SALES with columns for This Week, Last Week, Title, Artist, and Hot Black Position.

Table of Hot Black Singles - AIRPLAY with columns for This Week, Last Week, Title, Artist, and Hot Black Position.

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

Table listing publishers and performance rights information for various black singles.





## TERRI ROSSI'S RHYTHM SECTION

**NEW LABEL—FRESH MUSIC:** The Charisma label charted its first single on the Hot Black Singles chart five weeks ago. Since then, "Close To You" by **Maxi Priest** has made a steady climb, to No. 41 this week. Sixty-four of the radio panel's 100 reporters list it, including 10 new stations. Six are in the Southeast, including WEAS Savannah, Ga.; WIKS New Bern, N.C.; and WFXE Columbus, Ga. In the Central South region, WENN Birmingham, Ala., and WQFX Gulfport, Miss, climb aboard. "Close" is also new at KSOL San Francisco and KPRS Kansas City, Mo. It is No. 8 at WJMO-FM Cleveland and No. 6 at WEBB Baltimore.

**MORE FRESH MUSIC:** "Rhythm Of Life" by **Oleta Adams** (Fontana) leaps 70-50, gaining 13 adds for a total of 67. Some of the new stations are WDKX Rochester, N.Y.; WENN Birmingham; WXVI Montgomery, Ala.; WJLB and WGPR in Detroit; WGCI Chicago; and KHYS Houston. It is making strong inroads on individual playlists. At WNHC New Haven, Conn., it jumps 36-24. At WHUR Washington, D.C., it vaults 44-18.

**TEN, 20, 30:** Capitol Records have a great week as three singles distinguish themselves on the chart. At No. 27, "Do You Really Want My Love" by **Melba Moore** gains five stations for a total of 93 reporters. It is new at WVKO Columbus, Ohio; WZAK Cleveland; KMJM St. Louis; KPRS Kansas City, Mo.; and WGCI Chicago. At WNJR Newark it is No. 10, and at WBSK Norfolk, Va., it jumps 11-8. . . "Innocent" by the **Whispers** continues its rapid chart development, climbing 18-13. It has reports from the entire panel; as it moves up in radio rank—11-8—38 stations show top 10 listings. Strong reports include 27-9 at WCKX Columbus, Ohio; 21-8 at WRKE Ocean City, Del.; and 14-6 at WXYV Baltimore. . . Making a powerful jump into the top 10 is "Have You Seen Her" by **M.C. Hammer**, which gets new exposure at four stations: WBSL New York; WBSK Norfolk; WEBB Baltimore; and WHUR Washington, D.C. The rap ballad is earning very respectable numbers. It is No. 2 at WJHM Orlando, Fla.; No. 5 at KDKO Denver, Colo.; No. 3 at KSOL San Francisco; and No. 7 at WBLX Mobile, Ala. Of its 96 reporters, 22 stations give it top 10 reports.

**CAN WE TALK?** The top 10 looks unusual, to say the least. Records that have performed extraordinarily well are locked into the top of the chart, but fail to retain their bullet status. It may be the intense competition between big-name artists and strong sellers. "Jerk Out" by the **Time** (Paisley Park) has No. 1 reports from 20 stations, including WOWI Norfolk, Va.; WZHT Montgomery, Ala.; KMJM St. Louis; KJLH Los Angeles; and KPRW Oklahoma City. Its rank holds at No. 4 at radio and moves up 5-3 at retail. Even though "Talk To Me" by **Anita Baker** (Elektra) holds at No. 3, it is this week's No. 1 radio record. Sales points on the single continue to trail, while the retail rank increases 7-5. "Do Me!" by **Bell Biv DeVoe** (MCA) gains WAAA Winston-Salem, N.C.; most of its 89 stations show upward movement. Eight stations list No. 1 positions, including KSOL San Francisco; WEDR Miami; WTMP Tampa, Fla.; WQQK Nashville; and both WHRK and KHUL Memphis. It will be interesting to watch the charts for the next few weeks to see how it all shakes out.

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

|   | PLATINUM/<br>GOLD<br>ADDS<br>20 REPORTERS | SILVER<br>ADDS<br>26 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>55 REPORTERS | TOTAL<br>ADDS<br>101 REPORTERS | TOTAL<br>ON<br>CHART |
|---|---|--------------------------------|--|--------------------------------|----------------------|
| <b>GIVING YOU THE BENEFIT</b><br>PEBBLES MCA            | 17  | 18                             | 38   | 73                             | 73                   |
| <b>SO YOU LIKE WHAT YOU SEE</b><br>SAMUELLE ATLANTIC    | 5   | 12                             | 22   | 39                             | 40                   |
| <b>SAVE YOUR LOVE</b><br>TRACIE SPENCER CAPITOL         | 5   | 10                             | 20   | 35                             | 35                   |
| <b>THE BOOMIN' SYSTEM</b><br>L.L. COOL J DEF JAM        | 9   | 6                              | 14   | 29                             | 29                   |
| <b>YOU'RE RIGHT ABOUT THAT</b><br>KIARA ARISTA          | 5   | 7                              | 14   | 26                             | 71                   |
| <b>HEAL OUR LAND</b><br>JONATHAN BUTLER JIVE            | 2   | 5                              | 18   | 25                             | 25                   |
| <b>THIS IS THE RIGHT TIME</b><br>LISA STANSFIELD ARISTA | 6   | 4                              | 13   | 23                             | 25                   |
| <b>ROMEO</b><br>DINO ISLAND                             | 3   | 3                              | 12   | 18                             | 21                   |
| <b>HALF</b><br>NO FACE COLUMBIA                         | 0   | 6                              | 11   | 17                             | 23                   |
| <b>RHYTHM OF LIFE</b><br>OLETA ADAMS FONTANA            | 3   | 2                              | 8  | 13                             | 67                   |

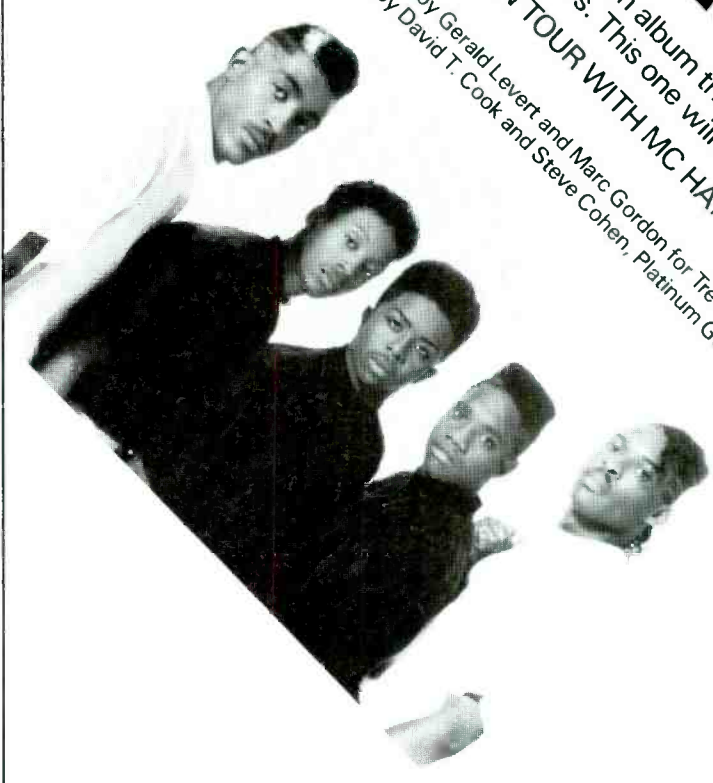
Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart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

**"That's My Attitude"**  
TROOP  
(86146)

From the near-platinum album that's been issuing a number of #1 singles. This one will be even bigger.

Produced by Gerald Levert and Marc Gordon for Trevel Productions.  
Managed by David T. Cook and Steve Cohen, Platinum Gold Productions.


ON TOUR WITH MC HAMMER.



**"SO YOU LIKE WHAT YOU SEE"**  
Samuelle  
(86151)

Samuelle Prater first achieved major success as Club Nouveau lead singer, topping the charts with hits like "Lean On Me," "Situation #9" and "Jealousy." Now comes his Atlantic debut with this first single from the forthcoming album *Living In Black Paradise*.

Produced by Thomas McElroy and Denzil Foster for 2 Tuff E-Nuff Productions.  
Additional remixes by Teddy Riley.  
David Lomard Management.



ATLANTIC

Get with the program. On Atlantic.

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# HOT DANCE MUSIC™

| THIS WEEK  | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL            | ARTIST                                      |
|--|-----------|------------|---------------|---|---|
| <b>CLUB PLAY</b><br>Compiled from a national sample of dance club playlists. |           |            |               |   |   |
| <b>★★ NO. 1 ★★</b>   |           |            |               |   |   |
| 1  | 1         | 2          | 8             | DIRTY CASH (MONEY TALKS) MERCURY 875 803-1            | 2 weeks at No. 1 THE ADVENTURES OF STEVIE V |
| 2  | 2         | 5          | 6             | GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622   | DEEE-LITE                                   |
| 3  | 4         | 6          | 6             | GETTING CLOSER GEFLEN 0-21606                         | NITZER EBB                                  |
| 4  | 5         | 7          | 7             | OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071              | ◆ SNAP                                      |
| 5  | 8         | 8          | 8             | MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA         | ◆ KEITH SWEAT                               |
| 6  | 9         | 14         | 6             | DJ GIVE ME THAT FUNKY BASS MCA 24027                  | LYDIA RHODES                                |
| 7  | 3         | 1          | 8             | EVERYBODY EVERYBODY RCA 2628-1-RD                     | ◆ BLACK BOX                                 |
| 8  | 10        | 15         | 5             | WARNING! CAPITOL V-15544                              | ◆ ADEVA                                     |
| 9  | 6         | 3          | 9             | POLICY OF TRUTH SIRE 0-21534/WARNER BROS.             | ◆ DEPECHE MODE                              |
| 10   | 7         | 4          | 9             | STAR SIRE 0-21558/REPRISE                             | ◆ ERASURE                                   |
| 11   | 12        | 16         | 7             | GOD TONIGHT CURB V-77053                              | REAL LIFE                                   |
| 12   | 15        | 24         | 4             | IN THE REALM OF THE SENSES VIRGIN 0-96461             | BASS-O-MATIC                                |
| 13   | 13        | 18         | 5             | STEP ON ELEKTRA 0-66624                               | ◆ HAPPY MONDAYS                             |
| 14   | 18        | 23         | 4             | PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540            | ◆ WAS (NOT WAS)                             |
| 15   | 20        | 34         | 3             | JERK OUT PAISLEY PARK 0-21701/WARNER BROS.            | ◆ THE TIME                                  |
| 16   | 21        | 39         | 3             | WON'T TALK ABOUT IT ELEKTRA 0-66623                   | ◆ BEATS INTERNATIONAL                       |
| 17   | 16        | 21         | 5             | JUBILATION EPIC 49 73357                              | ◆ ANYTHING BOX                              |
| 18   | 22        | 30         | 3             | ROUGH STUFF MCA 24035                                 | ◆ ADAM ANT                                  |
| 19   | 23        | 40         | 3             | IF U KEEP IT UP JIVE 1354-1-RD/RCA                    | ◆ LIZ TORRES                                |
| 20   | 42        | —          | 2             | LET'S GET BUSY GEFLEN 0-21609                         | CLUBLAND FEATURING QUARTZ                   |
| 21   | 27        | 37         | 4             | WORLD IN MOTION QWEST 0-21582/WARNER BROS.            | ◆ NEW ORDER                                 |
| 22   | 26        | 31         | 4             | SIMPLE RHYTHM CARDIAC 3-4002                          | SOUL REBELLION                              |
| 23   | 35        | —          | 2             | DO ME! MCA 24037                                      | ◆ BELL BIV DEVOE                            |
| <b>★★★ POWER PICK ★★★</b>  |           |            |               |   |   |
| 24   | 40        | —          | 2             | DANCE, DANCE RCA 2649-1-RD                            | DESKEE                                      |
| 25   | 24        | 26         | 4             | HOLDING MY HEART VENDETTA 75021 7041 1/A&M            | ◆ BANG                                      |
| 26   | 31        | 46         | 3             | STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156            | ◆ CANDY FLIP                                |
| 27   | 36        | —          | 2             | CLOSE TO YOU CHARISMA 96463                           | ◆ MAXI PRIEST                               |
| 28   | 11        | 10         | 9             | PINEAPPLE FACE CAPITOL V-15559                        | ◆ REVENGE                                   |
| 29   | 25        | 29         | 5             | I MELT WITH YOU TVT 2812                              | ◆ MODERN ENGLISH                            |
| 30   | 30        | 43         | 3             | UNBELIEVABLE ELEKTRA 0-66611                          | YELLO                                       |
| 31   | 37        | 49         | 3             | I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC          | NAYOBE                                      |
| 32   | 44        | —          | 2             | FEELS GOOD WING 877 437-1/POLYDOR                     | ◆ TONY! TONI! TONE!                         |
| 33   | 38        | 48         | 3             | DO YOU WANT MY LOVE? FLATBUSH BEAT FBR-9001           | ROCK POSSE FEAT. FONDA RAE                  |
| 34   | 32        | 38         | 4             | AND I LOVED YOU FFRR 869 077-1/POLYDOR                | SATOSHI TOMIIE FEAT. ARNOLD JARVIS          |
| 35   | 41        | —          | 2             | DYSFUNCTIONAL RELATIONSHIP NETTWERK 74006/I.R.S.      | ◆ CONSOLIDATED                              |
| 36   | 29        | 25         | 6             | CAN'T STOP VIRGIN 0-96470                             | ◆ AFTER 7                                   |
| 37   | 47        | —          | 2             | KILLER MCA 18843                                      | ◆ ADAMSKI                                   |
| 38   | 43        | 47         | 3             | ... AND STONES ENSIGN V-23548/CHRYSALIS               | ◆ THE BLUE AEROPLANES                       |
| 39   | 48        | —          | 2             | BROTHER'S GONNA WORK IT OUT DEF JAM 44 73391/COLUMBIA | ◆ PUBLIC ENEMY                              |
| 40   | 46        | —          | 2             | I WON'T SURRENDER ACTIVE ACT-3069/SELECT              | DEE HOLLOWAY                                |
| 41   | 19        | 17         | 6             | GANGSTER BOOGIE NEXT PLATEAU NP-50120                 | TONY SCOTT                                  |
| 42   | 17        | 12         | 9             | I CAN HANDLE IT SBK V-19705                           | MR. MIXI & SKINNY SCOTTY                    |
| <b>★★★ HOT SHOT DEBUT ★★★</b>  |           |            |               |   |   |
| 43   | NEW ▶     | 1          | 1             | THE MASTERPLAN FFRR 869 075-1/POLYDOR                 | ◆ DIANA BROWN & BARRY K. SHARPE             |
| 44   | 14        | 9          | 10            | FX COLUMBIA 44 73186                                  | ◆ A GUY CALLED GERALD                       |
| 45   | NEW ▶     | 1          | 1             | THIS IS MY HOUSE ZYX 6632-US                          | ITALIAN ECSTASY                             |
| 46   | NEW ▶     | 1          | 1             | LOVE AND EMOTION LMR 2645-1-RD/RCA                    | ◆ STEVIE B                                  |
| 47   | NEW ▶     | 1          | 1             | HEART & SOUL MCA 24050                                | PROJECTION                                  |
| 48   | 34        | 11         | 10            | YOU CAN'T DENY IT ARISTA AD1-2024                     | ◆ LISA STANSFIELD                           |
| 49   | 28        | 19         | 7             | I'LL ADMIT IT EPIC 49-73198                           | LAURIE SAUNDERS                             |
| 50   | 33        | 13         | 9             | BLACK BETTY EPIC 49H 73195                            | RAM JAM                                     |

| THIS WEEK   | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                       | ARTIST                                 |
|---|-----------|------------|---------------|--|--|
| <b>12-INCH SINGLES SALES</b><br>Compiled from a national sample of retail store and one-stop sales reports. |           |            |               |  |  |
| <b>★★ NO. 1 ★★</b>  |           |            |               |  |  |
| 1   | 2         | 3          | 7             | EVERYBODY EVERYBODY RCA 2628-1-RD                                | 1 week at No. 1 ◆ BLACK BOX            |
| 2   | 4         | 6          | 10            | MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA                    | ◆ KEITH SWEAT                          |
| 3   | 1         | 1          | 9             | POLICY OF TRUTH SIRE 0-21534/WARNER BROS.                        | ◆ DEPECHE MODE                         |
| 4   | 6         | 8          | 8             | STAR SIRE 0-21558/REPRISE  | ◆ ERASURE                              |
| 5   | 11        | 15         | 4             | DIRTY CASH (MONEY TALKS) MERCURY 875 803-1                       | ◆ THE ADVENTURES OF STEVIE V           |
| 6   | 12        | 20         | 3             | JERK OUT PAISLEY PARK 0-21701/REPRISE                            | ◆ THE TIME                             |
| 7   | 5         | 7          | 12            | YOU CAN'T DENY IT ARISTA AD1-2024                                | ◆ LISA STANSFIELD                      |
| 8   | 9         | 13         | 5             | WORLD IN MOTION QWEST 0-21582/WARNER BROS.                       | ◆ NEW ORDER                            |
| 9   | 22        | —          | 2             | DO ME! MCA 24037   | ◆ BELL BIV DEVOE                       |
| 10  | 3         | 2          | 10            | A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469                   | ◆ SOUL II SOUL                         |
| 11  | 8         | 4          | 16            | THE POWER ARISTA AD1-2014  | ◆ SNAP                                 |
| 12  | 10        | 10         | 9             | WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549                  | ◆ THE WEST COAST RAP ALL-STARS         |
| 13  | 14        | 17         | 7             | CAN'T STOP VIRGIN 0-96470  | ◆ AFTER 7                              |
| 14  | 28        | 48         | 3             | HANKY PANKY SIRE 0-21577/WARNER BROS.                            | MADONNA                                |
| 15  | 19        | 23         | 5             | TIC-TAC-TOE ATLANTIC 0-86183                                     | ◆ KYPER                                |
| 16  | 32        | —          | 2             | STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156                       | CANDY FLIP                             |
| 17  | 7         | 5          | 12            | THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS. | ◆ INDIA                                |
| 18  | 26        | 28         | 5             | I MELT WITH YOU TVT 2812   | ◆ MODERN ENGLISH                       |
| 19  | 15        | 18         | 9             | FIRST TRUE LOVE MICMAC 537                                       | TIANA                                  |
| 20  | 20        | 26         | 6             | JUBILATION EPIC 49 73357   | ◆ ANYTHING BOX                         |
| 21  | 23        | 24         | 5             | LOVE AND EMOTION LMR 2645-1-RD/RCA                               | ◆ STEVIE B                             |
| 22  | 30        | 33         | 3             | BANNED IN THE U.S.A. LUKE 0-96440/ATLANTIC                       | LUKE FEATURING THE 2 LIVE CREW         |
| 23  | 24        | 27         | 5             | CAN'T LET YOU GO CUTTING 236                                     | CORO                                   |
| 24  | 33        | 42         | 3             | GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622              | DEEE-LITE                              |
| 25  | 13        | 9          | 11            | DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND                    | ◆ 49ERS                                |
| <b>★★★ POWER PICK ★★★</b>   |           |            |               |  |  |
| 26  | 36        | 49         | 3             | LIES ATLANTIC 0-86168  | ◆ EN VOGUE                             |
| 27  | 17        | 22         | 5             | SHE AIN'T WORTH IT MCA 24030                                     | ◆ GLENN MEDEIROS FEATURING BOBBY BROWN |
| 28  | 18        | 16         | 8             | PINEAPPLE FACE CAPITOL V-15559                                   | ◆ REVENGE                              |
| 29  | 29        | 30         | 6             | LA RAZA VIRGIN 0-96498   | KID FROST                              |
| 30  | 31        | 31         | 4             | DOOWUTCHYLIKE TOMMY BOY TB-955                                   | ◆ DIGITAL UNDERGROUND                  |
| 31  | 16        | 12         | 11            | LET THE RHYTHM HIT 'EM MCA 24026                                 | ◆ ERIC B. & RAKIM                      |
| 32  | 34        | 37         | 4             | MY KINDA GIRL SOLAR 45 74510/EPIC                                | ◆ BABYFACE                             |
| 33  | 35        | 41         | 3             | FEELS GOOD WING 877 437-1/POLYDOR                                | TONY! TONI! TONE!                      |
| 34  | 27        | 21         | 9             | WILL YOU BE THERE ENIGMA 7 75550-0                               | CELEBRATE THE NUN                      |
| 35  | 38        | 44         | 3             | WHAT WILL I DO? QUALITY 15102-1                                  | TIMMY-T                                |
| 36  | 25        | 11         | 14            | U CAN'T TOUCH THIS CAPITOL V-15571                               | ◆ M.C. HAMMER                          |
| <b>★★★ HOT SHOT DEBUT ★★★</b>   |           |            |               |  |  |
| 37  | NEW ▶     | 1          | 1             | COME BACK TO ME A&M 75021 7939-1                                 | ◆ JANET JACKSON                        |
| 38  | 21        | 14         | 13            | MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509                   | ◆ MELLOW MAN ACE                       |
| 39  | 45        | —          | 2             | ROUGH STUFF MCA 24035  | ◆ ADAM ANT                             |
| 40  | 50        | —          | 2             | I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC                     | NAYOBE                                 |
| 41  | NEW ▶     | 1          | 1             | GOD TONIGHT CURB V-77053   | REAL LIFE                              |
| 42  | 37        | 36         | 4             | TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.                      | ◆ MC 900 FT. JESUS WITH DJ ZERO        |
| 43  | 43        | 40         | 5             | BROTHERS GONNA WORK IT OUT DEF JAM 44 73991/COLUMBIA             | ◆ PUBLIC ENEMY                         |
| 44  | NEW ▶     | 1          | 1             | LOVE'S GONNA GET'CHA JIVE 1367-1-JD/RCA                          | BOOGIE DOWN PRODUCTIONS                |
| 45  | NEW ▶     | 1          | 1             | DJ GIVE ME THAT FUNKY BASS MCA 24027                             | LYDIA RHODES                           |
| 46  | NEW ▶     | 1          | 1             | CALL ME D-NICE JIVE 1351-1/RCA                                   | D-NICE                                 |
| 47  | NEW ▶     | 1          | 1             | IF U KEEP IT UP JIVE 1354-1-RD/RCA                               | LIZ TORRES                             |
| 48  | 49        | —          | 2             | WARNING! CAPITOL V-15544   | ◆ ADEVA                                |
| 49  | 41        | 29         | 16            | GHETTO HEAVEN ATLANTIC 0-86238                                   | ◆ THE FAMILY STAND                     |
| 50  | 42        | 32         | 7             | COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0                | RED FLAG                               |

○ 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.

*Blue Pearl*  
*naked in the rain*

**Get Naked in the Rain** Produced by Youth. Additional Production and Remix by David Morales for Def Mix Productions.

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# Reggae's 'Riddim' Trax Provide The Groove To Which The World Is Dancing

BY MARISA FOX

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

NEW YORK—You've heard those bass-heavy rhythms, those incessant drumbeats, and those catchy, patois chants. And before you know it, you're skanking along to Jamaica's hottest new import—dancehall—an upbeat rap-steady form of dance music.

In Jamaica, dancehall has become the stuff of which top 40 is made. At the recent Reggae Sunsplash festival there, July 16-21, some 25,000 spectators crammed in for the most popular night of the whole week—the dancehall showcase, featuring the country's top sound systems and DJs (MCs in Jamaica) pounding out beats from 9 p.m.-9 a.m. When top DJ **Shabba Ranks** helicoptered onto the stage at 5 a.m., the pulse had reached an all-time high. Stunts like this are evidence of dancehall's massive popularity in Jamaica, but the appearance of Western media, like "Yo! MTV Raps" coverage of Thursday night, proved just how much dancehall has weaved its way into the U.S. hip-hop scene.

Dancehall breaks down to a classic reggae riff—or "riddim"—programmed through a computerized sound system, with a DJ toasting along. Artists like **Tiger**, **Papa San**, **Shabba Ranks**, and **Lady G**, who have glutted the market with innumerable hits programmed to the same classic riddim, have become Jamaica's teen idols. And with videos like Papa San's "New Dance" getting airplay on shows like "Yo! MTV Raps," "Rap City," and "Pump It Up" on the Fox Network, these DJs are already getting visibility here.

Dancehall has enjoyed the most support in hip-hop clubs and in stores and radio stations throughout the island. DJs like dancehall because it offers them a new spectrum of breaks, beats, and hooks. As for rappers, dancehall has spawned a whole breed of MCs who have picked up the mike to rap "raga" (ragamuffin) style.

An example of the genre is provid-

ed by acts like **Frighty & Colonel Mite**, whose hit "Life (Is What You Make It)," a combination raga/rap/pop song, entered Billboard's Hot Black Singles chart at No. 89 last fall.

How did dancehall suddenly become a hot sound in cities like New York, Miami, Washington, D.C., and Baltimore? The first boost came from inner-city clubs and hip-hop culture, says **Murray Elias**, Profile Records' A&R executive for reggae, dancehall, and world beat. "As hip-hop veered away from the gold-chain-



by Bill Coleman

wearing, Run-D.M.C. gangster image, groups like De La Soul championed more of a hippie culture while Public Enemy touted an African militance," Elias says.

Naturally, dancehall first took hold in cities like New York and Washington, both of which have large black populations that have always supported roots awareness through radio, clubs, and record stores. Dancehall's first big hits, such as **JC Lodge's** "Telephone Love," **Foxy Brown's** "Sorry" (a cover of Tracy Chapman's "Baby Can I Hold You Tonight"), and, currently, "Twice My Age" by **Krystal & Shabba Ranks**, became underground hits on such New York stations as WNWK-FM and WLIB-AM before they surfaced in mainstream clubs and crossed over to commercial stations.

At the same time, clubs were changing their feel from fast-paced house sounds to slower dance music. Groups like **Soul II Soul**, besides sporting a ragamuffin image, were largely responsible for bringing down the tempo of dance music to slower beats and deeper grooves. Jamaican hits started flooding urban dance markets here, and club and radio DJs began infusing these "riddims" into their slower dance mixes. That came easily for somebody like New York's **Cool DJ Red Alert** (on KISS-FM), who has Jamaican roots and gained appreciation for the music when pan-African-minded rappers like **Afrika Bambaataa** and Jamaican-born **Kool Herc** first took hip-hop above street level.

Red Alert may be attuned to the

latest 12-inches to come from Kingston, but he usually waits for a song to be a hit in the Bronx, Queens, and Brooklyn before he can lace it into his Friday and Saturday night hot mixes. That's the case currently with "Roots And Culture" by **Shabba Ranks**, "One Blood" by former **Black Uhuru** member **Junior Reid**, and "Burrp" by **Nardo Ranks**. Now these hits can be heard not only on weekend hot mixes, but also on KISS' new two-hour dancehall show every Sunday evening. The show features, in addition to hardcore dancehall hits, soca, calypso, and a hybrid of raga-flavored dance tracks like **Beats International's** "Dub Be Good To Me," **Rebel MC's** "Rebel Music," and **Coldcut's** "Stop This Crazy Thing" (featuring Reid) and "Smoke Dis One" (with **Queen Latifah**), both built on classic reggae rhythms.

These days, Jamaica has caught up to Western studios in terms of sophisticated digital mixing equipment. Consequently, dancehall tracks are acceptable to Western ears. But that wasn't always the case. In fact, dancehall is nothing new to Jamaica, which has always had live rhythm sections playing these beats. "Dancehall is based on roots-reggae rhythms that have been around for 20 years," explains top producer **King Jammy**, who helped initiate the craze in 1985 with his "Under Me Sleng-Teng" hit. "I found a rock rhythm on a Casio, broke it down to a simple reggae beat, and added a melody," he recalls. "I asked **Wayne Smith** to do the vocals and it became a bit hit."

That's an understatement. Immediately, the "Sleng-Teng" rhythm (as it is now referred to) spawned dozens of imitations and encouraged the country's DJs to get into the recording studio. Suddenly it became acceptable—almost a prerequisite—for a toaster to team up with a sound system instead of a band. Of course, someone like **Yellowman** had already established himself before Jamaica's computer age. Others, like **Red Dragon**, **Ninjaman**, **Home T**, and **Coco-Tea**, had not, and, thanks to the fast and simplified recording process, they became instant stars.

Coming up under Jammy's wing is his former rhythm section, **Steely & Cleve**, who have been called the **Sly & Robbie** of computerized reggae for their work with artists like **Foxy Brown**, **Shabba Ranks**, and former **Soul II Soul** singer **Caron Wheeler**, whose debut album is forthcoming.

Another acclaimed producer is

(Continued on page 36)



DIANA BROWN & BARRIE K. SHARPE

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D-MOB PUT YOUR HANDS TOGETHER

featuring remixes by Dancin' Danny D & Blacksmith



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

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# Talent

## IN THIS SECTION

B-52s Plan AIDS Benefit At L.A. Forum  
Nuage's Nicholas Scores With 'Bodymusic'  
Jane Wiedlin's 'Tangled' Affair  
BMG Music Buys Sedaka, Warren Songs

## At Long Last, Seattle Is Suddenly Hot Nastymix, Sub Pop Put It On Musical Map

BY JEFF PIKE

SEATTLE—In Seattle, they're all saying the same thing:

"It's about time this happened."

In recent years, Seattle, the hub of the Pacific Northwest—whose primary exports till now have been timber and jumbo jets—has enjoyed an unprecedented and diverse success in

*'It's a matter of being in the right place at the right time'*

the music industry.

Nastymix, with the rapping, scratching Sir Mix-A-Lot leading the charge, has made its claim on the black, rap, and pop music charts. By dint of savvy promotion and a tough road schedule, Sir Mix-A-Lot has brought home one near-platinum album, "SWASS," and another gold one, "Seminar," along with a string of big rap singles.

Label mates Kid Sensation and

High Performance, two more rap acts, show similar promise, while the willingness of Nastymix to broaden its roster with the Accused, a speed metal unit, and Criminal Nation, termed "streetcore," shows a healthy ability by the label to take calculated risks.

Then there is Sub Pop, the little label that could, which brings a whole new range of meaning to the term "calculated risk." In typical postpunk indie fashion, Sub Pop releases simply do not chart. In fact, it is questionable whether any of its releases have topped 50,000 in sales.

But label partners Bruce Pavitt and Jonathan Poneman have displayed a consistent genius for anticipating and exploiting the moment. Give them sole credit for authoring the "Seattle sound" as the international press understands it: a glorious mix of crunching, shattering, electric-guitar fuzz; sloppy, barely cohesive, rhythmic underpinnings; and, over the top, endless caterwauling about the vicissitudes of twentysomething angst. "Grunge" is the operative word.

## New Bottom Line Japan Is Proving To Be A Top Draw

BY SHIG FUJITA

TOKYO—Bottom Line Japan, which opened June 17, 1989, in Nagoya City, has provided a new type of live spot where jazz and rock fans can regularly hear and see international artists.

The sister venue to New York's renowned showcase club, Bottom Line Japan does not serve the same role as a music industry center, given its location in Nagoya, some 220 miles southwest of Tokyo.

But negotiations are under way with the same Japanese principals for clubs in Tokyo and Osaka, according to Stanley Snadowski, partner with Allan Pepper in the 16-year-old New York club. "Once that happens, they'll have a very impor-

tant industry room," he says.

Cornell Dupree played the first shows in the Nagoya club on June 18 and 19, 1989, and was followed that month by Dan Hicks and Phoebe Snow. The acts that have followed have run the stylistic gamut and have included Peter Gallway in July; Tower Of Power in August; Louis Nelson, Tommy Conwell, and Maria Muldaur in September; the Blues Brothers Band in October; Eric Andersen in November; and the Dillards in December.

Among the acts who played the Bottom Line Japan during the first half of this year are the Dazz Band, Edgar Winter, and Rick Derringer in January; Tower Of Power (again) and the Rock City Angels in Febru-

(Continued on page 36)

Sub Pop has already graduated one band, Soundgarden, to major-label status via A&M and has now got several others bubbling under: Mudhoney, Nirvana, Tad, the Walkabouts, the Fluid, and more.

Then, besides the Nastymix and Sub Pop success stories, there have been other outbreaks of talent and

(Continued on page 34)



**Play Ball (Not Ball).** Detroit's Was (Not Was) prove they can turn in a better rendition of the "Star Spangled Banner" than Roseanne Barr before a July 15 game between the Detroit Tigers and the Texas Rangers at Tiger Stadium. Four members of the Chrysalis Records band—from left, David Was, Harry Bowens, Donald Ray Mitchell, and Sweet Pea Atkinson—were on the promotional trail to publicize their new disk "Are You Okay?" Their version of the national anthem was better than OK, inspiring the Tigers to a win over the Rangers. (Photo: Ken Settle)

## Dancing Across Prince's 'Graffiti Bridge'; Vaughan Bros; Blues News; Keeping Faith

"EVERYBODY WANTS to find 'Graffiti Bridge'... a reason to believe there's a heaven above," sings Prince on the title track of his new double disk, due Aug. 21 from Paisley Park/Warner Bros., as a soundtrack to his upcoming film of the same name. Befitting its title, the album is a boldly colorful, street-smart work that soars from the earthy sexuality of tracks like "The Love Machine" to the airy spirituality of "Still Would Stand All Time."

They're familiar struggles and themes for the Kid, to be sure. Film co-producer Craig Rice says in press notes that the message of music and film "seems to be a combination of '60s optimism and '90s darkness." And from the frat-funk feel of "Shake" to the somber soul of the single "Thieves In The Temple," that tension keeps the suspension of this bridge firmly in place—no matter how many millions may dance along its length.

Prince certainly is among the most singular talents in modern pop. But the strength of "Graffiti Bridge," compared with other recent efforts, owes much to the fact that this is no single-handed affair. Performances by and collaborations with George Clinton, Mavis Staples, young Tevin Campbell, and the members of Time give a joyful communal feel—and all-star sales appeal—to "Graffiti Bridge." The accompanying movie and likely fall tour will only further fuel its chart climb.

"FAMILY STYLE" LUNCH: It took them four years to find the time to record it, but it was well worth the wait. Brothers Stevie Ray Vaughan and Jimmy Vaughan unveiled their upcoming disk, "Family Style," produced by Nile Rodgers, at a recent luncheon for press and Epic/Associated execs where label prez Dave Glew says the first retail buyers who heard the album were stocking up. A supporting tour seems inevitable. But Stevie, who has just finished a summer co-bill with Joe Cocker, was on his way next to Hawaii. He joked: "It's my turn for a vacation."

DELTA BLUES NEWS: EMI artists Huey Lewis & the News will be among the headliners at New York's Madison Square Garden in mid-October in a benefit for the Delta Blues Museum. The night also will serve as a tribute to bluesman John Lee Hooker and will coincide with the Benson & Hedges Blues festival in New York. A festival exhibit will profile blues pioneers from the Clarksdale, Miss., area and will include the "Muddy Wood" guitar created by ZZ Top from wood taken from Muddy Waters' childhood home.

ON THE ROAD: Faith No More, the Slash/Warner

act whose solid-gold top 20 album "The Real Thing" is one of the artist-development stories of the past year, will hit the arena circuit Sept. 8 with Billy Idol, whose "Charmed Life" tour opens Aug. 23 in Montreal. Modern rock chart-toppers Gene Loves Jezebel will open Idol's first 10 dates... Depeche Mode and Deborah Harry are among current acts with staging created by Adirondack Scenic Inc., who painted a backdrop for Harry at their Jupiter, Fla., plant and the stadium-scale scrim for Depeche Mode at their new High Point, N.C., location... Motown's 30th anniversary Motortown Revue, featuring young label acts the Boys, Today, Good Rich Nice, Milira, and M.C. Trouble, coincidentally played Detroit the same weekend that Motown vets including Mary Wells, Martha Reeves, Marv Johnson, and the Contours were playing dates promoted by producer Ian Levine, who plans to record those artists for Quality Records...

Come Softly: With Rhino Records' recent release of a best-of Fleetwoods CD, group singer Gretchen Christopher reports she is still actively performing and touring and can be reached at 805-242-0140.

ON THE BEAT: Rip magazine focuses on the rock censorship wave in its September issue. The cover features whipping-boy Ozzy Osbourne—with a lyrics warning sticker over his mouth... John Oates and Bob Weir are among the participants in a 200-mile bicycling trip across Montana's Flathead National Forest to draw attention to clear-cutting that threatens this, and other native forests... Advertisements for Dio's tour in support of his new Reprise/Warner album, "Throw Em To The Wolves Tour," declare: "This performance does NOT feature any pre-recorded music or vocals or sampled music." Except, of course, when Dio encores with his Milli Vanilli medley.

CREDIT COLLECTION AGENCY: "Donny Osmond's appearance on 'CBS This Morning' precedes lyrics labeling legislation veto by Louisiana Gov. Roemer," declares the headline of the Beat's favorite press release of the week, from Capitol Records, the folks who offered a similarly amusing juxtaposition earlier this year, announcing newcomer Hugh Harris had joined the Sinead O'Connor tour—and dates were quick sellouts. The Beat firmly supports taking credit wherever you can find it. (P.S. Harris rejoins O'Connor on the road this fall.)

Assistance in preparing this column was provided by Gary Graff in Detroit.

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# Notas em Rio II



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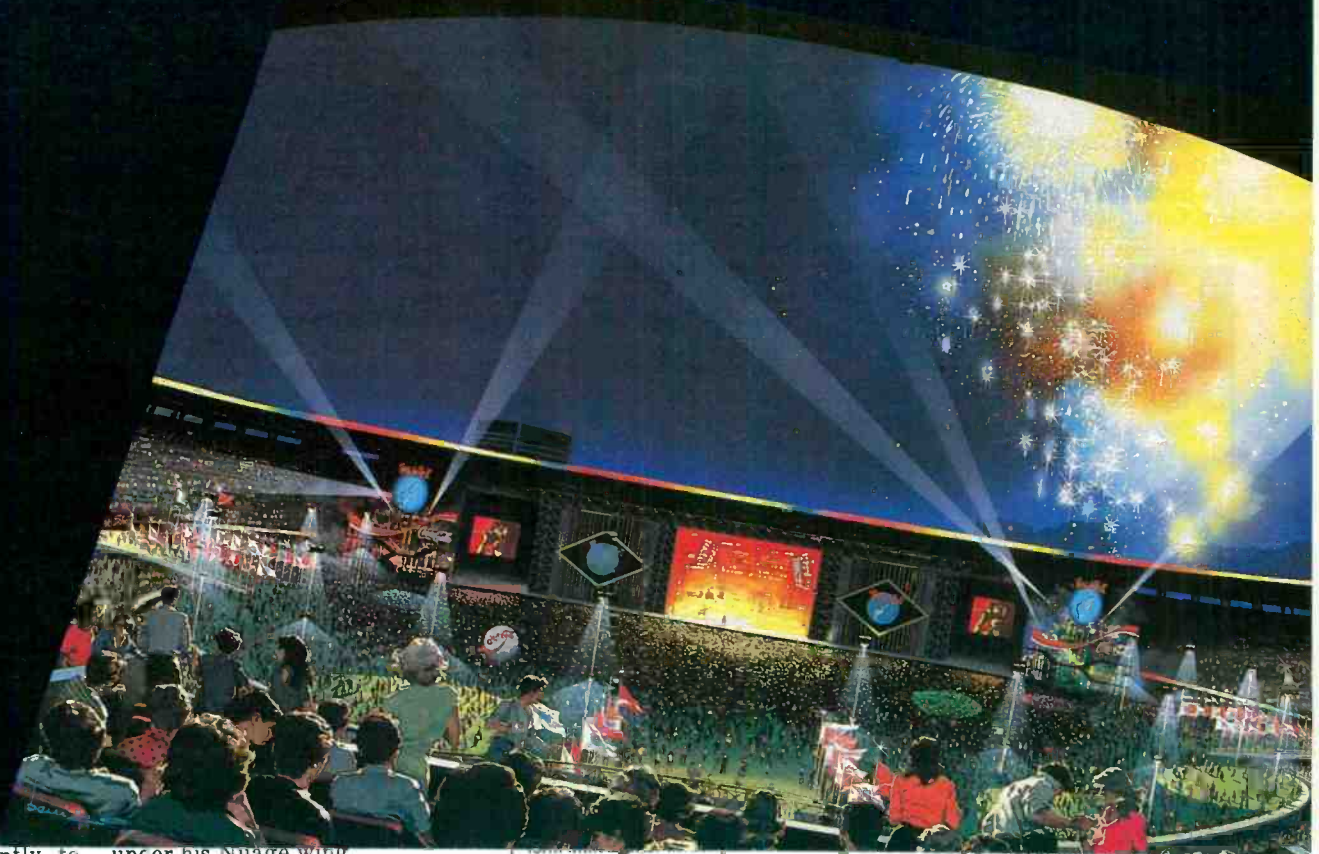
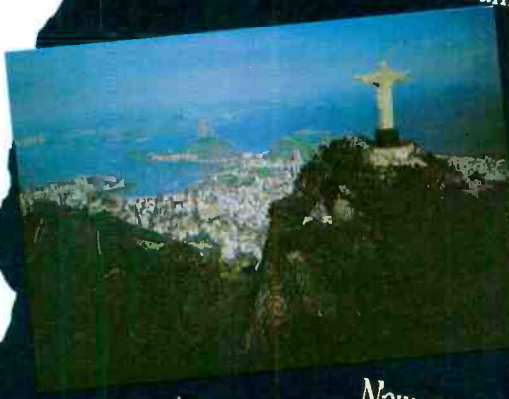
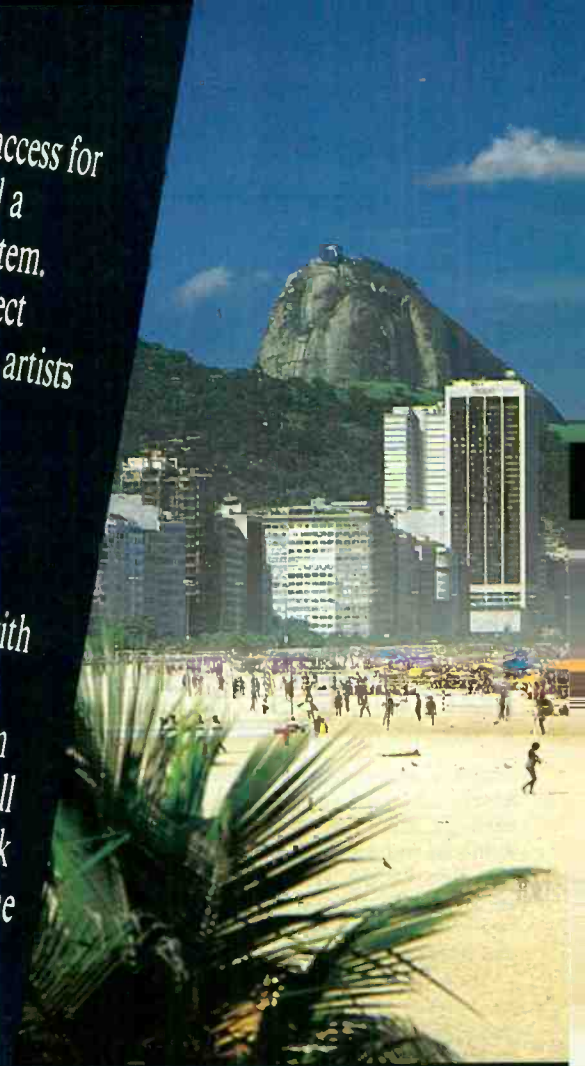
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## Latin Notas



by Carlos Agudelo

**LEADER PROMOTIONS OF PUERTO RICO** has entered into a manufacturing and distribution agreement with CBS Discos. The San Juan-based company is currently developing a roster that includes **Tropical People**, a Latin jazz ensemble; **Danilo y Armando Chicre**; **Sonia Lopez y La Gran Banda**; **Wilfred Morales y La Ganga** (rap); and **El Grupo Paseo**. The company also manages salsa singer **Pupy Santiago**, currently signed directly to CBS, and **Juan Manuel Lebron**, whose music appears on the Capitol/EMI Latin label.

**A NEW MARKETING STRATEGY FOR U.S. salsa** in Mexico has been put in operation by CBS Discos. The concept, called CBSalsa, includes the release and promotion in Mexico of the company's main salsa artists, including **Luis Enrique**, **Pupy Santiago**, **Willy Chirino**, **Willie Colon**, and **Hansel**. Mexico has never been far away from tropical music. Its relationship with Cuba, which has kept the exchange of music and artists going, was never severed. Mexico also adopted the *cumbia* from Colombia, which has been throughout the years the main staple of its tropical diet. And some salsa music filtered down from the U.S.: stars like **Colon**, **Celia Cruz**, **Roberto Torres**, and several others are well-known and have a loyal following in Mexico. What is new is the coordinated marketing strategy, with full cooperation of CBS Mexico, based on the new receptivity of the public in Mexico City to this type of music, which involves, as it did in Puerto Rico several years ago, its sensual side. This makes it more suitable for female consumption, as if it were "an extension of the ballad," according to the company. Other salsa groups, especially from Colombia, also seem to be benefiting from the new

acceptance the music is getting. Salsa has two important footholds in Mexican radio stations XEQ-FM, also known as TropiQ, and XEUR-AM, which changed its format to all-salsa less than a year ago. The popularity of the stations and the reception given to Enrique's recent presentation in the capital when the new line of salsa records was introduced, are two encouraging signs for those who have waited a long time to break that market's resistance to Afro-Cuban music from the East Coast and the Caribbean, and the wonderfully refreshing salsa from Colombia.

**SPEAKING OF THE INTERNATIONALIZATION** of salsa, "Bandido," the debut album from **Azúcar Moreno**, a female duo of gypsy singers from Spain, is beginning to break open in the U.S. The first single is "Ven

### CBS Discos prepares two new distribution pacts

Deborame Otra Vez," a tune made famous in Spain, where it reached the top 10 in airplay a few weeks ago in a recording by Puerto Rican singer **Lalo Rodriguez**. The album has other tunes with a lot of gypsy salsa flavor in them, including the immortal "Oye Como Va." That song was made even more immortal when its composer, "El Rey" **Tito Puente**, was finally honored with a star on the Hollywood Walk Of Fame. Puente's star will be visible at 6933 Hollywood Blvd., in front of Mann's Chinese Theater, aka Grauman's Chinese Theater, from Tuesday (14), the day the star is dedicated. **Ara-bella** is one of the very, very few female salsa singers of today and her most recent Kubaney album goes a long way to explain her appeal. In "Más Allá Del Sabor," her 15th salsa album, she comes across not only as a seasoned performer but also as a composer of good swinging salsa tunes. In her album she delivers and keeps the rhythm, perhaps as a statement of how a good female salsa singer can always give the music a touch no male performer can achieve.

### DANCE TRAX

(Continued from page 29)

**Gussie Clarke**, who was one of the first to carve out his spot on Jamaican mixing boards because of his famous Music Works studio. Besides mixing such hits as "Twice My Age" and "Telephone Love," this prolific producer has bridged the gap between Caribbean and Western styles by mixing tracks for British pop/reggae group **Aswad** as well as for New York's main toaster, **Shinehead**.

Notable releases of the past year have been **Barrington Levy's** "Broader Than Broadway," **Frighty & Colonel Mite's** "Life" album, and

the compilation album "Dancehall Stylee" (the second volume of which is due this fall). Upcoming releases are expected from **Pablo Moses**, **Steely & Cleve**, **Coco-Tea**, and **Ninjan**.

As dancehall influences Western dance trends, a lot of independents and even major labels are embracing the sound. Profile is not the only street label to expand into the dancehall market. A label like **Pow Wow**, which releases a great deal of hits produced by **Steely & Cleve**, **Gussie Clark**, and **Jammy**, has effectively

dedicated itself to dancehall (check out the current "Girl Talk" compilation and upcoming releases by **Papa San** and **Brian & Tony Gold**). Other labels, like **Tommy Boy** (which will release a **JC Lodge** album early next year), **Island's 4th & B'way** and **Mango** (the "Ram Dancehall" and "Massive #3" compilations), **Arista** (British raga-rapper **Papa Dee's** debut U.S. release this fall), **Jive** (**Boogie Down Productions**), and **Elektra** (**Shinehead**), have shown an increased commitment to Jamaican music.

### BOTTOM LINE JAPAN IS TOP DRAW

(Continued from page 30)

ary; **Sypro Gyra** and **Michael Brecker** in March; **Richard Hell**, **John Scofield**, **Bobby Caldwell**, **Allan Holdsworth**, and **Jermaine Jackson** in April; **Screamin' Jay Hawkins**, **Buddy Guy**, **Milt Jackson**, **Dave Mason**, and **Johnny Otis** in May; and the **Stylistics** in June.

**Cornell Dupree** returned for a June 13-16 gig to celebrate the club's one-year anniversary.

Staff from the Bottom Line Japan have visited the New York club in the past year and been introduced by **Snadowski** and **Pepper** to major U.S. booking agents. A buyer for the Nagoya club, **Kim Kume**, also is working full-time out of the New York club, says **Snadowski**.

The cover charges for international artists at the Bottom Line Japan have ranged from 3,000 to 8,000 yen (approximately \$24-\$54) while tickets for Japanese artists have been about 2,000 to 5,000 yen (\$13-

\$34). The Japanese artists who have appeared at the club include **Kimiko Itoh**, **Shinji Harada**, **Yoshihiro Kai**, **Yoshitaka Minami**, **Bubblegum Brothers**, and **Pink Cloud**.

While declining to release figures on the club's first-year revenues, promotion and booking manager **Hisataka Kato** says the club has broken even at this point.

He points out that the club is also a restaurant and the big problem is balancing its function as a live spot and its function as a restaurant. When many music fans come to hear international artists, it is good for the club businesswise, but such fans, frankly, do not eat or drink very much.

Although admitting that Bottom Line Japan may have taken some customers away from other live spots in Nagoya, **Kato** says each live spot has its distinctive character, format, and type of artists, so

he does not think that Bottom Line Japan has adversely affected business elsewhere.

He points out that international artists, who previously had not played in Nagoya because there was no appropriate venue, were appearing at Bottom Line Japan, giving Nagoya residents a welcome chance to hear and see such acts.

As for the artists themselves, **Tower Of Power** and **Cornell Dupree** said the acoustics and sound system were the best of any club in which they had appeared. **Dave Mason** commented that the club staff was very good.

"The artists, the managers, the agents, all have loved it," says **Snadowski**.

**Kato** says Bottom Line Japan president **Rizo Takagi** wants the room to become as much a music industry landmark as its New York counterpart.

FOR WEEK ENDING AUGUST 18, 1990

Billboard

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# HOT LATIN TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL                                   | TITLE   |
|-----------|-----------|------------|---------------|--|---|
| 1         | 1         | 1          | 12            | <b>LUIS MIGUEL</b><br>WEA LATINA               | ★★ NO. 1 ★★<br>TENGO TODO EXCEPTO A TI<br><small>5 weeks at No. One</small> |
| 2         | 2         | 3          | 11            | <b>LOURDES ROBLES/LUIS ENRIQUE</b><br>CBS      | GRACIAS A TU AMOR   |
| 3         | 3         | 4          | 7             | <b>JOSE JOSE</b><br>ARIOLA                     | AMNESIA   |
| 4         | 5         | 6          | 7             | <b>JUAN LUIS GUERRA Y LA 440</b><br>KAREN      | BURBUJAS DE AMOR  |
| 5         | 6         | 7          | 6             | <b>ROCIO DURCAL</b><br>ARIOLA                  | TE AMO  |
| 6         | 10        | 13         | 5             | <b>ANA GABRIEL</b><br>CBS                      | NI UN ROCE  |
| 7         | 4         | 2          | 19            | <b>RUDY LASCALA</b><br>SONOTONE                | ◆ EL CARINO ES COMO UNA FLOR  |
| 8         | 11        | 19         | 5             | <b>JOSE FELICIANO</b><br>CAPITOL-EMI LATIN     | PORQUE TE TENGO QUE OLVIDAR?  |
| 9         | 8         | 18         | 6             | <b>DANNY RIVERA</b><br>CBS                     | ◆ COMO HE DE VIVIR SIN TU CARINO  |
| 10        | 9         | 8          | 14            | <b>YURI</b><br>CBS                             | ME TIENES QUE QUERER  |
| 11        | 13        | 22         | 5             | <b>ALVARO TORRES</b><br>CAPITOL-EMI LATIN      | SI ESTUVIERAS CONMIGO   |
| 12        | 7         | 5          | 16            | <b>DANIELA ROMO</b><br>CAPITOL-EMI LATIN       | ◆ EXPLORAME   |
| 13        | 15        | 11         | 14            | <b>MIJARES</b><br>CAPITOL-EMI LATIN            | ME ACORDARE DE TI   |
| 14        | 14        | 17         | 10            | <b>PIMPINELA</b><br>CBS                        | ES MENTIRA  |
| 15        | 16        | 12         | 7             | <b>ISABEL PANTOJA</b><br>ARIOLA                | BUENOS DIAS TRISTEZA  |
| 16        | 19        | 21         | 6             | <b>CHAYANNE</b><br>CBS                         | ◆ SIMON SEZ   |
| 17        | 17        | 16         | 4             | <b>LUCERO</b><br>FONOVISIA                     | TE TUVE Y TE PERDI  |
| 18        | NEW ▶     |            | 1             | <b>DANIELA ROMO</b><br>CAPITOL-EMI LATIN       | ★★★ HOT SHOT DEBUT ★★★<br>DIMELO  |
| 19        | 34        | —          | 2             | <b>MIRIAN HERNANDEZ</b><br>CAPITOL-EMI LATIN   | PELIGROSO AMOR  |
| 20        | 12        | 9          | 10            | <b>LUIS ANGEL</b><br>CBS                       | MANOS DE SEDA   |
| 21        | 30        | —          | 2             | <b>WILLIE ROSARIO</b><br>BRONCO                | ★★★ POWER PICK ★★★<br>ANUNCIO CLASIFICADO                                   |
| 22        | 22        | 34         | 3             | <b>EL GRAN COMBO</b><br>COMBO RECORDS          | COMPANERA   |
| 23        | 25        | 26         | 10            | <b>FRANCO</b><br>CAPITOL-EMI LATIN             | BONITO Y SABROSO  |
| 24        | 21        | 14         | 22            | <b>RICARDO MONTANER</b><br>TH-RODVEN           | ◆ ME VA A EXTRANAR  |
| 25        | 18        | 24         | 7             | <b>CARLOS MATA</b><br>SONOTONE                 | DEJAME INTENTAR   |
| 26        | 24        | 29         | 5             | <b>ANGELES OCHOA</b><br>CBS                    | AUNQUE TENGA QUE LLORAR   |
| 27        | 35        | 38         | 10            | <b>LOS BUKIS</b><br>FONOVISIA                  | ME DIO CORAJE   |
| 28        | 20        | 10         | 20            | <b>ANA GABRIEL</b><br>CBS                      | QUIEN COMO TU   |
| 29        | 31        | 36         | 11            | <b>ALEJANDRA GUZMAN</b><br>MELODY              | ETERNAMENTE BELLA   |
| 30        | 33        | —          | 2             | <b>PABLO RUIZ</b><br>CAPITOL-EMI LATIN         | QUEDATE JUNTO A MI  |
| 31        | 29        | 32         | 8             | <b>NINO SEGARRA</b><br>M.P.I.                  | PORQUE TE AMO   |
| 32        | 28        | 37         | 11            | <b>LOS TEMERARIOS</b><br>TH-RODVEN             | TU INFAME ENGANO  |
| 33        | 23        | 15         | 11            | <b>ROBERTO CARLOS</b><br>CBS                   | SE DIVIERTE Y YA NO PIENSA EN MI  |
| 34        | NEW ▶     |            | 1             | <b>PALOMA SAN BASILIO</b><br>CAPITOL-EMI LATIN | NADIE COMO TU   |
| 35        | NEW ▶     |            | 1             | <b>MELLOW MAN ACE</b><br>CAPITOL RECORDS       | MENTIROSA   |
| 36        | 26        | 20         | 16            | <b>PANDORA</b><br>CAPITOL-EMI LATIN            | TODAVIA   |
| 37        | 27        | 27         | 20            | <b>GUILLERMO DAVILA/KIARA</b><br>TH-RODVEN     | ◆ TESORO MIO  |
| 38        | 38        | 30         | 4             | <b>LUIS ENRIQUE</b><br>CBS                     | AMIGA   |
| 39        | 37        | 25         | 7             | <b>BONNY CEPEDA</b><br>COMBO                   | YO SOY EL JEFE  |
| 40        | 40        | 35         | 3             | <b>LOLITA</b><br>CBS                           | LO SIENTO AMOR  |

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



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**Texas & Tennessee.** BMI/Nashville executives Roger Sovine, left, and Jody Williams, right, greet Austin, Texas, singer/songwriter Chris Wall and his manager, Susan Walker, of Tried & True Music, at a BMI-sponsored preshowcase reception. Wall and his band, the Rhythm Wranglers, performed at the Ace of Clubs in Nashville. (Photo: Beth Gwinn)

## Jamboree Reigns Despite Bad Weather Storm Doesn't Put Damper On Turnout, Take

■ BY EDWARD MORRIS

NASHVILLE—In spite of the unrelenting rains that soaked the recent Jamboree In The Hills (Billboard, Aug. 4), a spokesman says the event still turned a profit.

Larry Anderson, VP/GM of radio stations WWVA and WOVK, with which the Jamboree is affiliated, declines to reveal the number of tickets purchased for the July 20-22 festival in Morristown, Ohio. "We are no longer going to release those figures," he says. "But one thing I can tell you is we did have a bigger attendance this year than in 1989."

Last year's official attendance total was 63,000 for a two-day program. From 1977 through 1989, Jamboree In The Hills was held in St. Clairsville, Ohio, at a leased location. This year, the festival owners staged the Jamboree in a new and permanent \$1.3 million venue two miles from the old site.

Anderson says that neither the threat nor, later, the reality of bad weather stopped ticket sales. "I was surprised at how many people continued to come," he says. "I thought that many would be discouraged when they saw the forecast. We expected the walkup to be next to nothing, and actually it was very impressive."

Some of the fan loyalty, Anderson guesses, arises from the fact that the Jamboree does not treat the fans as captive buyers for the food, drinks, and souvenirs sold on site. Ticket buyers are allowed to bring in their own food, beer, and other beverages with the Jamboree's blessing. The only prohibition is against glass containers.

Rains had plagued the Ohio/West Virginia border area for weeks before the Jamboree, Anderson notes. Five weeks earlier, a flood in nearby Shadyside, Ohio, killed 26 people.

Normally, the third weekend in July, when the festival is always held, is the driest period of the summer.

The rain caused extensive damage, but none permanent, to the new concert site, according to Anderson. He says that the owners spent more than \$150,000 in the days before the festival applying extra gravel to the un-

paved roads on and around the location. Hundreds of additional tons of surfacing material were brought in during the show.

Still, roads and parking areas were so sticky that the Jamboree had to bring in tractors to give festivalgoers free tows out of the mud.

No other concerts are scheduled for the site until next July 12-14, when Osborn Communications, the Jamboree owners, will stage the first Bluegrass In The Hills show.

There was one festival-related fatality this year, although it did not occur on-site. A festivalgoer was pulling a wagon along an adjacent county-owned access road when a flagpole on the wagon touched a power line and electrocuted him.

Irene Louda, medical operations director, says her corps of 175 treated only 201 cases, which, she notes, was "significantly fewer than we've ever treated before."

"We didn't have the heat-related problems that we have had in the past," Louda says. "What we did have was a lot of twisted ankles and broken bones." Louda says she used specially equipped golf carts to quickly reach and transport the injured. The mud, she adds, posed no problems, either on-site or to the regular ambulances using the access roads. There were six doctors assigned to Louda's unit. At any given time, there were three ambulances and crews on duty.

Anderson says the area is being disked and replanted in grass to ensure a better surface for next year's shows.

## Stan Hitchcock: The Heart of CMT; Brooks' Viewers Join in 'The Dance'

**STAN'S THE MAN:** Pending approval, The Nashville Network will soon buy Country Music Television and then sell some of the stock to Group W Satellite Communications (Billboard, Aug. 4). Here's hoping that Stan Hitchcock, currently CMT's senior VP, remains aboard. To many viewers, Hitchcock is CMT—a fact that could either help him or hurt him in the eyes of his new bosses. But much of the success of CMT can be attributed to the low-key, down-home type of programming that has made the cable outlet a welcome visitor to millions of homes each week.

Besides presiding over the mix of videos that goes into CMT's programming, Hitchcock hosts "Heart To Heart," perhaps the most sublime of country music interview shows now on the air. He has led CMT into its popular touring "CMT Road Show." The next version of the one-hour show comes Sept. 3 as Hitchcock and Ronnie Reno & the Reno Brothers are joined by Garth Brooks and Shenandoah while visiting the South Carolina Peach Festival in Gaffney, S.C. Hitchcock has also fought tough battles with cable systems in efforts to gain more local outlets for CMT, including one of the hardest fights: in his own hometown, Nashville, where Viacom Cablevision forces CMT to share a channel.

Hitchcock, who had DJ stints at KWTO and KTTS in Springfield, Mo., moved to Nashville in 1962, hosted a TV series, and enjoyed a recording career from 1967 to 1981. He scored with 14 Billboard Hot Country Singles chart hits, reaching No. 17 with "Honey, I'm Home" on Epic Records in 1969. His broadcasting and entertaining experience combined perfectly as he joined CMT and helped it grow from an inconsequential force to a major player in the country music business. CMT has formed a strong bond with its viewers, as exemplified by this letter from Sheron Grippin of Huntsville, Ala.: "A sentimental chord was struck as I sat with a tear rolling down my cheek watching the video of Garth Brooks' latest release, 'The Dance'... I thought the lyrics were excellent, not to mention hitting close to home... I would [also] like to say how much I enjoy watching and listening to CMT. The 'Heart To Heart' segments offer insight to the personality of the artists which helps to [better] appreciate the music. I especially enjoy the air time given to newer artists. They are not played on the local radio station, and the videos are the only way to hear this good music. I also appreciate the inclusion of the songwriters on the credits, and it would be nice to see the copyright year as well."

Nobody is going to tell Bud Wendell, Tom Griscorn, David Hall, and Paul Corbin how to run their TNN business—they've done a masterful job in carving out a niche in the highly competitive cable TV world. But, judging from past performance and future promise, nobody would be better suited to help guide CMT under TNN's wings than Stan Hitchcock.

**THE DANCE, PART 2:** One of the most powerful videos to come out of Nashville in the past few years has to be Garth Brooks' "The Dance." This letter from Azalee Calhoun, Waycross, Ga., to CMT, explains how music can touch and heal: "This one has done something special for me. I know he brings it about in a way particularly for those who have



by Gerry Wood

gone on, and in that way, helping all of us being a little better prepared for death, although we never are prepared nor could we be completely. But think of those of us who are left behind. I lost my husband after 34 years of marriage. It wasn't easy. I missed him terribly. When I saw this video, I thought, 'If I'd have missed this pain, I would have missed the dance,' the 34 good years we had together. And I wouldn't have missed them for the world. So, you see, it helped me accept reality. There is always a price for the good things in life. Do we not want to buy anything for fear we might lose it? I think God had more of a hand in this song than people may realize."

**THE CONCERT, PART 1:** A new country music concert that could become an annual event kicks off Saturday (18) at One Lawrence Center in Conroe, Texas. Conroe Music Fest '90 is slated to star Hoyt Axton, Darlene Austin, Southern Pacific, Dan Seals, Lee Roy Parnell, Mary-Chapin Carpenter, Billy Hill, Steve Douglas, Jerry Jarmillo, Ed Hunnicutt, Titus Ebert, Jamie Robbins, Bobby Croft & Kathy Mueller, and Johnny Dee & the Rocket 88's. Staged by Lawrence Productions Inc., owned by Jim Lawrence, the event will be held in a huge, grassy natural amphitheater setting near Houston. Lawrence—oilman, inventor, and country music songwriter—recently established a music-related company that consists of DPI Records, special events, concert promotion, and publishing companies. Leading his Nashville operation are Jim Hamilton, Mae Axton, Glenn Reeves, Elayne Steranka, Benita Varner, and Shauna Dotson. For more information, contact 615-320-1414.



## NEW ON THE CHARTS

Pittsburgh-based songwriters Bob Corbin and Dave Hanner, aka Corbin/Hanner, are taking their first major-label stab at the country charts. The duo's single debut on PolyGram, titled "Work Song," is currently No. 72 on the Hot Country Singles & Tracks chart; the album, "Black And White Photograph," has just been released.

Corbin and Hanner, who have known each other since childhood, moved to Pittsburgh after college and formed the band Gravel. They ended up in Nashville after an interview with Mel Tillis by Edana Corbin, Bob's wife and a freelance-writer.

Between 1979 and 1982, Corbin and Hanner experienced limited chart success. As a five-member group, the Corbin/Hanner Band's

first two albums were distributed by the now-defunct independent Alpha Records (the label closed its doors at the time of the band's fourth charted single). Two subsequent singles on the Lifesong label, charted one by the band and the other under the name Corbin & Hanner.

Continuing their music careers as songwriters through the '80s, they were responsible for singles by various country artists, including Alabama, the Oak Ridge Boys, Don Williams, Glen Campbell, Mel Tillis, and Hank Williams Jr.

PolyGram/Nashville executive and producer Harold Shedd contacted the two in March 1989 to offer them an artist deal on PolyGram. Their newly released album is the answer to that offer. Produced by Shedd, Corbin, and Hanner, the 10-cut collaboration features original material—five cuts penned by Corbin, five by Hanner.

Corbin/Hanner is managed by Bob Burwell Management, Suite 8, 1018 17th Ave. So., Nashville, Tenn. 37212; 615-321-5656. The duo is booked by Monterey Artists, James Yelich, Suite 106-B, 33 Music Square W., Nashville, Tenn. 37203; 615-726-0950. DEBBIE HOLLEY



BOB CORBIN, left, and DAVE HANNER

# KATHY MATTEA

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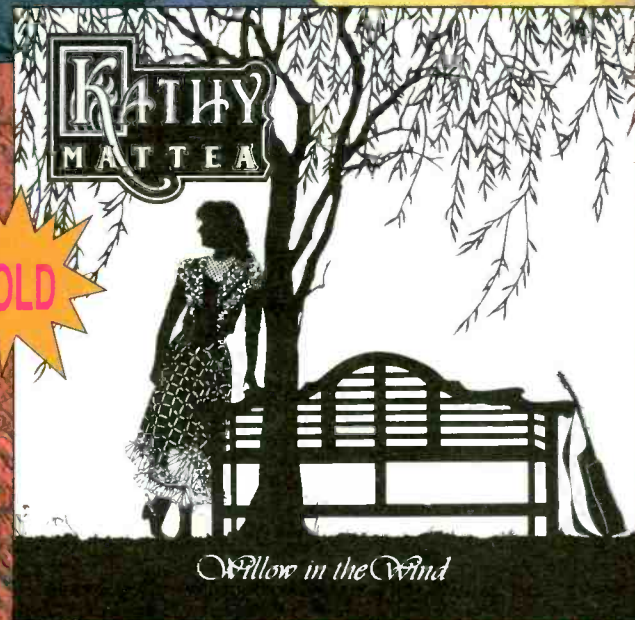


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Allow in the Wind

# ACM Unveils New Officers, Board Members

## Fred Reiser Is Group's President; Steve Gatlin, VP

NASHVILLE—Bill Boyd, executive director of the Academy of Country Music, recently announced the organization's 1990-91 officers and board members.

Officers are as follows: Fred Reiser, president; Steve Gatlin, VP; Marge Meoli, secretary; and Selma Williams, treasurer.

Board members elected to two-year terms in 14 categories are Paige Sober, affiliated; Moe Bandy, artist/entertainer; Bill Bachand, club operator/employee; Mae Boren Axton, composer; Melissa McConnell, DJ; Dave Douds,

manager/booker; Al Bruno, musician/band leader; Sherry Bond, music publisher; Carson Schreiber, promotion; Steve Tolin, publications; Buddy Owens, radio; Toi Moritomo, record company; Gene Weed, TV/motion picture; and Mel Simas, talent buyer (a new category).

Board members elected last year and who have another year to serve are Al Konow, affiliated; Juice Newton, artist/entertainer; Wayne Scruggs, club operator/employee; Tim DuBois, composer; Don Jeffrey, DJ; Rick Shipp, man-

ager/booker; Charlie Daniels, musician/band leader; Janice Jackson, music publisher; George Collier, promotion; Gerry Wood, publications; Don Langford, radio; Harold Shedd, record company; and Ron Weed, TV/motion picture. Bob Romeo was elected to a one-year term in the talent-buyers category.

The first meeting of the new board took place July 21 at the Crazy Horse Steak House in Santa Ana, Calif.

# Emerald Ent. Network In Merger

## Links With Jim Wood & Associates

NASHVILLE—The local Emerald Entertainment Network and Cleveland-based Jim Wood & Associates Broadcasting Consultants have merged and will now offer a complete line of products and services to radio, television, network syndication, cable companies, and the recording industry.

Emerald's chairman, Dale Moore, came to the table providing satellite network programming that includes "Nashville Live" and "Saturday Night House Party." Emerald

is also known for its Emerald Recording Studio.

Eight-month-old Jim Wood & Associates currently provides programming, marketing, research, and management to some 20 clients in various markets across the U.S. and Canada, with expansion plans targeted toward Europe.

As part of the agreement, Wood has become president of the Emerald Network and has moved his company from Cleveland to Emerald's corporate headquarters here.

FOR WEEK ENDING AUGUST 18, 1990

# Billboard TOP COUNTRY ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>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          | 66            | CLINT BLACK ▲ RCA 9668 (8.98)  | KILLIN' TIME                  |
| 2         | 4         | 4          | 66            | GARTH BROOKS ● CAPITOL 90897* (9.98)   | GARTH BROOKS                  |
| 3         | 2         | 2          | 11            | GEORGE STRAIT ● MCA 6415 (9.98)  | LIVIN' IT UP                  |
| 4         | 5         | 5          | 40            | THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)                             | PICKIN' ON NASHVILLE          |
| 5         | 3         | 3          | 10            | ALABAMA ● RCA 52108* (9.98)  | PASS IT ON DOWN               |
| 6         | 6         | 6          | 21            | TRAVIS TRITT WARNER BROS. 26094* (9.98)  | COUNTRY CLUB                  |
| 7         | 7         | 7          | 44            | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)   | NO HOLDIN' BACK               |
| 8         | 8         | 8          | 22            | ALAN JACKSON ARISTA 8623 (8.98)  | HERE IN THE REAL WORLD        |
| 9         | 9         | 9          | 29            | RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)                                | RVS III                       |
| 10        | 13        | 18         | 5             | WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)  | THE EAGLE                     |
| 11        | 10        | 10         | 61            | LORRIE MORGAN ● RCA 9594 (8.98)  | LEAVE THE LIGHT ON            |
| 12        | 15        | 16         | 32            | VINCE GILL MCA 42321 (8.98)  | WHEN I CALL YOUR NAME         |
| 13        | 11        | 11         | 10            | SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)  | EXTRA MILE                    |
| 14        | 14        | 12         | 11            | PATTY LOVELESS MCA 6401 (9.98)   | ON DOWN THE LINE              |
| 15        | 12        | 14         | 26            | HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)                       | LONE WOLF                     |
| 16        | 16        | 13         | 69            | KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)  | WILLOW IN THE WIND            |
| 17        | 18        | 17         | 18            | DOUG STONE EPIC 45303*/CBS (8.98 EQ)   | DOUG STONE                    |
| 18        | 20        | 21         | 15            | TANYA TUCKER CAPITOL 91821* (9.98)   | TENNESSEE WOMAN               |
| 19        | 17        | 15         | 26            | RESTLESS HEART RCA 9961 (8.98)   | FAST MOVIN' TRAIN             |
| 20        | 19        | 19         | 41            | THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)                              | SIMPLE MAN                    |
| 21        | 21        | 24         | 42            | MARTY STUART MCA 42312 (8.98)  | HILLBILLY ROCK                |
| 22        | 22        | 20         | 169           | RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568 (8.98)                            | ALWAYS & FOREVER              |
| 23        | 23        | 23         | 43            | PAUL OVERSTREET RCA 9717-1 (8.98)  | SOWIN' LOVE                   |
| 24        | 24        | 22         | 23            | WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)                       | HIGHWAYMAN 2                  |
| 25        | 28        | 32         | 4             | BILLY JOE ROYAL ATLANTIC 82104* (9.98)   | OUT OF THE SHADOWS            |
| 26        | 31        | 28         | 20            | DAN SEALS CAPITOL 91782* (9.98)  | ON ARRIVAL                    |
| 27        | 32        | 31         | 77            | HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)                       | GREATEST HITS III             |
| 28        | 27        | 25         | 62            | K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)                        | ABSOLUTE TORCH AND TWANG      |
| 29        | 25        | 27         | 45            | SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)                                  | THE BOYS ARE BACK             |
| 30        | 29        | 30         | 157           | PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98)   | GREATEST HITS                 |
| 31        | 30        | 34         | 104           | THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)  | GREATEST HITS                 |
| 32        | 26        | 26         | 11            | LIONEL CARTWRIGHT MCA 42336* (8.98)  | I WATCHED IT ALL ON THE RADIO |
| 33        | 33        | 35         | 6             | T. GRAHAM BROWN CAPITOL 91780* (9.98)  | BUMPER TO BUMPER              |
| 34        | 35        | 29         | 52            | KEITH WHITLEY ● RCA 9809 (8.98)  | I WONDER DO YOU THINK OF ME   |
| 35        | 34        | 38         | 151           | GEORGE STRAIT ▲ MCA 42035* (8.98)  | GREATEST HITS, VOL. 2         |
| 36        | 40        | 66         | 4             | THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)                                  | MUSIC, MEMORIES AND YOU       |
| 37        | 37        | 36         | 234           | ALABAMA ▲ <sup>3</sup> RCA 7170 (8.98)   | GREATEST HITS                 |
| 38        | 43        | 42         | 248           | GEORGE STRAIT ▲ MCA 5567 (8.98)  | GEORGE STRAIT'S GREATEST HITS |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                          |
|-----------|-----------|------------|---------------|--|--------------------------------|
| 39        | 39        | 39         | 78            | SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)   | THE ROAD NOT TAKEN             |
| 40        | 44        | 40         | 64            | LYLE LOVETT MCA/CURB 42263/MCA (9.98)  | LYLE LOVETT AND HIS LARGE BAND |
| 41        | 47        | 44         | 113           | KEITH WHITLEY ● RCA 6494 (8.98)  | DON'T CLOSE YOUR EYES          |
| 42        | 42        | 37         | 19            | STEVE WARINER MCA 42335* (8.98)  | LAREDO                         |
| 43        | 45        | 41         | 56            | VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)   | ALONE                          |
| 44        | 54        | 46         | 66            | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)                             | A DECADE OF HITS               |
| 45        | 64        | 50         | 107           | RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)   | OLD 8 X 10                     |
| 46        | 38        | 43         | 47            | REBA MCENTIRE ● MCA 8034* (8.98)   | REBA LIVE                      |
| 47        | 65        | 61         | 180           | RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)                                | WILD EYED DREAM                |
| 48        | 48        | 52         | 53            | MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)                               | STATE OF THE HEART             |
| 49        | 52        | 47         | 69            | THE JUDDS ● CURB/RCA 9595/RCA (8.98)   | RIVER OF TIME                  |
| 50        | NEW ▶     |            | 1             | EMMYLOU HARRIS REPRISE 25791* (9.98)   | DUETS                          |
| 51        | 41        | 59         | 217           | RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25435 (9.98)                            | STORMS OF LIFE                 |
| 52        | 50        | 48         | 61            | DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)  | WHITE LIMOZEEN                 |
| 53        | 51        | 45         | 40            | RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)                                      | KEYS TO THE HIGHWAY            |
| 54        | 53        | 55         | 28            | THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)                                   | PAGES OF LIFE                  |
| 55        | 55        | 54         | 7             | CONWAY TWITTY MCA 6391* (9.98)   | GREATEST HITS, VOL. III        |
| 56        | 63        | 72         | 44            | DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (9.98)                                  | JUST LOOKIN' FOR A HIT         |
| 57        | 49        | 62         | 96            | RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)                                 | LOVING PROOF                   |
| 58        | 46        | 57         | 9             | BAILLIE AND THE BOYS RCA 2114* (8.98)  | THE LIGHTS OF HOME             |
| 59        | 36        | 33         | 13            | LACY J. DALTON CAPITOL 93912* (9.98)   | LACY J.                        |
| 60        | 56        | 49         | 19            | ROBIN LEE ATLANTIC 82085* (9.98)   | BLACK VELVET                   |
| 61        | 62        | 51         | 325           | HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (9.98)          | GREATEST HITS, VOLUME I        |
| 62        | 60        | 53         | 11            | FOSTER & LLOYD RCA 52113* (8.98)   | VERSION OF THE TRUTH           |
| 63        | 66        | 58         | 97            | PATTY LOVELESS MCA 42223 (8.98)  | HONKY TONK ANGEL               |
| 64        | 70        | 68         | 5             | KELLY WILLIS MCA 6390* (9.98)  | WELL TRAVELLED LOVE            |
| 65        | 57        | 65         | 8             | MARK COLLIE MCA 42333* (8.98)  | HARDIN COUNTY LINE             |
| 66        | 74        | —          | 2             | THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)                                       | THE REST OF THE DREAM          |
| 67        | NEW ▶     |            | 1             | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)                                 | PIRATES OF THE MISSISSIPPI     |
| 68        | 68        | 63         | 20            | JANN BROWNE CURB 10630* (8.98)   | TELL ME WHY                    |
| 69        | 59        | 64         | 9             | HOLLY DUNN WARNER BROS. 26173 (9.98)   | HEART FULL OF LOVE             |
| 70        | 69        | 74         | 4             | KEVIN WELCH REPRISE 26171*/WARNER BROS. (9.98)                                   | KEVIN WELCH                    |
| 71        | 67        | 67         | 128           | VERN GOSDIN ● COLUMBIA 40982*/CBS (6.98 EQ)                                      | CHISELED IN STONE              |
| 72        | 72        | 75         | 77            | GEORGE STRAIT ● MCA 42266 (9.98)   | BEYOND THE BLUE NEON           |
| 73        | 73        | 71         | 78            | ALABAMA ● RCA 8587 (8.98)  | SOUTHERN STAR                  |
| 74        | RE-ENTRY  |            | 534           | WILLIE NELSON ▲ <sup>3</sup> COLUMBIA 35305*/CBS (6.98 EQ)                       | STARDUST                       |
| 75        | 75        | 73         | 112           | K.D. LANG SIRE 25724/WARNER BROS. (9.98)   | SHADOWLAND                     |

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

HOT COUNTRY SINGLES & TRACKS™

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Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'NEXT TO YOU, NEXT TO ME' by Shenandoah and 'WHEN I CALL YOUR NAME' by Vince Gill.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'I'VE CRIED MY LAST TEAR FOR YOU' by Ricky Van Shelton and 'HONKY TONK BLUES' by Honky Tonk Blues.

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.

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

COUNTRY  
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CORNER



by Marie Ratliff

**WELCOME TO WRKZ:** Officially added to the monitored panel of country radio stations and participating this week for the first time in the gross-impression totals on the Hot Country Singles & Tracks chart is WRKZ Hershey, Pa. Thanks to the intensive monitor deployment in the last few weeks, the panel has now grown to 92 stations in 69 markets.

**HIGH ON 'LOW PLACES':** Although many programmers were just getting the promo single from Capitol last week, most had already heard Garth Brooks sing "Friends In Low Places" at the Country Radio Seminar last March and were ready to put it on the air the minute it arrived. Fifty-six of the monitored stations already show play—some of it quite heavy—which sends it into the debut position of No. 65 on the chart.

Among those showing a considerable number of early plays: KWJJ Portland, Ore., KMLE Phoenix, WDAF Kansas City, Mo., WKJN and WYNK Baton Rouge, La., KPLX Dallas, KNIX Phoenix, KASE Austin, Texas, WKHX Atlanta, KAJA San Antonio, Texas, KRAK Sacramento, Calif., WAMZ Louisville, Ky., WSIX Nashville, and KILT and KIKK Houston.

"We went on it immediately," says MD Wayne Elliott, KEEY Minneapolis/St. Paul. "This is a novelty record of sorts, and it captures some of the fun that is projected in his live performances. This guy really deserves the title of entertainer's entertainer."

"It's every bit as hot as 'The Dance,'" says MD Rick Campbell, WKHK Richmond, Va. "It has great lyrics—everything you need for a perfect radio song."

The single is not available commercially; however, it is a part of the new Brooks album, "No Fences," due out the end of August.

**"THESE GUYS** are probably the most underrated group in this industry," says MD Dandalion, WRKZ Hershey, Pa., of **Asleep At The Wheel**, whose "Keepin' Me Up Nights" (Arista) is No. 5 on the Hot Country Breakouts list. "This record is possibly the most commercial thing they've done, and if some radio people are not playing it, I say to them, 'Shame on you.'"

Among those who are playing it and showing growth this week are WQDR Raleigh, N.C., WSIX Nashville, KSAN San Francisco, WDAF Kansas City, WXYZ Hartford, Conn., KVOO Tulsa, Okla., and KEBC Oklahoma City. It's a new add at WXTU Philadelphia and WHOK Columbus, Ohio.

**TAMMY WYNETTE** is at No. 6 on the Hot Country Breakouts list with "Let's Call It A Day Today" (Epic) and is drawing good phones at WRNS Kinston, N.C., says MD Mark Reed. "She's got a good shot at a comeback record if radio will get behind it. It has enough of the old Tammy that you know who it is, but it also has a newer, more contemporary style that fits in very well."

New adds this week include WDSY Pittsburgh, WXTU Philadelphia, and WRKZ Hershey; it shows good moves at WSM Nashville, WTQR Winston-Salem, N.C., WFLS Fredericksburg, Va., and WIL St. Louis.

**NEWCOMER TIM RYAN'S** "Dance In Circles" (Epic) draws a strong reaction from PD Jim Patrick, KZKX Lincoln, Neb. "It's really blowing me off my seat—I'm very impressed with it," he says.

Ryan's song, which moves 70-60 on the chart, chalks up new adds at WHOK Columbus, Ohio, WKKK St. Louis, WBEE Rochester, N.Y., and WONE Dayton, Ohio, and good moves at KIKK Houston, KMP5 Seattle, WTQR Winston-Salem, KXXY Oklahoma City, and WQDR Raleigh, N.C.

Billboard **HOT COUNTRY**  
**RADIO BREAKOUTS**

1. FEED THIS FIRE ANNE MURRAY CAPITOL
2. A FEW MORE REDNECKS THE CHARLIE DANIELS BAND EPIC
3. NOTHING'S GONNA BOTHER ME... FORESTER SISTERS WARNER BROS.
4. HOME JOE DIFFIE EPIC
5. KEEPIN' ME UP NIGHTS ASLEEP AT THE WHEEL ARISTA
6. LET'S CALL IT A DAY TODAY TAMMY WYNETTE EPIC
7. WHEN IT RAINS IT POURS MERLE HAGGARD CURB
8. YOU LIE REBA McENTIRE MCA
9. THIS AIN'T MY FIRST RODEO VERN GOSDIN COLUMBIA
10. YOU REALLY HAD ME GOING HOLLY DUNN WARNER BROS.

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.

**5 Acts Nominated For Hall Of Fame**

NASHVILLE—Tennessee Ernie Ford, Don Gibson, George Jones, the Louvin Brothers, and Webb Pierce are the 1990 nominees for induction into the Country Music Hall of Fame. The winner will be announced during the CMA awards show, Oct. 8 on CBS-TV.

Ford hit the country charts in 1949 with "Tennessee Border" and continued to chart through 1976. His biggest hit was his 1955 version of Merle Travis' "16 Tons." The single stayed at No. 1 for 10 weeks and reportedly sold 4 million copies. Ford was also one of country music's first television stars. In recent years, he has primarily recorded gospel music.

Gibson is the writer of some of country music's most popular songs, including "Sweet Dreams," "I Can't Stop Loving You," and "Oh, Lonesome Me." In his 20 years of recording between 1956 and 1976, Gibson scored 23 top 10 singles, including two with Dottie West.

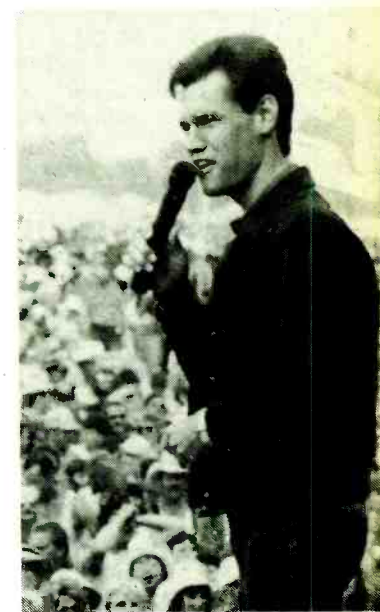
George Jones, who made his chart debut in 1955, continues to record hits and tour. Many critics rank him as the best vocal stylist in the history of the genre. As a soloist, Jones has had more than 60 top 10 hits, and his numerous duet outings account for at least 14 more.

Ira and Charlie Loudermilk, who became famous as the Louvin Brothers, recorded and released all their hits between 1955 and 1962. Among these were "When I Stop Dreaming," "I Don't Believe You've Met My Baby," "Hoping That You're Hoping," and "My Baby's Gone." Both were elected to the Nashville Songwriters Assn.'s Hall of Fame in 1979. Ira died in 1965. Charlie, a member of the Grand Ole Opry, continues to perform.

Pierce epitomized the best in honky-tonk singing throughout the '50s, when his singles contended for chart space with those by such luminaries as Carl Smith, Hank Thompson, Lefty Frizzell, Hank Snow, and

Faron Young. Between 1952 and 1957, he had 13 No. 1 hits, including a duet with Red Sovine, "Why Baby Why." Other Pierce chart-toppers were "Wondering," "That Heart Belongs To Me," "Back Street Affair," "It's Been So Long," "There Stands The Glass," and "Slowly."

A panel of 300 anonymous electors from the music industry choose the Hall of Fame winners.



**Weathering Well.** Neither mud nor monsoon rains extinguish the crowd's enthusiasm for Randy Travis when the Warner Bros. Records artist takes to the stage at the 14th annual Jamboree In The Hills. In spite of uncharacteristically vicious weather, thousands of fans stayed to cheer Travis, who appeared near the end of the three-day outdoor festival. (Photo: Norma Morris)

**7th Harlan Howard Birthday Bash Set**

NASHVILLE—Tammy Wynette and songwriter Roger Murrah will co-host the seventh annual Harlan Howard Birthday Bash, Sept. 6 on the BMI parking lot here. Established to honor songwriters generally and Howard specifically, the event has developed into a fundraiser for the Nashville Entertainment Assn. and the Nashville Songwriters Assn. International.

Scheduled to perform on the program are Daniele Alexander, Walt

Aldridge, Max D. Barnes, Bobby Braddock, Beth Nielsen-Chapman, Steve Clark, Skip Ewing, Rich Grissom, Don Henry, Marcus Hummon, Kennedy-Rose, Delbert McClinton, Tim Mensy, Roger Murrah, Gene Nelson, Gary Nicholson, Mike Reid, Don Schlitz, Thom Schuyler, Keith Stegall, Les Taylor, Randy Van Warmer, and Tammy Wynette.

Tickets can be purchased through BMI, ASCAP, SESAC, the Nashville Songwriters Assn. International, Nashville Entertainment Assn., and TicketMaster. VIP tables seating 10 are available for \$500 each. Individual tickets are \$15.

Gates open at 5:30 p.m.; the show starts at 6:30 p.m.

k.d. lang radio  
boycott criticized  
... see page 11

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

| TITLE (Publisher - Licensing Org.)  | Sheet Music Dist.  |
|---|--|
| 24 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM  | Schlitz, ASCAP/Almo, ASCAP   |
| 64 BLACK COFFEE (ESP, BMI/Great Cumberland, BMI) CPP  | 51 I'D BE BETTER OFF (IN A PINE BOX) (BMC, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL  |
| 68 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL | 28 I FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM |
| 70 BOOGIE AND BEETHOVEN (Kristoshua, BMI)   | 67 IF LOOKS COULD KILL (Coolwell, ASCAP)   |
| 38 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop)                         | 33 IF YOU COULD ONLY SEE ME NOW (W.B.M., SESAC/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM  |
| 60 DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI) ASCAP   | 31 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL  |
| 13 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)   | 12 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joe Chambers, ASCAP) HL   |
| 44 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM             | 4 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP) HL   |
| 61 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM                     | 43 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)   |
| 11 DON'T GO OUT (BMC, ASCAP/Careers, BMI) HL  | 75 I'M YOUR MAN (Acuff-Rose, BMI/Maypop, BMI)  |
| 36 DRINKING CHAMPAGNE (Acuff-Rose, BMI)   | 69 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) HL   |
| 58 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM                                   | 53 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM   |
| 59 FOOL SUCH AS I (MCA, ASCAP)  | 39 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL  |
| 16 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)        | 47 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM   |
| 65 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP)  | 8 JUKEBOX IN MY MIND (Maypop, BMI)   |
| 34 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)  | 52 LONELY OUT TONITE (Eddie Rabbitt, BMI/Englishtown, BMI)   |
| 3 GOOD TIMES (Abkco, BMI)   | 55 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP)   |
| 73 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP) HL  | 49 LOVE IS STRANGE (Ben-Ghazi, BMI)  |
| 45 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL                                      | 30 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI) HL   |
| 9 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL   | 23 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM  |
| 15 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)   | 41 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI)  |
| 26 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)  | 29 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP)   |
| 14 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)                                    | 63 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)  |
| 40 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI)   | 1 NEXT TO YOU, NEXT TO ME (BMC, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL  |
| 19 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don   | 20 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI)   |
|   | 6 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP  |
|   | 10 OH LONESOME ME (Acuff-Rose, BMI)  |
|   | 21 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL  |
|   | 54 OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn, BMI) HL  |
|   | 50 PASS IT ON DOWN (Maypop, BMI) WBM   |
|   | 25 PRECIOUS THING (Steve Wariner, BMI/Irving, BMI/Beginner, ASCAP)   |
|   | 71 PUTTIN' THE DARK BACK INTO THE NIGHT (Zoo Crew, ASCAP)  |
|   | 66 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP)   |
|   | 18 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM   |
|   | 56 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtown, BMI) HL  |
|   | 57 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, BMI, ASCAP/Zomba, ASCAP)   |
|   | 46 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI) HL/CLM  |
|   | 62 SMALL SMALL WORLD (Irving, BMI/Screen Gems-EMI, BMI/Bethlehem, BMI)   |
|   | 17 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL   |
|   | 37 STORY OF LOVE (Bar None, BMI)   |
|   | 22 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM  |
|   | 27 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfolk, ASCAP) HL   |
|   | 35 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP/Gre-key, ASCAP)  |
|   | 42 WALKIN' AWAY (Howlin'Hits, ASCAP) CPP   |
|   | 48 WALKING SHOES (Irving, BMI/Littlemarch, BMI)  |
|   | 32 WALK ON (Tom Collins, BMI)  |
|   | 7 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL   |
|   | 2 WHEN I CALL YOUR NAME (Benelit, BMI/WB, ASCAP) WBM   |
|   | 74 WHO'S GONNA TELL HER GOODBYE (Rice & Rice, ASCAP/Ha-Deb, ASCAP)   |
|   | 72 WORK SONG (Sabal, ASCAP)  |
|   | 5 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM/CLM  |

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TOP JAZZ ALBUMS™

| THIS WEEK   | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL  | TITLE                             |
|---|------------|---------------|--|-----------------------------------|
| Compiled from a national sample of retail store and one-stop sales reports. |            |               |  |                                   |
| 1   | 1          | 7             | <b>WYNTON MARSALIS</b> COLUMBIA 46143<br>★★ NO. 1 ★★<br>STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE | 5 weeks at No. 1                  |
| 2   | 2          | 3             | <b>HARRY CONNICK, JR.</b> COLUMBIA 46146   | WE ARE IN LOVE                    |
| 3   | 3          | 5             | <b>PAT METHENY</b> GEFEN 24293   | QUESTION AND ANSWER               |
| 4   | 6          | 3             | <b>HARRY CONNICK, JR.</b> COLUMBIA 46223   | LOFTY'S ROACH SOUFFLE             |
| 5   | 4          | 9             | <b>STAN GETZ</b> A&M 5297*   | APASIANADO                        |
| 6   | 11         | 5             | <b>ELIANE ELIAS</b> BLUE NOTE 93089*/CAPITOL   | ELIANE ELIAS PLAYS JOBIM          |
| 7   | 13         | 5             | <b>CHRISTOPHER HOLLYDAY</b> NOVUS 3087*/RCA  | ON COURSE                         |
| 8   | 7          | 13            | <b>CARMEN MCRAE</b> NOVUS 3086/RCA   | CARMEN SINGS MONK                 |
| 9   | 5          | 15            | <b>LEE RITENOUR</b> GRP 9615   | STOLEN MOMENTS                    |
| 10  | 9          | 15            | <b>JACK DEJOHNETTE</b> MCA 42313   | PARALLEL REALITIES                |
| 11  | 10         | 15            | <b>MARLON JORDAN</b> COLUMBIA 45200*   | FOR YOU ONLY                      |
| 12  | 8          | 15            | <b>JOHN SCOFIELD</b> BLUE NOTE 92894*/CAPITOL  | TIME ON MY HANDS                  |
| 13  | 12         | 19            | <b>MARCUS ROBERTS</b> NOVUS 3078/RCA   | DEEP IN THE SHED                  |
| 14  | 15         | 9             | <b>MCCOY TYNER</b> BLUE NOTE 93598*/CAPITOL  | THINGS AIN'T WHAT THEY USED TO BE |
| 15  | 14         | 11            | <b>ROY HARGROVE</b> NOVUS 3082/RCA   | DIAMOND IN THE ROUGH              |

TOP CONTEMPORARY JAZZ ALBUMS™

| 1  | 1   | 9  | SPYRO GYRA FEATURING JAY BECKENSTEIN                     | GRP 9608 3 weeks at No. 1<br>FAST FORWARD |
|----|-----|----|--|---|
| 2  | 6   | 7  | <b>MICHAEL FRANKS</b> REPRIS 26183                       | BLUE PACIFIC                              |
| 3  | 3   | 17 | <b>NAJEE</b> EMI 92248                                   | TOKYO BLUE                                |
| 4  | 2   | 19 | <b>STANLEY JORDAN</b> BLUE NOTE 92356/CAPITOL            | CORNUCOPIA                                |
| 5  | 4   | 25 | <b>BASIA</b> ● EPIC 45472                                | LONDON WARSAW NEW YORK                    |
| 6  | 9   | 9  | <b>JOHN MCLAUGHLIN TRIO</b> JMT 834 436*/POLYGRAM        | LIVE AT THE ROYAL FESTIVAL HALL           |
| 7  | 7   | 9  | <b>LARRY CARLTON</b> GRP 9611                            | COLLECTION                                |
| 8  | 11  | 13 | <b>TOM GRANT</b> VERVE FORECAST 843 011*/POLYGRAM        | EDGE OF THE WORLD                         |
| 9  | 5   | 13 | <b>JONATHAN BUTLER</b> JIVE 1329/RCA                     | DELIVERANCE                               |
| 10 | 21  | 3  | <b>BOB JAMES</b> WARNER BROS. 26256                      | GRAND PIANO CANYON                        |
| 11 | 12  | 15 | <b>LONNIE LISTON SMITH</b> STARTRAK 4021/ICHIBAN         | LOVE GODDESS                              |
| 12 | 8   | 11 | <b>ALEX BUGNON</b> ORPHEUS 75615/EMI                     | HEAD OVER HEELS                           |
| 13 | 22  | 3  | <b>STANLEY CLARKE/GEORGE DUKE</b> EPIC E 46012           | 3   |
| 14 | 18  | 3  | <b>ANITA BAKER</b> ELEKTRA 60922                         | COMPOSITIONS                              |
| 15 | 10  | 19 | <b>PATTI AUSTIN</b> GRP 9603                             | LOVE IS GONNA GETCHA                      |
| 16 | 14  | 35 | <b>KENNY G</b> ▲ ARISTA 8613                             | LIVE                                      |
| 17 | 17  | 5  | <b>GRANT GEISSMAN</b> BLUE MOON 79152                    | TAKE ANOTHER LOOK                         |
| 18 | 15  | 7  | <b>ROB MULLINS</b> NOVA 9026*                            | TOKYO NIGHTS                              |
| 19 | 20  | 9  | <b>BRANDON FIELDS</b> NOVA 9025*                         | OTHER PLACES                              |
| 20 | 23  | 3  | <b>VERNELL BROWN, JR.</b> A&M 75021 5305*                | A TOTAL ECLIPSE                           |
| 21 | 25  | 5  | <b>TOM SCOTT</b> GRP 9613                                | THEM CHANGES                              |
| 22 | NEW |    | <b>MAX GROOVE</b> OPTIMISM 3228                          | MAXIMUM GROOVE                            |
| 23 | 16  | 11 | <b>PAUL JACKSON, JR.</b> ATLANTIC 82065                  | OUT OF THE SHADOWS                        |
| 24 | 13  | 25 | <b>DIANNE REEVES</b> EMI 92401                           | NEVER TOO FAR                             |
| 25 | 24  | 5  | <b>TUCK ANDRESS</b> WINDHAM HILL JAZZ 0124*/WINDHAM HILL | RECKLESS PRECISION                        |

○ 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.



by Jeff Levenson

**R**ANDY WESTON'S WORLD TRAVELS have opened his eyes, ears, and heart to some fundamental truths. "When I went to Africa," the Brooklyn, N.Y.-born pianist recounts, speaking of his first trip to Nigeria 30 years ago, "I tried to find myself, my parents, my grandparents. I had to know where we come from. Why we look at life a certain way. Who we are. One of the things I found that profoundly affected me was that music exists as something that involves the spirit, the Creator. It is tied to Nature, to Creation. Over there, before you touch your instrument you have to speak to God, say certain prayers. It is something very, very serious."

In case the words don't fully convey the power of Weston's sentiments, readers are advised to consider his three new titles on Verve: "Portraits of Thelonious Monk," "Portraits of Duke Ellington," and "Self-Portraits." PolyGram France (where the recording sessions originated) decided to release the titles together in a packaged set; the domestic company will issue them separately, scheduling their street dates months apart. Heard singularly or as a whole, the portraits affirm Weston's depth of feeling. They are his first recordings in five years.

"When I got the assignment to make these records," he recalls, "I was very excited. Then when I was told I'd have to do three albums in three days, it turned to panic. That's heavy stuff, especially with the music of Mr. Ellington and Mr. Monk. Ultimately, it became a spiritual experience. I felt the presence of those guys in the studio with me and it was nothing short of a personal endorsement. I felt like they were hovering over me lending their approval."

"Self-Portraits," the last of the albums to be released in the States, is autobiographical in that all the tunes are originals. The real inspiration for the recording comes from Frank Edward Weston, the artist's father, a man who cultivated in his son a devotional curiosity about heritage and beauty.

"My dad taught me that I was an African born in America," Weston acknowledges with pride. "He kept many books about Africa and African history in our home. Many maps. He wanted me to know something about myself and my ancestors. It worked."

"In Africa I eventually learned that musicians are messengers, and that we have a gift. And the purpose of the gift is to heal people. Wherever I go, my job is to share my music. I always tell my audiences when I

'In Africa, music involves the spirit, the Creator'

perform that I don't know what I am going to play, because improvisation is much deeper than the word implies. God is the true musician. We are really just instruments for the Creator."

**S**TUFF: Composer/pianist Marc Cohen has been tapped as the grand-prize winner of the Second Annual International Song Contest, a competition sponsored by Billboard magazine. The veteran of groups led by James Moody, Peter Erskine, and Herbie Mann receives a cash award of \$25,000 plus a Gibson Gold Top guitar. (Yes, he's a pianist, but Gibson co-sponsored the event. So, he'll learn a few chords) ... Kultur Video, a self-styled leader in performing-arts cassettes, has added jazz to its extensive catalog of offerings. Expect eight videos in the fall from a live Smithsonian Institute collection. Artists featured? Alberta Hunter, Mel Lewis, and the Brothers Marsalis, among others ... Happy Hour Music, which specializes in recordings by such Brazilian jazz artists as Hermeto Pascoal and Amilson Godoy, has just signed a distribution deal with Laurie Records.

# RICARDO SILVEIRA

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Management/Direction:  
Jerry Levin  
The Wigwam  
Entertainment Group  
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## Amazon Secrets

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# TOP CLASSICAL ALBUMS™

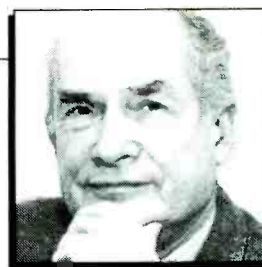
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL   | ARTIST |
|-----------|------------|---------------|--|--------|
|           |            |               | Compiled from a national sample of retail store sales reports.                                       |        |
|           |            |               | ★★ NO. 1 ★★  |        |
| 1         | 1          | 15            | HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818* 13 weeks at No. 1<br>VLADIMIR HOROWITZ              |        |
| 2         | 7          | 5             | BLACK ANGELS NONESUCH 79242-2*<br>KRONOS QUARTET   |        |
| 3         | 5          | 7             | TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740*<br>DMITRI HVOROSTOVSKY                                    |        |
| 4         | 2          | 21            | BEETHOVEN: SYMPHONY NO. 9 DG 429-861*<br>LEONARD BERNSTEIN   |        |
| 5         | 3          | 15            | HANDEL: ARIAS ANGEL CDC-49179*<br>KATHLEEN BATTLE  |        |
| 6         | 4          | 7             | CLASSICS OF THE SILVER SCREEN TELARC CD-80221*<br>CINCINNATI POPS (KUNZEL)                           |        |
| 7         | 6          | 9             | RACHMANINOFF: VESPERS TELARC CD-80172*<br>ROBERT SHAW FESTIVAL SINGERS                               |        |
| 8         | 8          | 17            | BEETHOVEN: 9 SYMPHONIES RCA 60324-RG*<br>ARTURO TOSCANINI  |        |
| 9         | 22         | 3             | DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093*<br>SEATTLE SYMPHONY (SCHWARZ)                               |        |
| 10        | 10         | 15            | CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922*<br>MURRAY PERAHIA                             |        |
| 11        | 9          | 19            | DEBUSSY: 12 ETUDES PHILIPS 422-412*<br>MITSUKO UCHIDA  |        |
| 12        | 11         | 15            | PISTON: SYMPHONIES 2 & 6 DELOS DE-3074*<br>SEATTLE SYMPHONY (SCHWARZ)                                |        |
| 13        | 14         | 113           | THE MOVIES GO TO THE OPERA ANGEL CDM-69596*<br>VARIOUS ARTISTS                                       |        |
| 14        | 13         | 5             | MUSSORGSKY: PICTURES AT AN EXHIBITION CHANDOS 8849*<br>CHICAGO SYMPHONY (JARVI)                      |        |
| 15        | 17         | 181           | HOROWITZ IN MOSCOW DG 419-499*<br>VLADIMIR HOROWITZ  |        |
| 16        | 12         | 21            | BARTOK: 6 STRING QUARTETS DG 423-657*<br>EMERSON STRING QUARTET                                      |        |
| 17        | 25         | 3             | MOZART: PIANO SONATAS RCA 60407-2-RC*<br>ALICIA DE LARROCHA  |        |
| 18        | 16         | 49            | HOROWITZ AT HOME DG 427-772*<br>VLADIMIR HOROWITZ  |        |
| 19        | 18         | 5             | RAVEL: DAPHNIS & CHLOE PHILIPS 426-260*<br>BOSTON SYMPHONY (HAITINK)                                 |        |
| 20        | 21         | 49            | TUTTO PAVAROTTI LONDON 425-681*<br>LUCIANO PAVAROTTI   |        |
| 21        | 15         | 7             | WAGNER: DAS RHEINGOLD DG 427-607*<br>MORRIS/LUDWIG/JERUSALEM (LEVINE)                                |        |
| 22        | 19         | 13            | MOZART, TELEMANN, J.C. BACH, REICHA SONY CLASSICAL SK-44568*<br>RAMPAL, STERN, ROSTROPOVICH, SPAETER |        |
| 23        | 20         | 13            | STRAUSS: EINE ALPENSIFONIE TELARC CD-80211*<br>VIENNA PHILHARMONIC (PREVIN)                          |        |
| 24        | NEW        |               | CASTELNUOVO-TEDESCO: GUITAR CONCERTOS RCA 60355-2-RC*<br>YAMASHITA/LONDON PHILHARMONIC (SLATKIN)     |        |
| 25        | 23         | 23            | VIVALDI: CELLO CONCERTOS RCA 60155-RC*<br>OFRA HARNOY  |        |

## TOP CROSSOVER ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL  | ARTIST           |
|-----------|------------|---------------|---|------------------|
|           |            |               | ★★ NO. 1 ★★   |                  |
| 1         | 1          | 13            | MUSIC OF THE NIGHT SONY CLASSICAL SK-45567*<br>BOSTON POPS (WILLIAMS)             | 9 weeks at No. 1 |
| 2         | 2          | 27            | HENRY V SOUNDTRACK ANGEL CDC-49919*<br>CITY OF BIRMINGHAM SYMPHONY (RATTLE)       |                  |
| 3         | 4          | 17            | TRUMPET SPECTACULAR TELARC CD-80223*<br>DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)   |                  |
| 4         | 3          | 19            | THE ENCHANTED FOREST RCA 7893-RC*<br>JAMES GALWAY                                 |                  |
| 5         | 5          | 11            | FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609*<br>FREDERICA VON STADE |                  |
| 6         | 6          | 7             | SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*<br>JOSE CARRERAS                        |                  |
| 7         | 7          | 25            | FANTASTIC JOURNEY TELARC CD-80231*<br>CINCINNATI POPS (KUNZEL)                    |                  |
| 8         | 8          | 57            | 1712 OVERTURE TELARC CD-80210*<br>P.D.Q. BACH                                     |                  |
| 9         | NEW        |               | RIDE ON, KING JESUS! ANGEL CDC-49885*<br>FLORENCE QUIVAR                          |                  |
| 10        | 9          | 17            | BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000*<br>KAYE, SHARP, BARRET, BLIER         |                  |
| 11        | 11         | 15            | POPS A LA Russe PHILIPS 426-247*<br>BOSTON POPS (WILLIAMS)                        |                  |
| 12        | 14         | 107           | JAMES GALWAY'S GREATEST HITS RCA 7778-RC*<br>JAMES GALWAY                         |                  |
| 13        | 10         | 41            | SHOW BOAT HIGHLIGHTS ANGEL CDC-49847*<br>VON STADE, HADLEY, STRATAS (MCGLINN)     |                  |
| 14        | 12         | 37            | ANYTHING GOES ANGEL CDC-49848*<br>CRISWELL, GROENENDAAL, VON STADE (MCGLINN)      |                  |
| 15        | 13         | 19            | MCLAUGHLIN: THE MEDITERRANEAN SONY CLASSICAL MK-45578*<br>JOHN MCLAUGHLIN         |                  |

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

## Classical KEEPING SCORE



by Is Horowitz

TELDEC'S NEW LOGO rides to market next month aboard a Sibelius CD holding the Sibelius Symphony No. 2 and "Finlandia" recorded by Zubin Mehta and the New York Philharmonic. What we'll see is the letter "T" imbedded in a silver and red triangle. All subsequent releases will sport the design.

Teldec, meanwhile, has signed two of this year's Tchaikovsky International Competition winners, pianist Boris Beresovsky and violinist Akiko Suwanee. They will share a first album holding their final contest performances with orchestra recorded live in Moscow. Beresovsky, incidentally, also has a recording agreement with Art & Electronics, distributed by MCA Classics.

Conductor Hugh Wolff's first recording for Teldec, at the helm of the St. Paul Chamber Orchestra, will pair the Dvorak String and Wind Serenades. Sessions will be held next month... The cycle of Beethoven symphonies recorded by Cyprien Katsaris in the solo piano arrangements of Liszt were originally issued on seven single CDs. A boxed set of the series is being prepared by Teldec for release in October. But it will now consist of six disks, to be sold for the price of five.

Scarlatti buffs will find an outsize treat this fall when Elektra International Classics' Erato wing issues a limited (but complete) edition of the Baroque master's 500-plus sonatas performed by harpsichordist Scott Ross on 34 CDs. Special price, of course.

VIRGIN IN TEXAS: A minimum of two CDs a year are called for in Virgin Classics' new four-year recording pact with the Houston Symphony and its music director, Christian Eschenbach. First sessions under the agreement, to be held this August, will set down Dvorak's

Symphony No. 9 and Tchaikovsky's "Francesca da Rimini." Simon Foster, Virgin's managing director, says a Brahms symphony cycle will kick off next summer.

Actually, Virgin recorded the Houston and Eschenbach last season under a special deal, presenting three works by the orchestra's composer-in-residence, Tobias Picker. That album is due for release later this year.

PASSING NOTES: A statement by Andreas Holschneider, president of Deutsche Grammophon, sheds hardly a glimmer of light on the label's relationship with the Classical Band following the resignation of its music director, Trevor Pinnock (Keeping Score, July 28). Holschneider says all the proposed recordings with the

## Teldec has signed winners of the Tchaikovsky Competition

early music orchestra specified Pinnock as conductor. DG's "future association with the Classical Band is open," he says.

The Columbus (Ohio) Symphony Orchestra will record an all-Bartok disk in November for ProArte. The orchestra's artistic director, Christian Badea, will conduct. The CSO's first sessions for the label, in mid-July, was devoted to Broadway show music. Peter Nero, who directed, arranged some of the selections.

Stations nominated as finalists in the NAB's Marconi Radio Awards are WNCN New York, WGMS Washington, D.C., KING Seattle, KFSD San Diego, and KLEF Anchorage, Alaska. The winner will be announced September 15 during NAB's Radio 1990 convention in Boston.

Nimbus Records has extended its association with H.C. Robbins Landon as music adviser. It's Landon's edition of the Mozart "Requiem," performed by the Hanover Band, that the label has just released, and he continues to be involved in the Haydn symphony project with the Austro-Hungarian Haydn Orchestra, conducted by Adam Fischer. Latter series will be expanded to include the master's choral works, and may lead to a video production based on Haydn's activities in Eisenstadt.

# Nipper News

deutsche harmonia mundi

“All the News That Fits His Prints”

Vol. 2, No. 4

69220-2-RV

69237-2-RV

69219-2-RV

## THE BEST FOR LESS

Owning collections of great Classical music repertoire was an expensive undertaking, even in the LP era. One of the most welcome results of the compact disc revolution has been the availability of budget recordings of standard literature, putting symphony cycles of great composers within the price range of most music lovers.

BMG Classics is happy to offer outstanding collections of core Classical repertoire at budget prices. The complete Brahms and Mendelssohn Symphonies and a selection of Bach orchestral works—each for the cost of ONE FULL-PRICE CD!

Although these recording sets are budget priced, they are outstanding performances featuring major European ensembles and conductors, including Kurt Masur, now Music Director of the New York Philharmonic.

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**Gotta Lotta Luv At Studio Center.** Lenny Williams' single "Gotta Lotta Luv," on Crush Music, is remixed at Studio Center, Miami, on a 48-track Solid State Logic console. The remix team includes, in the front row, from left, engineer Keith Morrison, remixer/keyboard/drum programmer Eric Kupper, and remixer/editor Phil Jones. In the back row, from left, are studio GM Craig Powell, Crush president Joel Newman, and Ken Guilford, production manager for Crush/K-Tel, the label's distributor.

# Power Station Has 'D' Right Combo Facility Debuts New Post & Mix Room

■ BY SUSAN NUNZIATA

NEW YORK—It's a post room. No, it's a mix room. It's Power Station's new Studio D, a hybrid designed to accommodate the needs of music mixers and postproduction engineers.

The recently completed studio features a specially modified 80-input Solid State Logic G Series console with both G and E equalization.

Like a postproduction room, Studio D features a producer's desk behind the console, uses a separate machine room, and offers Augspurger custom monitors. Like a mix room, the studio features an overdub booth, the latest console, Yamaha NS-10 and Auratone monitors, and plenty of outboard gear.

And there is room for tape machines for those engineers who feel more comfortable with them in clear view.

"We are basically an audio house," says Power Station studio manager Barry Bongiovi. "We do sound, music specifically, and we don't want to get into video editing or film editing or anything like that, but we do want to lend our expertise to audio for film and video postproduction."

Some of that expertise comes in the form of postproduction engineer Bill Ivie, who recently emigrated to Power Station from National Film Center, and chief technical director Ed Evans, who handled electronic design for the room. Evans and Tony Bongiovi, Power Station co-owner, designed the room's acoustics, and Fred Christie coordinated the project.

Evans worked with SSL to modify the console to the studio's needs. "We added some split bussing to be able to achieve premixes so that, especially when you're doing things like 6-channel film type mixes, where you have to do some premixes and you're already using the busses, you can split the bussing arrangement so that one set goes to one group of machines, another set goes to another group of machines, in different areas," explains Evans.

If the busses aren't in use on different machines, the board can be used for multiple headphone mixes, notes Evans.

"The split-bussing arrangement makes it a little more flexible," says Evans. The design team also interfaced extra premonitor switchers to pick up all the gear in the machine room. "The standard monitor that's there has been almost tripled in size and you can control it all right from here without going into the other room," says Evans.

In addition, monitor routing has been slightly modified to accept the 4-channel input from the Dolby and Shure HTS surround sound systems.

"You can monitor right from here without having external monitor situations," he says. "Intuitively you can just use the one that's on the board, and the routing has been expanded." Most of the inputs to the SSL monitors are stereo, and the monitor can handle four channels.

"It's not that much different when the music mixer comes in here to do a surround mix; he doesn't have to look for different monitor pots," says Evans.

Studio D also features New England Digital's 9600 Synclavier and PostPro systems with 8 channels of Direct-To-Disk recording, as well as

*(Continued on page 46)*

## AUDIO TRACK

### NEW YORK

WITH HIGH HOPES OF promoting the Tidewater region as a burgeoning music center, **Windmark Recording** opened its Virginia Beach, Va., doors in March.

Owned by **Michael Marquart** (former drummer for **Tokyo Rose** and **A Flock Of Seagulls**), the two-room complex was designed by Nashville-based studio expert **Steve Durr**.

Marquart was persuaded to move his small Milwaukee studio operation to the resort community by friend and local concert promoter **Bill Reed**, owner of **Cellar Door Productions**. Reed has also started a label under the Cellar Door umbrella—**Cellar Door Records**.

The facility is located 15 minutes from the beach and, along with a salt-water atmosphere, offers a lounge done up in beach decor, featuring video games and a basketball hoop.

Local groups usually book Studio B, the smaller of the two rooms, housing a 16-track **Tascam M600** console, according to Marquart.

The larger room, expected to attract more out-of-town clients, holds a 24-track **Solid State Logic 4040E G-Series** board, custom monitors, and a **Studer A827** analog multitrack tape machine. The room also features the **Studer/Editech Dyaxis** workstation, and **DAT** gear.

In addition, a **Soundcraft** board is available, as well as a lengthy list of outboard gear.

The new Cellar Door label, of which Reed is president and Marquart is VP, has already signed several acts.

According to Marquart's sister and the studio's manager, **Colleen Marquart**, the first three album projects recorded at the studio have already been or are slated to be released on Cellar Door.

Those projects are an album by **Left Wing Fascists**, titled "A Mother's Nightmare," produced by **Stacy Heydon** and engineered by **Dave Runstedler**; a debut album by **Kyle Davis**, produced by Michael Marquart and engineered by Runstedler; and an album by **States**, co-produced by Heydon and Marquart with Runstedler at the board.

DEBBIE HOLLEY and BETH BLAUFUSS

AT EASTSIDE SOUND, recording and mixing was completed for the fall HBO movie "Criminal Justice." **Elliot Goldenthal** scored and produced, with **Joel Iwataki** and **Nick Prout** at the studio's **Harrison SeriesTen** console. Eastside is the first studio in the Northeast to utilize the board. **Delmar Brown** was in cutting material for **Dick Scott Entertainment**, with Prout engineering. **Rockers Revenge** was in tracking the single "Rock The House," with Prout accompanied at the board by **Lee Dick**.

Producer **Billy Bell** was in **Unique Recording** working on a cover of the **Hollies** tune "Bus Stop" with **Patti B. Tony Christopher** assisted on the project, slated for release on **C.C.T. Records**. Bell and Christopher also completed a record by **Hunt Club** to be released in Europe. **Bonnie Bolland** worked on two numbers with the Bell/Christopher production team.

Recent projects at **Rawlston Recording** included rap act **Whodini** recording its debut for **MCA**. Producers included **Fresh Gordon** and **Larry Smith**. **Akili Walker** engineered, assisted by **George Mayers**. Smith also tracked and mixed **Dezaz Tempo** for **D and D Productions**. Choreographer **Cliff Love** put down tracks for his debut for **In The Black Productions**. **Easy Mo Bee** produced, with Walker and Mayers at the board.

**Baloti Lawrence** completed mixes on the single "Attitude" at **Twilight Studios**. The project features multi-instrumentalist **Timothy Brannigan** and sax player **David Hubbard**. **Ken Florendo** produced.

At **Power Play**, producer/artist **Biz Markie** completed debut projects on **Diamond Shell**, **Kid Capri**, and **Pebble Pooh** for **Cold Chillin'/Warner Bros.** **Ivan "Doc" Rodriguez** engineered, with **Peter Jorge** and **Joey "Ghost" LaChiana** assisting. **Atlantic's Grayson 'n Jayson** mixed its debut album, with **Vance Wright** producing. **Everett Ramos** was at the board, assisted by **Alex Armitage** and **Chris Conway**. **Boogie Down Productions** completed remixes on **Virgin Records** artist

### Ziggy Marley.

### LOS ANGELES

SCOTT FITZGERALD WAS in **Elumba** adding horns to "A Little Sensitivity," from his upcoming **Elektra** release. **Leamel Humes** produced, with assistance from **Michael Brooks** and **Rick Caughron**.

**Thomas Dolby** was in **Skip Saylor Recording** to produce and engineer a 12-inch mix on **CBS International** act **Prefab Sprout**. **Chris Puram** assisted. The **Waters** were in mixing, with **Victor Flores** at the board. **Mike Stanger** assisted. **TDK Records** artist **Kahoru Kohiruimaki** was in mixing her new album, with **Tommy Vicari** engineering. **Puram** assisted.

**Michael Wagener** was in **Scream** working on a video mix for **Janet Jackson's** new single and video, "Black Cat." **Jellybean Johnson** and **Jackson** produced. Wagener also completed final mixes on **Extreme's** new **A&M** album, "Pornograffiti." **Craig Doubet** assisted. **Geffen** artist **Kane Roberts** mixed his debut album, "Wild Nights," with Wagener. **Doubet** engineered with **John Hegedes**.

**Warner Bros.** artist **Sheila E.** was in **Westlake's** Studios A, C, and B to track, overdub, and mix her next album. **Peter Michael** produced, with **Jess Sutcliffe** engineering. **Arista's Whitney Houston** worked on mixes in Studio A with **Russ Terrana** at the **Neve V Series** console. **John Fundingsland** assisted. **Michael Masser** produced. Country crooner **Clint Black** was in Studio D to track for his next release. **James Stroud** produced, with **Lynn Peterzell** at the board. **Mark Hagen** assisted.

**Brian Malouf** was in **Ameraycan Studios** mixing **Keedy's** debut **Arista** album. **Michael Jay** produced.

### NASHVILLE

BARRY MANILOW AND **K.T. Osline** were in **Digital Recorders** working out vocals on a duet for **Stiletto**. *(Continued on page 46)*

## EUROSOUNDS

This is one of a series of occasional columns on the European professional audio industry. This week's column was compiled by Gary Hopkins in the U.K.

### UNITED KINGDOM

THE INTERNATIONAL Broadcasting Convention voted in London to make Amsterdam the new venue for the IBC Convention from 1992 onward. Traditionally, the biannual event has been held in Brighton, England, but the growth of the event made the choice of location increasingly impractical for the Convention's growing international profile.

The new venue will be the **RAI Exhibition and Congress Centre**. Dates for the first Amsterdam show are July 3-7, 1992, reverting to September from 1994.

THE MUSICIANS UNION came out against proposals to scrap its agreement with television and film producers put forward in June by the **Independent Programme Producers Assn.** and the **Producers Assn.**

The plans were to offer rates similar to the current agreement but to cut back on residual payments. The groups claim that, unless things change, up to half of U.K. independent television and film productions will record their soundtracks abroad, while the potential loss of work from outside the U.K. is greater still.

The union states that the old agreement remains binding and has attacked the producers for making public their aims before they have had a chance to discuss them. The producers, on the other hand, say that the inflexible attitude of the Musicians Union has meant that they have not been able to arrange a proper meeting for the past two years and, because of this, are threatening to take all of their soundtrack work out of the U.K. if necessary.

### GERMANY

THIS YEAR'S **Photokina Professional Media Exhibition**, Oct. 3-9 in Cologne, will incorporate the first international congress for digital audio and video production technology. The event is being staged by **ConMunic** in conjunction with the **Robert Schumann Univ.** in Dusseldorf under the banner **Professional Media Convention 90**, to be held Oct. 8-9 in the **East Congress Center** of the Cologne fairgrounds.

The aim is to pass on user-friendly knowledge for decision makers in audio and video production facilities, particularly regarding the problems encountered when incorporating digital facilities into existing recording technology.



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## POWER STATION HAS 'D' RIGHT MIX

(Continued from page 44)

an Adams-Smith 2600AV editor.

The room has already been put to good use, handling postproduction projects for ESPN, American Express, Chevrolet, and a number of jingles for television and theater. The spots are usually mixed in stereo surround and, according to Bongiovi, six or seven of the studio's steady jingle clients are interested in mixing more of their material in surround.

However, it is in music video that the studio's hybrid nature is best put to use.

The majority of music videos use the stereo album track—sometimes straight off the CD—edited to picture, with a slight amount of remixing.

In a recent project for the Canadian rock band Helix, on Grudge/BMG, engineer/producer Steve Boyer, co-producer Tony Bongiovi, and Evans took a different approach; they remixed the entire cut in stereo surround sound specifically for the video.

The 24-track master of the single, "The Storm," from the band's new album, "Back For Another Taste," had no SMPTE timecode data on it. With the Adams-Smith 2600AV, the engineering team aligned it with the 1-inch tape from the video house that featured the CD version of the single.

The 24 tracks were then transferred to 48-track digital to allow room for expansion. "That machine [Sony 3348] is very fast, and we could also varilock it to the video at that point. We did the mix basically on 48-track digital and then we could do premixes onto there if we wanted to for referencing purposes."

Compared to the original album track set to the picture, the sur-

round remix brought out a great deal more energy and life to the video.

"A lot of these music videos are remixed to some extent, but it's still with the original stereo mix," says Evans, "so you still don't have any control over it. They may add an effect or something like that, and you're spending the time to do that posting process anyway, so why not do it in such a way that you can actually mix it for the picture?"

The Power Station has offered a demonstration of the service to several specific clients, and MTV has expressed interest in the method as well, according to Bongiovi. The Helix remix video has aired in stereo surround on TBS's "Night Tracks" show.

"The reason that it can be done here at Power Station is actually very simple," says Bongiovi. "We have a postproduction facility and we are a music studio, so everything that's in this room basically was designed for music mixing as well."

Power Station took the full array of gear available in its recording studios—digital reverbs, tube compressors, digital effects, digital delays—and incorporated it into Studio D.

"I don't think you'll find that in any other specific post room because they don't get into that kind of stuff," says Bongiovi. "And many recording studios can't handle this type of thing either, because of the synchronization involved; it's very complex and it's something that's used specifically for postproduction work."

"The room being what it is, we can run both things here, and I think we can build a little niche that's different from what everybody else has."

## AUDIO TRACK

(Continued from page 44)

ing out vocals on a duet for Stiletto. Manilow and Eddie Arkin co-produced, with Don Murray at the board. Brad Jones assisted. Oslin also continued work on her new BMG album with producer Barry Beckett. Scott Hendricks was at the board, assisted by John Hurley. Dolly Parton's Christmas album for CBS was mixed by engineer Gary Paczosa. John Kunz assisted. Gary Smith produced.

Skip Ewing was in Sound Stage with producer Randy Scruggs to work on tracks for MCA. Steve Tillsch engineered, assisted by Jeff Coppage. Wayland Patton worked on tracks for Capitol with producer Jerry Crutchfield. Russ Martin engineered; David Boyer assisted. Linda Davis and producer Jimmy Bowen worked on material for Capitol. Martin, John Guess, and Tim Kish engineered, assisted by Boyer and Marty Williams.

The Sound Emporium had T. Bone Burnette in tracking an album project for CBS. The self-produced cuts were engineered by Chuck Ainslee. Tom Kell was in with producer Josh Leo cutting for Warner Bros. Steve Marcantonio engineered. Bill Monroe and producer Steve Buchanan tracked for MCA. David

Parrish engineered.

John Conlee stopped in the Music Mill to track for 16th Avenue Records with producer Bud Logan. Pete Greene and Grahame Smith engineered. Waylon Patton was in doing vocals for Capitol with producer Jerry Crutchfield. Jim Cotton and Paul Goldberg engineered.

### OTHER CITIES

**WINDHAM HILL** acts John Gorka, Barbara Higby, Modern Mandolin Quartet, Turtle Island String Quartet, Schonherz & Scott, Steve Erquiaga, and Michael Manning tracked and mixed the label's upcoming "Winter Solstice III" album at Different Fur Recording in San Francisco. Dawn Atkinson produced. Howard Johnston and Stephen Hart engineered, assisted by Ron Rigler. Taylor McFerrin and his third-grade class recorded a rap tune penned by McFerrin and his classmates about the rain forests. Parents Debbie and Bobby McFerrin produced.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn.

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 11, 1990)

| CATEGORY                                  | HOT 100  | BLACK  | COUNTRY   | MODERN ROCK   | DANCE-CLUB  |
|---|--|--|---|---|---|
| TITLE<br>Artist/<br>Producer<br>(Label)   | VISION OF LOVE<br>Mariah Carey/<br>Rhett Lawrence<br>(Columbia)            | VISION OF LOVE<br>Mariah Carey/<br>Rhett Lawrence<br>(Columbia)            | GOOD TIMES<br>Dan Seals/<br>Kyle Lehning<br>(Capitol)     | JEALOUS<br>Gene Loves<br>Jezebel/<br>T. Palmer; P. Fox<br>(Beggars Banq.) | DIRTY CASH<br>(MONEY TALKS)<br>The Adventures<br>of Stevie V/<br>Stevie V (Mercury) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)     | OAKSHIRE/<br>SKYLINE/<br>HIT FACTORY<br>Rhett Lawrence;<br>Patrick Dillett | OAKSHIRE/<br>SKYLINE/<br>HIT FACTORY<br>Rhett Lawrence;<br>Patrick Dillett | NIGHTENGALE<br>Joe Bogan                                  | STUDIO D/<br>MARCUS<br>Jason Corsaro;<br>Jim Vereecke;<br>M. O'Donoghue   | SOUNSTOT<br>Stevie V  |
| RECORDING<br>CONSOLE(S)                   | Neve V/Amek<br>2500; SSL 4000-G<br>Series/ Neve 8058                       | Neve V/Amek<br>2500;<br>SSL 4000-G Series                                  | Helios  | Trident TSM/<br>SSL 4000-G Series   | Soundtracs Quartz   |
| MULTITRACK<br>RECORDER(S)                 | Sony JH24/<br>Otari MTR-90;<br>Studer A-800/<br>Studer A-827               | Sony JH24/<br>Otari MTR-90;<br>Studer A-800/<br>Studer A-827               | Studer A-820  | Studer A-800/<br>Studer A-800   | Saturn  |
| MASTER TAPE                               | Ampex 456  | Ampex 456  | Ampex 456   | Ampex 456   | Ampex 456   |
| MIXDOWN<br>STUDIO(S)<br>Engineer(s)       | TARPAN<br>David Frazer   | TARPAN<br>David Frazer   | MORNING STAR<br>Kyle Lehning;<br>Tom Knox;<br>John Condon | SUMMA/<br>LIVINGSTON<br>J. Corsaro; L.<br>Fumar/T. Palmer;<br>J. Mallison | SOUNDSTOT<br>Stevie V   |
| CONSOLE(S)                                | SSL 4000-G Series  | SSL 4000-G Series  | DDA AMR-24  | SSL 4000-G<br>Series/ SSL 4000-<br>E&G Series                             | Soundtracs Quartz   |
| MULTITRACK/<br>2-TRACK<br>RECORDERS       | Studer A-80/<br>Ampex ATR 102  | Studer A-80/<br>Ampex ATR 102  | Otari MTR-90/<br>Ampex ATR 102                            | Studer A-800/<br>Ampex ATR 102;<br>Otari MTR-90/<br>Otari MTR-12          | Saturn/<br>Tascam 32  |
| MASTER TAPE                               | Scotch 250   | Scotch 250   | Ampex 456   | Ampex 456/<br>Aga 469   | Ampex 456   |
| MASTERING<br>HOUSE<br>(ALBUM)<br>Engineer | MASTERDISK<br>Bob Ludwig   | MASTERDISK<br>Bob Ludwig   | THE MASTERING<br>LAB<br>Doug Sax                          | PRECISION<br>Steven Marcussen   | STERLING<br>Ted Jensen<br>(Single Only)   |
| PRIMARY CD<br>REPLICATOR<br>(ALBUM)       | CBS Records<br>Manufacturing<br>(New Jersey)                               | CBS Records<br>Manufacturing<br>(New Jersey)                               | Capitol-EMI Music   | WEA<br>Manufacturing  | PDO   |
| PRIMARY TAPE<br>DUPLICATOR<br>(ALBUM)     | CBS Records<br>Manufacturing<br>(Georgia)                                  | CBS Records<br>Manufacturing<br>(Georgia)                                  | Capitol-EMI Music   | WEA<br>Manufacturing  | Electro Sound   |
| PRIMARY<br>DUPLICATION<br>TAPE            | CBS Ultra 4  | CBS Ultra 4  | Agfa 649<br>Aurex 708<br>BASF C-90<br>Sunkyang SKC        | CBS Ultra 4   | BASF<br>Aurex   |

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*Spotlight*

# THE THE HOLLYWOOD VIDEO VIDEO CONNECTION CONNECTION

**Home Video Has Become One of Hottest Stars in Movie-Making in the '90s, Stimulating New Synergies and Strategies That Could Translate into Exciting Wholesale, Retail and Consumer Breakthroughs.**

By JIM McCULLAUGH

It's taken 10 years but home video is no longer the stepchild ancillary business it was considered back in the early 1980s.

Unquestionably, the movie business is still theatrically driven. But home video now accounts for an enormous chunk of studio revenues. Theatrical box office in 1989 amounted to about \$3.5 billion. Revenues from home video were in the \$7 billion range. Yes, home video is generating twice the action overall!

Consider a blockbuster that reaps \$120 million at the box office. When it arrives on video as a high-priced rental, its \$63 wholesale [\$99.95 list] tag can account for a sizable \$25,200,00 based on sales of 400,000 units. And if a blockbuster goes direct-to-sell-through at a \$24.95 list, then the arithmetic at 5 million units or more can become staggering to the studio bottom line. And it's been understood for a long period of time now that films which are anemic at the box office can and often do much better financially in home video.

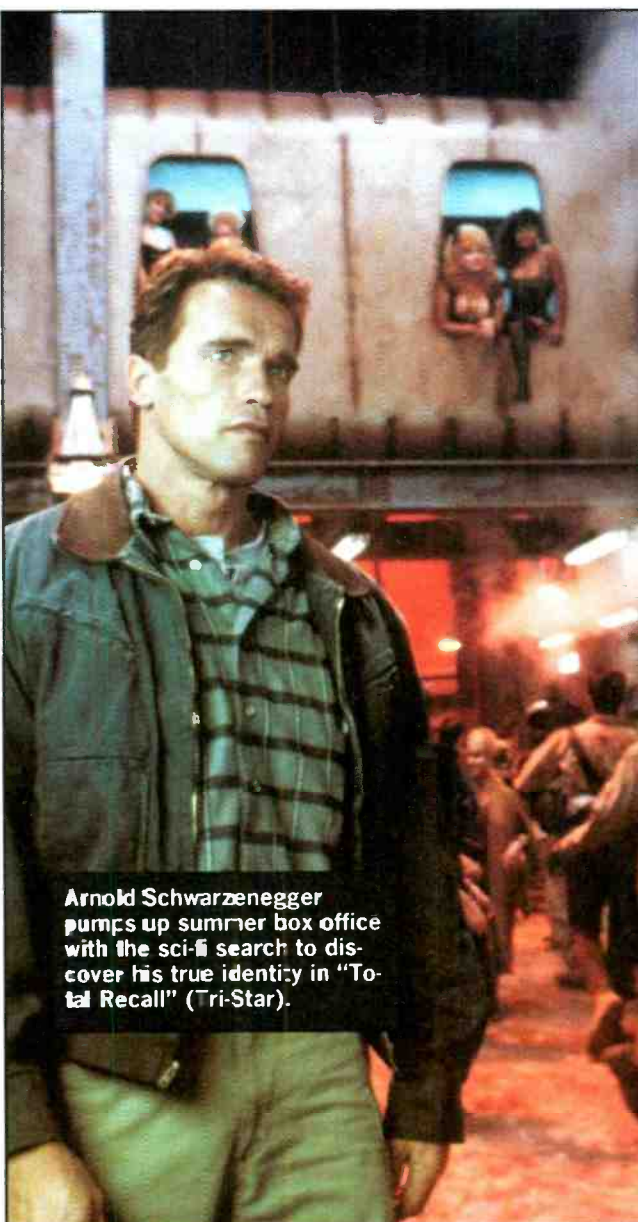
The challenge now for Hollywood is to find new ways for theatrical and home video divisions to work together, thus creating an even greater synergistic tapestry for the benefit of both. And that synergy should translate to the video wholesale, retail and consumer level.

Among recent developments along these lines as the 1990s begin to take shape:

- More efforts on the part of studio theatrical divisions to solicit input from home video divisions.

- A more conscious effort to coordinate the theatrical marketing effort with home video considerations. When releasing a sequel, the original is pushed harder in the video pipeline. That synergy is underscored by current box-office releases and activity on the Billboard Top

*(Continued on page H-9)*



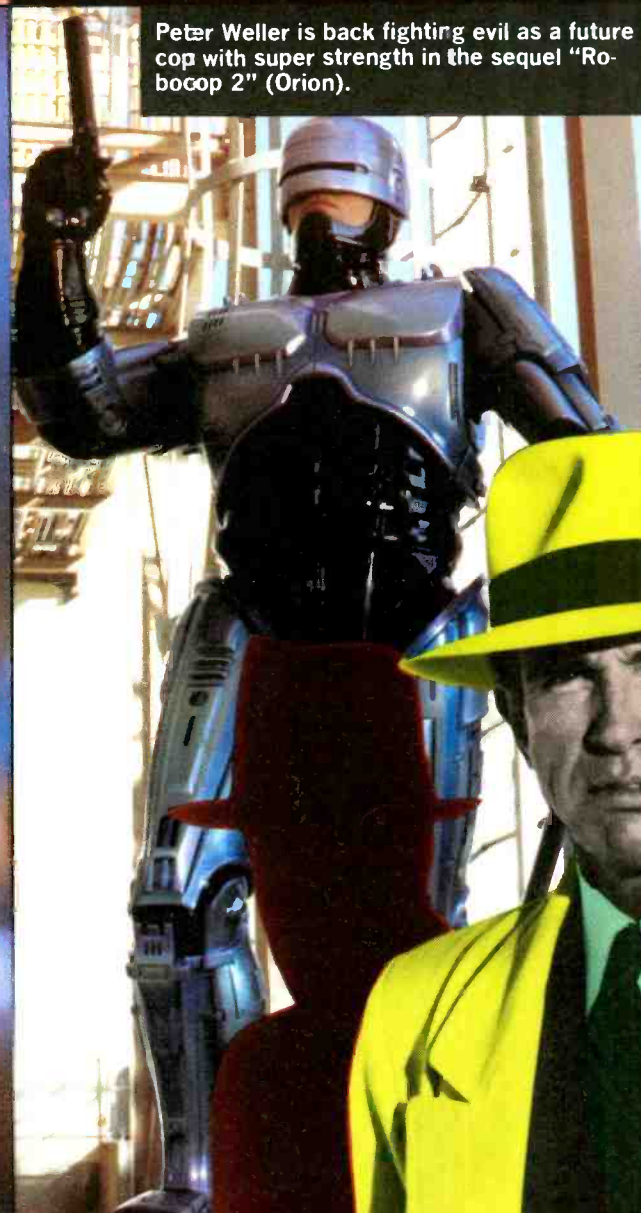
Arnold Schwarzenegger pumps up summer box office with the sci-fi search to discover his true identity in "Total Recall" (Tri-Star).



Christopher Lloyd uses any means necessary to traverse time in "Back To The Future III" (Universal).



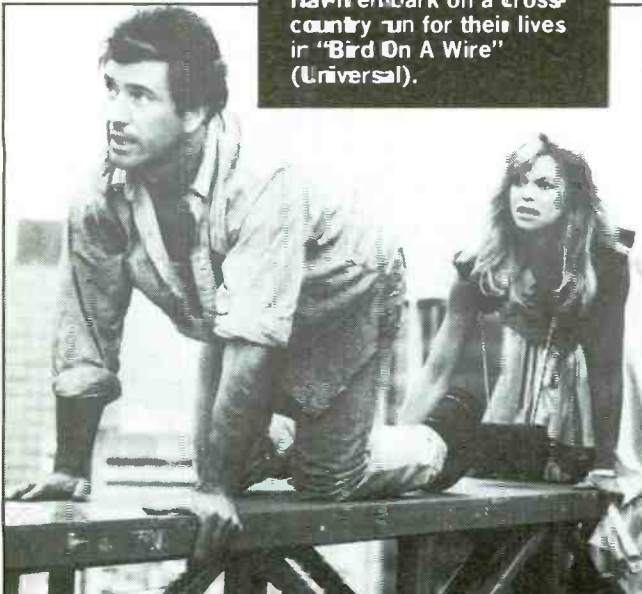
Bruce Willis experiences violent déjà vu in the thriller sequel "Die Hard 2" (20th Century Fox).



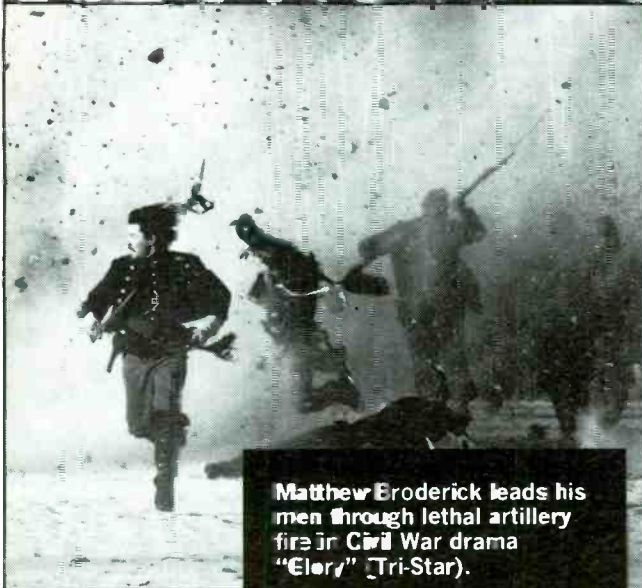
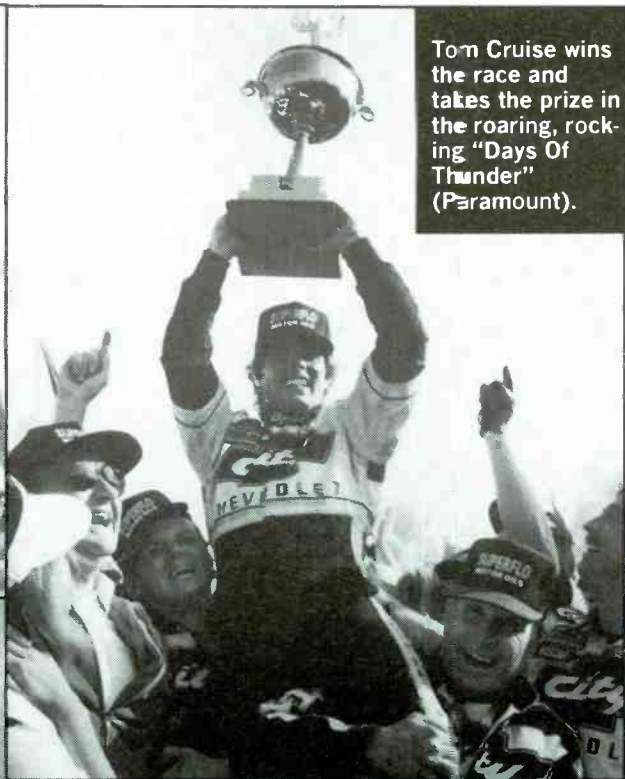
Peter Weller is back fighting evil as a future cop with super strength in the sequel "Robocop 2" (Orion).

Warren Beatty takes on Al Pacino and his crime-loving mob in the comic-book adventure "Dick Tracy" (Buena Vista).

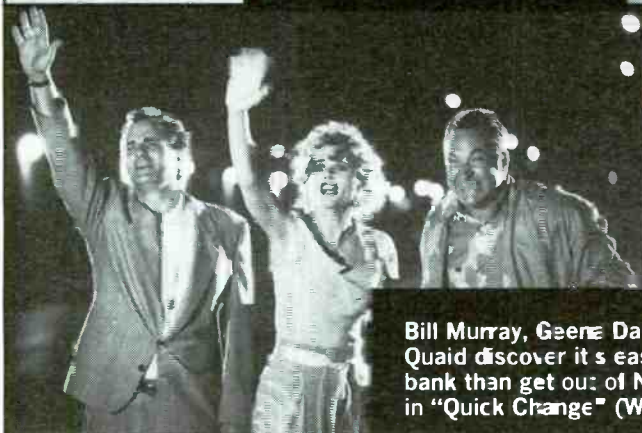
Mel Gibson and Goldie Hawn embark on a cross-country run for their lives in "Bird On A Wire" (Universal).



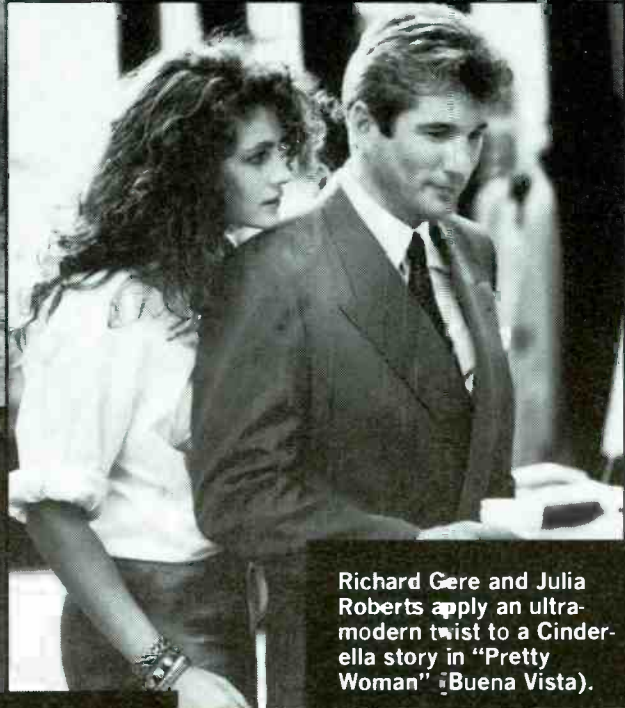
Tom Cruise wins the race and takes the prize in the roaring, rocking "Days Of Thunder" (Paramount).



Matthew Broderick leads his men through lethal artillery fire in Civil War drama "Glory" (Tri-Star).



Bill Murray, Gene Davis and Randy Quaid discover it's easier to rob a bank than get out of New York City in "Quick Change" (Warner Bros.).



Richard Gere and Julia Roberts apply an ultra-modern twist to a Cinderella story in "Pretty Woman" (Buena Vista).

## Studios Sew Home Video into Production/Marketing Script Before the First Pitch

By KEN JOY

**R**emember "Heaven's Gate?" Until recently, the \$40-million Michael Cimino film had the honor of being the most expensive movie ever made. Because of disastrous box office, its name became synonymous with films out of control, over budget, and doomed for failure. Any studio executives who let their films approach "Heaven's Gate" status, were quickly shown the gate to the lot, and asked never to return.

But a quick scan around today's Hollywood mega-budget landscape reveals that the climate has changed. To be sure, the red budget-slashing pencils are still out there, it's just that they're not being sharpened until a film's budget is closer to \$60 million or more, and even then, they rarely get a workout. What's happened?

Two words figure prominently: home video.

Most theatrical films, say studio insiders, have one eye on home video, and one eye on the big screen as soon as the first meeting is "taken" to develop a script. "How will this transfer to home video?," "Will we price this as a rental or sell-through title?," "What products can be tied-in to the home video release?" are among some of the questions covered when calculating how much the home video release of a title will contribute to a profitable bottom line. For some films, this revenue is the only factor that makes a film profitable. For others, it's what pushes the producers, stars or directors profit participation percentage over the top into a higher category. "It's [home video] definitely not an afterthought," says one producer. "It's as vital to the production as any other element."

It's standard industry practice that a film has to gross two-and-one-half times its production cost just to cover the cost of shooting, making the prints that are shown in the theaters, and the advertising, the latter of which can sometimes be equal to what it cost to shoot the movie in the first place. A film like "Die Hard 2" with its near record-breaking \$60-million budget, will have to earn \$150 million in rentals (the amount paid to the studio, after the theater takes its cut) worldwide just to break even. All things considered, studio chiefs aren't worried about the Bruce Willis vehicle. Home video revenues will most likely end up as icing on a very sweet cake.

Other films have fared equally as well: "Batman" came with a \$50 million price tag, but brought home over \$250 million worth of rentals to date, and sold

(Continued on page H-10)

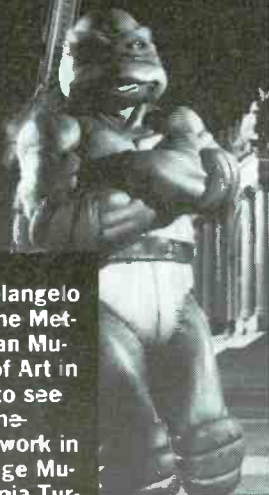
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Michaelangelo visits the Metropolitan Museum of Art in N.Y.C. to see his namesake's work in "Teenage Mutant Ninja Turtles" (New Line).

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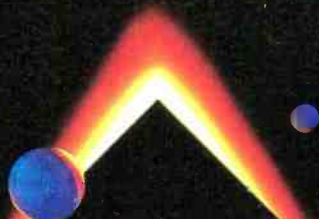


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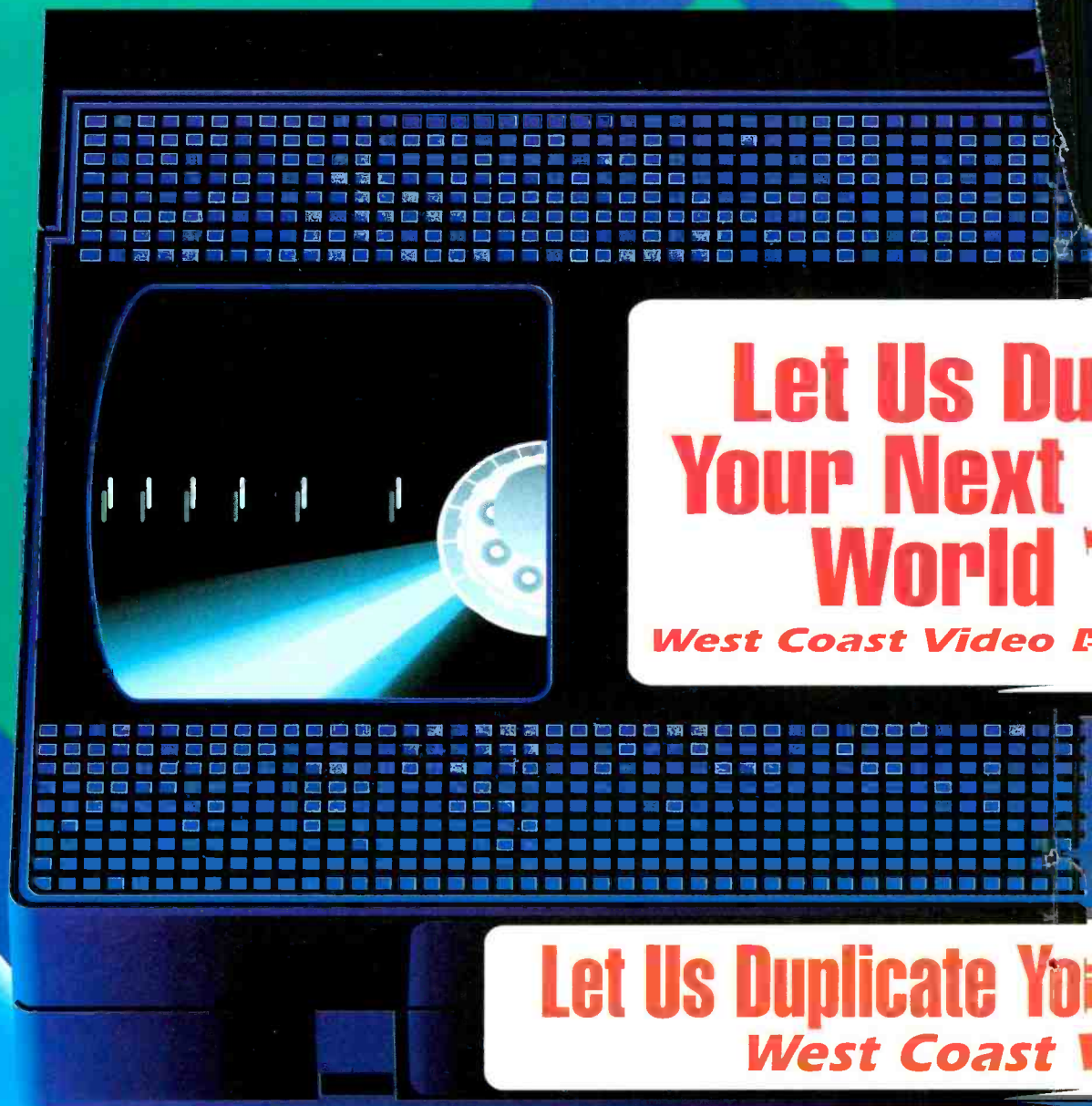
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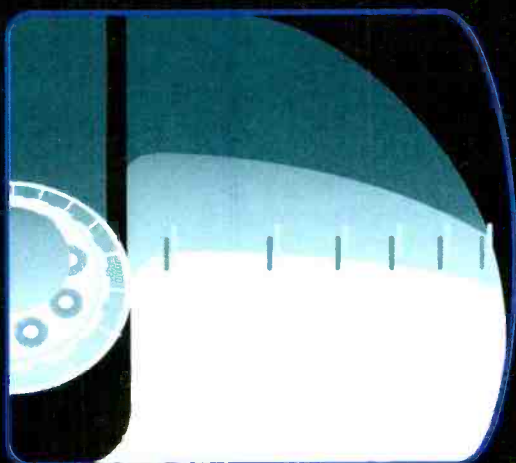
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## Skying Production Costs Pass Pressure onto Home Video for Big Back-End Payoff

By JIM McCULLAUGH

It's no secret that Hollywood has been enjoying a boom period during the last few years.

Box office achieved a record level last year of \$3.5 billion. The last two summers have become the season of blockbusters, sequels and prequels—all lavishly dressed in mega-production hoopla, hype and budgets.

During the summer of 1989, "Batman" flew to almost unthinkable heights with about \$240 million in box-office receipts. Other major hits last summer were "Lethal Weapon 2," "Indiana Jones And The Last Crusade" and "Ghostbusters II," all of which soared over the \$100 million mark.

And while the summer accounts for the lion's share of box-office activity, Hollywood has been boosted further by films opening either last Christmas or earlier this year that have already surpassed the \$100 million mark. They include "Pretty Woman," "Teenage Mutant Ninja Turtles," and "The Hunt For Red October."

This summer the stakes and action have gotten even higher.

"Die Hard 2" blasted its way to a staggering \$35 million during its first few days in release. "Total Recall" became the first 1990 summer film to go over the \$100 million mark.

Other films with a good shot at the \$100 million neighborhood include "Dick Tracy," "Days Of Thunder" and a few more. Other films doing solid business are "RoboCop 2," "Another 48 HRS.," "Gremlins 2," "Back To The Future III," and "Bird On A Wire." The summer second half sees such films as "Arachnophobia," "Air America," "Flight Of The Intruder" and "The Two Jakes."

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, costs \$28 million, up from last year's \$24 million. Theatrical marketing 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

(Continued on opposite page)

# "ONE OF THE BEST THRILLERS SINCE 'THE EXORCIST'"

—DR. DONALD REED

President of the Academy of Science Fiction, Fantasy and Horror Films

A vicious serial killer is tracked down and executed in the gas chamber, but identical ritualistic murders begin again. This can't be happening. Or can it? Lou Diamond Phillips is the cop who must battle a killer with supernatural forces behind him. "The First Power" is spectacular, supernatural, suspenseful and shocking beyond anything you've ever seen!

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- ▶ TRACY GRIFFITH ("The Good Mother") co-stars as a psychic who comes to Logan's aid.
- ▶ JEFF KOBER ("Alien Nation") co-stars as the demonic killer.
- ▶ Spectacular stunts highlight the film.
- ▶ A gripping musical score by Stewart Copeland (formerly of "The Police").
- ▶ Supported by an \$11 million theatrical advertising campaign.
- ▶ Over \$20 million at the box office.
- ▶ P.O.P. support including a full size standee, posters, and ad slicks.
- ▶ Supported by spread trade ads to appear in: Billboard, Video Business, Video Insider, Video Software, Video Store, VSDA Reports.
- ▶ Color consumer ads to appear in: Coming Attractions, Video, Video Review.

1990, Color, 98 Minutes, Horror/Suspense/Thriller, Catalog Number 7779, Available in VHS and Beta.



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NELSON ENTERTAINMENT

ORDER CUT OFF DATE: SEPTEMBER 25, 1990

STREET DATE: OCTOBER 11, 1990



# THE FIRST POWER

THE PERFECT KILLER  
IS THE ONE WHO CANNOT  
BE STOPPED.

BE WARNED.



LOU DIAMOND PHILLIPS

NELSON ENTERTAINMENT PRESENTS AN INTERSCOPE COMMUNICATIONS PRODUCTION

LOU DIAMOND PHILLIPS "THE FIRST POWER" TRACY GRIFFITH JEFF KOBER

MYKEL T. WILLIAMSON ELIZABETH ARLEN MUSIC BY STEWART COPELAND

DIRECTOR OF PHOTOGRAPHY THEO VAN DE SANDE EXECUTIVE PRODUCERS TED FIELD, ROBERT W. CORT AND MELINDA JASON

PRODUCER DAVID MADDEN WRITTEN AND DIRECTED BY ROBERT RESNIKOFF



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## PAYOFF

(Continued from opposite page)

Of Thunder" cost about \$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 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 pick-up. 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 giving marketing and sales projections. Home video is still the 'used movie' business but 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 is also partly the result of the revenue pressures parent studios are exerting on their home video arms.

How does home video fit into the larger Hollywood equation as the '90s progress? That script is still being written but clear synergistic trends are emerging.

Summer box office definitely has an effect on home video. Recent examples include the re-entry of the \$14.95 listed "48 HRS." on Billboard's Top Videocassettes Sales chart shortly after the sequel opened.

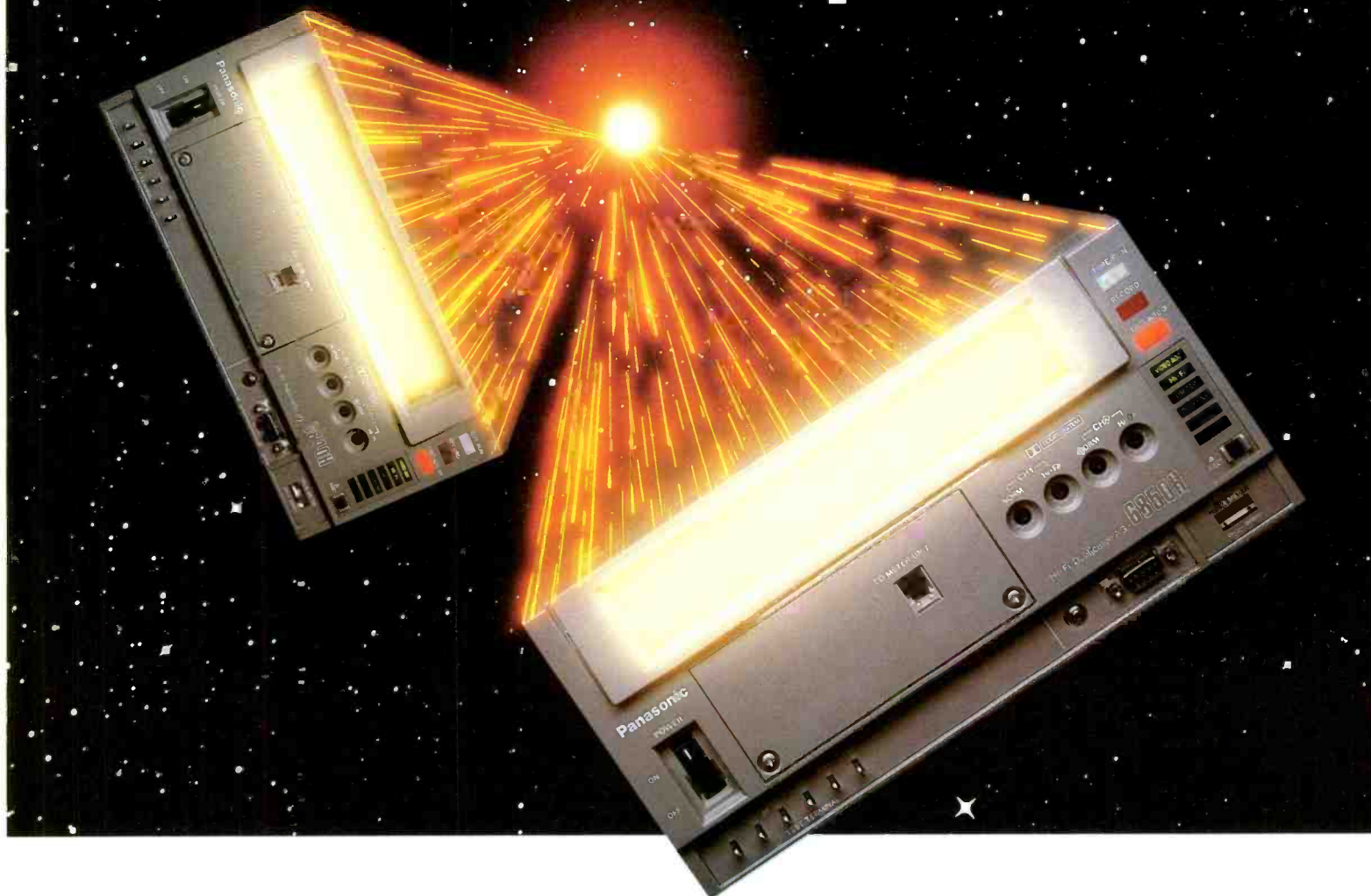
In addition, other sequels have generated similar chart activity. Tom Cruise's "Top Gun," also at \$14.95, began inching its way up the charts in the wake of "Days Of Thun-

(Continued on page H-8)



Jack Nicholson and Harvey Keitel star in "Two Jakes" (Paramount), the delayed sequel to "Chinatown."

# Panasonic. The Master Duplicator.



**M**ake every video cassette you duplicate a star. By living up to your customers' highest expectations for quality. With Panasonic,<sup>®</sup> the master duplicator.

Panasonic duplicators are masters at efficiency. They feature hi-silicon scanners designed to extend operating time and reduce maintenance. And since Panasonic duplicators run cool, you can increase the number of machines in your facility by as much as 50% while utilizing your existing air conditioning system.

Panasonic duplicators are masters at productivity. To make optimum use of valuable space, three units fit in the same space as two conventional VCRs. Panasonic duplicators will also save you time. With a fast rewind time of only three minutes for a two-hour cassette. Add Panasonic's auto cassette changer, and you can virtually eliminate tape handling time between recordings.



Panasonic duplicators are engineered for reliable operation. With a unique IQ transport mechanism that maintains precise alignment of all the units' critical parts in the tape path. The mechanism employs five direct drive motors, including separate supply and take up reel DD motors for accurate operation. A large brass impedance roller to absorb vibration and minimize jitter. And a video head cleaning function to maintain high performance over extended periods of use.

It's no wonder Panasonic is the master duplicator. And the leading supplier of duplicator VCRs in the industry.

For more information on Panasonic duplicators, call (201) 392-4825.

**Panasonic**  
Audio/Video Systems Group

## PAYOFF

(Continued from page H-7)

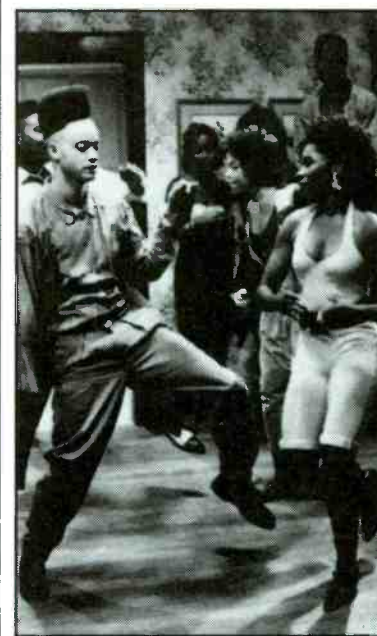
der." Ditto with "Die Hard," priced at \$19.98, which began climbing just after the release of "Die Hard 2," and the original "Back To The Future" after the release of the third installment. Meanwhile, seven animated "Teenage Mutant Ninja Turtles" titles have been enjoying enormous success on the Sales Chart, boosted by the longevity of the live-action "Teenage Mutant Ninja Turtles" movie.

Over on the Top Videocassettes Rental chart, "Back To The Future II," which was released on tape the same week as "Back To The Future III," enjoyed a lengthy stay at the No. 1 position, no doubt propelled by the theatrical activity of "Back...III."

MCA/Universal Pictures Home Video and its parent theatrical marketing arm may have set a precedent with their coordinated effort when "Back To The Future III" opened. The theatrical commercial teasers alluded to the sell-through price and availability of the original, while the second installment was deliberately inserted into the video rental pipeline the week "Back...III" opened. Expect to see that kind of coordinated consciousness as the Hollywood/video connection gets even stronger.

Video retail is also become increasingly aware and opportunistic. The Omaha-based Applause chain (now part of Blockbuster), for example, immediately jumped on the March opening of "The Hunt For Red October" by finding, displaying and promoting as many naval and submarine-oriented titles they could find. Other retailers did the same

(Continued on opposite page)



Christopher Reid and Christopher Martin of Kid 'N Play show off their moves in "House Party" (New Line).

## PAYOFF

(Continued from opposite page)

thing while at the same time pushing every Sean Connery movie available. That trend should also continue in the '90s. Another clear example of that trend is the star-value flavor retail-produced magazines are taking.

The Hollywood-video connection is also becoming more prevalent in terms in what producers, directors and talent are willing to do to support their video releases. Typically, more studios are including video journalists on their theatrical junkets.

Recent examples of how Hollywood talent is increasingly aware of home video include Jimmy Stewart appearing at a local Los Angeles video store to promote "Harvey." MGM/UA Home Video has had some of its great screen legends such as June Allyson making in-store appearances to promote the great MGM musicals. And Media Home Entertainment has had horror fantasy author Clive Barker on an extensive promotional trial to spread the word about "Nightbreed." And Warner Home Video has director Michael Moore touring the country touting the release of "Roger & Me."

RCA/Columbia Pictures Home Video also recently broke ground co-producing a special surrounding the film "sex, lies and videotape," which was aired on VH-1 to promote the release of the cassette. The industry should see more efforts along those lines in the near future.

## SYNERGIES

(Continued from page H-1)

Videocassettes Sales and Rentals Charts.

- A higher consciousness on the part of producers, directors and acting talent to promote the video. Many recognize that the importance of the video afterlife. In addition to new releases, substantial attention is being paid to film restoration and that video afterlife with such notable directors as Martin Scorsese, Steven Spielberg and George Lucas spearheading those activities.

- Innovations at retail that see more and more video specialty stores immediately jump on a theatrical release to enhance their current video business.

Just as the movie business has come to rely on the synergistic relationships of hot soundtrack albums, Hollywood is coming to recognize it has yet another critical member of its team. Not a stepchild, but an equal partner which can benefit everyone.

You're gonna **Get Busy** with this **\$25 million** **Box Office Hit!**



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Fun...very fresh...  
A special movie."  
— Roger Ebert, SISKEL & EBERT

**"AIMS FOR THE  
MAINSTREAM  
AND HITS IT."**  
— Mike Caro, CHICAGO TRIBUNE

**"A light-hearted comedy...  
packed with the latest  
music, fashion, dance  
and slang."**  
— Susan Spillman, USA TODAY

**"BELONGS TO THE BEST OF  
HOLLYWOOD'S TEEN MOVIES...  
'ANIMAL HOUSE'...  
'RISKY BUSINESS.'"**  
— Dolores Barclay, ASSOCIATED PRESS

**We're Going  
To Make Sure  
Everyone Knows  
About This  
House Party!**

- \$25 Million Box Office!
- Wide National Theatrical Release!
- Features The #1 Hit Single "Fun House!"
- Sundance United States Film Festival Winner!
- Stars The Music Group **Kid 'N Play!**
- Outrageous P.O.P. Including A Theatrical Sized Poster!
- National Radio Promotion!

The HUDLIN BROS. Present A NEW LINE CINEMA Production - A Film by REGINALD HUDLIN - "HOUSE PARTY"  
Starring KID 'N PLAY, FULL FORCE and ROBIN HARRIS - Music by MARCUS MILLER and LENNY WHITE - Production Designer BRYAN JONES  
Edited by EARL WATSON - Director of Photography PETER DEMING - Executive Producer GERALD T. OLSON  
Produced by WARRINGTON HUDLIN - Written and Directed by REGINALD HUDLIN



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SOUNDTRACK AVAILABLE ON MOTOWN RECORDS, TAPES AND COMPACT DISCS.

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NEW LINE CINEMA



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HELP SAVE PLANET EARTH

Dear Friends:

"Why can't we play in the water?" asked my daughters, who were then 5 and 10.

At first I felt angered when I had to tell them it was because of *pollution*. I didn't know how to explain why our natural resources had become so damaged.

Since that day, I have become actively concerned with the state of the earth. I decided to get involved with this program because it might encourage you to become involved, too. Please take the time to discover what simple, everyday actions you and your family can take to make a difference in our world.

*Ted Danson*

Ted Danson  
President, American Oceans Campaign

**Help Save Planet Earth** is an entertaining guide to everyday ways you and your customers can make our world better.

Join Ted Danson and a cast of concerned celebrities; Beau Bridges, Lloyd Bridges, Max Casella, Jamie Lee Curtis, Whoopi Goldberg, Sally Kellerman, Cheech Marin, John Ritter, Sinbad and Milton Berle as the voice of "Charley the Car."

A must for every home video library, **Help Save Planet Earth** will help your customers discover easy ways to make a difference while also saving money.

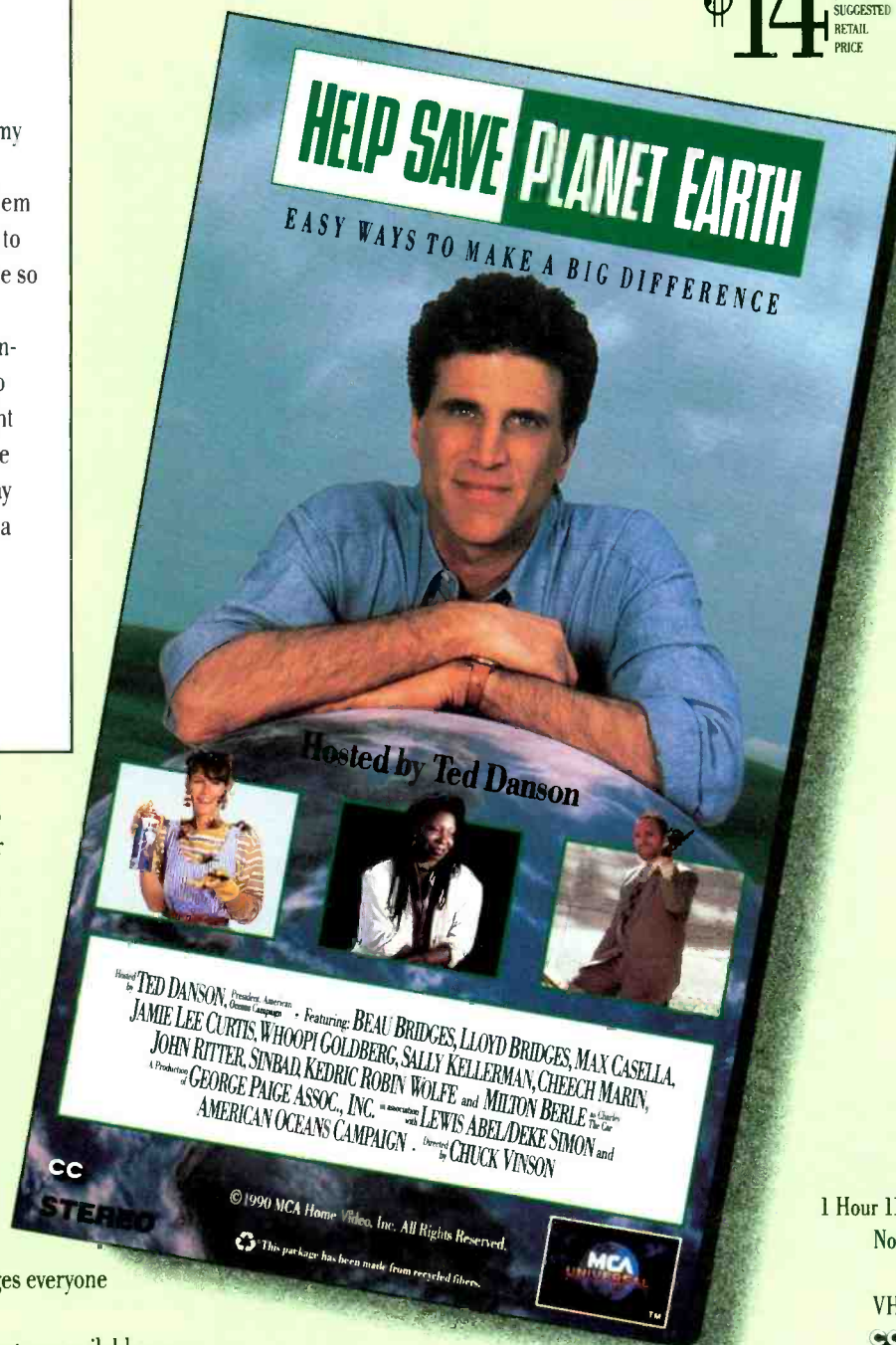
Reviewed and approved by some of the most respected environmental organizations representing millions of concerned citizens, this video urges everyone to start making a difference.

So don't look any further. Good ideas for a good planet are available now.

**Street Date: September 13, 1990**  
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VHS CAPTIONED  
Videocassette #81008



## FIRST PITCH

(Continued from page H-2)

nearly 14 million videocassettes which added an estimated \$100 million to the film's overall gross. "Back To The Future, I & II" have added more than \$40 million through videocassette sales to the already phenomenal \$200-plus million earned at the box office.

"Those are the exceptions, not the rule," cautions Richard Abramowitz, senior VP of sales for Cinecom Entertainment Group. "There are a lot of pictures out there that drop dead at the box office, and no amount of post-hype in the video release is going to stop the red ink from flowing."

To be sure, some of the "surefire" theatrical releases to die painful deaths in the theater haven't recouped their costs through home video either: "Ishtar," \$55 million budget, \$7.7 million box office; "Howard The Duck," \$34.5 million budget, \$10.4 million box office; "The Cotton Club," \$51 million budget, \$12.9 million box office; "The Adventures Of Baron Munchausen," \$52 million budget, \$3.9 million box office. "Granted, the big-budget failures are a small, small percentage of all the films released by the studios," says Abramowitz, "but when one of the big ones takes a dive, it really makes a ripple in Hollywood."

But apparently not big enough, according to some industry pundits, who say—off the record—that their studios are still paying outrageous sums to stars (Sylvester Stallone reportedly pulled in nearly \$20 million for his duties in "Rambo III," which ended up being more than a third of the picture's \$58 million price tag) and directors, with an eye toward home video to make the overall picture profitable should the box office prove less than expected.

"The problem is chicken-and-egg," says Paul Culberg, executive VP of RCA/Columbia Home Video. "The home video distributor needs to be assured of a big theatrical promotion to help the subsequent visibility of the home video release. Sometimes, the distributor of the movie is required to put up an amount nearly equal to the cost of making the movie in the first place, just to buy ads on TV and in the newspapers."

"While a big-budget theatrical opening translates to bigger sales in home video, it sometimes puts undue strain on the theatrical distributor, making it take longer for the film to reach the black, if it ever really does."

According to various trade reports, Disney spent more than \$19 million in prints and

(Continued on opposite page)

## FIRST PITCH

(Continued from opposite page)

advertising for "Honey, I Shrank The Kids," an amount equal to the cost of making the movie originally. Warner Bros. spent an additional \$20 million on top of the \$55 million budget for "Tango & Cash" for prints and advertising, while Batman racked up another \$25 million.

"It's a tough market out there, with lots of clutter," says Abramowitz. "It used to be you could spend \$8 or \$9 million on prints and advertising, and that would be enough to satisfy the needs of promoting the home video release, but now, the big-budget movie will eat up that much in just television alone."

Added to that, says Culberg, the average blockbuster doesn't do the \$250 million that "Batman" did. "A hot A title will very rarely sell more than 400,000 units, with the exception of 'E.T.,' 'Batman,' and other super mass-market kinds of pictures," he says. "But that doesn't keep the studio chiefs from pressuring the video division to make sometimes unrealistic sales projections to help ease the brunt of the bottom line."

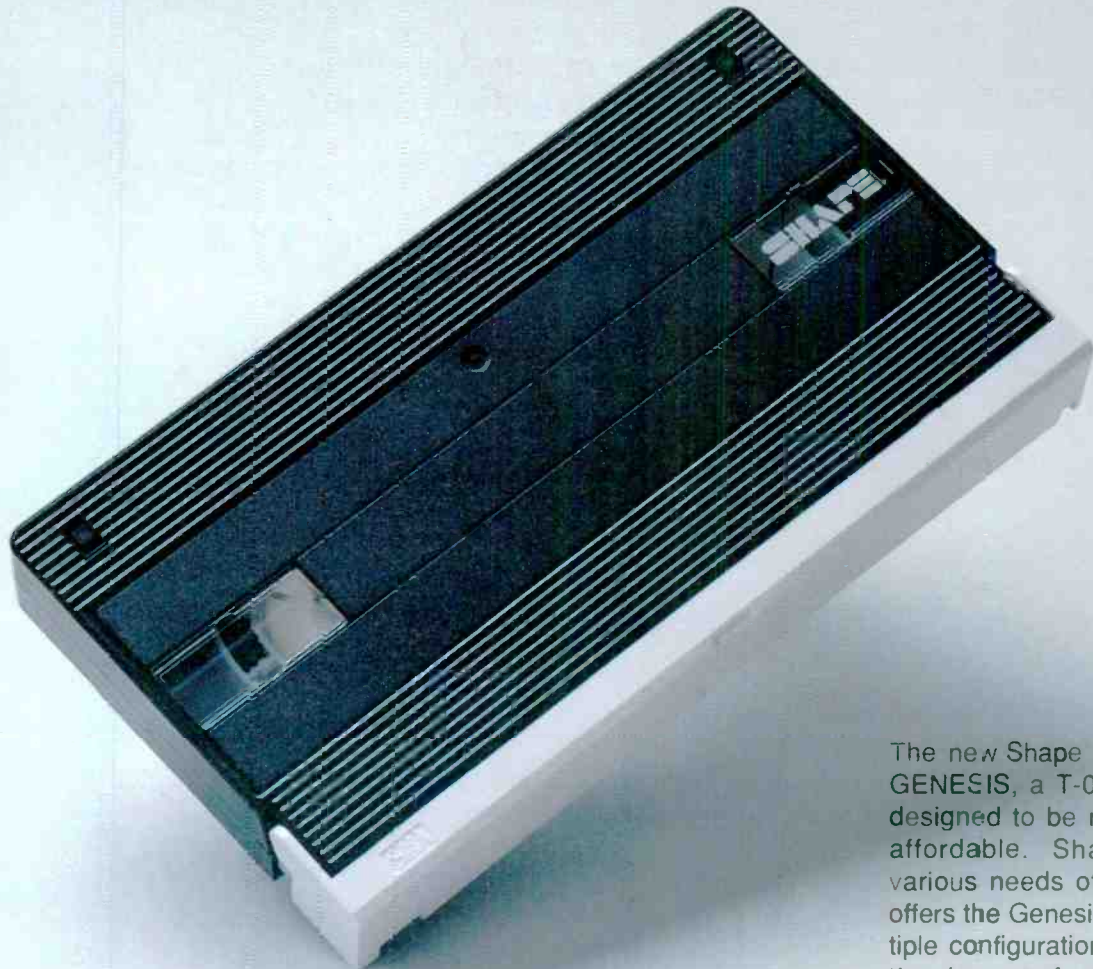
What is the real bottom line then? Is home video the "saviour du jour" to pull otherwise mediocre films into profits, or simply add to the profits of the blockbuster title? "It's both," says Culberg. "On one hand you have studios paying nearly \$3 million for a screenplay, and \$20 million for a star, and that's before even a single frame of film is shot. There's got to be a fallout somewhere, especially with theatrical grosses off 30% from last year at this time; the studios shouldn't count too heavily on home video to pull this out-of-control budget-mania into alignment, and save the bacon come accounting time."

Thomas Levine, senior VP of Carolco, which spent nearly \$70 million on "Total Recall," isn't so sure the picture is as gloomy as all that. "There's a much bigger market for a picture than just the theatrical box office, and while home video is a big part, it's certainly not the catch-all that's going to make the motion picture business profitable or not profitable."

"Foreign and domestic television and cable sales are a large percentage of a film's revenue, and we haven't even begun to tap the Eastern European theatrical market, which is just now opening up to us," he adds. "We'll continue to see home video be an important ingredient in the budgeting and planning of the movies, but the tail will never totally wag the dog."

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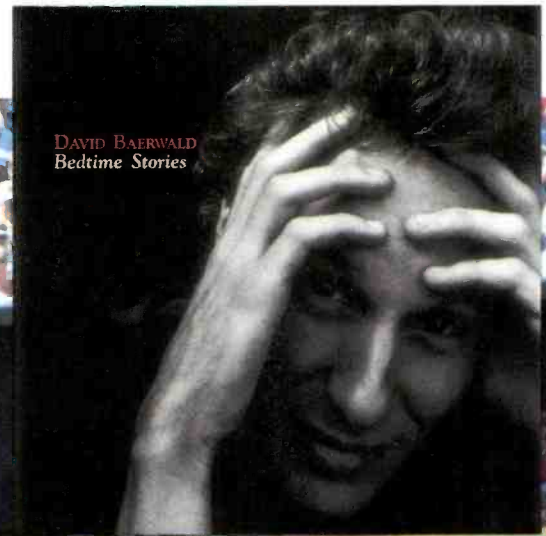
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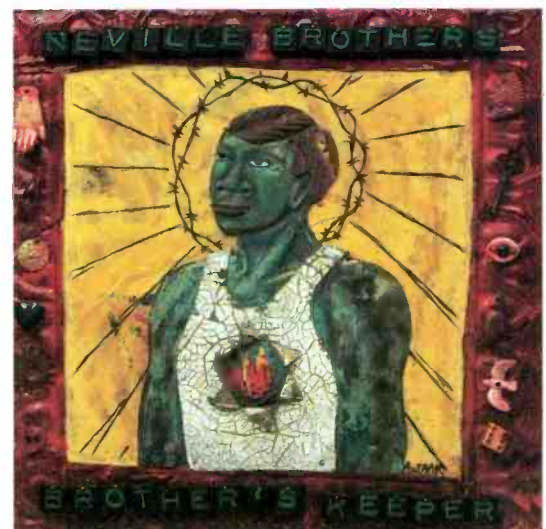
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[7502-15310-1/4/2]



[7502-15312-1/4/2]



Send color photographs of your store's display, along with your name, store name, address and phone number. All entries must be postmarked no later than September 24, 1990. The contest is open to all employees of U.S. retailers of pre-recorded music.

To enter and obtain free display materials, call A&M toll-free between 9:30 am and 5:00 pm Pacific Time at (800) 722-2708 or (213) 469-2411, x 3598 from Monday, August 13th through Friday, August 17th.

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#### Hitachi 27" Color Television!

- 560-line resolution; built-in Surround Sound
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- And a bag of peanuts and a six-pack!
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#### All-weather Personal AM/FM Radio!

- With headphones to hear the hits and play-by-play
- And a box of Crackerjack
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**All entrants will win a 100% cotton A&M baseball cap!**

Prizes will be awarded for entries judged best in the areas of creativity and visibility of display in store. All prizes will be awarded: winners will be selected and notified by mail or telephone no later than October 1, 1990. Choosing winners is the sole discretion of A&M Records, and all decisions are final. No purchase necessary. Employees of record companies are not eligible. To receive a list of prize winners, send a stamped, self-addressed envelope after October 1, 1990 to A&M Records Display Contest, P.O. Box 118, Hollywood, CA 90078.

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# Retail



## Christmas in August

SEE PAGE 51

### NRM Makes Waves Across The Country Chain Chief Addresses Growth At Pa. Meet

BY ED CHRISTMAN

CHAMPION, Pa.—Even as the 98-unit National Record Mart convened here for its annual convention, the chain was hard at work preparing to open its 99th and 100th stores.

One week after the convention, held July 22-25 at the Seven Springs Mountain Resort here, the chain would open both stores in Freehold Mall in Freehold, N.J.

NRM opened a 6,000-square-foot Waves and 3,500-square-foot NRM. The Waves store, in the former site of a Wall To Wall Sound & Video, will contain \$460,000 in inventory, according to Bill Teitelbaum, NRM chairman. At his keynote address on the convention's last night, Teitelbaum told his store managers that the new Waves store "will be the largest mall store in the chain and will challenge every other" outlet in the company for supremacy as the top store.

Teitelbaum said that NRM would distinguish the Wave store from its sister store in the mall by increasing accessory and laserdisk inventory, as well as offering a generous selection of CD storage racks. "This store will have \$40,000 in blank tape alone," he added.

Currently, the chain's sales breakdown is 88% music, 6% video, and 6% accessories. Teitelbaum revealed plans to increase accessory sales (Billboard, Aug. 4). In fact, at one point he joked, "This week at the convention I discovered blank tape."

Although the Freehold market serves some 100,000 people, in the future NRM also will look for opportunities in smaller markets that

boast populations in the 20,000-25,000 range. He said those markets were being ignored by most of the larger music chains, even though such towns have helped turn Walmart, the Bentonville, Ark., discounter, into one of the giants of retail.

NRM is currently in 14 states and, before the year is out, the chain will have stores in Georgia and Connecticut for the first time. By year's end, the chain will have 120 stores, which will generate \$80 million in

sales.

But Teitelbaum, who regards the chain as national in status, is not in a hurry to expand the company's trade area into every U.S. state. Growth will come marketplace by marketplace, he said.

NRM already has turned down opportunities to open stores in San Francisco and Denver. Those markets "would have been too much of a jump" for NRM, Teitelbaum said.

### CONVENTION CAPSULES

Following are capsules from the National Record Mart convention, held July 22-25 at the Seven Springs Mountain resort in Champion, Pa.

**POIGNANT COMMENT:** Without making any direct references to lyrics controversies, sticking bills, or the fate of the CD longbox, Chuck Gullo, VP of sales for A&M/Distributed Labels, took time during the PolyGram presentation to tell managers that "there a number of important issues facing the music industry now," and he reminded them that a number of important decision makers from various record companies were in attendance at Seven Springs. He encouraged NRM's troops to voice their perspectives on any pressing topics. "It's easy to lose the reality of the streets when you're in the offices. But, while it's important for people in the offices to reach out to the streets, the street should also reach out to the offices."

**CLASSICAL GAS:** John Pervola, Midwest marketing manager for Sony Classical, was well received as he used some down-to-earth humor during the CBS Records segment. He referred to a quartet session with Isaac Stern, Emanuel Ax, Yo Yo

Ma, and Jaime Laredo as "kind of like the Highwaymen of the classical world," drawing a parallel with the country supergroup of Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson, and said a reissue by Glenn Gould was part of his label's goal to repackage the late pianist more often than RCA has recycled Elvis Presley. Later,



**Rick Cohen**, senior VP of sales at BMG, which distributes RCA, joked, "I take exception to [Pervola's] comment."

**AND THE ENVELOPE PLEASE:** At the final-night banquet, NRM management feted its store and district managers. The chain presented 41 managers with gold awards for outperforming their budgeted sales increases. But managers who doubled sales projections were given platinum awards. They were John Hunley, Susan Morgan, Lisa Bolden, and Charlie McNeil. McNeil was further named "manager of the year," while Morgan scored for chalking up the highest sales achievement in percentage increase and Jane Latauckas was the winner for



**Doe Show.** DGC recording artist John Doe, in striped shirt, meets fans at a special in-store performance at Tower Records on Sunset Boulevard in Los Angeles. Tower customers participated in a sweepstakes to attend the invitation-only performance. Doe, currently on tour in support of his solo debut, "Meet John Doe," played an acoustic set with band members John Dee Graham, standing behind Doe, and Tony Marsico, on the right, in cowboy shirt. Pictured with them are Tower employees.

the "highest sales achievement" in dollars. District managers who won gold awards were Janet Baugh, Barb Fliotsos, Scott Bargerstock, and Judy Rimer. Baugh was named "district manager of the year."

For all the awards, someone at NRM went through a lot of trouble putting together a tape of hand-picked songs to serenade the winners. Some of the selections were obvious. For instance, when Roxanne Roberts won a gold award the system blared the Police's "Roxanne." But some were in-jokes or alluded to some element of the winner's personality. When Frank Secich, a second-generation Dead Boy, won his gold award, the PA blared the group's classic, "Sonic Reducer."

**EATING AND ENTERTAINMENT:** The NRM event is well-known for its good food. But the convention also enjoyed a generous helping of entertainment, thanks to live performances by Danger Danger, Alias, Rodney Crowell, Sinbad, Mary-Chapin Carpenter, David Lanz, Carlene Carter, and Eric Johnson. Other artists didn't perform but certainly made their presence felt. Slaughter, Kelly Willis, and David Cassidy, on the comeback trail, actively mingled with the NRM staff.

In fact, one of the lighter moments of the convention occurred when Cas-

sidy, sitting in the lounge, was spotted by an elderly woman who proclaimed herself a fan. She told the former teen idol how much she enjoyed the "Partridge Family" show and music. Cassidy, who will have an album out in the fall on Enigma Records, very graciously thanked her for the compliments. Before parting, she added that she was amazed that he looked exactly the same as he did 20 years ago. At that, Cassidy's face lit up, and he responded, "Now that's a compliment." And he jumped up, pulling money from his pocket, and joked, "Now let me give you the \$20 payment I promised for saying that in front of these people."

**2 LIVE BUST:** An alternately funny and confusing moment occurred when NRM chairman Bill Teitelbaum, during his keynote address, noticed a disturbance on the side of the hall. He interrupted his speech and went over to investigate. After a short huddle with senior NRM staff and two uninvited guests, he walked back to the mike, noted that NRM was one of the only major chains carrying the new 2 Live Crew album, "Banned In The U.S.A.," and announced that the local sheriff was in attendance with a warrant containing the names Fred Katz, the Cleveland branch manager for WEA, which distributes the album, and Frank Fisher, NRM presi-

(Continued on page 49)

RCA/Columbia and Media launch video boxed sets into the retail marketplace ... see page 60

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RETAIL TRACK



by Geoff Mayfield

**BATTLE OF MANHATTAN:** Trade observers expect the action to get hot and heavy in Manhattan when HMV U.S.A. opens its first two New York stores in October and November. Besides superstore operators Tower Records/Tower Video, HMV's invasion will affect several chains that sell music in Gotham, including Musicland Stores Corp., Record World/Square Circle, and The Wiz. Add an impending attack by Trans World Music Corp. to the mix, along with the ever-expanding complex of J&R Music World stores, the young Boomers web, and the many independents and smaller chains that populate the New York metro market, and you have the makings of a real dog fight.

More than one trade observer predicts that the market may well experience a price war, although it is still too early to tell if that will be the case. In fact, there are several factors that refute that prediction.

Record World, which has more of a presence in the suburbs and in northern New Jersey than it does in Manhattan, tends to go for higher-than-average shelf prices. Tower used to have a reputation for economical prices, but, realizing that its showcase status and deep-catalog variety made its stores destination points, the chain started going for slightly higher margins in 1986. Trans World, which plans to start its Manhattan rollout with a Coconuts stores at 8th Street and 6th Avenue (a space where it once ran a leased department in a Crazy Eddie store), is also a margin-conscious retailer.

For its part, HMV says deep discounting is not in the

game plan. In a July 30 article in Newsday, a daily New York tabloid, HMV U.S.A. president Tony Hirsch said, "It would be nonsensical to initiate a price war."

Instead, it appears that the 67-year-old HMV plans initially to stir the U.S. waters with the same impressive sorts of gingerbread that have become trademarks at its better-known U.K. and Canada stores—soundstages for in-store performances, listening booths to preview selections, and DJs who will be spinning audio and video presentations.

To date, the HMV braintrust of Hirsch and VP of marketing Peter Herd has walked a cagey tightrope, dropping hints about flashy elements that can be found in the chain's existing units without committing to what one might find in the U.S. locations. Even as recently as July 16, at Billboard's New Music Seminar panel on retailing, Hirsch declined to offer any specifics about HMV's American strategy—this despite the fact that his chain was already making the rounds at record labels during that same time frame, making a formal pitch on its U.S. game plans.

The Newsday article featured a number of details about HMV's New York strategy that previously had not been disclosed. Among the specifics:

- The chain plans to spend \$10 million on the interior design of both stores; Hirsch told the newspaper that the cost amounts to \$110 per square foot, which is a lofty interior-design investment.

- The store at 86th Street and Lexington Avenue, on the old Gimbels site, is slated to open in October. At 40,000 square feet, it will be America's biggest music store. The 72nd Street and Broadway store, due in November, will be 30,000 square feet.

- Stuart McAllister, U.K.-based chairman of HMV Group, claimed his New York stores will pay employees 20%-25% more than the competition pays. There will be 300 people, outfitted in custom-designed shirts, working

(Continued on next page)

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.

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**FIVE STAR**  
CD Epic EK-46768  
CA ET-46768  
LP E-46768

**THE HEARTTHROBS**  
Cleopatra Grip  
CD Elektra 60961-2  
CA 60961-4  
LP 60961-1

**THE PIXIES**  
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CD Elektra 60963-2  
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**PRETTY MAIDS**  
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Blue Dawn  
CD Nightingale-Higher Octave NGHCD-340  
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SOUNDTRACKS

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To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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## RETAIL TRACK

(Continued from preceding page)

at the two stores.

As Billboard previously reported, Newsday confirmed that HMV is looking for locations in Boston, Washington, D.C., and Chicago. The article also said the **Thorn-EMI** subsidiary will be on the hunt in Long Island, and eventually out West—particularly in Los Angeles.

Both Hirsch and Tower president and founder **Russ Solomon** told Newsday that their two chains have existed comfortably in close quarters in London, where the two go head-to-head against a third superstore run by **Virgin Group**. A comment by a Virgin spokesperson in the article also revived the notion that Virgin may yet join the Manhattan scrimmage.

Solomon told Newsday he wasn't losing sleep over HMV's New York attack. "In general," he was quoted as saying, "business tends to expand when good retailing comes on the scene." But Solomon could not resist tossing a jab HMV's way when he added, "Most of what they know about the record business they learned from us."

**HIGHER-PRICED SPREAD:** First **Warner Bros.** tried it with **Madonna**; soon after, **Columbia** followed suit with **New Kids On The Block**. Now

**MCA** is testing the waters of a \$10.98 list, moving the "Poison" album by **Bell Biv DeVoe** up from its original \$9.98 list, and this time, the higher mark is raising howls of protest from retailers.

Dealers were less fussy about the **Madonna** and **New Kids** albums. **Warner Bros.** skirted the issue on "I'm Breathless" by claiming soundtrack status, with the inclusion of material from "Dick Tracy," and **Columbia** was generally forgiven in the latter case, given **New Kids'** huge appeal among their young fans. And, in both cases, the titles were solicited at the higher price; they weren't raised after street date.

But many dealers view the bump on "Poison" as, well, poisonous. "That's not a good scene," says **Ted Singer**, VP of music operations for the Minneapolis-area's five-store **Title Wave**. "To me, it's clearly gouging."

**Singer** has retaliated by taking the album off its \$7.99 sale price and moving it up to \$10.98. "We'll let the consumer decide if it's too high," he explains.

Retailers, however, aren't the only ones concerned about the prospects of the higher list. "I think we have to be real careful about this \$10.98 stuff," says one label VP. "Music

sales are already soft and we are on the brink of a recession—if we're not in one already."

**SIGN O' THE TIMES:** Maybe VP **Howard Appelbaum** counted up the small number of vinyl pieces in his stores, but, for whatever reason, **Beltsville, Md.-based Kemp Mill Records** has officially changed its name to **Kemp Mill Music**. A postcard that informed the trade of the change assures that despite the Washington, D.C., web's new moniker, it's still the "same great company, same fun people, same tony address."

**CONVENTION UPDATE:** For the third straight year, Memphis-based wholesaler **Select-O-Hits** will host a two-day conference, but this year, the event also celebrates the company's 30th anniversary. The combination one-stop/distributorship attracted some 600 attendees last year.

This year's meet is slated for Sept. 7-8.

**Select-O-Hits** has some historic roots. Its warehouse was once the warehouse of the legendary **Sun Records** label, which was the original stable for such greats as **Elvis Presley, Johnny Cash, Roy Orbison, and Carl Perkins**. And **Select-O-Hits** has family ties to that tradition, too, because the company is run by **Johnny Phillips, Sam "Skip" Phillips, and Kathy Phillips Gordon**, who are the nephews and niece of **Sam Phillips**, **Sun's** founder and one of the **Rock and Roll Hall of Fame's** first inductees... There will be one less convention to attend in 1990. **Western Merchandisers**, which normally has its gathering in October, won't hold a meet until June 18-23 of 1991.

## CONVENTION CAPSULES

(Continued from page 47)

dent. Audience reaction was mixed: Some laughed, while others asked if the drama, which was carried off a little bit too convincingly, was real. Adding to the authenticity, **NRM** got the local sheriff to play himself in the skit.

The audience finally began to get the joke when **Katz** worried aloud what **WEA** president **Henry Droz** would say when he found out about his incarceration. For his part, **Fisher** had a more immediate concern on his mind: He pleaded with the sheriff to let him stay for the convention's "grand buffet."

**THEM CHANGES:** Last year, **Capitol** Midwest marketing manager **John Grady** visited **NRM** on behalf of his previous employer, **Arista**. During this year's **CEMA** presentation, **Grady** said, "I know that last year I told you everything coming out on **Arista** would be a big hit." Following a perfectly timed pause, he added, "Well, I lied."

**SPEAKING OF RECORDS:** **NRM** was the only record meet at **Seven Springs**, but not the only group there with "record" in its name. Also meeting at the resort that week was **Business Records Corp.**

Convention Capsules were prepared by **Ed Christman** and **Geoff Mayfield**.

## RETAIL PEOPLE

**George Rogers** is promoted to VP, video, for **Wherehouse Entertainment** in **Torrance, Calif.** He had been associate VP, video.

**Jody Johnson** is promoted to manager, cost accounting, of **Record Bar Inc.** in **Durham, N.C.** She had been manager of advertising accounting. Prior to that, she was operations assistant with **AdVentures**, **Record Bar's** in-house ad agency.

**Maxell Corp.** in **Fairlawn, N.J.**, announces two appointments. **Peter Brinkman** is named national marketing manager; he had been manager of business development at **Nabisco Brands Inc.** **Bob Rath** is promoted to Midwest key accounts manager; he had been Midwest regional sales manager.



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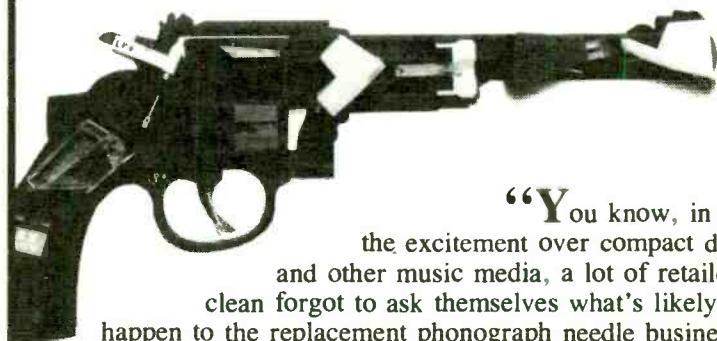
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**Hollywood-Link Is The Latest Major-Indie Connection**

BY BRUCE HARING

**LINK HOOKS UP:** Link Records has become the latest indie to affiliate with the major-label camp, signing a pressing/distribution/production deal with the newly formed Hollywood Records.

The New York-based label, which has brought the world albums by the *Godfathers*, *Winter Hours*, and *O Positive*, had several suitors before signing with Hollywood, according to

Link president **Andrew Kipness**.

Under the deal, Link will continue to sign three to four bands per year and issue the product through indie distribution. When Hollywood exercises its option, the product becomes a Link/Hollywood entity, with distribution through the branch system of WEA. Link back catalog will also go through WEA.

"We'll make records that are still indie records, but of a more consistent sound," Kipness says. "The most exciting thing is that the bands get

the best of both worlds. They will get the attention of an independent, because we'll still be involved in the marketing and helping the records get out, but they'll also have the resources of Hollywood."

More information on the new deal is available from Link at 212-334-9556.

**SEEDS AND SPROUTS:** San Francisco label *Hearts Of Space* has issued "Universe," a sampler of songs from its catalog that includes music from two albums that will be released later this summer.

ernous Bronx ballpark: "Today ... I consider myself ... the luckiest man ... on the face of the earth."

Or how about **Gen. Douglas MacArthur**, facing those resolute West Point cadets assembled in the dining hall, reminding them to remember "The Corps ... the Corps ... the Corps ..."

Then there's the last line allegedly spoken by **Mel Blanc** as he checked out of this mortal coil: "Th-th-th that's all, folks!"

We've sat here for the last few days trying to come up with a similarly memorable exit. As many of you already know, the author of this column is departing for Los Angeles, there to labor as a journalist for the trade publication *Daily Variety*.

To thank all of the people from independent labels and distributors that have helped us through the years would take two pages of the book. So let this be a collective thanks to everyone who so kindly took our calls, provided a friendly hello at the various indie conventions, or sent along tasty recorded morsels for our perusal.

The list of those who helped me get through the months at *Billboard* is similarly tough to compile. To say that I'll miss each and every one of my New York colleagues is an understatement. Likewise, there are many good friends in our bureaus that I've had the good fortune to work with on a regular basis. And I'd be remiss not to mention our free-lancers in the "without whoms." I'll remember all those nights at *Gough's*, the *Billboard Band*, and the times when we collaborated on stories that grabbed the news by the gorgonzolas.

I'd also like to remember my *Grass Route* predecessors: column founder **Kim Freeman**, **Linda Moleski**, and **Jean Rosenbluth**, a trio whose trailblazing since this column started in 1984 made my job geometrically easier.

And now, before we get all sloppy and sentimental, we'll just push away the mental barstool and stagger down the road. Thanks for picking up the tab to what's been a two-year party, and we'll see you soon.

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**GRASS ROUTE**

The label has also released a special retail copy of the sampler that provided voice-overs from **Stephen Hill**, host of the label's syndicated radio program, "Music From The Hearts Of Space." Details on the project are available at 415-759-1130 ... *Shelter Records*, home of music from label co-founder **Leon Russell** as well as **Phoebe Snow**, **Dwight Twilley**, and **Freddie King**, has been acquired by *DCC Compact Classics*. DCC has been distributing and marketing *Shelter* titles for two years. Details on the deal are available from label president **Marshall Blonstein** at 818-993-8822 ... *Seminal Athens, Ga.*, rock band **Pylon** has been signed by *Sky Records*. The group's label debut, "Chain," is set for fall release ... *The Music Independent* is planning a release of "The MI Sampler," a print/sound project that will allow listeners to read a review of particular records while simultaneously listening to the cuts. The sampler will be distributed free to retail, radio, industry execs, and press. Details at 415-451-3730.

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# Labels Set To Deck The Stores With Yule Releases

BY DON FLUCKINGER

NEW YORK—Although the summer is still going strong, jingle bells are ringing in the halls of sales and purchasing offices as both major and indie labels prepare to deck the stores with Christmas product.

Labels are offering retailers everything from perennial favorites, such as Burl Ives' "Have A Holly, Jolly Christmas," to a variety of new age packages. But the biggest gifts waiting under retailers' trees this year are a number of new Christmas compilation albums,

will that do to catalog sales?"

But Keith Altomare, Rhino's national sales director, says the declining configuration will play no role in the strength of Christmas catalog sales. "We believe that the adults who were buying Christmas music on vinyl two years ago have since gone out and picked up a CD player," he says.

The label, distributed by CEMA, will issue Christmas catalog titles on vinyl but new holiday releases will be available only on CD and cassette.

## SLEW OF COMPILATIONS

Although CBS does not have a new Christmas album from the New Kids this year, the company has put together the next best thing—a compilation album featuring Maurice Starr's stable of artists, which includes a new song from the multiplatinum teen idols. Starr, the New Kids' producer, also has recorded Perfect Gentlemen and Tiffany for "Maurice Starr's Christmas."

CBS has two other contenders in the Christmas-compilation sweepstakes: "A Very Jazzy Christmas" with Wynton Marsalis, the Dirty Dozen Brass Band, and Harry Connick Jr. (Columbia); and "Acoustic Christmas" (Columbia), featuring T-Bone Burnett, the Hooters, and Poi Dog Pondering. Also, the company is releasing a novelty album, "Eddie's Christmas" (Columbia), compiled by Eddie Gorodetsky, who was a writer for "Late Night With David Letterman" and "Saturday Night Live," and currently is affiliated with The Comedy Channel.

In addition to the compilation albums, the CBS family will provide Christmas titles from Dolly Parton, who recorded "Home For Christmas" (Columbia); Charlie Daniels, with "Christmas Time Down South" (Epic); and albums from Pete Seeger (Columbia) and Maureen McGovern (Sony Classical).

Like CBS, RCA also hopes compilation albums will capture the consumers' fancy this holiday season as it is releasing a country Christmas album, "Home For The Holidays," featuring Clint Black, Restless Heart, K.T. Oslin, and the Judds. In addition, the label will issue an as-yet-untitled album by black gospel singer Vanessa Bell Armstrong, currently in the making.

Also under the BMG umbrella, Arista is making Manilow's "Because It's Christmas" available because when it comes to Manilow, "his fan base is unbelievable," says Lauren Moran, senior director of national sales. "They buy everything of his that comes out."

Meanwhile, Rhino Records, which has issued 20 Christmas albums since the label's inception nearly a decade ago, has four new offerings this year. Following in the wake of the success of last year's two-volume "Billboard's Greatest Christmas Hits" (see chart, page 54), Rhino has put together two new Billboard compilations, "A Billboard Country Christmas" and "A Billboard R&B

Christmas." The label also will release "Christmas Hits," with a diverse array of artists including Burl Ives and several Motown artists; and an album by the Inner Voices, an anthology of "drastically rearranged standards and modern-day Christmas hits," according to Rhino publicity manager Brett Milano.

## 'BEST YEAR EVER'

Sales of Rhino product this year are expected to eclipse last year's, according to Rhino's Altomare. "We're anticipating our best year ever, because this is the first year we are actively marketing our Christmas titles," he says. Promotions include contests and incentives to retailers.

Rhino is not the only label in the CEMA camp with Christmas spirit.

Capitol's offerings include a two-volume set titled "Christmas For The '90s," which features various Nashville artists, including Eddie Rabbitt, Tanya Tucker, and Sawyer Brown. The label also will issue "A Blue Note Christmas," featuring contemporary jazz artists, and a new midline Nat King Cole anthology of Christmas B-sides titled "Cole, Christmas, & Kids," both on the Blue Note imprint.

PolyGram Group Distribution's roster of new titles includes Jessye Norman's "Christmastide," on Philips; the Canadian Brass' "Twas The Night Before Christmas," on Polydor; Joe Williams' "That Holiday Feeling," on Verve; and a new Angela Winbush album on Lection.

MCA also is spreading Christmas cheer via platinum-seller Raffi's

"Merry Christmas" and folk trio the Roches' "We Three Kings," on Shoreline Records and Paradox Records, respectively. Raffi's CD will not be packaged in a longbox, due to contractual obligations.

Moreover, MCA is still putting the final touches on a new compilation titled "The Original Christmas Album," which will include "new music with a variety of popular artists," according to Ron Shapiro, a spokesman for the label, who said the final listing was not yet available.

Although WEA has no new Christmas offerings, its catalog titles include seasonal favorites from Crystal Gayle, Randy Travis, and Kenny Rogers.

Word/Reunion, distributed by A&M, will provide "Our Christ-

(Continued on page 54)



along with holiday albums from Dolly Parton, Barry Manilow, and children's favorite Raffi.

Generally, industry observers say Christmas albums enjoy strong sales on alternate years. But major- and independent-label executives are predicting the third strong year in a row for Christmas music, despite the lack of a sure-fire blockbuster hit like last year's New Kids On The Block platinum-seller, "Merry Merry Christmas."

## NO NEW KIDS? NO PROBLEM

According to John Doyle, Columbia's director of sales and artist development, a sure hit such as last year's New Kids On The Block album does not necessarily impact Christmas sales in general.

"The New Kids album was a very unusual situation," he says. "CBS hasn't had one like that in a long time. Generally, Christmas albums remain active for many years in a row, and they sell significant numbers [each year]. If an artist gets hot, it helps his particular Christmas album sales. . . . But the new releases are gravy and don't affect the rest of the catalog."

Although BMG Distribution has a contender for this year's big Christmas album in Arista's Barry Manilow project, Rick Cohen, senior VP of sales, agrees with Doyle's sentiments, saying, "We don't feel that a blockbuster really makes a difference on whether catalog sells strong."

## THE VINYL QUESTION

Cohen, however, throws out another concern. "Christmas sales have been traditionally strong in vinyl," he says. But now many labels are reducing their exposure to vinyl. Furthermore, most major retailers no longer stock the configuration.

"We are interested to see what happens this year as the LP is less of a factor," Cohen says. "What

NOEL NOUVELLE

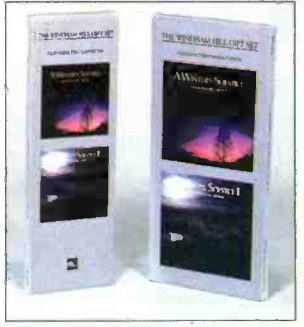
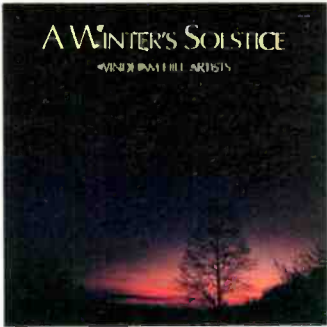
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# THE ESSENTIAL SEASONAL COLLECTIONS

## — Only From Windham Hill —

On September 25th, Windham Hill will release the third installment of one of the most successful seasonal series ever, *A Winter's Solstice*. And with its largest consumer campaign to date, Windham Hill and BMG will ensure the highest visibility for the complete *Winter Solstice* line of recordings well into 1991.

### Project Developments

- 40-market *Winter's Solstice* national theater tour featuring label artists Liz Story, Nightnoise, and Philip Aaberg will be out from October through February.
- Newly introduced midline pricing for *A Winter's Solstice* (now platinum), *A Winter's Solstice II* (now gold), and the combined gift sets.
- Major consumer advertising campaign throughout the fall and winter months.

### TV/Radio

- VH-1 *Winter's Solstice* concert special running through November and December.
- American Airlines *Winter's Solstice* audio channel running in November and December on all domestic and international flights with accompanying exposure in American's in-flight magazine.
- Timely promotional holiday service to selected commercial stations at all formats; AC, CHR, NAC, and Jazz.

### Touring



LIZ STORY

NIGHTNOISE

PHILIP AABERG

|       |                           |                 |       |                        |                     |
|-------|---------------------------|-----------------|-------|------------------------|---------------------|
| 10/21 | University of Georgia     | Athens, GA      | 12/14 | Royce Hall/UCLA        | Los Angeles, CA     |
| 11/16 | Berks Co. Arts Council    | Reading, PA     | 12/15 | Kingsbury Hall         | Salt Lake City, UT  |
| 11/17 | N.C. State University     | Raleigh, NC     | 12/16 | McFarlin Auditorium    | Dallas, TX          |
| 11/18 | University of Kentucky    | Lexington, KY   | 12/17 | Schnitzer Auditorium   | Portland, OR        |
| 11/19 | Tivol Theatre             | Chattanooga, TN | 12/18 | Flint Center           | Cupertino, CA       |
| 11/20 | Orchestra Hall            | Chicago, IL     | 12/19 | Angelico Hall          | San Rafael, CA      |
| 11/24 | Maryland Theatre          | Annapolis, MD   | 12/21 | Performing Arts Center | Scottsdale, AZ      |
| 11/25 | N. Shore Music Theatre    | Beverly, MA     | 1/10  | Otterbein College      | Columbus, OH        |
| 11/26 | Univ. of Southern Alabama | Mobile, AL      | 1/11  | Burrus Hall/VA Tech    | Blacksburg, VA      |
| 11/27 | University of Alabama     | Tuscaloosa, AL  | 1/13  | Univ. of Minnesota     | Morris, MN          |
| 11/28 | Symphony Hall             | Atlanta, GA     | 1/15  | Texas A&M              | College Station, TX |
| 11/30 | Tennessee Theatre         | Knoxville, TN   | 1/16  | Brigham Young Univ.    | Provo, UT           |
| 12/1  | Spirit Square             | Charlotte, NC   | 1/17  | Utah State             | Logan, UT           |
| 12/2  | Performing Arts Center    | Nashville, TN   | 1/18  | Univ. of Montana       | Missoula, MT        |
| 12/4  | SUNY                      | Oswego, NY      | 1/19  | Montana State          | Bozeman, MT         |
| 12/6  | University of Akron       | Akron, OH       | 1/25  | Convention Center      | Visalia, CA         |
| 12/7  | Xavier University         | Cincinnati, OH  | 1/26  | Performing Arts Center | Fontana, CA         |
| 12/8  | State Theatre             | Kalamazoo, MI   | 2/13  | University of Illinois | Champaign, IL       |
| 12/9  | Orchestra Hall            | Minneapolis, MN | 2/14  | Carnegie Mellon        | Pittsburgh, PA      |
| 12/11 | Michigan Center           | Ann Arbor, MI   |       |                        |                     |

## Independent Claws Clutch Lion's Share Of New Age Christmas Market

BY DON FLUCKINGER

NEW YORK—Although new age claimed four of the six top spots in Billboard's Christmas Hits Albums chart last year on albums that have collectively sold in the millions, most major labels have left that segment of the holiday market to the indie camp (Billboard, Jan. 6).

"Majors don't have the rosters to put out Christmas new age," says

snared Nos. 14 and 17 on the chart (see reprinted chart, this page).

Hayes says that the new anthology of Windham Hill artists is "a little more mainstream." While volumes one and two contained obscure traditional songs and original compositions, volume three contains familiar classical selections and better-known traditional music.

The first two volumes of "Solstice" are reduced to midline status this year, along with 33 non-seasonal Windham Hill titles. Volume three will be available only on cassette and CD, though there are still vinyl copies of the first and second sets left to be sold this year, Hayes says.

With help from a promotional tour that includes some of the artists featured on the collections and an American Airlines in-flight station campaign, Hayes says that selling 1 million copies of all three volumes combined is "a fair and conservative estimate."

The top label providing new age holiday music, American Gramophone, will not be coming out with a third volume in the Mannheim Steamroller Christmas series. But the company expects to generate strong business on the first two volumes, "A Fresh Aire Christmas," which scored the No. 2 spot on the Christmas chart, and "Mannheim Steamroller Christmas," which was right behind it at No. 3.

American Gramophone, however, may have made its Mannheim Steamroller one-two punch into a troika with the signing of a deal to

distribute John Denver's "Christmas Like A Lullaby" album on Wind Star Records.

Originally released for last year's holiday season, the album's U.S. distribution was pulled out from under it when the label's distributor, Allegiance, filed for bankruptcy. By the time Wind Star could pull the title, the label only had enough time to ink an Australian deal with BMG.

"Christmas albums require a lot more lead time in the States than in Australia—it was all a matter of timing," says Bruce Relkin of Woodrun Management Corp., which handles Denver. "It's a good album, but with any Christmas album, sales are dependent on airplay—you just never know."

American Gramophone, however, knows it has a strong seller in its Mannheim Steamroller albums. According to national sales manager Michael Delich, 1989 was an

sales Henri Bonan, this year he optimistically predicts the title will move 400,000 units.

"We're new at the game of getting the product through the distribution system and into the stores and chains," says Bonan. "We're making a much bigger push this year."

North Star Records Inc., based in Providence, R.I., has sold most of the 250,000 copies of its two "New England Christmastide" col-

lections through bookstores and gift shops. A third anthology of classical Christmas melodies, "Christmas Remembered," will be offered this year. Like the previous titles, it will be light chamber music, using traditional instrumentation.

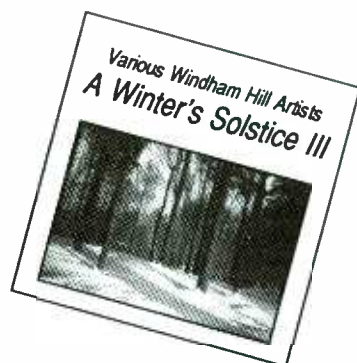
Meanwhile, Larkspur, Calif.'s Music-West is preparing for the release of new age guitarist Teja Bell's "The New Spirit Of Christmas."



Larry Hayes, VP of marketing at Windham Hill. "[Columbia/CBS' Andreas] Vollenweider could, but we haven't seen it yet," he adds. "The last time the majors did Christmas instrumental music was two decades ago, and it was by big bands."

Instead, such majors as BMG have been concentrating on signing distribution deals with independents, like Windham Hill, which will offer a third volume of the "Winter's Solstice" collection this year.

Last year, the first two "Winter Solstice" volumes, which combined have sold about 1.5 million copies,



"off year," with sales of "only 750,000" for the two Mannheim Steamroller titles. With the Denver album and the Steamroller material, Delich projects total Christmas sales of 2.5 million.

"We are anticipating another excellent year, and hope to have good competition with the New Kids," says Delich. "We've been able to find a little niche and take advantage of the traffic generated by the majors' big releases."

Last year American Gramophone allowed reorders through November, which resulted in returns on Christmas product reaching 38%. This year, retailers can order until Sept. 15.

In Salt Lake City, Airus Records last year sold 50,000 copies of "An Airus Christmas With Kurt Bestor." Though the label fell short of the sales projection of 200,000 albums, made last year by VP of

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## CHRISTMAS HITS™

### ALBUMS™

Compiled from a national sample of retail sales reports.

| THIS WEEK | TWO WKS. AGO | ARTIST<br>TITLE   | LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|--------------|---|-----------------------------------|
|           |              | ★ ★ NO. 1 ★ ★   |                                   |
| 1         | 1            | NEW KIDS ON THE BLOCK<br>MERRY MERRY CHRISTMAS                      | COLUMBIA FC 45280                 |
| 2         | 2            | MANNHEIM STEAMROLLER<br>A FRESH AIRE CHRISTMAS                      | AMERICAN GRAMAPHONE AG 1988       |
| 3         | 3            | MANNHEIM STEAMROLLER<br>MANNHEIM STEAMROLLER CHRISTMAS              | AMERICAN GRAMAPHONE AG-1984       |
| 4         | 4            | VARIOUS ARTISTS<br>A VERY SPECIAL CHRISTMAS                         | A&M SP 3911                       |
| 5         | 6            | VARIOUS ARTISTS<br>A GRP CHRISTMAS COLLECTION                       | GRP 9574                          |
| 6         | 7            | GEORGE WINSTON<br>DECEMBER  | WINDHAM HILL WH 1024/A&M          |
| 7         | 5            | RANDY TRAVIS<br>AN OLD TIME CHRISTMAS                               | WARNER BROS. 25972                |
| 8         | 10           | NAT KING COLE<br>THE CHRISTMAS SONG                                 | CAPITOL SMX 1967                  |
| 9         | -            | VINCE GUARALDI<br>A CHARLIE BROWN CHRISTMAS                         | FANTASY 8431                      |
| 10        | 9            | BARBRA STREISAND<br>A CHRISTMAS ALBUM                               | COLUMBIA CS 9557                  |
| 11        | 8            | THE CARPENTERS<br>CHRISTMAS PORTRAIT                                | A&M SP-3210                       |
| 12        | 13           | KENNY ROGERS<br>CHRISTMAS IN AMERICA                                | REPRISE 25973/WARNER BROS.        |
| 13        | 12           | VARIOUS ARTISTS<br>NARADA CHRISTMAS COLLECTION                      | MCA 63902                         |
| 14        | 14           | VARIOUS ARTISTS<br>WINTER SOLSTICE II                               | WINDHAM HILL WH 1077/A&M          |
| 15        | 24           | BING CROSBY<br>MERRY CHRISTMAS                                      | MCA 15024                         |
| 16        | 21           | RICKY VAN SHELTON<br>SINGS CHRISTMAS                                | COLUMBIA 45269                    |
| 17        | 16           | VARIOUS ARTISTS<br>WINTER SOLSTICE I                                | WINDHAM HILL WH 1045/A&M          |
| 18        | 17           | THE TEMPTATIONS<br>GIVE LOVE AT CHRISTMAS                           | MOTOWN 2842ML                     |
| 19        | 23           | LUCIANO PAVAROTTI<br>O HOLY NIGHT                                   | LONDON 414 044/POLYGRAM           |
| 20        | 19           | VARIOUS ARTISTS<br>BILLBOARD GREATEST CHRISTMAS HITS (1955-PRESENT) | RHINO 70636                       |
| 21        | 20           | JOHNNY MATHIS<br>MERRY CHRISTMAS                                    | COLUMBIA PC 6021                  |
| 22        | 22           | ELVIS PRESLEY<br>ELVIS' CHRISTMAS ALBUM                             | RCA AFM1-5486                     |
| 23        | -            | BOB RIVERS COMEDY GROUP<br>TWISTED CHRISTMAS                        | ATCO 90671/ATLANTIC               |
| 24        | 30           | ELMO 'N PATSY<br>GRANDMA GOT RUN OVER BY A REINDEER                 | EPIC PE 39931/E.P.A.              |
| 25        | -            | THE CARPENTERS<br>OLD FASHIONED CHRISTMAS                           | A&M SP 3270                       |
| 26        | 15           | KENNY ROGERS & DOLLY PARTON<br>ONCE UPON A CHRISTMAS                | RCA ASL1-5307                     |
| 27        | 26           | WYNTON MARSALIS<br>CRESCENT CITY CHRISTMAS CARD                     | COLUMBIA 45287                    |
| 28        | 28           | VARIOUS ARTISTS<br>BILLBOARD GREATEST CHRISTMAS HITS (1935-1954)    | RHINO 70637                       |
| 29        | 25           | AMY GRANT<br>A CHRISTMAS ALBUM                                      | A&M SP-5057                       |
| 30        | 18           | ALABAMA<br>ALABAMA CHRISTMAS  | RCA ASL1-7014                     |

This chart has been reproduced in its entirety from the January 6, 1990 issue of Billboard.

Maggie's Music Announces

### TWO CHRISTMAS ALBUMS FOR 1990

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### Leon Redbone

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Watch for the 'Frosty The Snowman' video

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### CHRISTMAS ALBUMS

(Continued from page 50)

mas," an anthology of current popular Christian artists. Melinda Scruggs, VP of corporate communications for Reunion Records, says the label will share distribution with A&M on the album, which she projects will move about 500,000 units. Artists featured include Roberta Flack, Amy Grant, Sandi Patti, and Michael W. Smith.

"I feel like it's going to meet a need in the marketplace," Scruggs says. "We've got a home run here because these are artists who consistently reflect Christian values throughout their lives, and not just at Christmas."

# Billboard<sup>®</sup> Home Video

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## Magnum Rocks B-Movie Boat At VSDA Budget Line To Go Thru Secondary Distrib

BY EARL PAIGE

LAS VEGAS—Magnum Entertainment, a leading supplier of B movies, may be signaling a new direction on the part of the second tier of independent program suppliers with the announcement that it will take its new budget ME2 line through secondary distribution rather than through its regular wholesalers.

The point drew repetitive questioning at a press conference here Aug. 5, the opening day of the ninth annual Video Software Dealers Assn. convention. The show was replete with other examples of B-movie vitality, from AIP dragging a life-size helicopter into its exhibit to the frenzy of activity around such B wholesale outfits as AB Video Distributors.

Danny Kopels, president/CEO of Magnum, said regular distributors had not been sounded out about the line, nor did he rule out their handling it in some cases. But he said, "If conventional distributors could find a way to market [B titles] less expensively, then we would naturally go through our regular wholesalers. But the whole industry is geared to the 'big' movie. The prebook, the street date, it's all a function of the concentration on the big picture. Do you think anyone knew or cared about the street date on 'Big Bad John?' Let's get serious. The studios do 98% of their business by the time street date arrives."

Magnum's bargain line will feature midpoint-priced movies, as indicated by a series from Fox/Lorber, just entering into a multipicture deal with Magnum. Kopels put the price point at \$59.98, but said it could go much lower. He also said that, in some cases, sell-through product could be released through the line.

"It's not practical to spend the \$300,000-\$400,000 in marketing these films, as we do on our bigger titles. These are films that are fully capable of selling 5,000-10,000 units per title. They're admirable renters, and at midpoint pricing they should quickly become the video retailer's biggest money makers," Kopels remarked.

Kopels acknowledged that Magnum needs to evaluate the performance of its new budget line, and figure out ways to differentiate its

full-price product from the ME2 titles. "We have to weigh the upside now of anything we're releasing," he said, adding that this weighing will be broad, extending even to packaging.

"Packaging is everything with B product. It killed 'Dominick & Eugene,'" said Kopels, going on to relate other distinctions of the B market, a chief one being the fact that "in any downturn or negative situation, the first cut are the B titles."

This is why Magnum has fos-

tered a number of programs to assist the retailers, Kopels contended. He cited the \$7 lifetime guarantee on defective product, later extended to accepting returns on any brand at a \$15 service fee.

The release pattern under ME2 will be two titles per month and two repackages. Kopels did not identify any titles coming from Fox/Lorber, though he did say that the first will be of the cult and collectible variety.

## Seattle Indie Store Thrives Via Sell-Thru, Service

BY JIM McCULLAUGH

SEATTLE—True to its pioneering spirit, the Pacific Northwest has produced an independent sell-through-only store.

To date, most sell-through-only store efforts nationally have been spinoffs of larger chains, such as Musicland's Suncoast outlets.

Owner Art Robbins says he opened his Movie Masters doors last October in the enclosed Pavilion Mall in the south Seattle suburb of Tukwila.

Starting modestly with 126 square feet, the store has now expanded to 274 square feet. Robbins maintains about 1,000 titles, the vast majority movies, "which is more than sufficient for my size."

And in order to compete with such larger retail entities as Warehouse, Tower, Suncoast, K mart, and other mass merchants and video independents in the Seattle market, Robbins says he likes to keep a "breadth" of titles, both new and used. Robbins says his "average ticket" is \$40.

"My goal," he says, "is for someone to come in and shop for a film and have between two and five films on my shelf they want to buy."

Robbins says his video history goes back to the mid-'70s, when he began selling TVs and VCRs in Alaska and built a nine-store Art's Video Mart chain.

"People started asking for video recorders and I began selling them," he says. "Alaska was in the unique position as the only state that hit really high penetration of VCRs quickly. When 60,000 VCRs were being sold nationally, about 6,000 were being sold in Alaska. That, of course, led to renting and selling movies. I was one of the first to do that. People were also buying movies at that time."

Robbins recalls that "one of the

things we did periodically back then was close out old films. I can remember one weekend in 1983 or 1984 selling about \$50,000 worth of cassettes. At 50% off retail, most of them were about \$40 each. People always wanted to buy films."

Art's Video Mart thrived "until the Alaska market fell apart. But I always had this idea that movies sold and that a sell-through-only store could work. The toughest thing to me was how to take care of someone looking for a particular film when you're busy writing up \$2 rentals. You have to focus on sell-through."

He says he first began selling movies at swap meets in the Seattle area several years ago and "that went well." Subsequently, he was prompted to open up a store.

"The toughest part of a start-up, of course," he continues, "is that you don't have a lot of capital. Other than that, considering how small I started and how little I had to start up, it's been phenomenal."

After he opened, says Robbins, he ran some TV ads in the Seattle market after buying about 10,000 pieces of public-domain titles.

"I just went on the air and pitched it," he says. "I had people lined up outside the door. There was a tremendous response. I sold about 3,000 films during that one-week period. The electronic-media approach really works well. That gave me a clientele base to start. Since then we've been working with local paper print but that doesn't work as well."

In terms of what kinds of titles sell well, Robbins says, "The only guys who can tell you what titles tend to sell briskly are stores like Suncoast. I'm an independent and not in a high-traffic area. I've never really developed a brisk seller. But, for example, as long as I have 'Alien' and 'Aliens' on the shelf, I will sell at least one a



**Video Piracy.** In a return to the lavish presentations of yesteryear, live stand-ins for Captain Hook and his buccaneer crew raise their swords at the Video Software Dealers Assn. meet to mark Walt Disney Home Video's Sept. 21 release of the 1952 animated classic "Peter Pan."

week. Other than that, it's like watching waves. One week I will get a wave of John Wayne collectors. Then 'Ben Hur' takes off. Then the musicals light up for a couple of days. It changes every couple of days."

Robbins says he will bring in the mega direct-to-sell-through titles like "The Little Mermaid" and "Indiana Jones And The Last Crusade" but "I'm real shy about them," he says. "Since they are so readily available everywhere, those titles are like milk. But I do sell them. Four weeks after 'Batman' came out, I moved over 200

pieces in three weeks. Same with 'Mermaid.'

"I think that's because there's a group of consumers who don't buy during the initial rush. There's a second wave. They are also the type of customers who want to talk to someone about a film. They're not the type to pick up films in a grocery store. They want someone to talk to and discuss a film with."

"And that's the edge that I have—customer service. I talk to people. Some people don't like being said 'hi' (Continued on page 59)

## Flurry Of Fright Flix To Haunt Video Stores This Halloween

LOS ANGELES—The horror/sci-fi genre is once again poised to scare up sales and rentals this fall as video suppliers have begun to gear up for a flurry of Halloween-oriented promotions.

This year more companies are offering never-before-released and restored titles and repricing more titles down to the \$19.95 and \$14.95 levels.

One supplier—Media Home Entertainment—is even slashing the price on several of the titles in the popular "Nightmare On Elm Street" series to the \$9.98 suggested-list mark.

A number of suppliers also appear to have lead rental titles in this category set for the September-October period.

Nelson Entertainment, for example, is releasing "The First Power" Oct. 11 as a high-priced rental, accompanied by a low-

priced Cheap Thrills collection.

MGM/UA Home Video is releasing the rental-priced "Brain Dead" in October, accompanied by a Halloween Party promotion.

And MCA/Universal Home Video plans to release "The Guardian," "Nightlife," and "Sorcerer" to the rental market Oct. 4. And Media has timed Clive Barker's rental-priced "Nightbreed" for a Sept. 5 release.

Among the activity retailers can expect:

• **MGM/UA Home Video** says it is creating a Halloween Party promotion featuring 19 titles at \$19.98 each. Pre-order date is Aug. 30, while street date is Sept. 19. Highlights include two never-before-released films, "House Of Dark Shadows" and "Night Of Dark Shadows," as well as an uncut version of "Fearless Vampire (Continued on page 58)

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FOR WEEK ENDING AUGUST 18, 1990

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# 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 |
|-----------|--------------|---------------|--|--|----------------------------------|-----------------|--------|----------------------|
| 1         | 1            | 12            | THE LITTLE MERMAID   | Walt Disney Home Video                                     | Animated                         | 1989            | G      | 26.99                |
| 2         | 2            | 9             | STEP BY STEP   | CBS Music Video Enterprises 19V-49047                      | New Kids On The Block            | 1990            | NR     | 19.98                |
| 3         | 3            | 7             | TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY...               | Family Home Entertainment 27336                            | Animated                         | 1989            | NR     | 14.95                |
| 4         | 5            | 29            | DIE HARD   | CBS-Fox Video 1666   | Bruce Willis<br>Bonnie Bedelia   | 1988            | R      | 19.98                |
| 5         | 4            | 19            | TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD           | Family Home Entertainment 27319                            | Animated                         | 1990            | NR     | 14.95                |
| 6         | 6            | 134           | TOP GUN  | Paramount Pictures<br>Paramount Home Video 1629            | Tom Cruise<br>Kelly McGillis     | 1986            | PG     | 14.95                |
| 7         | 7            | 21            | HONEY, I SHRUNK THE KIDS                                     | Walt Disney Home Video 909                                 | Rick Moranis                     | 1989            | PG     | 22.99                |
| 8         | 11           | 7             | AEROSMITH: THINGS THAT GO PUMP                               | Geffen Home Video 38172                                    | Aerosmith                        | 1990            | NR     | 16.98                |
| 9         | 8            | 25            | LETHAL WEAPON 2  | Warner Bros. Inc.<br>Warner Home Video 11878               | Mel Gibson<br>Danny Glover       | 1989            | R      | 24.98                |
| 10        | 13           | 44            | BAMBI  | Walt Disney Home Video 942                                 | Animated                         | 1942            | G      | 26.99                |
| 11        | 9            | 38            | NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ <sup>24</sup>    | CBS Music Video Enterprises 19V-49030                      | New Kids On The Block            | 1989            | NR     | 19.98                |
| 12        | 12           | 12            | HARVEY   | Universal City Studios<br>MCA/Universal Home Video 80321   | James Stewart<br>Josephine Hull  | 1950            | NR     | 19.95                |
| 13        | 10           | 14            | SEXY LINGERIE II   | Playboy Video<br>HBO Video 0363                            | Various Artists                  | 1990            | NR     | 19.99                |
| 14        | 14           | 42            | TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS      | Family Home Entertainment 27314                            | Animated                         | 1989            | NR     | 14.95                |
| 15        | 16           | 27            | INDIANA JONES AND THE LAST CRUSADE                           | Paramount Pictures<br>Paramount Home Video 31859           | Harrison Ford<br>Sean Connery    | 1989            | PG-13  | 24.95                |
| 16        | 17           | 18            | TEENAGE MUTANT NINJA TURTLES: HEROES...                      | Family Home Entertainment 23978                            | Animated                         | 1988            | NR     | 14.95                |
| 17        | 15           | 53            | NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ <sup>21</sup>         | CBS Music Video Enterprises 14V-49022                      | New Kids On The Block            | 1989            | NR     | 14.95                |
| 18        | 18           | 171           | CALLANETICS ◇  | Callan Productions Corp.<br>MCA/Universal Home Video 80429 | Callan Pinckney                  | 1986            | NR     | 24.95                |
| 19        | 24           | 169           | THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆                  | Turner Entertainment Co.<br>MGM/UA Home Video 60001        | Judy Garland<br>Ray Bolger       | 1939            | G      | 24.95                |
| 20        | 22           | 93            | CINDERELLA   | Walt Disney Home Video 410                                 | Animated                         | 1950            | G      | 26.99                |
| 21        | 27           | 14            | PLAYMATE CENTERFOLD OF THE YEAR 1990                         | Playboy Video<br>HBO Video 0364                            | Renee Tenison                    | 1990            | NR     | 19.99                |
| 22        | 23           | 17            | TEENAGE MUTANT NINJA TURTLES: HOT RODDING...                 | Family Home Entertainment 23980                            | Animated                         | 1989            | NR     | 14.95                |
| 23        | 28           | 46            | THE LAND BEFORE TIME   | Amblin Entertainment<br>MCA/Universal Home Video 80864     | Animated                         | 1988            | G      | 24.95                |
| 24        | <b>NEW ▶</b> |               | M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM                    | Capitol Video C540001                                      | M.C. Hammer                      | 1990            | NR     | 19.98                |
| 25        | 19           | 8             | SINEAD O'CONNOR: THE VALUE OF IGNORANCE                      | PolyGram Music Video 440 081 32193                         | Sinead O'Connor                  | 1990            | NR     | 14.95                |
| 26        | 20           | 4             | THE BOB MARLEY STORY   | Island Visual Arts<br>Island Video 440 082 373-3           | Bob Marley And The Wailers       | 1990            | NR     | 19.95                |
| 27        | 21           | 16            | TEENAGE MUTANT NINJA TURTLES: THE SHREDDER...                | Family Home Entertainment 23981                            | Animated                         | 1987            | NR     | 14.95                |
| 28        | 25           | 38            | BATMAN   | Warner Bros. Inc.<br>Warner Home Video 12000               | Jack Nicholson<br>Michael Keaton | 1989            | PG-13  | 24.98                |
| 29        | 38           | 14            | BARRY MANILOW: LIVE ON BROADWAY ●                            | Arista Records Inc.<br>6 West Home Video SW-5708           | Barry Manilow                    | 1990            | NR     | 19.98                |
| 30        | 26           | 108           | LETHAL WEAPON  | Warner Bros. Inc.<br>Warner Home Video 11709               | Mel Gibson<br>Danny Glover       | 1987            | R      | 19.98                |
| 31        | 30           | 11            | CHARLOTTE'S WEB  | Hanna-Barbera Prod. Inc.<br>Paramount Home Video 8099      | Animated                         | 1973            | G      | 14.95                |
| 32        | <b>NEW ▶</b> |               | MORRISSEY: HULMERIST   | Warner Reprise Video 38175                                 | Morrissey                        | 1990            | NR     | 19.98                |
| 33        | 34           | 25            | 25X5: CONTINUING ADVENTURES OF ROLLING STONES ▲ <sup>2</sup> | CBS Music Video Enterprises 19V-49027                      | Rolling Stones                   | 1990            | NR     | 19.98                |
| 34        | <b>NEW ▶</b> |               | QUO VADIS  | MGM/UA Home Video 900276                                   | Deborah Kerr<br>Robert Taylor    | 1951            | NR     | 29.98                |
| 35        | 39           | 2             | AUNTIE MAME  | Warner Bros. Inc.<br>Warner Home Video 11152               | Rosalind Russell                 | 1958            | NR     | 19.98                |
| 36        | RE-ENTRY     |               | EXPOSE-VIDEO EXPOSURE  | Arista Records Inc.<br>6 West Home Video SW-5702           | Expose                           | 1990            | NR     | 16.98                |
| 37        | <b>NEW ▶</b> |               | A BRIDGE TOO FAR   | MGM/UA Home Video 301838                                   | Robert Redford<br>Michael Caine  | 1977            | PG     | 29.98                |
| 38        | 35           | 35            | PINK FLOYD: DELICATE SOUND OF THUNDER ▲ <sup>3</sup>         | CBS Music Video Enterprises 24V-49019                      | Pink Floyd                       | 1989            | NR     | 24.98                |
| 39        | 40           | 28            | JANE FONDA'S LIGHT AEROBIC WORKOUT                           | Jane Fonda<br>Warner Home Video 652                        | Jane Fonda                       | 1990            | NR     | 29.98                |
| 40        | 32           | 2             | OCEAN'S 11   | Warner Bros. Inc.<br>Warner Home Video 11158               | Frank Sinatra<br>Dean Martin     | 1960            | NR     | 19.98                |

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.



## 'Marienbad' Is French Food For Thought

■ BY MICHAEL DARE

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

• "Last Year In Marienbad" (1961), Connoisseur Video Collection, prebooks Thursday (16).

This film starts out with several counts against it. It's in black and white, in French with subtitles, and it's one of those damned intellectual films that you've actually got to think about rather than just sit back and enjoy. With a vague plot concerning a love triangle and a game played with matches, this film is a famine for some but



a feast for others. Written by novelist Alan Robbe-Grillet and directed by Alain Resnais, it is a genuine classic, profound and surreal, full of unforgettable images and puzzling symbolism. Like *Moby Dick*, it's one of those obsessive creations that buffs will be discussing forever, and in many ways it can be much more fun to dissect than to actually endure. Luckily, it's letterboxed for the full impact of the stunning geometric imagery. Movies don't come more dense or enigmatic than this, so it's mandatory for the shelves of video stores that want to be taken seriously. Rent it with something by Fellini.

• "Martians Go Home" (1990), IVE prebooks 9/6.

Thanks to dozens of space-invasion films throughout the ages, we all know what it would be like if aliens were either bloodthirsty killers or lovable little critters. But what if they were just obnoxious? What if they popped in and out of people's lives just to tell bad jokes and point out everybody's faults? Randy Quaid finds out in this often hysterical version of an incredibly silly intergalactic infiltration. If only the earthlings didn't overact as much as the Martians, it could have been a classic. See it with "E.T. The Extra-Terrestrial" or John Carpenter's "The Thing."

• "Visions" (1989), Monarch Home Video, prebooks 9/11.





Dan Townsend (played by Joe Balogh) keeps having visions of murders before they happen, but his friends won't believe him and the cops are beginning to suspect that he's the killer. Though the exposition is somewhat convoluted, "Visions" is well made, with some  
(Continued on next page)

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-  Don't MONKEY Around-The classic children's adventure.

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### Mowgli Comes to the Jungle-The Adventure Continues

Cat. No. 1402/30 min./Fully-Animated/Color

### Alexander's Son

Cat. No. 1403/30 min./Fully-Animated/Color

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## VID FIRMS REACH IN BAG OF TRICKS TO FIND TREATS FOR FANS OF FRIGHT FLIX

(Continued from page 55)

Killers." Other titles include "Freaks," "Motel Hell," and "The Haunting."

At the same time, the studio is encouraging a restocking program on "The Devil Doll," "The Mystery Of The Wax Museum," "Mark Of The Vampire," "Doctor X," "Twice Told Tales," "Pumpkinhead," "Donovan's Brain," "Child's Play," "The Horror Show," "Carrie," and the three installments of "Poltergeist." The studio's lead, high-priced rental title in September is "Brain Dead."

• **MCA/Universal Home Video** says it will release "The Guardian," "Nightlife," and "Sorcerer" Oct. 4 as high-priced rental titles.

• **Nelson Entertainment** is reprising its Cheap Thrill Collection, an array of horror titles at a \$14.98 suggested-list each. Among the titles: "Phantasm," "Magic," "Final Exam," "The Fog," "The Howling," "Humongous," "Mausoleum," "Scalpel," "Scanners," "Slaughterhouse," "Sleepaway Camp II," "The Slumber Party Massacre," "The Stepfather,"

"Swamp Thing," and "Twice Dead." The collection will be available Sept. 27.

• **Media Home Entertainment's** lineup includes the first three "Nightmare" tapes, "Creature," and "The Hidden" at \$9.98 each. At the same time, "Nightmare On Elm Street 5: The Dream Child" is being offered at \$19.95 for the first time, while "Halloween" will also be offered at that price point. Order date is Sept. 11; street date is Sept. 26.

• **Paramount Home Video** is

staging an Aug. 27 Ghouls Just Wanna Have Fun! promotion featuring five horror titles repriced to \$19.95—"Friday The 13th, Part VIII: Jason Takes Manhattan," "Stephen King's Pet Sematary," "Puppet Master," "Stephen King's Silver Bullet," and "Stephen King's The Dead Zone"—and 12 titles repriced to \$14.95, including others in the "Friday The 13th" series. **JIM McCULLAUGH**

## 2ND FEATURES

(Continued from preceding page)

fun hallucinatory special effects and enough supernatural surprises and nudity to keep viewers awake.

• **"Quest For The Mighty Sword" (1990), RCA Columbia Pictures Home Video, prebooks Tuesday (14).**

His father gave him the sword but he's got to find Grindell the Dwarf to restore its magical powers so he can rescue the beautiful Dejanira (Margaret Lenzey) from the hands of the bad King Thorn. There isn't much to distinguish this from every sword and sorcery movie ever made, except for the presence of Eric Allen Kramer as Ator—not the world's greatest actor. The special effects are a little cheesy and beyond.

• **"Demon Wind." Prism Entertainment, prebooks 8/21.**

Pity the poor teenagers who enter the land of terror from beyond the grave, where bad makeup jobs reign supreme and cute little girls turn into supernatural gluck monsters who devour bad actors with one bite. Will Cory have the guts to confront the curse and end this madness forever? Not for 90 gore-encrusted minutes, where the limits of your disgust will be put to a mighty test. "Demon Wind" follows the interesting formula of substituting drool and guts for terror and excitement. The box is in 3D, which won't make you throw up. See it with "Bromo."

### TRIPLE BILL OF THE WEEK

• **"Missile To The Moon" (1959), "The Hideous Sun Demon" (1959), and "The Mask" (1961); Rhino Home Video, pre-book 8/21.**

These gems from beyond the realm of discretion are all part of Rhino's Midnight Madness series, hosted by Elvira, Mistress of the Dark. Now here is a lady with impeccable taste in god-awful rottenness. Films don't get made that are any worse than these, and they are all overloaded with ridiculous plots brilliantly offset by excruciating performances. Elvira's dippy intros are lewd and riotous as she interacts with the clips. "The Hideous Sun Demon" tells the unlikely tale of a man exposed to a large amount of unknown radiation who de-evolves into a semilizard whenever he sits in the sun. This features one of the most ludicrous scientific explanations ever filmed. Don't watch "The Mask" without your free 3D glasses or you'll miss some of the worst opticals ever captured on celluloid. Is it the fault of the mask that drives men crazy, or is it just the headache caused by the 3D glasses? In "Missile To The Moon," a couple of brilliant escaped prisoners decide to hide in a rocket ship built by a crazed scientist who sends his reluctant volunteers to the moon, where they fight rock creatures and moon women. Will this lunacy never stop? Not as long as Rhino Video still functions. These are all fun and cheap, just like Elvira. Order one of each and get a free, life-size Elvira poster suitable for all sorts of demented purposes.

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# Image Releases Restored Silent Films On Laserdisk

BY CHRIS MCGOWAN

**IMAGE ENTERTAINMENT'S** The Silent Classics series, which kicked off in July, is putting restored versions of some of the greatest films of the pre-talkie era onto laserdisk. Many of the titles have been transferred from original release prints, and all have newly recorded, digital orchestral scores.

The initial six Silent Classics titles, launched last month, are "Broken Blossoms" (a 1919 film starring Lillian Gish and directed by D.W. Griffith), "The Eagle" (a 1925 Rudolph Valentino flick), "The General" (the 1927 comedy directed by and starring Buster Keaton), "Our Hospitality" (a 1923 Keaton pic), "The Strong Man" (Frank Capra's 1926 comedy with Harry Langdon), and "The Thief Of Bagdad" (the 1924 Raoul Walsh movie starring Douglas Fairbanks Jr.). The six disks retail for \$49.95-\$59.95 each and were licensed from HBO Video, which has also released them on VHS. Film historians Kevin Brownlow and David Gill supervised the new transfers of the films to video, and the titles were restored and tinted according to the directors' original instructions.

"There's a definite interest in the film classics," says Bruce Venezia, Image VP of programming. "And these silents, when viewed tinted or with a musical score, are very impressive."

The next title in the Silent Classics series is "The Phantom Of The Opera" (\$39.95), the 1925 horror masterpiece. Like the recent LumiVision laserdisk release of the same title (Billboard, June 9), this is the original version of the famed story, with Lon Chaney in the star-

ring role.

The two competing laserdisk editions differ in that the Image "Phantom" includes both the 1925 release and the 1929 rerelease version (which cut scenes from the original) in its two-disk set, as well

**LASER  
SCANS**

as supplementary material, such as production stills, lobby cards, the theatrical trailer and shooting script continuity. It also has a score by Gaylord Carter, while the one-disk LumiVision "Phantom" (which is only of the 1925 original) has a Korla Pandit soundtrack and is in the CAV format on side two (which enables the viewer to watch the movie frame-by-frame). It also retails for \$39.95.

Following the "Phantom," which recently bowed, Image will launch eight more Silent Classics titles from now through September: "Sadie Thompson," "Sparrows," "Spiders," "Queen Kelly," "Little Annie Rooney," "Rebecca Of Sunnybrook Farm," "The Outlaw And His Wife," and "Foolish Wives" (\$39.95-\$59.95 each).

"We'll probably wind up doing 20-30 in the series by the end of the year," says Venezia. Due before Christmas are "Nosferatu" and "The Last Laugh" (the 1922 and 1924 gems by German director F.W. Murnau) and three Charlie Chaplin boxed sets. The latter will focus on the legendary comedic director's output while associated with the Keystone, Essanay, and Mutual film companies. First to launch will be the three-disk Mutual boxed set (\$99.95), which will include restored versions of such

Chaplin hits as "The Immigrant," "The Pawnshop," and "The Cure."

**OCTOBER SHIVERS AND LAUGHS:** MCA Home Video will launch William Friedkin's supernatural thriller "The Guardian" (\$34.98) on disk in October, a movie that proves you should never allow a Druid nanny to babysit your children. Also due in October: a letterboxed version of John Carpenter's "The Thing" (widescreen, \$34.98), in which he skillfully updates the classic horror tale (which came out previously in 1951, directed by Howard Hawks), and "Cocoanuts" (\$34.98), the 1929 debut of the zany Marx Brothers, with music and lyrics by Irving Berlin. "Cocoanuts" is part of MCA's Encore Edition line and will include chapter stops for comic sequences and mu-

sical numbers.

**REWITABLE LASERDISK UPDATE:** As we reported in the Dec. 16 Laser Scans, Pioneer Electronic Corp. and Kokusai Denshin Denwa Ltd. (KDD) have developed a rewritable laser-read videodisk system that will be marketed to consumers "in the near future." We recently heard about another such system, the newly launched Panasonic LQ-4000, an erasable laser-read videodisk recorder that is for industrial use and costs roughly \$40,000, according to Lynn Yeazel, Panasonic's Western region manager. Yeazel does not see the Panasonic unit being ready for consumers in "the foreseeable future." But he does imagine that "down the line, it will have significant consumer applications."

## SEATTLE SELL-THRU STORE

(Continued from page 55)

to, but that's because they are so used to shopping at Target that they go into shock when someone talks to them in a retail store. Everyone's selling films now but what I have to offer is an interesting selection and versatility."

Part of that versatility, he says, is the acceptance of used tapes.

"One of the things that has taken place is that home video business has legitimized used films," he says. "People don't mind buying a used film. Other than cars, what other industry tolerates used product?"

Robbins concludes, "I don't see this booming since we're already a mature business but it's a long-term stable business. This is a service industry and consumer demand is there. I was shocked when I started that there wasn't a chain of independent dealers doing this already."

FOR WEEK ENDING AUGUST 18, 1990

Billboard

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## TOP VIDEODISK SALES™

| Compiled from a national sample of retail store sales reports. |              |               |                                    |  | Year of Release                     | Rating | Suggested List Price |
|--|--------------|---------------|------------------------------------|--|-------------------------------------|--------|----------------------|
| THIS WEEK  | 2 WKS. AGO   | WKS. ON CHART | TITLE                              | Copyright Owner, Manufacturer, Catalog Number                | Principal Performers                |        |                      |
|  |              |               |                                    | <b>★ ★ NO. 1 ★ ★</b>   |                                     |        |                      |
| 1  | 3            | 5             | ALWAYS                             | Amblin Entertainment<br>Pioneer/Image Ent. 40967             | Richard Dreyfuss<br>Holly Hunter    | 1989   | PG 39.98             |
| 2  | 5            | 5             | STEEL MAGNOLIAS                    | RCA/Columbia Pictures Home Video<br>Pioneer LDCA, Inc. 70246 | Sally Field<br>Shirley MacLaine     | 1989   | PG 24.95             |
| 3  | 2            | 7             | TANGO & CASH                       | Warner Bros. Inc.<br>Warner Home Video 11892                 | Sylvester Stallone<br>Kurt Russell  | 1989   | R 24.98              |
| 4  | 1            | 9             | BACK TO THE FUTURE PART II         | Amblin Entertainment<br>Pioneer/Image Ent. 40914             | Michael J. Fox<br>Christopher Lloyd | 1989   | PG 34.98             |
| 5  | 13           | 3             | INTERNAL AFFAIRS                   | Paramount Pictures<br>Pioneer LDCA, Inc. LV32245             | Richard Gere<br>Andy Garcia         | 1990   | R 34.95              |
| 6  | <b>NEW ▶</b> |               | TREMORS                            | Universal City Studios<br>MCA/Universal Home Video 40957     | Kevin Bacon<br>Fred Ward            | 1990   | PG-13 34.98          |
| 7  | 4            | 14            | BLACK RAIN                         | Paramount Pictures<br>Warner LDCA, Inc. 32220                | Michael Douglas<br>Andy Garcia      | 1989   | R 29.95              |
| 8  | 7            | 9             | THE ABYSS                          | CBS-Fox Video<br>Pioneer/Image Ent. 1561-80                  | Ed Harris<br>Mary Mastrantonio      | 1989   | PG-13 49.98          |
| 9  | 6            | 7             | THE FABULOUS BAKER BOYS            | IVE<br>Image Entertainment 68910                             | Jeff Bridges<br>Beau Bridges        | 1989   | R 39.95              |
| 10   | 15           | 3             | MEET ME IN ST. LOUIS               | MGM/UA Home Video<br>Pioneer/Image Ent. ML101827             | Judy Garland                        | 1944   | NR 24.98             |
| 11   | 18           | 3             | FAMILY BUSINESS                    | RCA/Columbia Pictures Home Video<br>Pioneer LDCA, Inc. 70236 | Sean Connery<br>Dustin Hoffman      | 1989   | R 34.95              |
| 12   | 11           | 24            | LETHAL WEAPON 2                    | Warner Bros. Inc.<br>Warner Home Video 11876                 | Mel Gibson<br>Danny Glover          | 1989   | R 24.98              |
| 13   | 8            | 7             | HONEY, I SHRUNK THE KIDS           | Walt Disney Home Video<br>Pioneer/Image Ent. 909             | Rick Moranis                        | 1989   | PG 29.99             |
| 14   | <b>NEW ▶</b> |               | MUSIC BOX                          | IVE<br>Image Entertainment 68903                             | Jessica Lange                       | 1989   | PG-13 39.95          |
| 15   | 14           | 14            | SEX, LIES, AND VIDEOTAPE           | Outlaw Productions<br>Criterion Collection CC1217L           | James Spader<br>Andie MacDowell     | 1989   | R 49.95              |
| 16   | <b>NEW ▶</b> |               | HARVEY                             | Universal City Studios<br>MCA/Universal Home Video 40321     | James Stewart<br>Josephine Hull     | 1950   | NR 34.98             |
| 17   | 16           | 26            | INDIANA JONES AND THE LAST CRUSADE | Paramount Pictures<br>Pioneer LDCA, Inc. LV31859-2           | Harrison Ford<br>Sean Connery       | 1989   | PG-13 29.95          |
| 18   | 10           | 16            | LOOK WHO'S TALKING                 | Tri-Star Pictures<br>Pioneer LDCA, Inc. 70186                | John Travolta<br>Kirstie Alley      | 1989   | PG-13 24.95          |
| 19   | 9            | 14            | SEA OF LOVE                        | Universal City Studios<br>Pioneer/Image Ent. 40883           | Al Pacino<br>Ellen Barkin           | 1989   | R 34.98              |
| 20   | 12           | 9             | HARLEM NIGHTS                      | Paramount Pictures<br>Pioneer LDCA, Inc. 32316               | Eddie Murphy<br>Richard Pryor       | 1989   | R 24.95              |
| 21   | <b>NEW ▶</b> |               | REBECCA                            | Criterion Collection CC0198-9L                               | Laurence Olivier<br>Joan Fontaine   | 1940   | NR 124.95            |
| 22   | 24           | 91            | TOP GUN                            | Paramount Pictures<br>Pioneer LDCA, Inc. 1629                | Tom Cruise<br>Kelly McGillis        | 1986   | PG 29.95             |
| 23   | 21           | 39            | ROBOCOP                            | Orion Pictures<br>Image Entertainment 0040                   | Peter Weller<br>Nancy Allen         | 1987   | R 39.95              |
| 24   | <b>NEW ▶</b> |               | THE PHANTOM OF THE OPERA           | Image Entertainment ID7460DS                                 | Lon Chaney, Sr.                     | 1929   | NR 39.95             |
| 25   | 19           | 3             | THE MAN WHO WOULD BE KING          | CBS-Fox Video<br>Pioneer/Image Ent. 7435-80                  | Michael Caine<br>Sean Connery       | 1975   | PG 69.98             |

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.



by Earl Paige

This column was prepared at the Video Software Dealers Assn. convention in Las Vegas.

**EROL'S BIG SWITCH:** Changing over from pay-upon-return to pay-in-advance can be gut-wrenching, but it hasn't been for Erol's, reports Stuart Kallman, VP of club operations for the 210-store East Coast web. The carefully planned transition, which took place July 9, allowed customers to enjoy unassisted night drop for the first time. "Our customers told us they wanted this convenience," says Kallman. Erol's is positioning itself against Blockbuster Video in several markets, especially in Erol's home region around the nation's capital. "You have up until we open at 10 a.m. on the third day," says Kall-

man of a schedule that nearly mirrors Blockbuster's. "And we're cheaper—\$2.69 in most markets." The one peril of pay-in-advance is the hassle from customers who do not return the movie but insist that they did. "We're considered very liberal. We just don't hassle with customers who do not return the movie but insist they did. We don't see it becoming a problem," Kallman says of the video store operator's worst nightmare, where a late-charge argument erupts into a long line at the counter. While some chains still hope to come up with formulas to allow pay-in-advance and pay-upon-return simultaneously, Kallman doubts that such systems can be perfected. "How would you keep your accounts receivable

(Continued on page 61)

## NEWSLINE

### Media Entertainment, RCA/CPHV Keep Video Boxed Sets Coming

More boxed sets and gift packages are on the way for home video retailers. Media Home Entertainment is offering a special, six-volume collection of Charlie Chaplin short subjects. Suggested retail price on the set is \$99.98, while individual titles are \$19.98. Street date is Oct. 17; prebook is Oct. 2. All together, there are 25 short subjects made at the legendary Keystone, Essanay, and Mutual Studios between 1914 and 1917. Meanwhile, RCA/Columbia Pictures Home Video is offering two specially packaged collectors' sets, one featuring the "Karate Kid" trilogy at a \$54.95 retail, while the other includes the two "Ghostbusters" titles at a \$34.95 suggested retail price. Availability is Sept. 26 through January 1990.

### RCA/CPHV Offers Retailers Visual Aids

Here's a new wrinkle in home video marketing. RCA/Columbia Pictures Home Video says it will offer "The Power To Entertain"—a two-cassette package designed to help the retailer. One tape will be a compilation of highlights from the 1990 Video Software Dealers Assn. convention, held in Las Vegas Aug. 5-9. Included will be retail tips, interviews with VSDA executives, excerpts from various seminars, and a "sneak preview" of upcoming RCA/CPHV theatrical product. The second tape is a 90-minute preview reel with clips from more than 50 of the company's most popular titles, a "super trailer" designed for in-store use. Both tapes will be sent to retailers at the end of August.

### West Coast Video Duplicators Expands

West Coast Video Duplicators Inc. of Brisbane, Calif., which claims to be the third-largest video duplicator in the U.S.—with an annual capacity of more than 60 million units—says it has purchased the Elmag Duplicating facility at St. Albans in the U.K. In addition, the company has purchased a newly built, 107,000-square-foot duplicating facility in Rugby, also in the U.K., which is expected to be operational in early 1991. Production capacity at the St. Albans facility is being immediately increased from 1,000 VCRs to 1,700, and was set to be operational on Aug. 1 of this year. The Rugby facility, which is expected to begin production by January 1991, will initially incorporate 5,000 Panasonic 6840 recording machines. West Coast is expecting to increase the capacity of that plant to 10,000 machines by the end of 1991.

### Record Producer Spins Music Industry Tape

Grammy Award-winning record producer Bob Monaco hosts an entertainment industry-oriented special-interest tape called "How To Succeed In The Music Business Without Selling Your Soul." Produced by Mike Craven, Charlie Stewart, and Monaco, the 120-minute video covers such topics as songs, demos, music law, record labels, producers, promotion, marketing, and video. Just a few of the record industry notables appearing on the cassette are Miles Copeland, Harold Childs, Charlie Minor, Phil Kaye, Ed Rosenblatt, Bernie Grundman, and Neil Portnow. More information can be obtained through Platinum Rainbow Video, 11684 Ventura Blvd., Suite 679, Studio City, Calif. 91604. The principals say they are shopping for major home video distribution of the tape.

### 12 PAV/PBS Programs Enter Vid Market

Pacific Arts Video is releasing the first 12 titles on the PBS Home Video label under PAV's exclusive distribution deal with the Public Broadcasting Service. The company is offering a selection of in-store point-of-purchase displays, according to PAV president George Steele, including a "starter kit" featuring the 12 titles and related p-o-p. A floor-model standee will have 24 units (two deep) and a counter display will contain 12 units. P-o-p materials will include a 20-minute in-store trailer, shelf talkers, a two-way "Authorized PBS Home Video Dealer" sticker, vertical and horizontal banners, and "PBS Home Video" stickers. Among initial titles are "The Creation Of The Universe," "We Shall Overcome," "Bill Moyers' Walk Through The 20th Century," "The Volcano Watchers," "Newton's Apple," and "American Playhouse—Zora Is My Name!" Priced at \$19.95 each, street date is Sept. 26; prebook is Sept. 5.

### J2 Inks Little; Wood Knapp Hits New Levels

J2 Communications says it has signed comedian/impressionist Rich Little to appear in his first original video, tentatively titled "Little Scams On Golf." Little will reportedly demonstrate methods of "hustling" a golf game against celebrity opponents like Richard Nixon and Arnold Schwarzenegger, whom he will impersonate. . . Wood Knapp Video says "Now You Can!" a fitness tape with Rita Moreno, has reached the 170,000-unit plateau, while "Angela Lansbury's Positive Moves" fitness video has surpassed the 200,000-unit level.

FOR WEEK ENDING AUGUST 18, 1990

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK    | WKS. ON CHART | TITLE                                 | Copyright Owner, Manufacturer, Catalog Number            | Principal Performers                     | Year of Release | Rating |
|-----------|--------------|---------------|---------------------------------------|--|--|-----------------|--------|
|           |              |               |                                       | ★ ★ NO. 1 ★ ★  |  |                 |        |
| 1         | 2            | 5             | THE WAR OF THE ROSES                  | CBS-Fox Video 1800                                       | Michael Douglas<br>Kathleen Turner       | 1989            | R      |
| 2         | 1            | 7             | STEEL MAGNOLIAS                       | Tri-Star Pictures<br>RCA/Columbia Home Video 70243-5     | Sally Field<br>Shirley MacLaine          | 1989            | PG     |
| 3         | 4            | 3             | INTERNAL AFFAIRS                      | Paramount Pictures<br>Paramount Home Video 32245         | Richard Gere<br>Andy Garcia              | 1990            | R      |
| 4         | 3            | 7             | TANGO & CASH                          | Warner Bros. Inc.<br>Warner Home Video 11951             | Sylvester Stallone<br>Kurt Russell       | 1989            | R      |
| 5         | 5            | 8             | ALWAYS                                | Amblin Entertainment<br>MCA/Universal Home Video 80967   | Richard Dreyfuss<br>Holly Hunter         | 1989            | PG     |
| 6         | 9            | 4             | FAMILY BUSINESS                       | Tri-Star Pictures<br>RCA/Columbia Home Video 70233-5     | Sean Connery<br>Dustin Hoffman           | 1989            | R      |
| 7         | <b>NEW ▶</b> |               | HARD TO KILL                          | Warner Bros. Inc.<br>Warner Home Video 11914             | Steven Seagal<br>Kelly LeBrock           | 1990            | R      |
| 8         | 7            | 11            | BACK TO THE FUTURE PART II            | Amblin Entertainment<br>MCA/Universal Home Video 80914   | Michael J. Fox<br>Christopher Lloyd      | 1989            | PG     |
| 9         | 10           | 3             | TREMORS                               | Universal City Studios<br>MCA/Universal Home Video 80957 | Kevin Bacon<br>Fred Ward                 | 1990            | PG-13  |
| 10        | 6            | 10            | THE FABULOUS BAKER BOYS               | IVE 68910  | Jeff Bridges<br>Beau Bridges             | 1989            | R      |
| 11        | 8            | 16            | LOOK WHO'S TALKING                    | Tri-Star Pictures<br>RCA/Columbia Home Video 70183       | John Travolta<br>Kirstie Alley           | 1989            | PG-13  |
| 12        | 11           | 5             | SHE-DEVIL                             | Orion Pictures<br>Orion Home Video 8752                  | Meryl Streep<br>Roseanne Barr            | 1989            | PG-13  |
| 13        | 14           | 5             | GROSS ANATOMY                         | Touchstone Pictures<br>Touchstone Home Video 961         | Matthew Modine<br>Daphne Zuniga          | 1989            | PG-13  |
| 14        | 12           | 8             | MY LEFT FOOT                          | Miramax Films<br>HBO Video                               | Daniel Day-Lewis<br>Brenda Fricker       | 1989            | R      |
| 15        | 13           | 6             | MUSIC BOX                             | IVE 68903  | Jessica Lange                            | 1989            | PG-13  |
| 16        | <b>NEW ▶</b> |               | BLAZE                                 | Touchstone Pictures<br>Touchstone Home Video 915         | Paul Newman<br>Lolita Davidovich         | 1989            | R      |
| 17        | 15           | 15            | BLACK RAIN                            | Paramount Pictures<br>Paramount Home Video 32220         | Michael Douglas<br>Andy Garcia           | 1989            | R      |
| 18        | 17           | 5             | WE'RE NO ANGELS                       | Paramount Pictures<br>Paramount Home Video 32154         | Robert De Niro<br>Sean Penn              | 1989            | PG-13  |
| 19        | 16           | 15            | SEA OF LOVE                           | Universal City Studios<br>MCA/Universal Home Video 80883 | Al Pacino<br>Ellen Barkin                | 1989            | R      |
| 20        | 23           | 2             | MEN DON'T LEAVE                       | Warner Bros. Inc.<br>Warner Home Video 11897             | Jessica Lange                            | 1990            | PG-13  |
| 21        | 20           | 9             | THE BEAR                              | Tri-Star Pictures<br>RCA/Columbia Home Video 70213-5     | Jack Wallace<br>Tcheky Karyo             | 1989            | PG     |
| 22        | 18           | 12            | NATIONAL LAMPOON'S CHRISTMAS VACATION | Warner Bros. Inc.<br>Warner Home Video 11889             | Chevy Chase                              | 1989            | PG-13  |
| 23        | 21           | 14            | SEX, LIES, AND VIDEOTAPE              | Outlaw Productions<br>RCA/Columbia Home Video 90483-5    | James Spader<br>Andie MacDowell          | 1989            | R      |
| 24        | 19           | 12            | HARLEM NIGHTS                         | Paramount Pictures<br>Paramount Home Video 32316         | Eddie Murphy<br>Richard Pryor            | 1989            | R      |
| 25        | 24           | 7             | ROGER & ME                            | Dog Eat Dog Film Prod.<br>Warner Home Video 11978        | Michael Moore                            | 1989            | R      |
| 26        | 22           | 19            | DEAD POETS SOCIETY                    | Touchstone Pictures<br>Touchstone Home Video 947         | Robin Williams                           | 1989            | PG     |
| 27        | 25           | 12            | THE LITTLE MERMAID                    | Walt Disney Home Video 913                               | Animated                                 | 1989            | G      |
| 28        | 27           | 12            | DRUGSTORE COWBOY                      | IVE 68911  | Matt Dillon<br>Kelly Lynch               | 1989            | R      |
| 29        | 26           | 7             | HEART CONDITION                       | New Line Cinema<br>RCA/Columbia Home Video 75023-5       | Bob Hoskins<br>Denzel Washington         | 1990            | R      |
| 30        | <b>NEW ▶</b> |               | DRIVING MISS DAISY                    | Warner Bros. Inc.<br>Warner Home Video 11931             | Jessica Tandy<br>Morgan Freeman          | 1989            | PG     |
| 31        | 28           | 10            | CRIMES AND MISDEMEANORS               | Orion Pictures<br>Orion Home Video 8755                  | Woody Allen<br>Martin Landau             | 1989            | PG-13  |
| 32        | 31           | 12            | DAD                                   | Amblin Entertainment<br>MCA/Universal Home Video 80933   | Jack Lemmon<br>Ted Danson                | 1989            | PG     |
| 33        | <b>NEW ▶</b> |               | VALMONT                               | Orion Pictures<br>Orion Home Video 8753                  | Colin Firth<br>Annette Bening            | 1989            | R      |
| 34        | <b>NEW ▶</b> |               | ENEMIES, A LOVE STORY                 | Media Home Entertainment M012613                         | Anjelica Huston<br>Ron Silver            | 1989            | R      |
| 35        | 39           | 10            | WORTH WINNING                         | CBS-Fox Video 1700                                       | Mark Harmon<br>Lesley Anne Warren        | 1989            | PG-13  |
| 36        | 34           | 16            | JOHNNY HANDSOME                       | IVE 68902  | Mickey Rourke<br>Elizabeth McGovern      | 1989            | R      |
| 37        | 29           | 14            | NEXT OF KIN                           | Lorimar Film Entertainment<br>Warner Home Video 670      | Patrick Swayze                           | 1989            | R      |
| 38        | <b>NEW ▶</b> |               | CLOWNHOUSE                            | Vision International<br>RCA/Columbia Home Video 59103    | Nathan Forrester Winters<br>Brian McHugh | 1990            | R      |
| 39        | <b>NEW ▶</b> |               | DOWNTOWN                              | CBS-Fox Video 1826                                       | Anthony Edwards<br>Forest Whitaker       | 1990            | R      |
| 40        | <b>NEW ▶</b> |               | EVERYBODY WINS                        | Orion Pictures<br>Orion Home Video 8763                  | Debra Winger<br>Nick Nolte               | 1989            | R      |

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

## STORE MONITOR

(Continued from page 59)

from killing you when people just never turn in the video?" asks Kallman of pay-upon-return with unattended night drop.

**NOT EXACTLY CO-OP:** Rick Veingrad and Frank Lucca are exploring with manufacturers a take-off from the advertising co-op concept to fund the generic campaign being talked up by VSDA leaders. "We're not talking about regular co-op. That depends upon placing advertisements, on being reimbursed for doing something specific. What we are exploring is a way the regional chapter members' purchases could accrue toward some fund that would go into regional generic ad campaigns," said Veingrad, head of the South Florida Chapter and of Miami's Video Connection. Lucca, who heads Flagship Entertainment Centers of Taunton, Mass., has organized the New England Chapter's effort to raise funds for a generic campaign. He points out that this has nothing to do with the VSDA trade show guidelines. "Chapters can raise funds for any number of reasons, by selling tables or whatever. We are not to call our events a trade show," says Lucca.

**BETTER MOUSETRAP:** After developing what some touted as the ultimate video rental case, Alpha Enterprises showed up at VSDA with yet another new model, less transparent but with a hinged door. What's this all about? Seems Alpha hopes it has come up with the answer to box cutting—the labor-intensive and used-value-destructive process of snipping apart the videocassette display box and inserting the parts in a heavy-duty rental case. The problem is avoiding wear on the movie box. With the Alpha case, the box remains in the case and the videocassette shakes out. 'Shakes' is the word. In fact, Alpha has a stick-on strip that reads: "Squeeze and shake lightly to remove movie." Is all this too much trouble for the consumer? Maybe. Alpha is readying a new model with a hinged door to allow the cassette to fall out easily. The box stays in. But because of the hinged construction there is less transparency, so the display value and the home appreciation value are lessened.

**JOHN AND CAROL:** When friends last heard of John and Carol Pough, they had mysteriously shuttered their Santa Ana, Calif., store after 11 years and virtually disappeared. Not so, say intimates of the pair. At VSDA, several said the former owners of Video Cassettes Unlimited and veterans of the trade group are living in southern California and are both employed outside the industry.

**ATTACKING APATHY:** A big topic as VSDA regional leaders gathered on the opening night of the convention was how to keep chapters alive and vibrant. According to Bill Chew, head of Big Video and the Central Arizona Chapter, it requires some soul searching. Chew and some of the core members got together and determined that reviv-

(Continued on next page)

## GET IN ON A SURE THING!

Tell your customers you've got their favorite sports titles with the CBS/FOX VIDEO SURE SHOT 64-piece display unit. This attention-getting, free-standing display comes with customized interchangeable header cards and an in-store trailer/sampler that's sure to encourage high scoring sales and rentals.

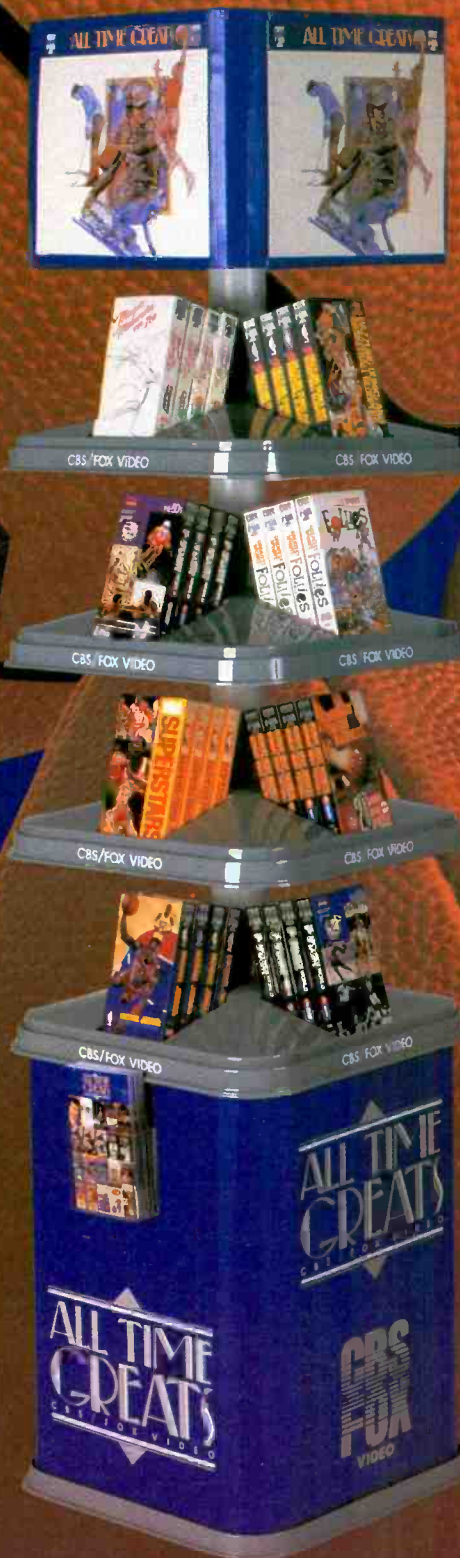
- 64-piece unit has 16 facings, 4 deep.
- Special sports header cards give your customers a clear shot to locating and scoring these great sports videos with ease.
- Sports action in-store trailer will provide an exciting and entertaining retail environment stimulating sales and rentals.
- CBS/FOX Video Sports programs are top of the chart sellers. Our carefully selected and recommended product mix includes 12 titles with proven appeal to everyone.
- Space efficient.
- Easy to assemble.
- LIMITED QUANTITIES AVAILABLE!

To receive your FREE display unit, send in your distributor receipt for 64 pieces of CBS/FOX VIDEO SPORTS product to:

**CBS/FOX VIDEO SURE SHOT**  
Graphics Direct  
35 York Street  
Brooklyn, NY 11210

**CBS  
FOX**  
VIDEO  
SPORTS

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## THE CBS/FOX SPORTS VIDEO SURE SHOT

IT'S A SUREFIRE WAY TO LET EVERYONE KNOW YOU'VE GOT THE SPORTS TITLES THEY WANT.

Billboard

Compiled from a national sample of retail store sales reports.

| THIS WEEK | 2 WKS AGO | WKS ON CHART | TITLE   | Program Supplier, Catalog Number | RENTAL PRICE |
|-----------|-----------|--------------|---|----------------------------------|--------------|
| 1         | 1         | 18           | <b>NBA AWESOME ENDINGS</b><br>CBS-Fox Video 2422                              |                                  | 14.95        |
| 2         | 2         | 8            | <b>ALL NEW DAZZLING DUNKS &amp; BASKETBALL BLOOPERS</b><br>CBS-Fox Video 2423 |                                  | 14.95        |
| 3         | 3         | 64           | <b>MICHAEL JORDAN: COMEFLY WITH ME</b><br>CBS-Fox Video 2173                  |                                  | 14.95        |
| 4         | 7         | 58           | <b>DAZZLING DUNKS AND BASKETBALL BLOOPERS</b><br>CBS-Fox Video 2229           |                                  | 14.95        |
| 5         | 4         | 36           | <b>BASEBALL FUNNIES</b><br>Simitar Ent. Inc.                                  |                                  | 19.95        |
| 6         | 6         | 114          | <b>CHARLIE LAU: THE ART OF HITTING 300</b><br>Best Film & Video Corp.         |                                  | 19.95        |
| 7         | 16        | 127          | <b>DORF ON GOLF</b><br>J2 Communications J2-C009                              |                                  | 14.95        |
| 8         | RE-ENTRY  |              | <b>NBA SUPERSTARS</b><br>CBS-Fox Video 2288                                   |                                  | 14.95        |
| RE-ENTRY  |           |              | <b>THE ALL NEW NOT SO GREAT MOMENTS IN SPORTS</b>                             |                                  |              |

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# THE *Hollywood* REPORTER BOX OFFICE

| THIS WEEK | PICTURE/(STUDIO)                               | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | WKS IN REL | TOTAL GROSS TO DATE (\$) |
|-----------|--|--------------------|---------------------------------|------------|--------------------------|
| 1         | <b>Ghost</b> (Paramount)                       | 10,798,834         | 1,766<br>6,115                  | 3          | 69,131,226               |
| 2         | <b>Presumed Innocent</b> (Warner Bros.)        | 10,176,663         | 1,380<br>7,374                  | 1          | 28,388,624               |
| 3         | <b>Young Guns II</b> (Fox)                     | 8,017,438          | 1,770<br>4,530                  | —          | 11,822,485               |
| 4         | <b>Problem Child</b> (Universal)               | 6,842,160          | 1,768<br>3,870                  | 1          | 22,139,610               |
| 5         | <b>Arachnophobia</b> (Buena Vista)             | 5,964,875          | 2,005<br>1,868                  | 2          | 31,767,724               |
| 6         | <b>Die Hard 2</b> (Fox)                        | 4,816,830          | 1,946<br>2,475                  | 4          | 95,625,666               |
| 7         | <b>Mo' Better Blues</b> (Universal)            | 4,387,360          | 544<br>8,065                    | —          | 4,387,360                |
| 8         | <b>Ducktales: The Movie</b> (Buena Vista)      | 3,870,366          | 1,549<br>2,499                  | —          | 3,870,366                |
| 9         | <b>The Freshman</b> (Tri-Star)                 | 3,439,980          | 1,044<br>3,295                  | 2          | 10,151,310               |
| 10        | <b>Jungle Book</b> (Buena Vista re-issue)      | 2,761,487          | 1,478<br>1,868                  | 3          | 31,767,724               |
| 11        | <b>Days of Thunder</b> (Paramount)             | 2,639,640          | 1,626<br>1,623                  | 5          | 73,768,399               |
| 12        | <b>Navy Seals</b> (Orion)                      | 2,335,685          | 1,355<br>1,724                  | 2          | 17,322,348               |
| 13        | <b>Pretty Woman</b> (Buena Vista)              | 1,110,950          | 892<br>1,245                    | 19         | 164,142,466              |
| 14        | <b>Total Recall</b> (Tri-Star)                 | 1,086,240          | 876<br>1,240                    | 9          | 112,709,460              |
| 15        | <b>Dick Tracy</b> (Buena Vista)                | 1,041,562          | 990<br>1,052                    | 7          | 101,117,485              |
| 16        | <b>Robocop 2</b> (Orion)                       | 807,594            | 737<br>1,096                    | 6          | 42,174,049               |
| 17        | <b>Back To The Future III</b> (Universal)      | 710,255            | 637<br>1,115                    | 10         | 81,155,780               |
| 18        | <b>Another 48 HRS.</b> (Paramount)             | 664,936            | 561<br>1,185                    | 8          | 77,433,203               |
| 19        | <b>Ghost Dad</b> (Universal)                   | 536,550            | 490<br>1,095                    | 5          | 20,270,710               |
| 20        | <b>Quick Change</b> (Warner Bros.)             | 517,398            | 504<br>1,027                    | 3          | 14,000,160               |
| 21        | <b>Bird On A Wire</b> (Universal)              | 516,840            | 472<br>1,095                    | 11         | 68,207,070               |
| 22        | <b>Jetsons: The Movie</b> (Universal)          | 507,005            | 650<br>780                      | 4          | 16,917,205               |
| 23        | <b>Ford Fairlane</b> (Fox)                     | 474,182            | 578<br>820                      | 3          | 19,878,670               |
| 24        | <b>Teenage Mutant Ninja Turtles</b> (New Line) | 330,400            | 366<br>903                      | 18         | 131,693,386              |
| 25        | <b>Hunt for Red October</b> (Paramount)        | 194,008            | 224<br>868                      | 22         | 119,973,212              |
| 26        | <b>Milo &amp; Otis</b> (Columbia re-issue)     | 187,812            | 436<br>431                      | 7          | 9,658,954                |
| 27        | <b>Cinema Paradiso</b> (Miramax)               | 180,676            | 99<br>1,825                     | 24         | 9,264,593                |
| 28        | <b>Gremlins 2</b> (Warner Bros.)               | 178,404            | 247<br>722                      | 7          | 39,561,517               |
| 29        | <b>Betsy's Wedding</b> (Buena Vista)           | 121,591            | 210<br>579                      | 6          | 19,094,970               |
| 30        | <b>May Fools</b> (Orion Classics)              | 100,618            | 18<br>6,289                     | 6          | 493,088                  |
| 31        | <b>Longtime Companion</b> (Goldwyn)            | 89,362             | 58<br>1,541                     | 12         | 4,381,807                |
| 32        | <b>Ernest Goes To Jail</b> (Buena Vista)       | 79,182             | 106<br>747                      | 17         | 24,729,887               |
| 33        | <b>Tie Me Up</b> (Miramax)                     | 75,960             | 61<br>1,245                     | 13         | 3,588,738                |
| 34        | <b>Driving Miss Daisy</b> (Warner Bros.)       | 71,470             | 97<br>737                       | 33         | 106,517,604              |
| 35        | <b>Unbelievable Truth</b> (Miramax)            | 64,620             | 17<br>3,801                     | 2          | 140,787                  |
| 36        | <b>Jesus of Montreal</b> (Orion Classics)      | 59,644             | 18<br>3,314                     | 10         | 833,748                  |
| 37        | <b>Without You I'm Nothing</b> (New Line)      | 54,534             | 28<br>1,948                     | 12         | 1,060,403                |
| 38        | <b>Spaced Invaders</b> (Buena Vista)           | 51,930             | 90<br>577                       | 14         | 15,283,178               |
| 39        | <b>Cadillac Man</b> (Orion)                    | 47,957             | 105<br>457                      | 11         | 27,257,086               |
| 40        | <b>Metropolitan</b> (New Line)                 | 46,663             | 1<br>46,663                     | —          | 46,663                   |

## HOME VIDEO

### STORE MONITOR

(Continued from preceding page)

ing the group was their responsibility. They prioritized their needs. "It comes down to looking at the enormous value of basic communication—having another retailer to confide in. If you have a soft week it's not necessary to exchange exact revenue figures. But you call up and find out it's not soft in another section of the market, that's valuable," says Chew. On another occasion, he sought advice on staffing after an expansion. "Right away, I was helped. I knew how many people to hire and how to schedule them."

**RACKIN' AND ROLLIN':** Look for some major action from Atlanta-based Southeastern Tape Distributors, quietly expanding its rack activities into 44 states, according to Randy Smith, new director of operations. In fact, as with East Texas Distributors and its name switch to ETD, Southeastern is going to STD Distributing as another regional firm fans out in all directions. STD concentrates on below-\$14.95 tapes in its convenience store and small variety accounts, though there is some experimentation with prices as high as \$19.95. STD, like so many video distributors today, can also service prerecorded audio product (that's its genesis). Smith comes from the extremely low-key Race-trac Petroleum, where he was director of video operations. He says Race-trac will be near 400 stores soon, 70 of which are in video now.

**NARM WHOLESALERS:** The annual rack, one-stop, and independent distributor gathering, affectionately called "Little NARM," is moving back to Palm Springs, Calif., but for one year only, says Pam Horowitz, executive VP of the National Assn. of Recording Merchandisers. The event, convening this year the first week in November, will once more move to the Arizona Biltmore in Phoenix, site of last year's soiree. As often noted, this convention is approaching the size where not every convention facility can accommodate it, Horowitz says. The plan is to nail down the Arizona Biltmore for the following two years at least.

**CONVENTION CHAIRMAN:** Going into Las Vegas, Mitch Lowe, chairman for the 1990 VSDA conclave, visited chapters throughout the country and caught a spirit of what's on video retailers' minds. Lowe heads the three-store Video Droid in Mill Valley, Calif., a suburb of San Francisco, and is also president of the Northern California Chapter. Among the myriad issues—First Amendment and censorship, taxes and changing the ratings, piracy and defectives, renting Nintendo games and who's selling out next—none seemed to hit home as hard as rising prices on videocassettes. Lowe feels that prices are already high and that few dealers can afford enough copies to satisfy that first and second week demand on new A titles. "We can increase our price, but we're also competing with all other forms of entertainment—barbecues in the back yard, going to the beach, going out for dinner—and as we increase our prices our

customers look less favorably on the value of a video rental. It becomes closer to other forms of entertainment. It also becomes closer to pay-per-view, where there are never any lines, never any wait, and to me, this is the potential destruction of our industry, as it has been based on video rental."

**"WE DARE YOU":** In Los Angeles, leading chain 20/20 Video is trying an eclectic merchandising ap-

proach at its Santa Monica outlet. Various titles are grouped under a rack banner, "We dare you to rent these videos." The price is right—\$1 for the chain's regular two-day period. A sample of titles: "Flash Gordon," the 1980 Max von Sydow flick; "Ishtar," the much-maligned Warren Beatty and Dustin Hoffman movie; Sylvester Stallone's "Cobra"; and Stallone and Dolly Parton's "Rhinestone."

FOR WEEK ENDING AUGUST 18, 1990

Billboard.

## TOP MUSIC VIDEOS™

| THIS WEEK  | 2 WKS. AGO   | WKS. ON CHART | TITLE, Copyright Owner, Manufacturer, Catalog Number   | Principal Performers               | Type | Suggested List Price |
|--|--------------|---------------|--|------------------------------------|------|----------------------|
| Compiled from a national sample of retail store sales reports. |              |               |  |                                    |      |                      |
| ★ ★ NO. 1 ★ ★  |              |               |  |                                    |      |                      |
| 1  | 1            | 9             | <b>STEP BY STEP</b> CBS Music Video Enterprises 19V-49047                                    | New Kids On The Block              | LF   | 19.98                |
| 2  | 2            | 7             | <b>THINGS THAT GO PUMP</b> Geffen Home Video 38172   | Aerosmith                          | LF   | 16.98                |
| 3  | 4            | 37            | <b>HANGIN' TOUGH LIVE</b> ▲24 CBS Music Video Enterprises 19V-49030                          | New Kids On The Block              | C    | 19.98                |
| 4  | 3            | 53            | <b>HANGIN' TOUGH</b> ▲21 CBS Music Video Enterprises 14V-49028                               | New Kids On The Block              | SF   | 14.95                |
| 5  | <b>NEW ▶</b> |               | <b>PLEASE HAMMER DON'T HURT 'EM</b> Capitol Video C540001                                    | M.C. Hammer                        | LF   | 19.98                |
| 6  | 5            | 15            | <b>BARRY MANILOW: LIVE ON BROADWAY</b> ● Arista Records Inc. 6 West Home Video SW-5708       | Barry Manilow                      | C    | 19.98                |
| 7  | 6            | 9             | <b>THE VALUE OF IGNORANCE</b> PolyGram Music Video 440 081 321-3                             | Sinead O'Connor                    | LF   | 14.95                |
| 8  | 11           | 3             | <b>VIDEO EXPOSURE</b> Arista Records Inc. 6 West Home Video SW-5702                          | Expose                             | SF   | 16.98                |
| 9  | 7            | 39            | <b>STRAIGHT UP</b> ▲3 Virgin Records America, Inc. Virgin Music Video 50141                  | Paula Abdul                        | SF   | 19.98                |
| 10   | 8            | 5             | <b>THE BOB MARLEY STORY</b> Island Visual Artistsland Video 440 082 373-3                    | Bob Marley And The Wailers         | D    | 19.95                |
| 11   | 10           | 31            | <b>KENNY G LIVE</b> ▲ Arista Records Inc. 6 West Home Video SW-5705                          | Kenny G                            | C    | 19.98                |
| 12   | 25           | 3             | <b>SINGIN' &amp; SWINGIN'</b> CBS Music Video Enterprises 19V-49045                          | Harry Connick, Jr.                 | LF   | 19.98                |
| 13   | 9            | 41            | <b>JANET JACKSON'S RHYTHM NATION 1814</b> ▲4 A&M Records Inc. A&M Video 61900                | Janet Jackson                      | SF   | 24.98                |
| 14   | 12           | 25            | <b>25X5: CONTINUING ADVENTURES OF ROLLING STONES</b> ▲2 CBS Video Ent. 19V-49027             | Rolling Stones                     | D    | 19.98                |
| 15   | 15           | 17            | <b>PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN</b> EMI Home Video 1 627                            | Red Hot Chili Peppers              | C    | 14.98                |
| 16   | <b>NEW ▶</b> |               | <b>HULMERIST</b> Warner Reprise Video 38175  | Morrissey                          | LF   | 19.98                |
| 17   | 23           | 42            | <b>DELICATE SOUND OF THUNDER</b> ▲3 CBS Music Video Enterprises 24V-49019                    | Pink Floyd                         | C    | 24.98                |
| 18   | <b>NEW ▶</b> |               | <b>LIFESTYLES OF THE RAMONES</b> Warner Reprise Video  | The Ramones                        | LF   | 19.98                |
| 19   | 14           | 15            | <b>POSITIVE MENTAL OCTOPUS</b> EMI Home Video 1614   | Red Hot Chili Peppers              | SF   | 14.98                |
| 20   | 13           | 9             | <b>GOLDFISH (JOKES, MAGIC &amp; SOUVENIRS)</b> Arista Records Inc. 6 West Home Video SW-5707 | The Church                         | LF   | 16.98                |
| 21   | 24           | 9             | <b>LOUDER THAN LIVE</b> A&M Records Inc. A&M Video VC 61106                                  | Soundgarden                        | C    | 14.98                |
| 22   | 20           | 14            | <b>DANZIG</b> Def American Home Video 38159  | Danzig                             | LF   | 19.98                |
| 23   | 19           | 23            | <b>EVOLUTION</b> ▲ CBS Music Video Enterprises 19V-49032                                     | Gloria Estefan/Miami Sound Machine | LF   | 19.98                |
| 24   | 22           | 106           | <b>MOTLEY CRUE UNCENSORED</b> ▲2 Elektra/Asylum Records Elektra Entertainment 40104-3        | Motley Crue                        | LF   | 19.98                |
| 25   | <b>NEW ▶</b> |               | <b>TIME MACHINE</b> Warner Reprise Video 38148   | Dio                                | LF   | 19.98                |
| 26   | 16           | 19            | <b>THE B-52'S: 1979-89</b> ▲ Warner Reprise Video 3-38160                                    | The B-52's                         | D    | 19.95                |
| 27   | 30           | 11            | <b>ALICE COOPER TRASHES THE WORLD</b> ● CBS Music Video Enterprises                          | Alice Cooper                       | C    | 19.98                |
| 28   | 17           | 41            | <b>MILLI VANILLI IN MOTION</b> ▲2 Arista Records Inc. 6 West Home Video SW-5703              | Milli Vanilli                      | SF   | 14.98                |
| 29   | 18           | 9             | <b>WE TWO ARE ONE TOO: THE HOME VIDEO</b> Arista Records Inc. 6 West Home Video SW-5710      | Eurythmics                         | LF   | 16.98                |
| 30   | 28           | 35            | <b>HIS PREROGATIVE</b> ▲2 MCA Music Video 88001  | Bobby Brown                        | LF   | 19.95                |

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. ©Copyright 1990, Billboard Publications, Inc.

# VJN To Get \$5 Mil Infusion Via TCI

## Cable Giant Investing In Interactive TV Firm

BY MELINDA NEWMAN

NEW YORK—Video Jukebox Network has found a willing partner in cable giant Tele-Communications Inc., which agreed in principle Aug. 2 to invest \$5 million into the interactive television company.

Miami-based VJN has been looking for a \$10 million investment to expand its operation and to retire short-term debts (Billboard, March 3).

In addition to the financial support, TCI has also committed to expanding distribution of The Jukebox Network, VJN's interactive music television channel.

"We were looking for a strategic partner who might have been found in a number of areas—electronics, music and the recording industry, or the cable side," says VJN's director of corporate communications, John Robson. "Basically, we wanted more than just money; we wanted someone who could help us advance the business."

The Jukebox Network debuted on a TCI system in Miami. "The first Jukebox ever was on a Miami TCI system and, with one exception, they haven't added us anywhere else," says Robson.

It has yet to be determined how many of TCI's systems will carry VJN, but "they are quite interested to see where good fits are immediately, and our affiliates sales staff is working closely with TCI," Robson says.

"Right now it's unclear how many systems we'll add VJN to," says TCI VP Bob Thompson. "We've committed to do our best to look at places where carriage is appropriate. A lot will depend on demographics and consumer demand. Our larger systems would be the primary targets."

According to Thompson, TCI controls approximately 8.5 million subscribers through its consolidated sys-

tems in 47 states. Many of the systems have fewer than 10,000 subscribers, which Robson says is too small a base to make carrying The Jukebox Network economically feasible.

VJN operates 109 units of The Jukebox Network on cable and low-power television stations across the country. It is available in 30 states and reaches 9.5 million households.

"Our greatest expense is building the systems and putting them in," says Robson. "We've done a very good job of expanding at this rate. This [deal with TCI] just makes us not entirely dependent on cash flow."

Under the terms of the agreement in principle, TCI will receive 1 million shares of VJN common stock at \$5 per share. The day the letter of intent was signed, VJN's stock closed at 5%. The transaction, which is expected to be finalized by Aug. 30, gives TCI roughly 9.4% of VJN's common stock. Neither Thompson nor Robson knew if TCI had offered to invest the entire \$10 million. VJN trades on NASDAQ as Juke.

Prior to the deal, a group of three investors, known as VJN Partners, controlled 51% of the approximately 9.4 million shares of stock owned. However, with the additional million shares, Robson says, "I don't know what this does to VJN Partners' controlling interest. I don't know what that number will be until the deal is signed."

Following the announcement, VJN's stock rose 1 1/4 points to close at 7, "indicating that people think this is a good move for the company," Robson says.

In addition to expanding The Jukebox Network through TCI and other systems, the funds will be used in two other ways: to help retire the company's short-term debt of \$3 million, and to further the development of a second interactive television

product.

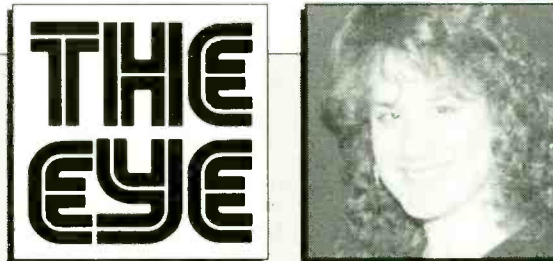
Robson says the new product, based on the VJN's proprietary system, will be announced within the next 60 days. It will not be music-based.

"We find VJN's concept [of interactive television] intriguing and for that reason have been willing to make the investment to allow them to develop the concept more fully," Thompson says.

VJN's total sales last year were \$3.8 million. Sales for the first quarter of 1990 have already topped \$2.6 (Continued on next page)



**Show Your Strypes.** Enigma band Stryper celebrates the release of its new album, "Against The Law," with the label's director of video promotion, Sue Barbato. The first video is "Shining Star." Pictured, from left, are band members Robert Sweet and Michael Sweet; Barbato; and Tim Gaines and Oz Fox of Stryper.



by Melinda Newman

**IT'S BACK!!!** Though the official announcement is still a couple of weeks away, "Night Flight," one of the first national video programs, is back. The show, which debuted June 5, 1981, on the USA Network and went off the air more than a year and a half ago, will return Sept. 29 as a two-hour syndicated weekly program. According to the show's founder and current producer, Jeff Franklin, the new program has been cleared in more than 72% of the country. The show will air on broadcast channels, 55 of them network affiliates, and will combine vintage material with new clips.

"We think there's a need for the program," says Franklin. "We were the granddaddy of them all; we were on before MTV. We rested the program for a while, but now Franklin's back." Franklin says he has been planning to bring the show back to the market ever since the USA Network decided to shelve it.

"When we went off the air, USA was in 42 million homes; we don't think most of America has had time to see the shows. It's time to let people see it. We came out with a two-hour format because that's what made sense." More as it develops.

**PARTY TRAIN:** Arista recently gave riding the rails new meaning when the label organized a junket from New York to Washington, D.C., for a taping with rap group **Three Times Dope** at BET July 27. Conductor **Lee Fehr**, who doubles as the label's national video promotion director, reserved two trains on Amtrak and stopped in Newark, N.J., Philadelphia, and Baltimore to pick up a crew of 16 journalists, more than 10 radio programmers, contest winners, 12 major retailers, and several rappers on its way to the nation's capital. A BET film crew also came along for the ride and interviewed **Three Times Dope** on the way, while also getting snippets from the other rappers, like **3rd Bass** and **Stetsasonic**, for an upcoming TV special on the group. Once in D.C., the entourage was shuttled to BET's studio A, where **Three Times Dope** performed "Greatest Man Alive" and "I Ain't Trying To Hear It," as well as showing two videos, "Weak At The Knees" from its new album, "Live From Acknickulous Land," and "Funky Dividends." The whole episode was hosted by "Rap City's" **Chris Thomas**. The performances, interviews, videos, and other footage will be used Friday (17), when the 60-minute **Three Times Dope** special debuts to help introduce the new album. Since the event took place on the set used for "Video Soul," the whole premise of the show is "Rap City" invading "Video Soul," usually **Donnie Simpson's** turf.

**IN ADDITION** to its regular slate of excellent "VH-1 To One" specials usually devoted to one artist, the channel is running a really cool one now called "Global Notes." The special, which features **Mango Records** art-

ists like **Aswad**, **Salif Keita**, and **Bhundu Boys**, offers interviews with such world music fans and students as **Jackson Browne**, **David Byrne**, and **Johnny Clegg**. Wouldn't it be great if VH-1 found a way to keep producing new episodes of "New Visions," so that this music could have a regular outlet?

**VERY QUIETLY** we introduced an expanded clip list last week. Now that we see it can actually work and that we didn't make too many mistakes, we're ready to tout it to the video world. This is an effort to respond to reader requests to give you more information about what's happening with shows that have a national audience (i.e., appear in at least 15 different markets). Be patient, because we're still working out some bugs, but enjoy, and let us know what else you'd like to see in these pages.

**ARMCHAIR PROGRAMMER:** It seems independent labels sometimes get the short end of the stick, videowise, because they don't have big guns out there plugging the clips, but there are lots of really choice videos that didn't cost \$100,000 or feature a top name director that are definitely worth playing. Though they aren't always as professionally produced as major record company efforts, the indie clips are very often more interesting because the bands or labels usually try something different. Two that caught our eye this week were "Back To Basix" from **Kid 'N Play** (Select Records), which is clean and colorful and full of good performances, and "Master Plan" from **Tuff City** rapper **YZ**. This clip, which was filmed during **Nelson Mandela's** recent trip to New York, contains amazing footage of the ANC leader as **YZ** raps during Mandela's parade and Yankee Stadium appearance. Also worth showing are the **Telling's** "True Gold," the first videoclip from **Music West Records**. The video from this band, which will appeal to **Tuck & Patti** fans, features beautiful scenery from the Southwest and is just wonderfully photographed. Lastly, for the underground look, check out the **Sneetches** "Heloise" on **Alias Records**. The black-and-white performance clip is a little too dark at times, but the cool camera angles make up for that. God knows radio isn't being adventurous, so here's your chance to help break or futher the careers of these deserving acts.

**OOPS!** **Michael Reinert** is joining a law firm as an associate, not an associate partner. We got it right in the July 21 issue, but goofed in the Aug. 4 edition. Also in the Aug. 4 issue, in our coverage of a **New Music Seminar** panel on getting your video played, we wrote that director **Scott Kalvert** was with **Calhoun Productions** (that's how the NMS booklet credited him). Well, he's not and hasn't been for a few months, further proof that you can't believe everything you read. Kalvert has been busy running his own production company and has done videos for **Jet Boy**, **Spread Eagle**, and **Eric B & Rakim** lately, as well as the opening sequence for **Fresh Prince's** NBC show, "Prince Of Bel Air." He can be reached at 212-674-3420. And, finally, for those of you still in suspense over just why **Sean Fernald** was stripping during the music videos and clubs panel (Billboard, Aug. 28), it was to don his new "Censorship Is Un-American" T-shirt and to make a point that this is a problem that we all have to take a leadership role in fighting.

# CMC Puts (Video) Hits On The Scoreboard—Before The Game

NEW YORK—"Take me out to the ballgame" may become a popular refrain by viewers wanting to see music videos if California Music Channel has its way.

The Bay area music video outlet has begun programming clips at the beginning of San Francisco Giants baseball games.

Rick Kurkjian, CMC president, says he first thought of the idea in 1983, but was turned down by the Oakland A's. However, the notion was resurrected two months ago, when the marketing director of the Giants asked him to provide music—audio only—for the games, and Kurkjian suggested it be videos instead.

The 20-minute clip show premiered July 27. Kurkjian will present it at the beginning of every Friday night game unless the team needs to program something else.

"I took the recommendations from the Giants as to what to play," Kurkjian says. "They wanted something

easy, but pop, as well as oldies. So last week we played the Beatles, Dan Hartman's 'I Can Dream About You,' the Moody Blues' 'Your Wildest Dreams,' and [Paula Abdul's] 'Opposites Attract.' When we played Paula Abdul, the kids and adults were just glued to the Jumbotron screens."

Kurkjian programs the clips for free and, in return, CMC's logo is flashed on the screen between clips.

"I've been trying to get a hold of the record companies to make sure this is OK with them, but haven't been able to yet," Kurkjian says. "But I can't imagine that there would be a problem because we're not charging the people to watch the clips or the team to play them."

Although Kurkjian has thought about promoting the service in other areas, he will not be showing clips across the river in Oakland, at least not this season. "I've promised the Giants' marketing director that this is an exclusive," he says.

MELINDA NEWMAN

# Billboard. THE CLIP LIST.™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

## MUSIC VIDEO

### VIDEO TRACK

#### LOS ANGELES

**AN ECLECTIC ALL-STAR BAND**, including Quincy Jones, Debbie Gibson, the Judds, and Joe Cocker, is set to reel a pro-recycling video called "Yakety Yak, Take It Back." Award-winning video directors Tim Newman and Michael Patterson will head up the production team. They are planning a two-day shoot on the A&M lot in early September. The clip is part of a national campaign sponsored by the **Take It Back Foundation**. Other featured performers include Paula Abdul, B.B. King, and the songwriting team of Leiber & Stoller, who wrote the original "Yakety Yak (Don't Talk Back)" song, on which the video is based.

The Squeak Pictures crew has been busy lately, shooting George LaMond's "Bad Of The Heart," directed by Kim Dempster and produced by Debbie Villareal for Columbia; After 7's "Can't Stop," directed by David Kellogg and produced by Natalie Hill for Virgin; and Bang's "Holding My Heart," directed by Dick Buckley and produced by Steve Fredriksz for A&M.

#### NEW YORK

**PICTURE VISION'S JON SMALL** recently directed "That's Not Her Style," a high-powered, gritty clip from Billy Joel's "Storm Front" album on Columbia. Small actually reeled an entire longform video of Joel performing at New York's Yankee Stadium, and he culled the appropriate performance and documentary footage to create the shortform. Jeff Zimmerman directed photography, supervising the 18-camera shoot over several live performances. Small produced with executive producer Steven Saporta.

Nitzer Ebb shows there is "Fun To Be Had" in its latest **State Films** video, directed by Angela Conway. She shot footage of the band performing on the streets of New York, and mixed it with various live concert clips. Richard Bell produced the video, which comes from the band's Gef-fen album, "Showtime."

Circus Of Power and a crew from **The Foundry** prowled the streets of New York and Atlantic City, N.J., to shoot the group's newest clip, "Vices." Alex Winter and Tom Stern directed the **RCA** video, which is the first single from the band's forthcoming album. Tima Surmelioglu produced.

#### OTHER CITIES

**DIRECTOR KEN ROSS** and the band **Annihilator** point the finger at environmental violators in "Stone-wall," a new **Roadrunner Records** clip from the band's "Never, Neverland" album. Ross shot the clip in Golden Ears Provincial Park in British Columbia. Siri Aarons produced for Ken Ross Inc. Jefferson Spady shot second camera and edited.

**VIVID'S Simon Chadoir** directed TVT's Jack Rubies in "Book Of Love." Roger Hunt produced the London-based clip, which comes from the band's "To See The Money In My Smile" album.

### NEW VIDEOCLIPS

*This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

#### KITARO

Matsuri  
Kojiki/Geffen  
Tammara Wells/A&R Group  
Steve Purcell

#### SINBAD

I Ain't Lyin'  
Brain Damaged/Wing  
Carolyn Ali/Renge Films  
Bill Parker

#### TANIA MARIA

Satisfaction  
Bela Vista/Capitol  
Siri Aarons/Ken Ross, Inc.  
Ken Ross

#### UB40

The Way You Do The Things You Do  
Labour Of Love II/Virgin  
Doug Halbert/Dessert Music Pictures  
Jim Gable

### VJN, TCI DEAL

(Continued from preceding page)

million. It posted a loss for the first quarter of \$322,147, compared with a loss of \$680,804 for the same period last year.

VJN is continuing the search for another investor to provide the remaining \$5 million through its investment banker, Communications Equity Associates. "We have a number of seriously interested parties and are optimistic that we'll be successful," says Robson. "The most important thing someone can bring to the table is the money. We would accept someone who isn't a strategic partner since we already have one, but we'd prefer another."



Continuous programming  
1515 Broadway, New York, NY 10036

#### EXCLUSIVE

Billy Idol, L.A. Woman  
\*Living Colour, Type

#### BUZZ BIN

\*Aztec Camera, The Crying Scene  
Concrete Blonde, Joey  
Midnight Oil, King Of The Mountain

#### STRESS

Gene Loves Jezebel, Jealous  
Iggy Pop, Home  
World Party, Put The Message In...

#### HEAVY

Aerosmith, The Other Side  
Bell Biv Devoe, Do Me!  
Jon Bon Jovi, Blaze Of Glory  
Cheap Trick, Can't Stop Falling...  
Phil Collins, Something Happened...  
Depeche Mode, Policy Of Truth  
Faith No More, Epic  
Heart, I Didn't Want To Need You  
Janet Jackson, Come Back To Me  
Luke Feat. 2 Live Crew, Banned...  
M.C. Hammer, Have You Seen Her  
Nelson, Love And Affection  
Poison, Unskinnny Bop  
The Time, Jerk Out  
Wilson Phillips, Release Me  
Winger, Can't Get Enough

#### ACTIVE

Bruce Dickinson, All The Young Dudes  
\*Dino, Romeo  
Go West, King Of Wishful Thinking  
Billy Joel, That's Not Her Style  
Maxi Priest, Close To You  
Prince, Thieves In The Temple  
Slaughter, Fly To The Angels  
Social Distortion, Ball And Chain  
Keith Sweat, Make You Sweat  
Vixen, How Much Love  
Johnny Van Zant, Brickyard Road

#### MEDIUM

The Black Crowes, Twice As Hard  
Boom Crash Opera, Onion Skin  
Damn Yankees, Come Again  
Steve Earle, The Other Kind  
Hothouse Flowers, Give It Up  
Colin James, Just Came Back  
\*L.A. Guns, I Wanna Be Your Man  
New Kids On The Block, Tonight  
R.E.O. Speedwagon, Live It Up  
Railway Children, Every Beat Of...  
Sonic Youth, Kool Thing  
Was (Not Was), Papa Was A...

#### BREAKOUT

Happy Mondays, Step On  
\*Indecent Obsession, Tell...  
Ziggy Marley/Melody Makers, All Love  
\*The Rave Ups, She Says...  
Red House, I Said A Prayer  
Steve Wynn, Carolyn  
\*Stryper, Shining Star  
The Boys, Crazy  
\*Trip Shakespeare, Pearl

#### IMPACT CLIPS

\*Dino, Romeo  
Billy Idol, L.A. Woman  
Bell Biv Devoe, Do Me!  
\*Living Colour, Type  
\*Aztec Camera, The Crying Scene  
\*DENOTES ADD



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#### CURRENT

Stevie B., Love And Emotion  
Public Enemy, Brother's Gonna...  
Earth, Wind & Fire, Wanna Be The Man  
Depeche Mode, Policy Of Truth  
Dream Command, Celestine  
Hearthrobs, Dreamtime  
Aerosmith, The Other Side  
Steve Wynn, Carolyn  
Colin James, Just Came Back  
Bruce Hornsby/Range, Across...  
Hurricane, Next To You  
Shades Of Lace, Come & Get It  
Lou Reed/John Cale, Nobody But You  
Phranc, One Of The Girls  
Cheap Trick, Can't Stop Falling...  
Extreme, Decadence Dance  
Kool Moe D, God Made Me Funky  
Beach Boys, Problem Child  
REO Speedwagon, Live It Up  
Suzanne Vega, Tired Of Sleeping  
Peter Murphy, Strange Kind Of Love  
Dangerous Dame, I Call Your Name



Continuous programming  
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#### ADDS

Michael Bolton, Georgia On My Mind  
Jeff Lynne, Lift Me Up  
Billy Joel, That's Not Her Style  
Traveling Wilburys, Nobody's Child  
Go West, King Of Wishful Thinking

#### HITMAKERS

Anita Baker, Talk To Me  
Michael Bolton, When I'm Back...  
Mariah Carey, Vision Of Love  
Bruce Hornsby/Range, Across...  
Janet Jackson, Come Back To Me  
Michael McDonald, Take It To Heart  
Wilson Phillips, Release Me  
Paul Young, Oh Girl

#### FIVE STAR VIDEO

Harry Connick Jr., Recipe For Love  
John Hiatt, Child Of The Wild...  
k.d. lang And Take 6, Ridin' The Rails  
Maxi Priest, Close To You  
Was (Not Was), Papa Was A...

#### ARTIST DEVELOPMENT

Oleta Adams, Rhythm Of Life  
Allman Brothers Band, Good Clean Fun  
Basia, Until You Come Back To Me  
Beach Boys, Problem Child  
Phil Collins, Something Happened...  
Everything But The Girl, Take Me  
Fleetwood Mac, Skies The Limit  
Michael Franks, The Art Of Love



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33181

#### PEOPLE-POWERED HEAVIES

Bell Biv Devoe, Do Me  
Compton's Most... One Time...  
M.C. Hammer, U Can't Touch This  
MC Pillsberry/4 Large Crew, Me So...  
New Kids On The Block, Step By Step  
Oaktown's 3.5.7., We Like It  
Perfect Gentlemen, Ooh La La...  
Sir Mix-A-Lot, My Hoopie  
Troop, All I Do Is Think Of You  
Vanilla Ice, Ice Ice Baby

#### ADDS

Tribe Called... Bonita...  
Aerosmith, The Other Side  
Allannah Myles, Lover Of Mine  
Black Flames, Dance With Me  
Boogie Down Productions, Love Is  
Dread Zeppelin, Heartbreaker  
En Vogue, Lies  
Fan Club, Don't Let Me Fall Alone  
Good Girls, I Need Your Love  
Hugh Harris, Rhythm Of Life  
Kid Frost, La Raza  
Midnight Oil, King Of The Mountain  
Nitzer Ebb, Fun To Be Had  
Partners In Kryme, Undercover  
Paul Young, Oh Girl  
Perfect Gentlemen, One More Chance  
Poison, Unskinnny Bop  
Prince, Thieves In The Temple  
Prong, Beg To Differ  
Quincy Jones, I Don't Go For That  
Smiley Culture, Can't Stop The Rap  
Steve Earle, The Other Kind  
Suicidal Tendencies, You Can't...  
TKA, I Won't Give Up On You  
T. Pendergrass/L. Fisher, Glad To...  
Terry Steele, If I Told You Once  
Tony Toni Tone, Feels Good  
Violence, World In A World  
The Whispers, Innocent  
Willi Jones, Love Me Up



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#### CURRENT

New Kids On The Block, Tonight  
M.C. Hammer, Have You Seen Her  
Guys Next Door, I Was Made...  
Prince, Thieves In The Temple  
Sweet Sensation, If Wishes Came True  
Poison, Unskinnny Bop  
The Time, Jerk Out  
Seduction, Could This Be Love  
Cheap Trick, Can't Stop Falling...



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#### ADDS

S. Youngblood, I'd Rather...  
Witness, Old Landmark  
Lexi, Dedicated  
MC Twist, Step Off  
Oleta Adams, Rhythm Of Life  
Ziggy Marley/Melody Makers, All Love  
Wynton Marsalis, The Seductress

#### CURRENT

Mariah Carey, Vision Of Love  
Oaktown's 3.5.7., Juicy Gotcha Crazy  
Earth, Wind & Fire, Wanna Be The Man  
M.C. Hammer, U Can't Touch This  
Johnny Gill, My, My, My  
Kid-N-Play, Back To Basix  
Basic Black, She's Mine  
MC Lyte, Cappucino  
Digital Underground, Dooowutchyalike  
M.C. Hammer, Have You Seen Her  
Milira, The Rain  
Bell Biv Devoe, Do Me  
After 7, Can't Stop  
Najee, Tokyo Blue  
Father MC, Treat Them Like...  
Kid-N-Play, Fun House  
O6 Style, Steppin Into The House  
The Whispers, Innocent  
Barbara Weathers, The Master Key  
The Pointer Sisters, Friend's Advice  
Tashan, Save The Family  
Answered Question, What You Deserve  
Force MD's, Are You Really Real  
Prince, Thieves In The Temple  
Babyface, My Kinda Girl  
The Boys, Crazy  
Cameo, I Want It Now  
Keith Sweat, Make You Sweat  
The Time, Jerk Out  
Dino, Romeo  
En Vogue, Lies  
Jamaica Boys, Pick Up The Phone  
Lace, Come And Get It  
Mac Band, Someone To Love  
J.T. Taylor, 8 Days A Week  
TKA, I Won't Give Up On You  
Tony Toni Tone, Feels Good  
W.Coast All-Stars, We're All In...



Continuous programming  
704 18th Ave South, Nashville, TN  
37203

#### WORLD PREMIERE

Billy Hill, No Chance To Dance  
Mark Collie, Hardin County Line

#### HEAVY

Jann Browne, Mexican Wind  
Alabama, Pass It On Down  
Ky. Headhunters, Oh Lonesome...  
Mark Collie, Looks Aren't Everything  
Kevin Welch, 'Til I See You Again  
Carlene Carter, I Fell In Love  
Alan Jackson, Wanted  
Shenandoah, Next To You, Next To Me  
Lee Roy Parnell, Oughta Be A Law  
Helen Cornelius, Ask Any Woman  
R.V. Shelton, I Meant Every...  
Vince Gill, When I Call Your Name  
Randy Travis, He Walked On Water  
Waylon Jennings, Wrong  
Lorrie Morgan, He Talks To Me  
Garth Brooks, The Dance  
Cleve Francis, Love Light  
Gary Fjellgaard, Somewhere On...  
Shelby Lynne, I'll Lie Myself To Sleep  
Exile, Nobody's Talking  
Clint Black, Walkin' Away  
T. Tucker/T.G. Brown, Don't Go Out  
Bonnie Guitar, Let Him Go  
Ronnie McDowell, Paralyzed  
Marty Stuart, Hillbilly Rock  
Holly Dunn, You Really Had Me Going  
Reba McEntire, You Lie  
Travis Tritt, Help Me Hold On



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#### ADDS

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Steve Earle, The Other Kind

#### HEAVY

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Vince Gill, When I Call Your Name  
Waylon Jennings, Wrong  
Ky. Headhunters, Oh Lonesome...  
Lorrie Morgan, He Talks To Me  
Shenandoah, Next To You, Next To Me  
Alan Jackson, Wanted  
T. Tucker/T.G. Brown, Don't Go Out  
R.V. Shelton, I Meant Every...  
Shelby Lynne, I'll Lie Myself To Sleep  
Carlene Carter, I Fell In Love  
Bellamy Bros., I Could Be...  
K. Mattea/T.O'Brien, Battle Hymn...

#### LIGHT

Corbin/Hammer, Work Song  
Larry Gatlin, Boogie And Beethoven  
Holly Dunn, You Really Had Me Going  
Lee Roy Parnell, Oughta Be A Law  
Tim Ryan, Let's Dance In Circles  
Pirates/Mississippi, Honky Tonk...  
Mark Chesnut, Too Cold At Home  
Buckwheat Zydeco, Hey Good Lookin'  
Charlie Daniels, A Few More Rednecks  
Kelly Willis, River Of Love



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Bang, Holding My Heart  
S. Youngblood, I'd Rather...  
Duran Duran, Violence Of Summer  
Heart, I Didn't Want To Need You  
The Boys, Crazy  
Tony Toni Tone, Feels Good  
Poor Righteous... Rock This...  
Steve Wynn, Carolyn  
TKA, I Won't Give Up On You  
Colin James, Just Came Back  
Prince, Thieves In The Temple  
Jude Cole, Time For Letting Go  
Depeche Mode, Policy Of Truth

#### HEAVY

Janet Jackson, Come Back To Me  
Sweet Sensation, If Wishes Came True  
Poison, Unskinnny Bop  
Mariah Carey, Vision Of Love  
Go West, King Of Wishful Thinking  
Bell Biv Devoe, Do Me!

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Cheap Trick, Can't Stop Falling...  
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Sweet Sensation, If Wishes Came True  
Johnny Gill, Rub You The Right Way  
The Time, Jerk Out  
Keith Sweat, Make You Sweat  
Snap, The Power  
New Kids On The Block, Tonight  
M.C. Hammer, Have You Seen Her  
Seduction, Could This Be Love

#### HEAVY

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Wilson Phillips, Release Me  
Babyface, My Kinda Girl  
The Boys, Crazy  
Cheap Trick, Can't Stop Falling...  
Stevie B., Love And Emotion  
Paul Young, Oh Girl  
Jon Bon Jovi, Blaze Of Glory  
Maxi Priest, Close To You  
Bruce Hornsby/Range, Across...  
Phil Collins, Something Happened...  
Nelson, Love And Affection  
Prince, Thieves In The Temple  
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#### MEDIUM

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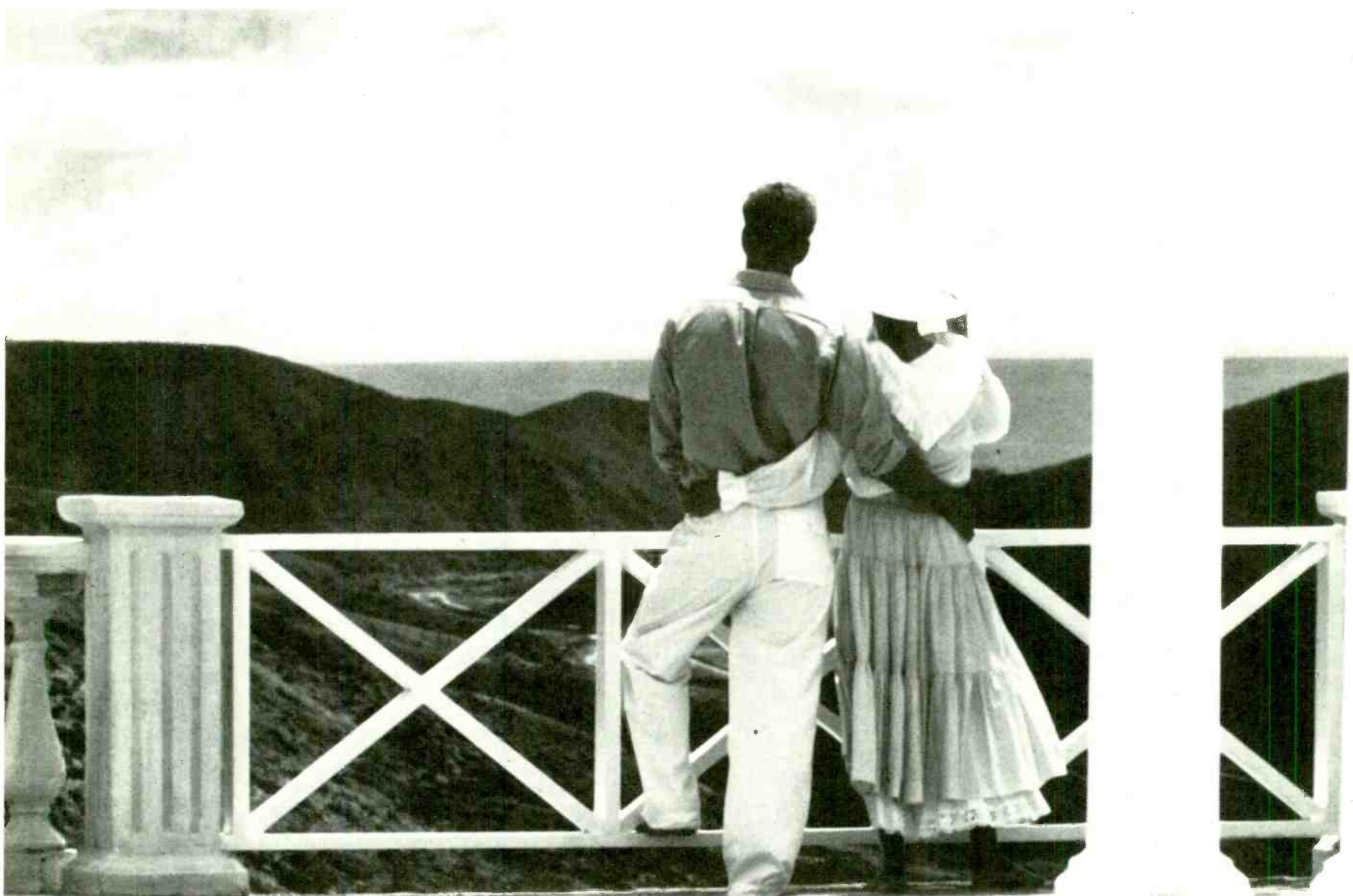
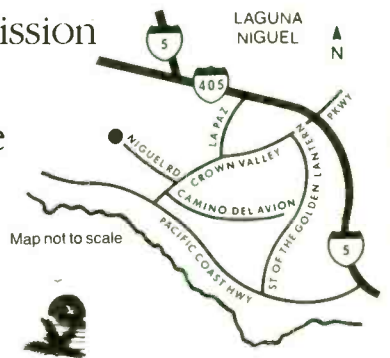
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## WILLHIGHT RESEARCH

(Continued from page 12)

casters and agencies," she says. "We deal a lot with them in the smaller markets and [the] surveys are very thorough. In markets where there is Birch and Willhight, it's a tossup who [agencies] will use. They usually go with whichever is more recent. [Willhight is] a reliable alternative to the big two."

But Charlie Sislen of Eastman's New York office, like most people contacted for this story, has never heard of Willhight. Riki Pritchard, VP/manager of Eastman's Seattle office, has had very limited dealings with it. It is respected, she says, but there is "pretty mixed acceptance" of the company among agency buyers. "Some buyers accept them openly and welcome the fact that there is another source. Others look at Arbitron numbers only and disregard [Willhight]." But, she says "[Willhight] is very helpful in markets where Arbitron and Birch don't measure."

Willhight clients speak highly of the company although they see very little difference in either methodology or results between Willhight and Birch. Pete Van Nort, GM of country KIAK-AM-FM Fairbanks, Alaska, has been a Willhight client for almost 10 years. All six Fairbanks stations, including two AM/FM combos, subscribe to Willhight exclusively.

But several years ago Van Nort attempted a coup. He brought Birch into the market because "it was a big flashy name. We thought we were making a big tactical move." But Van Nort discovered two things. First, "the research is comparable [and] the methodology is basically the same." And second, he says, everyone else in the market continued to use Willhight and, as a result, so did the agencies. The following year, KIAK was back to Willhight and Van Nort has no complaints. "It's very efficient for us cost-wise [and] all in all we're happy with them," he says.

So why have so few people outside the Northwest ever heard of Willhight? Hastings says it is because marketing has not been as large a priority as developing the product. Now, marketing is "moving up the agenda very fast." At one time, Hastings points out, Arbitron and Birch were small outfits out of Laurel, Md., and Coral Springs, Fla., respectively. Right now, he says, "we're just a little company out of Seattle."

Is there room for a third audience measurement service? Hastings says, "Absolutely. The main focus [of] the others is on their top hundred markets. There is definitely a need in small and medium markets to have measurement take place. We are filling a void that has been left by the other companies."

"Arbitron is sort of the godfather of research," says Hastings, "but there are other approaches to research that are just as good and, in many aspects, perhaps better than what they do."

As with any startup company of this kind, Robinson says, "there was some speculation when [Willhight] first started out as to whether he was servicing station clients rather than being objective." But Robinson says the company has proven itself honest and reliable. Hastings says that in the beginning, "you always get those stones thrown at you [but] after a while you make a believer out of them and word gets around that you are a reputable company."

PHYLLIS STARK

# International

## Promoters Mull Italian Tour Flops Madonna, Stones, Prince See Low Turnouts

BY DAVID STANSFIELD

MILAN, Italy—Claims that World Cup soccer fever was the main reason for poor box-office returns on national concert dates this summer by Madonna and the Rolling Stones are being refuted by promoters of successful tours by leading domestic acts.

Madonna played only two dates out of a scheduled three in July.

Her first, at Rome's Flaminio Stadium, drew approximately 27,000 fans, 5,500 short of a sellout. A second night at that venue was canceled—nothing to do with poor ticket sales, according to promoter David Zard, but because of a threatened general strike that was called off just two days before the cancellation. Her third date, in Turin's new Communal Stadium, pulled in 40,000 attendees, 22,000 short of a full house.

Zard, along with promoters Fran Tomasi and Valerio Terenzi, was also responsible for the Italian leg of the Rolling Stones' world tour. There had been disputes over rights to tour the band (Billboard, May 19, July 14), but they were resolved in time to experience poor attendance and a canceled concert.

It is reported that there were 25,000 fans at the first, at Flaminio. A scheduled two dates in Turin were

cut to one, with 40,000 of a capacity 62,000 reportedly present. A representative at Zard's office admits that poor advance ticket sales caused the cancellation and that the World Cup was the big event in July, draining dollars from the youth buying market.

Asked if international artists lost out to local artists on the circuit, the Zard staffer says EMI act Vasco Rossi was a top seller. The staffer's comment that Eros Ramazzotti was not selling out, despite claims to the contrary, was challenged by Trident Agency, whose Maurizio Salvadori says, "Ramazzotti has played 40 national dates so far with an average attendance of 8,000. That's 320,000 paying customers—an extraordinary success."

Ramazzotti, whose new album, "In Ogni Senso," has sold 1.5 million units across Europe, plays small towns and major cities at ticket prices in the \$23.25-\$25 range, as compared to the Madonna/Stones pricing of \$38.75-\$43.

Salvadori puts part of the blame for the poor showing of international acts on the inflated ticket prices. "Italy has the highest prices in Europe for international acts, but we're in line on domestic acts. People will only pay high prices for numbered seats in a covered stadium."

"It's stupid to think people will pay over \$40 to sit or stand on a piece of grass in a stadium."

Salvadori adds that promoters make serious errors over booking international acts. "There's no logical reason for bringing the Stones to Italy today. It was a mistake. It's so often the same. Promoters bring in acts without economic reasons for doing so, and often use capital which is not their own."

Vasco Rossi played to almost 100,000 fans for two dates in Milan and Rome, with tickets priced up to \$25. Monica Passoni, of Kono Music, who promoted Rossi, says, "He is an idol with appeal for older fans and the young. Madonna is taking people for a ride. Hers is not a stadium show. And the Stones' music is not for a new generation."

The planned Prince visit to Italy provided a different story. He had been at the center of a legal dispute before he entered the country after a Milan court placed a confiscation order on all his earnings here, following action by promoter Franco Mamone, who had claimed damages following canceled concerts by the artist in 1987 and 1988 (Billboard, June 23).

Promoter Francesco Sanavio, of Avantgarde, who claimed no part in the dispute, booked Prince for three concerts in Rome, Turin, and Udine, with a fourth added near Naples, where all takings would go to Mamone as compensation.

Prince played Rome's Flaminio Stadium on July 17 before 11,500 spectators, including 3,500 who had been allowed to exchange their original tickets for a canceled date in 1988. His show near Naples attracted a reported 5,100 spectators in a 30,000-seat venue, and he did not even make it to Turin or Udine, blaming the loss of six trucks full of equipment for the Turin cancellation.

Prince left Italy before the Udine gig, with press reports claiming he feared a "Mafia kidnapping attempt."

Sanavio says he plans legal action to recoup lost money. He says, "The stage was there at Turin. I can't accept the lost trucks story, but people were saying that if the equipment arrived late the show would finish in the middle of the night, which would have jeopardized Prince's next date in Spain."

"I wasn't worried about Spain, but I had to cancel. As for the Udine gig, maybe Prince was scared and figured we might impound his equipment."

It adds up to a further chapter of high drama in the current Italian tour scene.

## Rolling Stones To Play Historic Prague Date

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—The Rolling Stones will make a little more rock'n'roll history Saturday (18) when their "Urban Jungle" international tour comes to Prague.

The biggest rock show ever staged in Eastern Europe by a single act will take place before an audience of 100,000 people, paying about \$6 a ticket, at the Strahov Stadium. Tickets went on sale Aug. 5, and the international Multimedia agency is making some available in Poland, Hungary, Austria, and Yugoslavia.

All proceeds will be donated to the Czechoslovak Children's Foundation, headed by Olga Havel, wife of Czechoslovak president Vaclav Havel, which supports projects for handicapped children, Romanian refugees, and Chernobyl nuclear victims.

Although the Stones played a Warsaw, Poland, concert in 1964, they have never before been permitted to appear in Czechoslovakia. Enquiries by their representatives

over the last eight years were never answered.

Despite 50,000 posters and 400,000 leaflets, there is some concern that the date may not be a sell-out because of the short time available for ticket distribution and the cost of tickets.

The latest Rolling Stones album, "Steel Wheels," has been licensed from CBS by Danton Records, one of the new independent labels recently set up following the liberalization of the country last fall. The album will be sold in the stadium for the concert date, which is being co-sponsored by TDK and Budweiser.

"We're proud to have been invited to play in Prague," says the Stones' Mick Jagger. "Without doubt, this will be the high point of a tour to remember."

After the concert, the band returns to the U.K. for two rescheduled Wembley Stadium concerts, Aug. 24-25, postponed because of Keith Richards' finger injury (Billboard, Aug. 4).

Japan's Bottom Line  
is proving a top draw  
... see page 30



Get Psyched. Celebrating the opening of the Pax Psyched Theatre in Tokyo, from left, are American actor James Pax; writer David Fisher; recording artist Vanessa Williams; former MTV VJ Nina Blackwood; Pax president Hiromichi Saeki; recording artist Sheena Easton (front); Living Colour guitarist Vernon Reid (rear); artist Brett Livingstone Strong; and musician Richie Havens.

## Greek Rights Assn., Radio At Odds Royalty Charges, Countercharges Hurlled

BY JOHN CARR

ATHENS, Greece—A longstanding dispute between AEPPI, Greece's performing rights collecting society, and the major commercial radio stations has flared again. The latest flashpoint is the society's charges that the stations are not paying performing rights on broadcast repertoire.

A new dimension has been added to the controversy by an intervention from the Paris-based International Confederation of Societies of Authors & Composers (CISAC). This states that the refusal of most Greek private radio and TV stations to pay performing royalties and the circumstances surrounding the refusal has caused "deep concern to members of the world's creative community who question whether in Greece, the cradle of democracy and civilization, freedom of speech is being suppressed."

This last allusion refers to allegations that certain Greek press groups, which also own the major radio and TV stations, are not only denying proper compensation to composers but are also preventing the Greek news media from reporting the conflict.

The accusation of nonpayment has prompted a countercharge from the private stations that AEPPI is guilty of serious financial mismanagement, including the withholding of royalty payments to foreign artists on the grounds they are "untraceable."

In a recent auditors' report on the finances of AEPPI, published in an Athens newspaper, it was alleged that AEPPI is refusing to release the drachma equivalent of \$390,000 in royalties owed to foreign artists.

The report also claimed that AEPPI officials granted themselves personal loans out of society funds totaling some \$8,000, while lending a further \$430,000 to "persons closely connected with the company" in violation of Greek corporate law.

The society's claim that commercial radio and TV stations refuse to pay performing rights has been strongly denied by Mega Channel, Greece's leading network, which says it pays rights promptly.

Newspaper publisher Christos Teopoulou, a major stockholder of Mega Channel, publicly called AEPPI officials "gangsters," alleging the society "falsifies real royalty

returns ... by taking advantage of the [Greek] artists' ignorance of tax and other matters."

Executives of Antenna 97.1 FM Stereo, Greece's most popular radio station, were unavailable for comment. But the station's music programming director of foreign repertoire, Joseph Avramoglou, has called the AEPPI affair "a disgrace."

However, several domestic repertoire composers and artists have backed the AEPPI stand, with the implicit approval of the Greek Union of Composers & Lyricists.

## Music-Listening On Rise In France

BY PHILIPPE CROCCQ

PARIS—The pastime of listening to recorded music has been one of the fastest-growing activities of the last 15 years, according to a study commissioned by the French government's culture ministry.

Music has become an integral part of everyday life, says the survey, with 21% of French people listening to disks or cassettes every day and 19% listening every day to music on the radio.

The average disk/cassette collection has increased from 70 units in 1973, to 90 in 1981, to 120 in 1990. And the 11% of French homes with CD players have an average collection of 37 titles.

In the 15-19-year-old age group, 67% possess a Walkman and 95% of people in that sector have a record player and represent the key target group for the industry.

Whereas 48% of the total French population listens to music every day, the percentage of the 15-19-year-olds listening to music each day is a massive 97%.

The audience for jazz in France has increased significantly in recent years, with 11% of the public designating jazz as their favorite choice of listening material.

Television viewing has increased from an average of 16 hours a week in 1980 to 20 hours a week in 1990; 63% of the 15-24 age group watches TV every day.

## NEWSLINE

## U.K.'s Bronze Label Reactivated Under Auspices Of WEA Records

LONDON—Bronze, the legendary British rock label whose major acts included Uriah Heep, Motorhead, and Manfred Mann's Earthband, is being reactivated under the auspices of WEA Records under the name The Bronze Co. Running the venture is Pete Winkelman, who headed Bronze in the mid-'80s, with Sue Dawson as GM. Lately Winkelman has been developing such acts such as Fuzzbox (WEA) on an independent basis, and he founded RAW magazine, which he sold to the EMAP publishing group last year. Among new acts signed to The Bronze Co. are Notorious (aka Robin George and Sean Harris) and Glen Hughes.

NIGEL HUNTER

## Japanese Assn. To Standardize DAT Times

TOKYO—The Japan Magnetic Tape Industry Assn. is unifying the recording time of digital audiotape in a bid to end consumer confusion. It hopes to establish standards by year's end. Currently, DAT standards allow for a margin of error of a maximum of 1 meter in length. Depending on the manufacturer, the tape time can vary by some two minutes. DAT player running speeds also vary according to maker. Unifying the recording times will be carried out in consultation with the Fair Trade Commission to ensure observance of the Anti-Monopoly Law.

SHIG FUJITA

## France's NRJ Radio Near Top Of Profit Dial

PARIS—FM radio station NRJ was the second most profitable French company in 1989, according to a survey carried out by the business monthly *Enterprises*. Without counting advertising exchange deals, NRJ posted a profit of 84.4 million francs (\$15.3 million) in the year ending Sept. 30, 1989, a 31.3% margin on revenue of 270 million francs (\$49 million).

PHILIPPE CROCC

## CD Format Finishes First In Helsinki

HELSINKI, Finland—For the first time here, the CD format is outselling vinyl in many leading retail outlets. Fazer Music, the No. 1 music trader, reports 45% of sales for CD, against 40% for vinyl LPs and 15% for cassettes in the pop/rock/jazz categories, while classical sales are 70% CD. Elsewhere in Finland, CD is making progress but is still well behind the vinyl LP. One problem is the price: A CD costs the equivalent of \$8 more than its vinyl equivalent.

KARI HELOPALTIO

## Lloyd Webber Sets Up W. German RUG Unit

HAMBURG, West Germany—Andrew Lloyd Webber has set up a German branch of his Really Useful Group company in collaboration with Peer Music here, whose managing director says the new division will also handle Lloyd Webber business in Austria, Switzerland, East Germany, and other East European territories. The composer has had massive success in Hamburg with "Cats" and "Phantom Of The Opera."

WOLFGANG SPAHR

## Irish Bands Spotlighted In New Film

DUBLIN, Ireland—British film director Alan Parker, whose credits include "Fame" and "Bugsy Malone," is making "The Commitments," based on Irish author Roddy Doyle's novel about a Dublin soul band, here, with location work set to continue through October. Some 1,200 Irish groups were checked out at local venue the Waterfront before a cast list of unknowns was assembled.

KEN STEWART

## 'Beast' Claims U.K. Prize For Stage Musical

LONDON—Winners of the 1990 Vivian Ellis Prize for young musical stage writers are Timothy Sutton and Victoria Wilson, 16 and 18, respectively, for "Beauty & The Beast," based on the classic fairy tale of the same name. This work, and four runners-up, all by composers and lyricists under the age of 31, were judged by a panel including Ellis, lyricists Don Black and Tim Rice, and composer Andrew Lloyd Webber. This is the sixth year of the Ellis trophy, founded by the Performing Right Society.

N.H.

## U.S.S.R.'s Melodia Solicits Consumer Opinion

MOSCOW—Melodia Records and national youth newspaper *Komsomolskaya Pravda* are conducting a "License '90" referendum, asking for suggestions about foreign acts that the paper's readers would like to buy on record in the U.S.S.R. First results have produced a license deal by Melodia for the double-album of the rock opera "Starmania" by French composer Michel Berget and based on a play by Lucas Plamondon.

VADIM YURCHENKOV

# Recording Biz Up In 1st Half Of '90

## 27% Revenue Jump In June Fuels Increase

■ BY KIRK LaPOINTE

OTTAWA—Strong June results, no doubt fueled in part by New Kids On The Block, pushed up cassette sales and ended the first half of 1990 on a positive financial note for the Canadian recording industry.

Statistics audited by Peat Marwick Thorne indicate that overall sales revenue was up 7% in the six months ended in June from the same period in 1989. Significant CD gains, including a 63% sales value gain in June this year over last, contributed to the results.

June this year was 27% better than June of last year in terms of sales revenue for the Canadian recording firms, even though actual shipments were down 6% this year over last.

Key to the rise: Cassette singles, a good profit item for retailers, are still a smash. Another trend: CDs

are narrowing the revenue gap with cassettes as the preeminent cash cow of the business, although cassettes outnumber CDs two-to-one in terms of units shipped.

The vinyl freefall does not abate. With many retailers predicting an absolute end to LPs and vinyl singles by the end of 1991 (and some companies already making vinyl releases scarce commodities), the LP has slid exactly 100% in the first six months of this year over last. It shows a deficit of \$20,000 in terms of net values of sales, indicating that what few LPs are making it to the stores are being returned—and then some—to the record firms.

Vinyl singles are by no means doing well, either. The 7-inch single is showing a deficit of \$842,000 in the six months ending in June, a 132% decline from last year. There is still some life in the 12-inch single, though, with sales registering

\$663,000 through June.

Cassette sales total nearly \$85 million, and CD sales are slightly more than \$79 million. Last year at the same time, the gap between the two was more than \$20 million, not the nearly \$6 million it was this year.

The industry figures indicate that shipments are down 4% in the first six months of 1990 over the same period in 1989 (22,777,000, compared with 23,766,000), but net value of sales is up 7% to \$168,528,000 from \$157,482,000 last year.

Not to be dismissed was the enormous presell by CBS on the New Kids On The Block release "Step By Step," which is already past the half-million mark. Indeed, CBS is believed to have sharply increased its market share this year, principally with the New Kids' help.

## True North Revival Augurs Well For Indies

OTTAWA—There have been some hopeful signs in recent weeks that new foundations are being built and others reinforced in the Canadian domestic recording industry.

True North Records, generally dormant on the signing front for some time now, is being revived under longtime label chief Bernie Finkelstein, whose new long-term distribution deal with CBS Music Products Canada will see the firm sign new artists from Canada and abroad.

And Star Records, a Montreal-based label whose signing Roch Voisine has sold a phenomenal 700,000 albums and 1.5 million singles in Canada and Europe, has set its sights on English Canada. It has brought aboard Linda Dawe, whose independent promotion firm The Music Brokers closed only a few weeks ago. Now, Dawe and associate Mary-Anne Krash will oversee a foray that should include several agreements for licensing product. First up is rapper Nasty Joe's "Hit Em With Your Thing."

Meanwhile, Capitol-EMI of Canada Ltd. has unfurled the first results of its new black urban division. A sampler CD has been shipped, and several tracks are already garnering key club play.

Also possible in coming weeks is some sort of realignment of the recently defunct *Risque* Disque label. Although still not a certainty, ways are being explored to hold together many of the elements of the label, which has dissolved because of financial difficulties and the health problems of its chief, John Caton.

Under the True North deal, the label will be brought back to life and function as the sort of independent label that most record companies now are seeking: developers of new, leading-edge music that a major might not find time enough to nurture. The first signing under the deal is Gregory Hoskins & the Stick People, who begin recording next month with producer Jon Goldsmith.

Finkelstein, who guides the career of Bruce Cockburn and runs the Video Foundation to Assist Canadian Talent (VideoFACT), is also active in the Ontario film industry. As a sideline, he and other music industry executives partly own two Class A baseball franchises.

Finkelstein credits CBS chief Paul Burger with "convincing me that this was the time to expand the label." Burger, in turn, calls Finkelstein's label a "pioneer" in develop-

ing Canadian music.

Star, distributed by Select Distribution nationally, has sold more than 5 million records worldwide and been a sleeper success story in Canadian music. Label chief Andre DiCesare anticipates an English-language album by February from Patrick Norman, a perennial success in French Canada. DiCesare is producing Norman's next album in New Orleans.

KIRK LaPOINTE

## MAPLE BRIEFS

WHEN GERRY BOULET lost his battle with cancer July 18, the Quebec music industry lost a powerful voice, a cultural father figure and someone whose work was far from over. Boulet's hard-driving Offenbach was arguably the most populist Quebec band of all time, and following its 1985 demise, he headed into more reflective but still intense music (his superb 1987 release, "Rendez-Vous Doux," has re-entered the Quebec charts). More than 2,000 mourners paid their respects at his funeral July 19. Boulet was 44.

A&A RECORDS & TAPES, the 285-plus-unit retail chain, plans to introduce CD hardware in about a dozen stores later this year as a test. Chain president Garth Mitchell also confirms that a realignment of purchasing practices, from supplier purchases to repertoire purchases, is to be established later this year.

ATTIC RECORDS will shortly issue a new album from Rita Coolidge that is, according to the rules of the land, mainly Canadian content. How is this? Coolidge may be an American singer, but the album features mainly material from stellar composer Eddie Schwartz, who also helps out on production.

As such, it qualifies as Canadian content for radio. Attic scored a double-platinum hit from Jennifer Warnes, "Famous Blue Raincoat," in the much the same way (Warnes recorded Leonard Cohen's material). Schwartz, by the way, guided the fine new album from Gowan, "Lost Brotherhood."

VINCE DeGIORGIO IS leaving his post as head of Toronto-based Power Records to join Best Beat Entertainment in New York. He will resume writing and producing with Andrew Komis (Komix) and write for others such as LaToya Jackson.

I.R.S. RECORDS CANADA will move distribution to Capitol-EMI from MCA in September, part of its worldwide restructuring. MCA had handled distribution since April 1989; albums released before that date will stay under A&M's distribution.

CBS CANADA has named Jack Robertson, a 33-year employee, senior VP of corporate development. He had been senior VP of operations. Coming aboard is Tom Hay as VP of operations. He had been with Northern Telecom as a director of finance and marketing comptroller.

# HITS of the WORLD

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**CANADA** (Courtesy The Record) As of 8/13/90

| Rank | Singles  | Albums  |
|------|--|---|
| 1    | BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M                | 1 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA |
| 2    | BLAZE OF GLORY JON BON JOVI MERCURY/POLYGRAM               | 2 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL        |
| 3    | SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M                 | 3 POISON FLESH & BLOOD CAPITOL/CAPITOL                            |
| 4    | HANKY PANKY MADONNA SIRE/WEA                               | 4 VARIOUS ARTISTS PRETTY WOMAN EMI/EMI                            |
| 5    | VISION OF LOVE MARIAH CAREY COLUMBIA/CBS                   | 5 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS                 |
| 6    | STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS            | 6 HEART BRIGADE CAPITOL/CAPITOL                                   |
| 7    | THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS | 7 JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA                      |
| 8    | THE POWER SNAP ARISTA/ARISTA                               | 8 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI                         |
| 9    | RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA               | 9 MADONNA I'M BREATHELESS WARNER BROS./WEA                        |
| 10   | UNSKINNY BOP POISON CAPITOL/CAPITOL                        | 10 COLIN JAMES SUDDEN STOP VIRGIN/A&M                             |
| 11   | HOLD ON EN VOGUE ATLANTIC/WEA                              | 11 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS                      |
| 12   | 7 O'CLOCK LONDON QUIREBOYS CAPITOL/CAPITOL                 | 12 DEPECHE MODE VIOLATOR SIRE/WEA                                 |
| 13   | KING OF WISHLIF THINNING GO WEST EMI/EMI                   | 13 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA                       |
| 14   | NEW JOEY CONCRETE BLONDE I.R.S./MCA                        | 14 PHIL COLLINS ...BUT SERIOUSLY ATLANTIC/WEA                     |
| 15   | NEW I DIDN'T WANT TO NEED YOU HEART CAPITOL/CAPITOL        | 15 NEW CONCRETE BLONDE BLOODLETTERING I.R.S./MCA                  |
| 16   | ROCKET TO MY HEART PAUL JANZ A&M/A&M                       | 16 NEW VARIOUS ARTISTS DAYS OF THUNDER GEFEN/WEA                  |
| 17   | JUST CAME BACK COLIN JAMES VIRGIN/WEA                      | 17 PAULA ABDUL SHUT UP AND DANCE VIRGIN/A&M                       |
| 18   | DOUBLEBACK ZZ TOP WARNER BROS./WEA                         | 18 THE NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M                     |
| 19   | ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL   | 19 BEL BIV DEVOE POISON MCA/MCA                                   |
| 20   | THE HUMPTY OANCE DIGITAL UNDERGROUND ATTIC/ATTIC           | 20 STEVE EARLE THE HARD WAY MCA/MCA                               |

**WEST GERMANY** (Courtesy Der Musikmarkt) As of 8/2/90

| Rank | Singles   | Albums   |
|------|---|--|
| 1    | VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM         | 1 MATTHIAS REIM MATTHIAS REIM POLYGRAM                               |
| 2    | OOOPS UP SNAP ARISTA                                  | 2 STEP BY STEP NEW KIDS ON THE BLOCK CBS                             |
| 3    | UN'ESTATE ITALIANA E BENNATO & G NANNINI SUGAR/VIRGIN | 3 EROS RAMAZZOTTI IN OGNI SENSO DDD                                  |
| 4    | U CAN'T TOUCH THIS M.C. HAMMER CAPITOL                | 4 PHIL COLLINS ...BUT SERIOUSLY WEA                                  |
| 5    | KINGSTOWN UB40 VIRGIN                                 | 5 JOE COCKER LIVE! EMI   |
| 6    | KILLER ADAMSKI MCA                                    | 6 TOTEN HOSEN AUF DEM KREUZGANG INS GLUECK VIRGIN                    |
| 7    | IT MUST HAVE BEEN LOVE ROXETTE EMI                    | 7 ERSTE ALLGEMEINE VERUNSICHERUNG NEPPOMUKS RACHE EMI/ELECTROLA      |
| 8    | GO GET THE CUP DAVID HANSELMANN ELECTROLA             | 8 VAYA CON DIOS NIGHT OWLS ARIOLA                                    |
| 9    | I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA            | 9 SOUNDTRACK BEST OF EIS AM STIEL EGEL COMPANY                       |
| 10   | STEP BY STEP NEW KIDS ON THE BLOCK CBS                | 10 SNAP WORLD POWER BMG/ARIOLA                                       |
| 11   | IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI        | 11 UB40 LABOUR OF LOVE 2 DEP INT/VIRGIN                              |
| 12   | I PROMISED MYSELF NICK KAMEN WEA                      | 12 TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE             |
| 13   | WE LOVE TO LOVE P.M. SAMPSON CBS                      | 13 GARY MOORE STILL GOT THE BLUES VIRGIN                             |
| 14   | WHOSE LAW (IS IT ANYWAY?) GURU JOSH BMG ARIOLA        | 14 ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST                    |
| 15   | INFINITY GURU JOSH deCONSTRUCTION                     | 15 TOTO PAST TO THE PRESENT 1977-1990 CBS                            |
| 16   | PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA        | 16 BILLY JOEL STORM FRONT CBS  |
| 17   | INSIEME 1992 TOTO CUTUNGO ELECTROLA/EMI               | 17 NEW BOB GELDOF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM          |
| 18   | NEW SHE AIN'T WORTH IT GLENN MEDEIROS LONDON          | 18 MADONNA I'M BREATHELESS SIRE                                      |
| 19   | NEW CLOSE TO YOU MAXI PREIST 10 RECORDS               | 19 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS |
| 20   | NEW DIRTY CASH STEVIE V MERCURY                       | 20 WILSON PHILLIPS WILSON PHILLIPS SBK                               |

**ITALY** (Courtesy Musica e Dischi) As of 8/6/90

| Rank | Albums   |
|------|--|
| 1    | VASCO ROSSI FRONTE DEL PALCO EMI                                     |
| 2    | EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA                             |
| 3    | BEE GEES BEE GEES STORY POLYGRAM                                     |
| 4    | MARCO MASINI MARCO MASINI RICORDI                                    |
| 5    | VARI DJ ESTATE '90 EMI   |
| 6    | ANTONELLO VENDITTI GLI ANNI 80 RICORDI                               |
| 7    | NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM |
| 8    | MADONNA I'M BREATHELESS WEA  |
| 9    | VARIOUS DISCOMAGIC COMPILATION DISCOMAGIC                            |
| 10   | JOE COCKER LIVE! EMI   |
| 11   | VARIOUS FREEWAY INTERNATIONAL WEA                                    |
| 12   | MANGO SIRTAKI RICORDI  |
| 13   | FABIO CONCATO GIANNUTRI POLYGRAM                                     |
| 14   | VARIOUS DIMENSIONE SUONO ESTATE BMG/ARIOLA                           |
| 15   | NEW VARIOUS FESTIVALBAR '90 POLYGRAM                                 |
| 16   | ENRICO RUGGERI IL FALCO E IL GABBIANO CGD                            |
| 17   | EDUARDO BENNATO EDO RINNENEGATO VIRGIN                               |
| 18   | NEW VARIOUS FREEWAY ITALIA CGD                                       |
| 19   | GIORGIO MORODER PROJECT TO BE NUMBER ONE EMI                         |
| 20   | ROLLING STONES 1965-70 POLYGRAM                                      |

**MUSIC & MEDIA** PAN-EUROPEAN CHARTS 8/11/90

| Rank | Singles  | Albums   |
|------|--|--|
| 1    | U CAN'T TOUCH THIS M.C. HAMMER CAPITOL                       | 1 GLORIA ESTEFAN CUTS BOTH WAYS CBS                      |
| 2    | OOOPS UP SNAP LOGIC/BMG ARIOLA                               | 2 SOUNDTRACK PRETTY WOMAN EMI                            |
| 3    | TURTLE POWER PARTNERS IN KRIME SBK                           | 3 THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL          |
| 4    | HANKY PANKY MADONNA SIRE                                     | 4 1927 THE OTHER SIDE WEA                                |
| 5    | SACRIFICE ELTON JOHN ROCKET/PHONOGRAM                        | 5 POISON FLESH AND BLOOD EMI                             |
| 6    | IT MUST HAVE BEEN LOVE ROXETTE EMI                           | 6 NEW VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM     |
| 7    | MALDON ZOUK MACHINE BMG/ARIOLA                               | 7 PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI              |
| 8    | NEW TOM'S DINER DNA FEATURING SUZANNE VEGA A&M               | 8 BANGLES GREATEST HITS CBS                              |
| 9    | UN'ESTATE ITALIANA GIANNINA NANNINI & EDOARDO BENNATO VIRGIN | 9 GARY MOORE STILL GOT THE BLUES VIRGIN/EMI              |
| 10   | VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR                 | 10 FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL      |
| 11   | NEW SOCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR               | 11 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI          |
| 12   | A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR    | 12 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM            |
| 13   | KILLER ADAMSKI MCA   | 13 MADONNA I'M BREATHELESS WEA                           |
| 14   | I PROMISED MYSELF NICK KAMEN WEA                             | 14 NEW TOMMY EMMANUEL DARE TO BE DIFFERENT EMI           |
| 15   | STEP BY STEP NEW KIDS ON THE BLOCK CBS                       | 15 ABSENT FRIENDS HERE'S LOOKING UP YOUR ADDRESS ROO/POL |
| 16   | WHITE AND BLACK BLUES JOELLE URSULL CBS                      | 16 SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI           |
| 17   | NAKED IN THE RAIN BLUE PEARL W.A.U./MR MODO/BIG LIFE         | 17 WILSON PHILLIPS WILSON PHILLIPS EMI                   |
| 18   | MONA CRAIG McLACHLAN EPIC                                    | 18 GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM   |
| 19   | NEW INSIEME 1992 TOTO CUTUNGO EMI                            | 19 NEW JOHN LEE HOOKER THE HEALER FESTIVAL               |
| 20   | VOUS ETES VOUS BENNY B. VIE PRIVÉE                           | 20 ROXETTE LOOK SHARP! EMI                               |

**AUSTRALIA** (Courtesy Australian Record Industry Assn.) As of 8/5/90

| Rank | Singles  | Albums   |
|------|--|--|
| 1    | U CAN'T TOUCH THIS M.C. HAMMER EMI                                 | 1 GLORIA ESTEFAN CUTS BOTH WAYS CBS                      |
| 2    | IT MUST HAVE BEEN LOVE ROXETTE EMI                                 | 2 SOUNDTRACK PRETTY WOMAN EMI                            |
| 3    | HOLD ON WILSON PHILLIPS EMI  | 3 THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL          |
| 4    | I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM | 4 1927 THE OTHER SIDE WEA                                |
| 5    | SPIN THAT WHEEL HI-TEK 3 EMI                                       | 5 POISON FLESH AND BLOOD EMI                             |
| 6    | LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL                  | 6 NEW VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM     |
| 7    | UNSKINNY BOP POISON EMI  | 7 PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI              |
| 8    | SHOW NO MERCY MARK WILLIAMS CBS                                    | 8 BANGLES GREATEST HITS CBS                              |
| 9    | JOEY CONCRETE BLONDE LIBERATION/FESTIVAL                           | 9 GARY MOORE STILL GOT THE BLUES VIRGIN/EMI              |
| 10   | EPIC FAITH NO MORE LIBERATION/FESTIVAL                             | 10 FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL      |
| 11   | I NEED YOUR BODY TINA ARENA EMI                                    | 11 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI          |
| 12   | INFINITY GURU JOSH BMG   | 12 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM            |
| 13   | ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI                       | 13 MADONNA I'M BREATHELESS WEA                           |
| 14   | HANKY PANKY MADONNA WEA  | 14 NEW TOMMY EMMANUEL DARE TO BE DIFFERENT EMI           |
| 15   | LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG                           | 15 ABSENT FRIENDS HERE'S LOOKING UP YOUR ADDRESS ROO/POL |
| 16   | DUB BE GOOD TO ME BEATS INTERNATIONAL POLYGRAM                     | 16 SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI           |
| 17   | THE POWER SNAP BMG   | 17 WILSON PHILLIPS WILSON PHILLIPS EMI                   |
| 18   | NEW STILL GOT THE BLUES GARY MOORE VIRGIN/EMI                      | 18 GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM   |
| 19   | CLUB AT THE END OF THE STREET ELTON JOHN POLYGRAM                  | 19 NEW JOHN LEE HOOKER THE HEALER FESTIVAL               |
| 20   | STEP BY STEP NEW KIDS ON THE BLOCK CBS                             | 20 ROXETTE LOOK SHARP! EMI                               |

**FRANCE** (Courtesy of Europe 1) As of 7/28/90

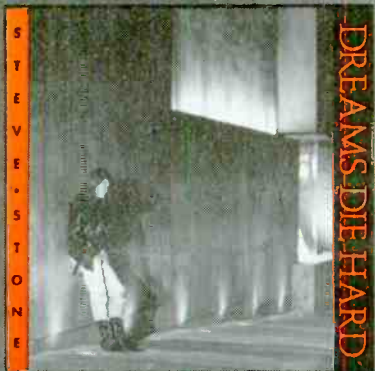
| Rank | Singles  |
|------|--|
| 1    | MALDON ZOUK MACHINE BMG                                  |
| 2    | SOCA DANCE CHARLES D. LEWIS POLYGRAM                     |
| 3    | A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBEVILLEN BMG |
| 4    | WHITE AND BLACK BLUES JOELLE URSULL CBS                  |
| 5    | BO LE LAVABO LAGAF CARRERE                               |
| 6    | VOUS ETES FOUS BENNY B. CBS                              |
| 7    | LE GAMBOU PATRICK SEBASTIEN EMI                          |
| 8    | LE JERK THIERRY HAZARD CBS                               |
| 9    | LE TEMPS DES COPAINS LES VAGABONDS CARRERE               |
| 10   | STEP BY STEP NEW KIDS ON THE BLOCK CBS                   |
| 11   | AIME MOI CLAUDE BARZOTTI BMG                             |
| 12   | VOGUE MADONNA WEA  |
| 13   | OUI JE L'ADORE PAULINE ESTER POLYGRAM                    |
| 14   | MELODIE AMOUR KAOMA CBS                                  |
| 15   | NEW I' SUFFIT D'UN OU DEUX EXCITES FOOTBROTHERS CBS      |
| 16   | SACRIFICE ELTON JOHN POLYGRAM                            |
| 17   | BETTER THE DEVIL YOU KNOW KYLIE MINOGUE CBS              |
| 18   | C'EST TOI QUI M'A FAIT FRANCOIS FELDMAN POLYGRAM         |
| 19   | EVERYBODY EVERYBODY BLACK BOX CARRERE                    |
| 20   | THE POWER SNAP BMG                                       |

# Steve Stone

## "Faces In The Rain"

THE HOT NEW  
POWER BALLAD  
AND VIDEO

From his Debut LP  
"Dreams Die Hard"



Produced By:  
Ross Vannelli

"The music is bread-and-butter arena rock, with a touch of heavy metal to the guitars."

Andy Smith/  
Providence Journal  
Bulletin

**FAMOUS**

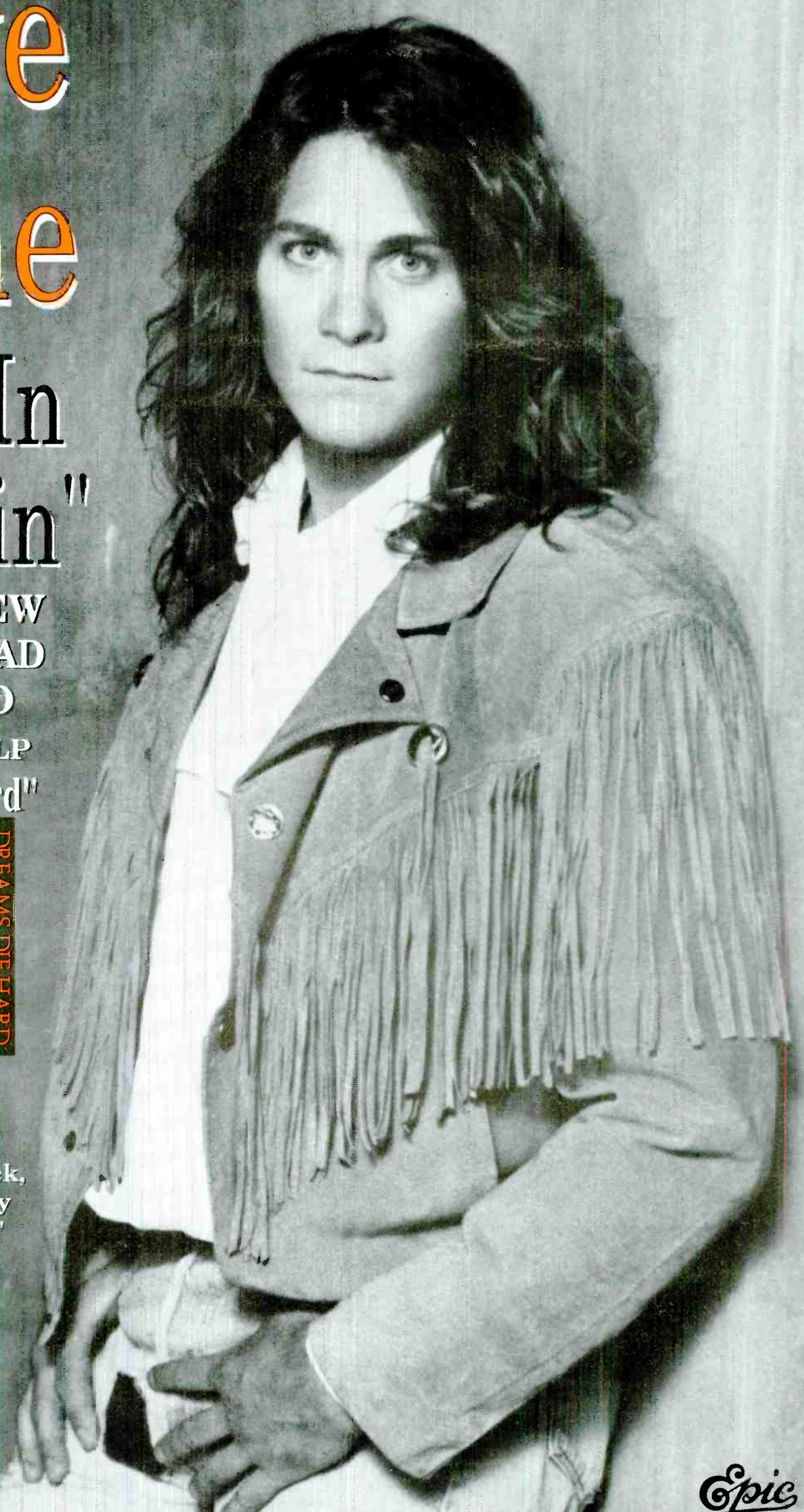
FAMOUS ARTISTS AGENCY, INC.

Troll Management

Publicity:

Solters/Roskin/

Friedman



**Epic**  
ASSOCIATED

# SNAP OUT OF BOSTON CHAIN

(Continued from page 8)

make demands on us," says Dreese. "But we felt this was an ugly incident and that the [boycott] was worth our support."

ZapSnap also asked Boston's Tower Records location to join the boycott. When assistant manager Dave Belote refused, 50 ZapSnap members staged a late-night demonstration Aug. 6 in front of the superstore. The group is also threatening to block traffic when Snap performs Aug. 26 at nearby Great Woods. Officials at the 15,000-capacity venue says they "will not censor" the group's right to appear.

In the first indication that the boycott is moving beyond Massachusetts, John Castelli, the former owner of the Copa, a 2,000-person-capacity gay club in Fort Lauderdale, Fla., called the incident "inexcusable" and the apology "unacceptable" and canceled Snap's Aug. 8 appearance there. In San Francisco, KMEI PD Keith Naftaly said his station "is very sensitive to the story and has backed off airplay of 'The Power'" while he investigates the incident and considers further action.

The trouble began July 19, following Snap's appearance at an AIDS care benefit at Buddies. Harris says that he lost his temper after "three or four" male patrons approached him sexually.

"I had never been in a gay club," Harris says. "It's not something I'm used to. It was a completely different culture to me. I asked [club owner Dennis Moreau] if he informed my management that this was a gay club ... I told him that I'm not gay so I was not mentally on his channel ... he was really sarcastic. I lost my head and grabbed him."

Harris wrote a letter of apology to Moreau and offered to perform a second AIDS care benefit at the club. Moreau has yet to publicly respond but others at the club say the apology and offer will not be accepted. Both

Moreau and another club employee vow to press civil charges against Harris following an investigation now under way by the state's attorney general.

Jonathan Grevatt, Arista's national director of publicity, calls the situation "an unfortunate incident," but declines to comment on the boycott.

In defending his decision to not remove product, Tower's Belote says, "All hate crimes are deplorable. But we're not the judge and we're not the jury. It's up to [ZapSnap] to educate the public. It's up to us to stock the records the public wants."

Bob Delaney, national VP of Tower's retail operation, says it was company policy to leave product boycott decisions up to the individual units. "Each store is free to use their own discretion. However, nobody is going to pull a record because some people want them to. We didn't react to 2 Live Crew and we're not going to react to this, either."

The situation has also been debated at Dick Scott Entertainment, which manages Snap, New Kids On The Block, and about 15 other acts. Scott's partner, Maurice Starr, says he suggested to Scott that Snap be released from the firm. "That situation was ridiculous," Starr says. "I told [Scott] that he should relieve [Snap], but that's one of his signings and it's up to him."

Scott says he disagrees with Starr and will continue working with the act. "It was a misunderstanding. Turbo is sincere in his apology and we are too."

But ZapSnap organizer Robert Levy feels free speech and censorship arguments do not apply. "This isn't the case of someone using vulgar language. Turbo Harris physically assaulted a man because he was gay. As long as Snap's music is being played and tickets to their concerts are being sold, it sends the message that it's OK to gay-bash."

# STATES ARE TOUGHENING COUNTERFEITING LAWS

(Continued from page 6)

in North and South Carolina, where the crime was upgraded to a felony in 1989, shows that counterfeiting is much less of a problem there this year than it was last year, although D'Onofrio could not quantify the change. He attributes the decline to a combination of the new laws and a number of civil suits brought by the RIAA against counterfeiters.

A bill signed by New York Gov. Mario Cuomo July 13 goes into effect Nov. 2, making counterfeiting a felony charge with penalties of up to four years in prison and \$5,000 in fines.

In Louisiana, Gov. Buddy Roemer signed a similar bill June 29, now in effect, which raises counterfeiting to felony status.

In Rhode Island, Gov. Edward DiPrete signed a new anti-piracy law, effective July 12, that strengthens forfeiture provisions and broadens an existing anti-piracy law to include the illegal taping of live performances.

In addition to the Carolinas, several other states made counterfeiting a felony crime in 1989, including Virginia, Texas, Florida, and Alabama.

In 1990, Arizona, Tennessee, Georgia, and Maryland also changed their laws, and bills are expected to be passed in Illinois and Massachusetts later this year.

In New Jersey, where a similar bill is pending, detectives seized 18,709 al-

legedly counterfeit cassettes from vendors at a Union City, N.J., flea market July 16, and arrested Hussein M. Altameh and Walid Aru-Jamia of Clifton, N.J.

In a separate incident that day in Union City, 663 allegedly counterfeit cassettes were seized at Lillian Sports, and Raja Seifeldin-Abulai and Mahmood Raja of North Bergen, N.J., were arrested.

Urban areas in the Northeast and California remain the capitals of U.S. counterfeiting and are focal points for efforts, notes D'Onofrio. Much of the RIAA's focus is on street vendors and flea marketeers of counterfeit product.

"Major labels are getting a lot of feedback from retail stores; the labels are more aware of it and they make us more aware of it," says D'Onofrio.

The RIAA is undertaking an effort to educate law enforcement personnel and prosecutors about the new laws, and is planning regional conferences with police and prosecutors to raise awareness.

In addition, regional RIAA investigators are now photographing those vendors to whom they give cease-and-desist orders, in order to help law enforcement officials show knowledge and intent on the part of suspects.

FOR WEEK ENDING AUGUST 18, 1990

# Billboard Hot 100 SALES & AIRPLAY™

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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | TITLE                                 | ARTIST                         | HOT 100 POSITION |
|-----------|-----------|---------------------------------------|--------------------------------|------------------|
| 1         | 2         | VISION OF LOVE                        | MARIAH CAREY                   | 1                |
| 2         | 1         | THE POWER                             | SNAP                           | 4                |
| 3         | 3         | UNSKINNY BOP                          | POISON                         | 5                |
| 4         | 8         | BLAZE OF GLORY (FROM "YOUNG GUNS II") | JON BON JOVI                   | 6                |
| 5         | 5         | DO ME!                                | BELL BIV DEVOE                 | 7                |
| 6         | 6         | EPIC                                  | FAITH NO MORE                  | 13               |
| 7         | 9         | IF WISHES CAME TRUE                   | SWEET SENSATION                | 3                |
| 8         | 10        | BANNED IN THE U.S.A.                  | LUKE FEATURING THE 2 LIVE CREW | 20               |
| 9         | 12        | JERK OUT                              | THE TIME                       | 11               |
| 10        | 14        | COME BACK TO ME                       | JANET JACKSON                  | 2                |
| 11        | 18        | HAVE YOU SEEN HER                     | M.C. HAMMER                    | 8                |
| 12        | 4         | CRADLE OF LOVE (FROM "FORD FAIRLANE") | BILLY IDOL                     | 9                |
| 13        | 11        | MAKE YOU SWEAT                        | KEITH SWEAT                    | 16               |
| 14        | 19        | RELEASE ME                            | WILSON PHILLIPS                | 12               |
| 15        | 15        | KING OF WISHFUL THINKING              | GO WEST                        | 10               |
| 16        | 13        | HOLD ON                               | EN VOGUE                       | 27               |
| 17        | 20        | WE'RE ALL IN THE SAME GANG            | W. COAST ALL-STARS             | 35               |
| 18        | 23        | TIC-TAC-TOE                           | KYPER                          | 26               |
| 19        | 7         | RUB YOU THE RIGHT WAY                 | JOHNNY GILL                    | 15               |
| 20        | 17        | MENTIROSA                             | MELLOW MAN ACE                 | 34               |
| 21        | 22        | COULD THIS BE LOVE                    | SEDUCTION                      | 14               |
| 22        | 30        | LOVE AND AFFECTION                    | NELSON                         | 25               |
| 23        | 16        | SHE AIN'T WORTH IT                    | GLENN MEDEIROS                 | 17               |
| 24        | 27        | I DIDN'T WANT TO NEED YOU             | HEART                          | 23               |
| 25        | 28        | ACROSS THE RIVER                      | BRUCE HORNSBY & THE RANGE      | 18               |
| 26        | 33        | THE OTHER SIDE                        | AEROSMITH                      | 22               |
| 27        | —         | THIEVES IN THE TEMPLE                 | PRINCE                         | 28               |
| 28        | 36        | LOVE AND EMOTION                      | STEVIE B                       | 24               |
| 29        | 38        | MY, MY, MY                            | JOHNNY GILL                    | 38               |
| 30        | —         | TONIGHT                               | NEW KIDS ON THE BLOCK          | 19               |
| 31        | 25        | IT MUST HAVE BEEN LOVE                | ROXETTE                        | 42               |
| 32        | 21        | HANKY PANKY                           | MADONNA                        | 43               |
| 33        | 35        | VOGUE                                 | MADONNA                        | 58               |
| 34        | —         | POSSESSION                            | BAD ENGLISH                    | 21               |
| 35        | 29        | STEP BY STEP                          | NEW KIDS ON THE BLOCK          | 55               |
| 36        | —         | CLOSE TO YOU                          | MAXI PRIEST                    | 32               |
| 37        | 31        | POISON                                | BELL BIV DEVOE                 | 49               |
| 38        | —         | MY KINOA GIRL                         | BABYFACE                       | 30               |
| 39        | —         | THE GIRL I USED TO KNOW               | BROTHER BEYOND                 | 31               |
| 40        | 39        | LA RAZA                               | KID FROST                      | 48               |

| THIS WEEK | LAST WEEK | TITLE                                 | ARTIST                    | HOT 100 POSITION |
|-----------|-----------|---------------------------------------|---------------------------|------------------|
| 1         | 1         | VISION OF LOVE                        | MARIAH CAREY              | 1                |
| 2         | 2         | COME BACK TO ME                       | JANET JACKSON             | 2                |
| 3         | 4         | IF WISHES CAME TRUE                   | SWEET SENSATION           | 3                |
| 4         | 6         | KING OF WISHFUL THINKING              | GO WEST                   | 10               |
| 5         | 10        | HAVE YOU SEEN HER                     | M.C. HAMMER               | 8                |
| 6         | 5         | CRADLE OF LOVE (FROM "FORD FAIRLANE") | BILLY IDOL                | 9                |
| 7         | 13        | RELEASE ME                            | WILSON PHILLIPS           | 12               |
| 8         | 9         | COULD THIS BE LOVE                    | SEDUCTION                 | 14               |
| 9         | 3         | RUB YOU THE RIGHT WAY                 | JOHNNY GILL               | 15               |
| 10        | 15        | UNSKINNY BOP                          | POISON                    | 5                |
| 11        | 11        | THE POWER                             | SNAP                      | 4                |
| 12        | 16        | JERK OUT                              | THE TIME                  | 11               |
| 13        | 17        | TONIGHT                               | NEW KIDS ON THE BLOCK     | 19               |
| 14        | 14        | POSSESSION                            | BAD ENGLISH               | 21               |
| 15        | 22        | BLAZE OF GLORY (FROM "YOUNG GUNS II") | JON BON JOVI              | 6                |
| 16        | 18        | MAKE YOU SWEAT                        | KEITH SWEAT               | 16               |
| 17        | 19        | ACROSS THE RIVER                      | BRUCE HORNSBY & THE RANGE | 18               |
| 18        | 23        | DO ME!                                | BELL BIV DEVOE            | 7                |
| 19        | 21        | LOVE AND EMOTION                      | STEVIE B                  | 24               |
| 20        | 7         | SHE AIN'T WORTH IT                    | GLENN MEDEIROS            | 17               |
| 21        | 20        | THE OTHER SIDE                        | AEROSMITH                 | 22               |
| 22        | 8         | GIRLS NITE OUT                        | TYLER COLLINS             | 29               |
| 23        | 29        | THIEVES IN THE TEMPLE                 | PRINCE                    | 28               |
| 24        | 12        | WHEN I'M BACK ON MY FEET AGAIN        | MICHAEL BOLTON            | 33               |
| 25        | 26        | I DIDN'T WANT TO NEED YOU             | HEART                     | 23               |
| 26        | 27        | EPIC                                  | FAITH NO MORE             | 13               |
| 27        | 33        | SOMETHING HAPPENED ON THE WAY...      | PHIL COLLINS              | 37               |
| 28        | 25        | MY KINDA GIRL                         | BABYFACE                  | 30               |
| 29        | 32        | CAN'T STOP FALLING INTO LOVE          | CHEAP TRICK               | 36               |
| 30        | 30        | THE GIRL I USED TO KNOW               | BROTHER BEYOND            | 31               |
| 31        | 34        | CLOSE TO YOU                          | MAXI PRIEST               | 32               |
| 32        | 36        | LOVE AND AFFECTION                    | NELSON                    | 25               |
| 33        | 37        | OH GIRL                               | PAUL YOUNG                | 39               |
| 34        | 39        | HEART OF STONE                        | TAYLOR DAYNE              | 40               |
| 35        | 38        | TIC-TAC-TOE                           | KYPER                     | 26               |
| 36        | 24        | ENJOY THE SILENCE                     | DEPECHE MODE              | 41               |
| 37        | 28        | HOLD ON                               | EN VOGUE                  | 27               |
| 38        | —         | ROMEO                                 | DINO                      | 53               |
| 39        | —         | MY, MY, MY                            | JOHNNY GILL               | 38               |
| 40        | —         | STRANGER TO LOVE                      | ST. PAUL                  | 52               |

# HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.) Sheet Music Dist.  | BMI  | BMI HL  |
|---|--|---|
| 18 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM  | 43 HANKY PANKY (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM  | 38 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL  |
| 47 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP  | 8 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL   | 89 OH GIRL (Unichappell, BMI) HL  |
| 72 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP)   | 40 HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Elliott Wolff, ASCAP) CPP   | 82 ONLY WOMEN BLEED (Ezra, BMI/Early Frost, BMI)  |
| 93 ALL LIPS N' HIPS (Electric Noise, ASCAP) CLM   | 75 HEARTS IN TROUBLE (FROM DAYS OF THUNDER) (J.S.H., ASCAP/Gellen, ASCAP/Matkosky, ASCAP/WB, ASCAP/Careers, BMI/Crooked Letter, ASCAP) WBM/HL    | 22 THE OTHER SIDE (Swag Song, ASCAP/Calypro Toonz, BMI/Irving, ASCAP) CPP/HL  |
| 61 ALL THE WAY (Epic/Solar, BMI/Caloco, BMI/Screen Gems-EMI, BMI) HL/WBM  | 100 HOLDING MY HEART (Warner-Tamerlane, BMI/Call Iris, BMI/Mendon, BMI/L.A. Entertainment, BMI/Meguitar, ASCAP) WBM                              | 49 POISON (Hi-Frost, BMI)   |
| 62 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)                                  | 71 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Braintree, BMI) HL  | 59 POLICY OF TRUTH (Emile, ASCAP) MSC   |
| 89 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM  | 27 HOLD ON (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP  | 21 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL               |
| 79 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL   | 92 HOLY WATER (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM  | 4 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL                                   |
| 20 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP  | 54 HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM   | 64 PURE (Chrysalis, ASCAP) CLM  |
| 6 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM  | 84 HOW MUCH LOVE (Goldie Lux, ASCAP/EMI April, ASCAP/Mophamus, BMI/Plunkrock, BMI)   | 87 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL  |
| 66 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP                              | 88 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI)  | 12 RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL  |
| 25 CAN'T LIVE WITHOUT YOUR LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP)       | 23 I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM  | 80 THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP  |
| 36 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM  | 70 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Melana, BMI/MCA, ASCAP/Music By Candelight, ASCAP/PSO Ltd., ASCAP) CPP/HL                 | 53 ROMEO (Island, BMI/Onid, BMI) WBM  |
| 45 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL  | 3 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM             | 15 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM  |
| 32 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP) WBM                               | 60 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM   | 90 SAME OLD LOOK (Ryser, ASCAP/Bottom Dog, ASCAP)   |
| 2 COME BACK TO ME (Black Ice, ASCAP) WBM  | 85 I MELT WITH YOU (Momentum, BMI) WBM   | 91 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP   |
| 14 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP   | 73 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Les Etoiles De La Musique, ASCAP/Haynestrom, ASCAP)                              | 17 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM |
| 9 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL/WBM | 42 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM  | 61 SLOW LOVE (Diva I, ASCAP/Hami Wave, ASCAP)   |
| 44 CUTS BOTH WAYS (Foreign Imported, BMI) CPP   | 94 I WANNA GET BACK WITH YOU (Louie Louie, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Lorimar, BMI/Spinning Platinum, ASCAP/Sir & Trini, ASCAP) | 37 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, BMI) WBM                                   |
| 50 DIRTY CASH (MONEY TALKS) (Copyright Control)   | 78 I WON'T GIVE UP ON YOU (Chrysalis, ASCAP/Sal, BMI)  | 55 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL  |
| 7 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Silk Star, ASCAP/Unicity, ASCAP)   | 95 JEALOUS (Momentum, BMI/Chappell, ASCAP)   | 52 STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL                |
| 46 DONT GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM   | 11 JERK OUT (Tionna, BMI/WB, ASCAP) WBM  | 74 SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bulwinkle, ASCAP)               |
| 86 DONT YOU COME CRYIN' (Turkishman, BMI/Pennachio, BMI)  | 98 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI)   | 56 TALK TO ME (Al Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP   |
| 67 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM  | 10 KING OF WISHFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI) HL  | 51 TELL ME SOMETHING (MCA, ASCAP) HL  |
| 96 THE EMPEROR'S NEW CLOTHES (Promostraat B.V., BMI/EMI Blackwood, BMI) WBM   | 48 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)  | 77 THAT'S NOT HER STYLE (Joel, BMI) HL  |
| 41 ENJOY THE SILENCE (Emile, ASCAP) MSC   | 99 LDKO INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreula, ASCAP)  | 28 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM   |
| 13 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM   | 24 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL  | 69 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP)  |
| 57 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong USA, ASCAP)  | 16 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM                                 | 26 TIC-TAC-TOE (RSK, BMI/XTC, BMI)  |
| 81 FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP)  | 34 MENTIROSA (Varry White, ASCAP)  | 65 TIME FOR LETTING GO (Coleision, BMI) WBM   |
| 97 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI)  | 30 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI)   | 19 TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/Al Lancellotti, ASCAP) HL   |
| 31 THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL  |  | 83 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP                           |
| 29 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM                              |  | 5 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL   |
| 76 GIVING YOU THE BENEFIT (Kear, BMI/Epic/Solar, BMI)   |  | 1 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)  |



# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**NEW ARTIST MARIAH CAREY** holds at No. 1 for a third week, still gaining points, with "Vision Of Love" (Columbia), her first single. "Vision" is ahead by an enormous margin; it has edged out "The Power" by **Snap** (Arista) to become No. 1 in sales and continues on top in airplay. "Come Back To Me" by **Janet Jackson** (A&M), leaping from No. 6 to No. 2, may overtake "Vision" next week but the gap to be bridged is vast. "If Wishes Came True" by **Sweet Sensation** (Atco) moves up strongly to No. 3 but is jumped by Jackson's single. Coming up fast, and strong contenders for No. 1 in a few weeks, are "Unskinny Bop" by **Poison** (Enigma) and "Blaze Of Glory" by **Jon Bon Jovi** (Mercury).

**THE TOP 15 IS** highly competitive. As a result, "King Of Wishful Thinking" by **Go West** (EMI) is pushed down two places to No. 10 despite gaining points, and, likewise, "Make You Sweat" by **Keith Sweat** (Vintertainment) drops to No. 16 despite point growth. "King" is king at 11 stations that list it at No. 1, including Q95 Detroit, Q104 Kansas City, and G105 Durham, N.C. "Sweat" has 28 top five radio reports, including a No. 1 report from Power 92 Phoenix. Also caught is "Jerk Out" by the **Time** (Paisley Park), which holds at No. 11 with more than enough points to bullet. It's also tight in the 70s, as "Summer Vacation" by the **Party** (Hollywood) drops two places although gaining points. "Summer" has 10 early top 20 radio reports, including 20-15 at Power 104 Houston and 16-13 at WLOL Minneapolis. Meanwhile, in the "loose" 40s, several records move up three to six places while losing points.

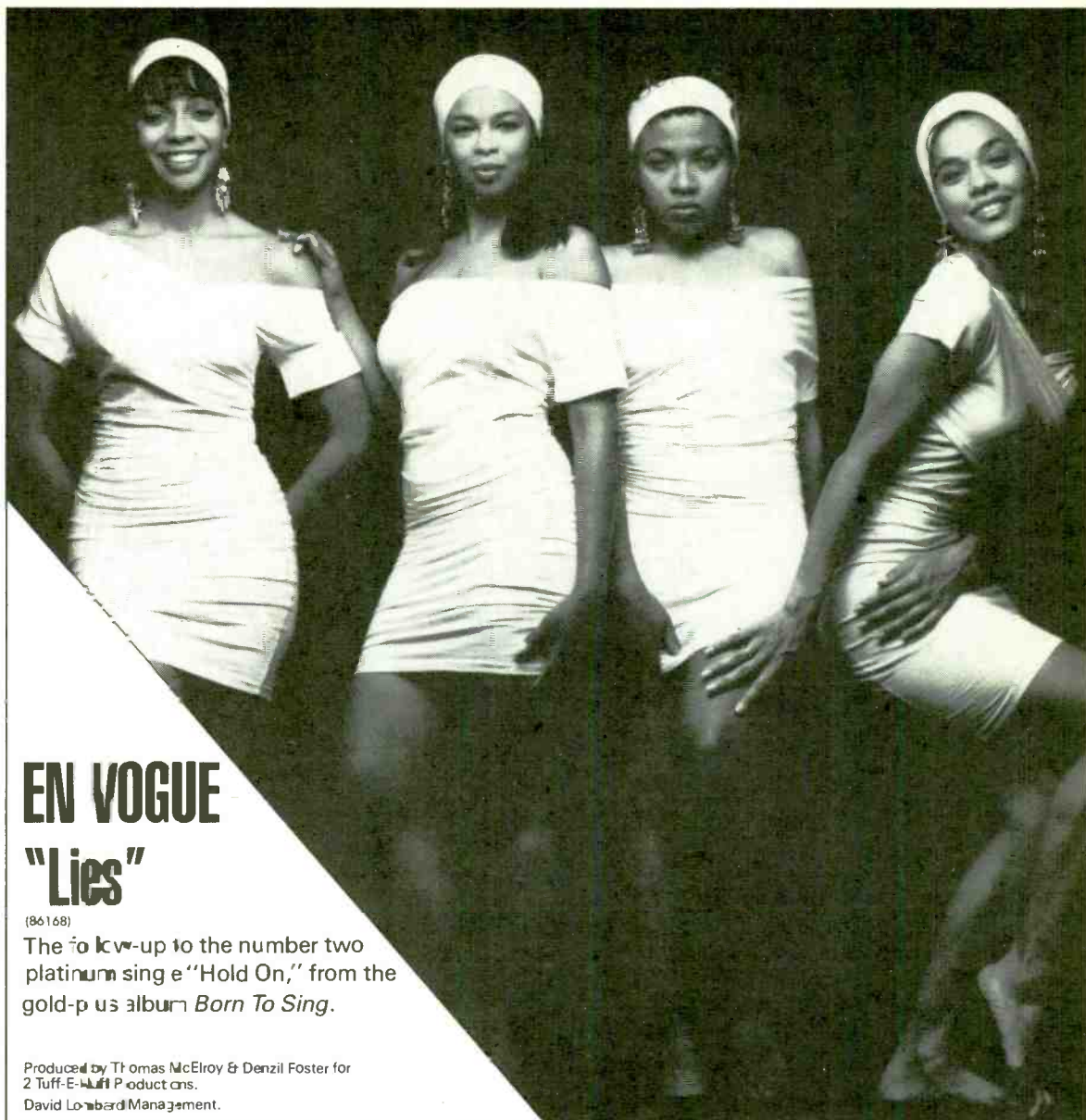
**PHIL COLLINS WINS THE Power Pick/Airplay** for the second week in a row with "Something Happened On The Way To Heaven" (Atlantic), while **Prince's** "Thieves In The Temple" (Paisley Park) shows explosive sales growth to win the Power Pick/Sales. "Thieves" looks great at radio, too, with jumps of 22-15 at Power 93 Tampa, Fla., and 21-11 at KDWB Minneapolis. As frequently noted, sales and airplay gains do not always go together. For example, "Banned In The U.S.A." by **Luke Featuring the 2 Live Crew** (Luke) won the sales pick two weeks ago, but loses its bullet at No. 20 as its airplay begins to erode; only 53 Hot 100 stations have reported airplay on "Banned" despite its massive sales. It moves 10-8 on the sales-only chart; it is not even in the top 50 in airplay.

**LET'S SPOTLIGHT SOME NEW** artists who have recently entered the chart. **Black Box**, part of the "Italo-house" movement, is bulletted at No. 57 with its dance hit "Everybody Everybody" (RCA). New York leads the way: 5-3 at Hot 97 and 24-16 at Z100. **Indecent Obsession** is a quartet from Brisbane, Australia. Its first Hot 100 single, "Tell Me Something" (MCA), is bulletted at No. 51 with an early jump of 22-12 at Q106.5 St. Louis. **Favorite Angel** from Boston is bulletted at No. 82 with its cover of **Alice Cooper's** No. 12 hit from 1975, "Only Women Bleed" (Columbia). **Concrete Blonde**, formed in Los Angeles, bows on the Hot 100 this week with its former No. 1 hit on the Modern Rock Tracks chart, "Joey" (I.R.S.). And a duo from Athens, Greece, called **Bang** slips to No. 100 with its first entry on the chart, "Holding My Heart" (Vendetta).

## HOT 100 SINGLES ACTION RADIO MOST ADDED

|   | PLATINUM/<br>GOLD<br>ADDS<br>28 REPORTERS | SILVER<br>ADDS<br>54 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>167 REPORTERS | TOTAL<br>ADDS<br>249 REPORTERS | TOTAL<br>ON<br>CHART |
|---|---|--------------------------------|---|--------------------------------|----------------------|
| <b>THIS IS THE RIGHT TIME</b><br>LISA STANSFIELD ARISTA | 16  | 14                             | 55  | 85                             | 89                   |
| <b>GIVING YOU THE BENEFIT</b><br>PEBBLES MCA            | 12  | 17                             | 41  | 70                             | 70                   |
| <b>POLICY OF TRUTH</b><br>DEPECHE MODE SIRE             | 4   | 9                              | 54  | 67                             | 93                   |
| <b>ROMEIO</b><br>DINO ISLAND                            | 5   | 8                              | 35  | 48                             | 133                  |
| <b>ALL I'M MISSING IS YOU</b><br>GLENN MEDEIROS MCA     | 4   | 5                              | 33  | 42                             | 93                   |
| <b>MY, MY, MY</b><br>JOHNNY GILL MOTOWN                 | 6   | 3                              | 30  | 39                             | 100                  |
| <b>CLOSE TO YOU</b><br>MAXI PRIEST CHARISMA             | 3   | 8                              | 12  | 23                             | 169                  |
| <b>LOOK INTO MY EYES</b><br>GEORGE LAMOND COLUMBIA      | 4   | 5                              | 14  | 23                             | 27                   |
| <b>CAN'T STOP</b><br>AFTER 7 VIRGIN                     | 5   | 4                              | 12  | 21                             | 98                   |
| <b>FLY TO THE ANGELS</b><br>SLAUGHTER CHRYSALIS         | 4   | 2                              | 15  | 21                             | 30                   |

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.



## EN VOGUE "Lies"

(86168)

The follow-up to the number two platinum single "Hold On," from the gold-plus album *Born To Sing*.

Produced by Thomas McElroy & Deniz Foster for  
2 Tuff-E-Luff Productions.  
David Lombard Management.



## CANDY FLIP "Strawberry Fields Forever"

(86516)

The #1 U.K. Smash.

Produced by  
Dizzie Dee and Ric Peet

On Atlantic



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# ALBUM REVIEWS

## POP

### ► REO SPEEDWAGON

**The Earth, A Small Man, His Dog, & A Chicken**  
 PRODUCERS: Tom Lord-Alge, Kevin Cronin, Jesse Harms, Jim Scott  
 Epic 45246

Mid-'80s chart champs make a stellar return with a glistening collection of power ballads and album rockers overflowing with contagious hooks and spiffy performances—most notably from mainstay Kevin Cronin and new keyboardist Jesse Harms. Singles prospects appear endless, from first effort, "Live It Up," to "The Heart Survives" and the ecologically slanted "Love In The Future."

### ★ THE CAVEDOGS

**Joy Rides For Shut-Ins**  
 PRODUCER: Ed Stasium  
 Enigma 73571

From the folks who brought you the Smithereens comes this loud but catchy Boston pop-rock trio, which goes at it with the same zest as its N.Y. brethren (who share producer Stasium). Strong hooks and loads of firepower here, with "Leave Me Alone," "Bed Of Nails," and "Step Down" standing out in a highly consistent debut set. Like the 'Reens, this outfit will likely grow out of the modern rock camp into pop acceptance. Cock an ear.

### DREAM COMMAND

**Fire On The Moon**  
 PRODUCER: Dream Command  
 Island 846216

Realigned edition of long-lived English band Comsat Angels has moved far afield from its atmospheric early style into fairly conventional modern rock terrain. Performances by vocalist Steve Fellows and rest of quartet are pretty standard issue, but album's saving grace lies in the writing; tuneful numbers like "Celestine," "Sleepwalking," and "Reach For Me" have some staying power.

### NICK KAMEN

**Move Until We Fly**  
 PRODUCERS: Various  
 Atlantic 82135

This album kicks off with a really terrific pop song, "I Promised Myself," which was already a big hit in Europe, and deserves to be one here. After that, the album is all over the musical map, and, unfortunately, instead of sounding diversified, it just sounds unfocused. However, there are some winners here: the AC/country track "Somebody's Arms To Hold Me," catchy midtempo tune "Take Back My Hand Child," and slinky "Agony And Ecstasy." Pick your spots.

### DEVO

**Smoothnoodlemaps**  
 PRODUCERS: Devo  
 Enigma 73526

Spudboys arise anew, evincing a slightly harder sound than in the past, but still specializing in wily potshots at the lumpen among us. Rocking "Post Post-Modern Man" is on target, while major curiosity here is a (surprisingly effective) cover of the old folk rock chestnut "Morning Dew" (roll over, Tim Rose...).

## ORIGINAL MOTION PICTURE SOUNDTRACK

**Navy Seals**  
 PRODUCERS: Various  
 Atlantic 82125

Soundtrack from new Charlie Sheen flick will sink or swim, depending upon label's single choices. First track, Mr. Big's "Strike Like Lightning," is a tasty slice of pop rock that should do the trick. Other possibilities are Lou Gramm's rocker "Hangin' On My Hip" and ballad "I Don't Want To Say Goodnight" by Chicago sound-alike Planet 3.

## TIMOTHY B. SCHMIDT

**Tell Me The Truth**  
 PRODUCERS: Timothy B. Schmidt, Don Henley, Danny Kortchmar, John Boylan, et al.  
 MCA 76732

Schmidt gets some top-notch talent to assist here, including ex-Eagles band mate Henley and Toto drummer Jeff Porcaro. Schmidt's voice is as clear as always, and while this album isn't as rock as Richard Marx, it has a lot of the same sensibilities and should appeal to the same audience. Top cuts are first single, "Was It Just The Moonlight," and lovely ballad "In Roxy's Eyes."

## LARRY MITCHELL

**Hard Rock**  
 PRODUCER: Dave Wittman  
 Grudge 4522

Hard-rock guitarist unwinds with a set of loud instrumentals that could sit well with the Joe Satriani/Steve Vai camp. While Mitchell doesn't indulge in the kind of look-ma-eight-hands whiz-bangery that characterizes outings of this ilk, his hard tone, blunt power, and command of melody could enlist some followers in the axe-worshipping ranks.

## VIO-LENCE

**Oppressing The Masses**  
 PRODUCER: Alex Perialas  
 Megaforce/Atlantic 82105

It's a cruel, cruel world for lead singer Sean Killian, who spews through a catalog of anger-filled tunes attacking everything from corporate greed to hanging judges to

politicians. The invectives are backed up by full-throttle thrash delivered most convincingly by guitarists Robb Flynn and Phil Demmel and drummer Perry Strickland. Although the album is clear and well-produced, it still sounds adequately raw and grungy. Despite the big stink about Atlantic allegedly making the band cut one track from the album, there's still plenty here to sink your teeth into.

## DAVID SWANSON

**Reclamation**  
 PRODUCERS: Steve Addabbo, David Swanson, George Oswald, Earle Mankey  
 RCA 2107

Title is altogether apt—vocalist for '70s L.A. band the Pop has been absent from the studio for many a year. While Swanson is as convincingly full-throated as ever, fairly pedestrian material and indifferent production too often keep new set an iffy proposition for album rockers. "Lightning Nights" is the most readily programmable item here.

## ANDY PRIEBEY

**... Upon My Wicked Son**  
 PRODUCER: Andy Priebey  
 Doctor Dream 9030

On his solo bow, Wall Of Voodoo's lead singer shows off both an individualistic style and material that plays like songs by his home band. Most striking track here is a slow, eerie remake of Canned Heat's second-hand country blues "On The Road Again." Good modern rock proposition. Contact: 60 Plaza Sq., Orange, Calif. 92666.

## VICTORIA WILLIAMS

**Swing The Statue!**  
 PRODUCERS: Michael Blair & Victoria Williams  
 Rough Trade US 50

Offbeat L.A.-based singer/songwriter who charmed with her Geffen debut a couple of years back hops to an indie label and continues to work her peculiar magic. Subdued, naive, folk-oriented songs like "Boogiem" and "Clothesline" receive suitably subtle treatment from a band that includes the Balancing Act's Willie Aron, the Williams Brothers, Steve Soles, and producer Blair. A strong pick for left-wing modern rockers.

## TROUBLE TRIBE

**Chrysalis**  
 PRODUCER: Michael Thomas Young  
 Chrysalis 21740

Light-metal quartet offers a by-the-numbers foray into the well-worn territory of bad girls and fast cars—with little else to elevate itself above the metallic miasma. Best of the set includes the iron-fisted groove of "Gimme Something Sweet," the shout-along choruses of "Boys Nite Out," and the more listenable down-tempo entries "In The End" and Beatles cover "Dear Prudence."

## TOMMY JAMES

**Hi-Fi**  
 PRODUCERS: Tommy James/James & Dan Serafini  
 Aegis/CBS 1600

With the up-tempo pop shortage, it sure would be nice for James to come stomping back right about now. But this album isn't fully realized for 1967 or 1990—much of it sounds like it was written in the mid-'80s between record deals, especially the synth-Caribe first single, "Go," which encourages partiers to move "to the Jersey beat."

## MALLET HEAD

**Yeah-Yeah-Yeah**  
 PRODUCERS: The Church Of All That Is  
 Frontier 4624

Rare hard rock signing from the alternative-skewed SoCal indie now distributed by BMG. While label's stylistic gearshift is interesting and basically laudable, Boston quartet is hampered by sluggish tempos and dull production (latter a sure land mine for metal outfits); group shows the most promise when it cranks it up speedwise, as on "Give And Take."

# BILLBOARD

## BLACK

### ► PERRI

**Tradewinds**  
 PRODUCERS: Jon Baker, Perri, Lori Perry, Raymond Jones, David Swanson, Ian Prince, Louil Silas Jr.  
 MCA 6386

Currently on the road with Anita Baker, sibling quartet's second outing emphasizes virtually flawless harmonizing within lushly orchestrated ballads. Set reveals a more distinctive vocal style and approach than last time, giving gems like "It's Been You" and "You Taught Me How" added depth. Velvety single, "Someone Like You," has already begun thrilling black programmers, though AC and pop programmers would be wise to jump aboard as well.

### ► SPECIAL ED

**Legal**  
 PRODUCERS: Howie Tee, E. Archer, W. Archer  
 Profile 1297

Teen rapper makes a convincing transition from cute kid to serious adult on second outing. Although the lyrical subject matter has taken a tougher turn, Ed maintains a fun and loose means of execution. Musically, set rarely strays from trend-conscious hip-hop, though closing track, "See It Ya," a fierce rasta/reggae jam, bodes well for his artistic future.

### DUPONT

**New World Beat**  
 PRODUCERS: Chuckii Booker, D'LaVance, Andre Cymone, David Frank, Mic Murphy  
 MCA 6336

Newcomer teams up with an array of chart-smart producers, and winds up mirroring their personalities more than establishing an individual identity. It's a shame, since glimmers of potential shine through on club-vibed "Body Music." Still, there's plenty here for radio to jump on, starting with "Hurricane," which benefits from Booker's astute handling of singer's reedy vocals.

### BLAZE

**25 Years Later**  
 PRODUCERS: Blaze  
 Motown 6301

One of the few politically oriented releases to emanate from Motown since label's "What's Goin' On" heyday, label debut by New York-based trio is also one of the most curious contemporary black records going. Mini-playlets concerning the life of a black militant frame songs that have little explicit connection with album's "plot." While it's refreshing to hear social commentary expressed outside the rap frame, record is as often miscalculated as it is inspired. Still, a brave stab.

## DANCE

### JOY WINTER

**Francis Romantic**  
 PRODUCERS: John Luongo, Lewis Martinec, Stevie B, Glenn Gutierrez  
 Epic/Associated 45317

Former singer with disco group Lime steps out with an engaging potpourri of club styles, ranging from house to hi-NRG, with pop and Latin freestyle spices. Stevie B-produced pop/hip-hop first single, "In Time You'll See," is showing signs of winning with both club jocks and crossover radio programmers alike. Next logical single would be the disco-fied "How Can I Be Sure," though house-inflected "You're My Magician" is equally pleasing.

## JAZZ

### ► BRANFORD MARSALIS

**Crazy People Music**  
 PRODUCER: Delfeayo Marsalis  
 Columbia 46072

Newest outing from young-gun composer/saxophonist shows greater

openness to atypical structures and atonal reveries, with the accompaniment of energizing pianist Kenny Kirkland. Highlights of a progressive set include the gymnastic strains of "Wolverine," the down-tempo, '60s Miles quintet-styled sonorities of "The Dark Knight," and the nearly no-tempo cover of Jarrett's romantic "Rose Petals." The avant-garde blowing of "Random Abstract" echoes late-period Coltrane—a sharp contrast to the playful mood of "The Ballad Of Chet Kincaid," the Quincy Jones/Bill Cosby-penned theme to the latter's 1969-71 TV series.

### STEVE COLEMAN AND FIVE ELEMENTS

**Rhythm People (The Resurrection Of Creative Black Civilization)**  
 PRODUCER: Steve Coleman  
 Novus 3092

Label debut for New York-based saxophonist/leader/composer is an electric, rhythm-intensive, funk-edged collection of freestyle themes—proof that not all jazzmen with avant-garde leanings play acoustic. Highlights from an intriguing set include the rolling tempos of the title track, the cubistic impressions of "Blues Shifting," the skewed bop of "Neutral Zone," and the innovative, genre-shattering rap of "No Conscience."

### TANIA MARIA

**Bela Vista**  
 PRODUCERS: Tania Maria, Eric Kressmann  
 World Pacific 93871

Brazilian chanteuse/pianist/songwriter builds lush, lively contemporary-jazz compositions around sleek accompaniment and her agile, usually wordless vocals. Standout cuts include the high-velocity lyricism of the title track, the sharp keyboard figures of "210 West," and the brisk beat of "Match Box." Covers include a delightful, gently Latinized version of 1928 pop hit "I Can't Give You Anything But Love" and a curious take on Jagger/Richards' "Satisfaction."

## CLASSICAL

**BRAHMS: PIANO CONCERTO NO. 2**  
 Cyprien Katsaris, Philharmonia Orchestra, Inbal Teldec 44936

No heaven storming statement, this reading emphasizes the lyrical qualities of the concerto. Pianist and conductor seem of a mind in a sensitive collaboration that leaves the listener primed for a quick repeat. Good sound.

### SONGS OF LOVE AND WAR

Julianne Baird, Tilney, Lutzke  
 Dorian 90104

Baird is one of less than a handful of sopranos active today who sings early music with such commanding authority, and beauty of sound and phrasing. Here she offers a generous program of works by Monteverdi, Handel, Hasse, Caccini, and others, with knowing support from harpsichordist Tilney and cellist Lutzke.

**SPOTLIGHT:** Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

**NEW AND NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS (►):** New releases predicted to hit the top half of the chart in the format listed.

**CRITIC'S CHOICE (★):** New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## NEW & NOTEWORTHY

### EVERYDAY PEOPLE

**You Wash ... I'll Dry**  
 PRODUCER: Stewart Levine  
 SBK 94425

Sheffield, England, outfit earned high marks during a recent road stint with Lisa Stansfield for its charming mix of Motown and Philly soul styles. Debut album embellishes live sound with AC and pop radio-friendly production values. While comparisons with fellow countrymen Simply Red are likely, band comes on more as a collective unit than a star vehicle. First single, "Headline News," has begun to ignite attention, though "I Guess It Doesn't Matter" could have even stronger chart legs.

### LIZ TORRES

**The Queen Is In The House**  
 PRODUCERS: Jessie Jones, Robert Clivilles, David Cole, Liz Torres  
 Jive 1292

House-music diva finally unveils her much-delayed, full-length debut, which includes new mixes of last year's underground club hits "Payback Is A Bitch" and "Can't Get Enough." Jamm'n set maintains a consistent deep house tone, though Torres momentarily ventures into R&B ballad territory with the sultry "Love Temptation." New single, "If U Keep It Up," guided by the red-hot Cole and Clivilles, is currently setting dancefloors ablaze; can radio be far behind?

# SINGLE REVIEWS

## POP

► **TOMMY PAGE** *Turn On The Radio* (4:03)  
PRODUCERS: Jordan Knight, Donnie Wahlberg, Michael Jonzun  
WRITERS: J. Knight, D. Wahlberg, T. Page  
PUBLISHER: New Kids, ASCAP/Warner-Tamberlane/Doraffio/Page Three, BMI  
MIXER: Daniel Abraham  
**Warner Bros. 7-19722** (cassette version also available. **Warner Bros. 4-19722**)

Frothy, up-tempo collaboration with New Kids Donnie Wahlberg and Jordan Knight should keep Page's growing legion of teen fans squealing with delight.

► **SNAP** *Ooops Up* (3:59)  
PRODUCERS: Snap  
WRITERS: C. Wilson, Rb. Wilson, Rn. Wilson, L. Simmons, R. Taylor, D. Butler, P. Ford, B. Benites, J. Garrett III  
PUBLISHERS: Taking Care Of Business/Willesden, BMI/Hanseatic, ASCAP  
**Arista AS-2060** (12-inch reviewed Aug. 4)

► **MICHAEL BOLTON** *Georgia On My Mind* (4:58)  
PRODUCERS: Michael Bolton, Susan Hamilton  
WRITERS: H. Carmichael, S. Gorrell  
PUBLISHER: Peer, BMI  
**Columbia 38-73490** (c/o CBS) (cassette version also available. **Columbia 38T-73490**)

Superhot vocalist boldly takes on the Ray Charles classic with impressive results.

**BASIA** *Until You Come Back To Me (That's What I'm Gonna Do)* (3:51)  
PRODUCERS: Basia Trzetrzelewska, Danny White  
WRITERS: S. Wonder, C. Paul, M. Broadnax  
PUBLISHERS: Jobete/Stone Agate, ASCAP  
MIXER: Humberto Gatica  
**Epic 34T-73485** (c/o CBS) (cassette single)

From the excellent "London Warsaw New York" album comes a delicate and distinct rendition of this year's most frequently covered tune. Both AC and pop programmers should take note.

**ALISHA** *Wrong Number* (3:40)  
PRODUCER: Michael Jay  
WRITER: M. Jay, D.S. Gazley  
PUBLISHER: Ensign/Write By The Sea Songs, BMI/ASCAP  
**MCA 79064** (12-inch reviewed July 28)

**STEVE STONE** *Faces In The Rain* (3:57)  
PRODUCER: Ross Vannelli  
WRITERS: R. Vannelli, S. Johnston, T. Saviano  
PUBLISHERS: Reason To Rock/Rockwood/Upper Aura  
**Epic/Associated 35T-73484** (c/o CBS) (cassette single)

Booming rock ballad is framed with warm acoustic guitar strumming.

## BLACK

► **PEBBLES** *Giving You The Benefit* (4:28)  
PRODUCERS: L.A. Reid, Babyface, Pebbles  
WRITER: L.A. Reid, Babyface  
PUBLISHERS: Kear/Epic/Solar, BMI  
MIXERS: Jon Glass, L.A. Reid, Babyface  
**MCA 53891** (cassette single; 12-inch version also available. **MCA 24075**)

Prolonged silence is ended with an assertive, percolating new jack jam, bearing the recognizable trademarks of co-producers L.A. Reid and Babyface. From the upcoming "Always" album.

► **EN VOGUE** *Lies* (4:28)  
PRODUCERS: Thomas McElroy, Deniz Foster  
WRITERS: T. McElroy, D. Foster, En Vogue, Khayree Shaheed  
PUBLISHER: 2 Tuff-E-Nuff Songs, BMI  
**Atlantic 7-87893** (cassette version also available. **Atlantic 4-87893**; 12-inch version also available. **Atlantic 0-86168**; maxi-cassette version also available. **Atlantic 4-86168**)

Follow-up to the multiformat smash "Hold On" continues to emphasize

sparkling harmonizing, though swinging instrumental base grooves hard. Sounds like another major hit.

► **MIKI HOWARD** *Come Home To Me* (4:27)  
PRODUCERS: Jon Nettlesbey, Terry Coffey  
WRITERS: J. Nettlesbey, T. Coffey  
PUBLISHER: Chicago Bros., BMI  
**Atlantic 4-87855** (cassette single)

Glorious ballad further establishes Howard as a diva to be reckoned with. Should keep her chart hot streak sizzling.

► **TROOP** *That's My Attitude* (4:01)  
PRODUCERS: Gerald Levert, Marc Gordon  
WRITERS: G. Levert, M. Gordon  
PUBLISHER: Trycyp, BMI  
**Atlantic 4-87853** (cassette single; 12-inch version also available. **Atlantic 0-86146**; maxi-cassette version also available. **Atlantic 4-86146**)

Rack up another hit from successful "Attitude" project, thanks to this macho new jack jam. Note the tough rap during the break.

► **KIARA** *You're Right About That* (6:30)  
PRODUCERS: Daddy O, John Winston, Greg Charley  
WRITERS: Daddy O, C. Barr  
PUBLISHERS: Island/Odad, BMI  
MIXERS: John Winston, Greg Charley  
**Arista AD-2054** (12-inch single)

Sexy, bass-heavy swingbeater offers a promising preview into the forthcoming "Civilized Rogue" album. Remixes by Winston and Charley could spark club action.

**SMOKEY ROBINSON** *Take Me Through The Night* (3:54)  
PRODUCER: Dennis Lambert  
WRITERS: P. Resnick, S. Wertel  
PUBLISHER: not listed  
**Motown 2058927** (c/o MCA) (cassette single)

Third single from legendary crooner's "Love, Smokey" is a romantic ballad, sung as only he can.

**PHALON** *Dance Floor Of Life* (3:52)  
PRODUCERS: Ernest Williamson Jr., Louis McKay III  
WRITERS: Phalon, E. Williamson Jr., S. Banks  
PUBLISHERS: Baby Ann/Crystal Isle/Bubba Gee, BMI  
MIXERS: DJ Mark The 45 King, Mark Richardson  
**Elektra 4-64940** (cassette single; 12-inch version also available. **Elektra 0-66612**; maxi-cassette version also available. **Elektra 4-66612**)

Lyricaly uplifting shot from overlooked "Rising To The Top" album sports new mixes by DJ Mark The 45 King, which emphasizes disco-style strings and the singer's interesting vocal style.

**GANGSTARR** *Jazz Thing* (4:43)  
PRODUCERS: DJ Premier, Branford Marsalis  
WRITERS: J.E. Elie, B. Marsalis, C. Martin, K. Elam  
PUBLISHER: Stephanie, ASCAP  
**Columbia 44T-73492** (c/o CBS) (maxi-cassette single)

Tune, taken from the soundtrack to "Mo' Better Blues," is an intriguing blend of street-smart hip-hop rhyming and Branford Marsalis' jazz sax riffing.

**MS. ADVENTURES** *Undeniable* (7:06)  
PRODUCERS: Arthur Baker, Lottie Golden  
WRITERS: A. Baker, T. Faragher, L. Golden  
PUBLISHERS: Shakin' Baker/MCA/Matak/Mygag, BMI

## NEW AND NOTEWORTHY

**GUYS NEXT DOOR** *I Was Made For You* (3:41)  
PRODUCER: Alan Gordon  
WRITERS: A. Gordon, J. Van Eps  
PUBLISHERS: not listed  
**SBK 07332** (c/o CEMA) (cassette single)

Photogenic male quintet should achieve success à la the Monkees with this sugary pop/new jack confection, lifted from its debut album, which doubles as the soundtrack to an upcoming NBC-TV Saturday-morning series. Comparisons with New Kids On The Block are likely, but not accurate.

**CHRIS WALL** *Empty Seat Beside Me* (3:26)  
PRODUCER: Pat Colgan  
WRITER: C. Wall  
PUBLISHER: Rhythm Wrangler/Groper, BMI  
**Tried & True TTMS-2226**

Wall sounds a little like Bobby Bare in this sweetly poignant essay on the ravages of loneliness. Contact: 612-375-9162.

## B I L L B O A R D

MIXER: Arthur Baker  
**Atco 4-98938** (c/o Atlantic) (cassette single; 12-inch version also available. **Atco 0-96453**)

Enticing new jack track with pop sweetening features a rap cameo by Doug Lazy.

**ADA DYER** *That's What I Look For In A Lover* (4:29)  
PRODUCERS: Peter Brunetta, Rick Chadocoff  
WRITERS: C. Caruso, A. Dyer  
PUBLISHER: not listed  
MIXERS: Zack Vaz, John Van Nest  
**Motown 2059931** (c/o MCA) (12-inch single)

R&B-splashed funk is enriched by smoky vocals. Percussive house mix on the 12-inch has morning club potential.

**THE POINTER SISTERS** *After You* (3:35)  
PRODUCER: James Carmichael  
WRITERS: D. Thomas, T. Shaddick  
PUBLISHER: not listed  
**Motown 2061933** (c/o MCA) (cassette single)

Sisters drop the tempo and court multiformat play for this well-sung ballad.

**CURIO** *I Can't Stay* (3:40)  
PRODUCER: Stewart Levine  
WRITER: R. Shelton  
PUBLISHER: Windswept Pacific d/b/a/ Full Keel, ASCAP  
MIXER: Jeff Lorber  
**Motown 240910** (c/o MCA) (cassette single)  
Soulful swing beat brims with chart appeal. Glistening tone, provided by producer Levine, could inspire pop crossover.

**ALEX BUGNON** *Dance Of The Ghost* (4:20)  
PRODUCER: Alex Bugnon  
WRITERS: A. Bugnon, K. Robinson  
PUBLISHERS: Bugnon/Keith Robinson, ASCAP  
**Orpheus 4JM-72308** (c/o CEMA) (cassette single)

Jazz-inspired new jack instrumental cushions Bugnon's colorful keyboard nuances.

## COUNTRY

► **HANK WILLIAMS JR.** *Man To Man* (2:55)  
PRODUCERS: Barry Beckett, Hank Williams Jr., Jim Ed Norman  
WRITERS: Hank Williams Jr., Tommy Barnes  
PUBLISHERS: Bocephus, BMI/Tommy Barnes/Greg Humphreys, ASCAP  
**Warner/Curb 7-19818**

Another in Williams' long series of lyrical attempts to come to terms with his father's name and stature. This one rocks along nicely.

► **NITTY GRITTY DIRT BAND** *You Made Life Good Again* (3:00)  
PRODUCERS: Randy Scruggs, Nitty Gritty Dirt Band  
WRITERS: Bob DiPiero, Steve Seskin  
PUBLISHERS: Little Big Town/American Made/Love This Town, ASCAP/BMI  
**MCA 79075**

The band sings a zesty tribute to love rediscovered.

► **EXILE** *Yet* (3:16)  
PRODUCERS: Randy Sharp, Tim DuBois  
WRITERS: R. Sharp, S. LeMaire  
PUBLISHERS: With Any Luck/Sun Mare, BMI  
**Arista 2075**

Softly and quietly, a reassuring picture is painted as a fellow convinces himself that the negatives in his relationship mean only that the positives haven't come "yet." Well-produced and -performed, but somewhat sedate.

► **MARTY STUART** *Western Girls* (2:52)  
PRODUCERS: Richard Bennett, Tony Brown  
WRITERS: Marty Stuart, Paul Kennerly  
PUBLISHERS: Songs of PolyGram/Irving/Littlemarch, BMI  
**MCA 79068**

In praise of the Western woman, this rock-a-country roller gives Stuart a broad canvas for his guitar-painted portrait of a unique breed: female Americanus redneckus.

**MICHAEL MARTIN MURPHEY** *Cowboy Logic* (3:33)  
PRODUCER: Steve Gibson, Michael Martin Murphey  
WRITERS: Don Cook, Chick Rains  
PUBLISHER: Cross Keys/Terrace, ASCAP  
**Warner Bros. 7-19724**

In the fascination surrounding the American cowboy, writers Cook and Rains found one stone unturned and delivered this number. Production is novel and Murphey's performance exceptional as he zaps the listener into an exploratory venture through cowboy thought patterns.

**JEFF STEVENS & THE BULLETS** *You Done Me Wrong (And That Ain't Right)* (3:38)  
PRODUCERS: Nelson Larkin, Ron "Snake" Reynolds  
WRITER: P. McLaughlin  
PUBLISHER: Screen Gems-EMI, BMI  
**Atlantic 7-87854** (cassette version also available. **Atlantic 4-87854**)

A rocking, guitar-driven study in scolding. Humorously self-righteous.

## DANCE

► **ATC** *It Ain't Over* (7:17)  
PRODUCERS: M. Doc, Steve "Silk" Hurley  
WRITERS: M. Williams  
PUBLISHER: Last Song, ASCAP  
MIXER: Steve "Silk" Hurley, M. Doc, Jamie Principle, Larry Sturm  
**SBK One V-19713** (c/o CEMA) (12-inch single)

Rousing, anthemic hip-house cut demands peak-hour play. Dope rhyming pops over a series of scorching mixes. Get hyped.

► **ELEANOR JOHNSON** *Reach Out* (6:35)  
PRODUCER: Characters, Troy Taylor, Charles Farrar  
WRITERS: Troy Taylor, Charles Farrar  
PUBLISHERS: EMI-April/Khartatroy/B. Black, ASCAP  
MIXER: Tony Humphries  
**SBK One V-19713** (c/o CEMA) (12-inch single)

Festive club jam empowered by Johnson's divalike performance. "Character" mix sports a swing vibe ripe for black radio picking.

**LIL LOUIS & THE WORLD** *Nyce & Slo* (9:07)  
PRODUCER: Lil Louis  
WRITER: L. Louis  
PUBLISHERS: Seven More Days/CBS, ASCAP  
MIXERS: Lil Louis, Tony Humphries  
**Epic 49-73481** (c/o CBS) (12-inch single)  
Sultry, sleaze-speed house jam, etched with caressing jazz piano riffs is a favorite from Louis' recent album. A variety of mixes could score well during morning hours. Flip side features the equally sensual "Insecure."

**PRESKA** *Let's Get Real* (6:35)  
PRODUCERS: Roy-Roy  
WRITERS: P. Roy, R. Hay  
PUBLISHERS: Mike Chapman/Virgin/All Nations, ASCAP  
MIXER: David Morales  
**Epic 49-73407** (c/o CBS) (12-inch single)

Former Culture Club guitarist Roy Hay is at the production and songwriting helm of this throbbing deep-house anthem. Early a.m. programmers should find hypnotic "Red Zone" mix useful.

★ **DJ PIERRE** *Time & Time Again* (6:30)  
PRODUCER: DJ Pierre  
WRITER: N. Jones  
PUBLISHER: Zomba, ASCAP  
MIXERS: Four On The Floor, DJ Pierre, Neal Howard  
**Jive 1369-1-JD** (c/o BMG) (12-inch single)

Slammin' hip-house track from Chicago mixmaster is set apart from the competitive pack thanks to a sassy rap by 501 Rhythm and fierce vocalizing by Cynthia Moffett and LaVette Goodman of Fantasia. Immediate attention is required.

**WENDELL WILLIAMS** *Everybody* (7:18)  
PRODUCER: Arthur Baker  
WRITER: M. Limoni, D. Davoli, V. Semplici, A. Baker, W. Williams  
PUBLISHERS: Lombardoni Edizioni Musicali, ASCAP/Shakin' Baker, BMI  
MIXER: Arthur Baker  
**Minimal QAL-251** (12-inch single)

Hip-house jam features agile rhyming over deep-baked instrumental redressing of current hit by Black Box. Contact: 212-489-7260.

**DANNY XTRAVANGANZA** *Love The Life You Live* (no timing listed)  
PRODUCER: Freddy Bastone  
WRITERS: F. Bastone, P. Trinidad  
PUBLISHERS: Mystarz/Beach Avenue Tunes/Bastone, ASCAP  
MIXERS: Freddy Bastone, David DePino  
**Nu Groove NG-056** (12-inch single)

Optimistic deep-house cut is highlighted by ethereal keyboard fills and breathy vocals. Contact: 212-398-1855.

**C-BANK FEATURING CARMEN** *Love Don't Come Everyday* (4:45)  
PRODUCERS: Eddie "Love" Arroyo, Mohamed Morretta  
WRITERS: C. Rodriguez, G. Rodriguez, G. Mauro  
PUBLISHERS: Next Plateau/Rhythm Trax, ASCAP  
MIXERS: G. Rodriguez, G. Mauro  
**Next Plateau NP-50125W** (12-inch single)

Latin freestyle outfit offers a

refreshing, radio-friendly house track, kicked into gear by Carmen's charismatic vocals. Contact: 212-541-7640.

## AC

**MARK EDWARDS** *Just Having Touched* (3:02)  
PRODUCER: Jack Holder  
WRITER: J. Scott  
PUBLISHERS: MCA/John Scott/Songs Unreel, ASCAP  
**R&A 10521-4** (cassette single)

Mournful, well-sung ballad has begun receiving well-deserved radio attention. Contact: 313-524-4730.

## MODERN ROCK

► **ADRIAN BELEW** *Not Alone Anymore* (3:13)  
PRODUCER: Adrian Belew  
WRITERS: Lynne, Petty, Harrison, Orbison, Dylan  
PUBLISHERS: EMI-April, ASCAP/EMI-Blackwood, BMI  
**Atlantic 7-87852** (cassette version also available. **Atlantic 4-87852**)

Currently touring as the lead guitarist in David Bowie's band, Belew pays a heartfelt tribute to Roy Orbison with this song originally recorded by the Traveling Wilburys. From the acclaimed "Young Lions" set.

★ **TOO MUCH JOY** *That's A Lie* (2:19)  
PRODUCER: Michael James  
WRITERS: J.T. Smith, R. Rubin  
PUBLISHER: Def Jam, ASCAP  
MIXER: Jay Healy  
**Giant** (c/o Warner Bros.) (12-inch single)

Charming power pop/punkers squeeze brain-embedding melodies, humorous lyrics, and aggressive instrumentation tightly within a two-and-a-half-minute rave-up. Be sure to check out a slammin' rock reading of the Terry Jacks tear-jerker "Seasons In The Sun" on the B side.

## RAP

► **L.L. COOL J** *The Boom'in' System* (3:41)  
PRODUCER: Marley Marl  
WRITERS: J.T. Smith, M. Williams  
PUBLISHERS: L.L. Cool J/Marley Marl/Def Jam, ASCAP  
**Def Jam/Columbia 38T-73457** (c/o CBS) (cassette single; 12-inch version also available. **Def Jam/Columbia 44-73458**)

From forthcoming album, loping hip-hop jam supports J's reliably astute and clever rhyming. Collaboration with Marl proves quite potent.

**EVERLAST** *The Rhythm* (5:04)  
PRODUCER: Bilal Bashir  
WRITER: Everlast  
PUBLISHERS: D.L.C./Bashir/Rhyme Syndicate, ASCAP  
MIXER: Bilal Bashir  
**Warner Bros. 0-21715** (12-inch single)

White rapper continues to gather street credibility with this dope word fest.

**SOULA** *Soul Sista* (4:20)  
PRODUCERS: E'ban Kelly, Paul Arnold, Michael Conception  
WRITERS: Soula, E'ban Kelly  
PUBLISHER: Grand Jury, BMI  
**Warner Bros. 4-19733** (cassette single)

From the "We're All In The Same Gang" compilation comes a funky femme duo possessing the prowess to carve out a formidable niche for themselves.

**PICKS (▶)** : New releases with the greatest chart potential.  
**CRITIC'S CHOICE (★)** : New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.  
**NEW AND NOTEWORTHY** : Highlights new and developing acts worthy of attention.  
Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## VSDA Elects Jack Messer As President

LAS VEGAS—The Video Software Dealers Assn. continued to reflect its broad base of small, independent retailers with the election of Jack Messer, a longtime member of the VSDA board of directors, as president during its ninth annual convention here, Aug. 5-9 at the Las Vegas Hilton and Convention Center.



Once head of a large chain, which he sold to Vestron, Messer now heads four-unit Gemstone Entertainment of Cincinnati, and was strongly favored to win the post.

Incumbent board member Allan Caplan, head of the Applause retail chain and now an officer of Blockbuster Entertainment, was often mentioned as a likely prospect for the top slot. His election would have given a VSDA officer's seat to a large chain representative for the first time.

None of the three incumbent officers—two-term president Lou Berg, treasurer Dave Ballstadt, or secretary Gary Messenger—was re-elected, although veteran director and former officer Brad Burnside, operator of three stores in Chicago, was tapped for VP.

Two retailers who were first elected to the board a year ago were named as the other two officers. Tom Keenan of Everybody's in Portland, Ore., was tapped as treasurer, and Ken Dorrance of Video Station in suburban San Francisco was chosen as secretary.

The officers are selected each year by the 15 members of the VSDA board of directors.

## VESTRON ANNOUNCES DISMANTLING PLAN

(Continued from page 4)

tegrated home entertainment company, is a force in marketing new video releases. But both its LIVE Home Video subsidiary and Carolo Pictures, which owns 49% of LIVE Entertainment, lack a significant catalog.

In addition to the 1,500 titles, the Vestron library also includes the sequel rights to "Dirty Dancing," 24 feature films, and about 50 non-theatrical programs, which have yet to be released in any form. The titles were in the pipeline when the company's financial troubles forced its Vestron Pictures subsidiary to withdraw from film making and theatrical distribution.

Vestron's financial troubles became apparent when it defaulted on a \$25 million loan in June 1989. Vestron blamed its crisis on the termination of a \$100 million line of credit by Security Pacific National Bank and filed a lawsuit against the bank, which is still pending.

In July 1989, two banks—Chemical and Credit Lyonnais Nederland—agreed to lend Vestron \$65 million, which saved the company from filing bankruptcy papers. Overall, in 1989, Vestron lost \$135 million on revenues of \$236 million, compared to the previous year, when it generated a \$1.7 million net profit on revenues of \$321 million. The 1989 losses were attributed to writedowns on the elimina-

tion of the company's feature film production business, and the discontinuation of some of its retail operations, among other factors.

At the end of 1989, the company listed debt at \$181 million. Of that sum, debentures comprised \$115 million and bank loans the remainder. Vestron Video president Jon Peisinger says that asset sales have pared down the bank debt considerably.

The LIVE deal represents the disposition of the company's major remaining assets, according to Peisinger, who, sources say, will shortly leave Vestron. "There will be some minor assets and values left," he adds, declining to elaborate.

In the last couple of months, Vestron has been selling its overseas operations and licensing rights on a piecemeal basis. In a just-announced deal with ASCII, Vestron licensed about 600 titles to the company for the Japanese market.

In addition to that deal, Vestron U.K. was sold to the HTV Group, an independent television contractor, for about \$11 million. The deal includes a U.K. license to distribute Vestron's catalog. Also, licensing rights for Australia were sold to a company called CEL.

The company also sold its Vestron Television Inc. subsidiary to Pandora Investments S.A., an

group based in Luxembourg and France. Reportedly worth \$15 million-\$20 million, the deal gives Pandora the North American television syndication rights to some 170 Vestron titles.

Excluding the LIVE and Super Club agreements, the deals were similarly structured, Peisinger says. For instance, the Japanese licensing agreement is for a 10-year term and is structured as an advance against royalties. If there is any revenue overage from the deal, it will be channeled to Vestron.

But since the LIVE deal includes the company taking over "residual interests to all the [Vestron] global rights," that revenue would go to the Los Angeles-based company, Peisinger says. Moreover, when the licensing agreements mature, the rights would revert back to LIVE, he adds.

### MORE STORES FOR SUPER CLUB

As for the Super Club deal, which is expected to close within a month, it marks the second acquisition of Vestron stores by the Belgian company. In March, Super Club acquired 40 Vestron stores in Indiana and Ohio.

When the current deal closes, Super Club will own some 445 stores in the U.S. market, including outlets that operate under the names Record Bar, Turtle's, Video

Towne, and MovieTime/Alfalfa.

The Vestron stores will be assigned to Super Club's Video Towne subsidiary, bringing that unit's store count to slightly more than 100 outlets, according to Darrell Baldwin, Super Club CEO. "From a location perspective, we couldn't have found a better fit," he says. Video Towne's trade area has been spreading East from its Dayton, Ohio, headquarters. The company currently has stores in Ohio, Indiana, West Virginia, and Pennsylvania.

Baldwin says Super Club thought about acquiring the New Jersey stores as part of the first Vestron deal, but it did not make sense at the time. However, Video Towne's assimilation of the initial 40 Vestron stores went so smoothly that Super Club decided to make the deal for the subsequent 15 stores.

At its height, Vestron operated 82 retail stores, which generated about \$25 million in sales. But in April 1989, before its problems became public, Vestron decided to get out of retail. The company had a hard time finding a buyer, however, because of a reported asking price of \$30 million.

Besides the 55 stores acquired by Super Club, five other outlets were sold in three separate transactions, with the remaining 22 stores being closed by Vestron.

## Laser Disc Assn. Assembles Retail Board Members Will Advise Group On Ways To Boost Format

BY KEN TERRY

LAS VEGAS—The Laser Disc Assn., a group of 31 hardware and software suppliers formed earlier this year to develop the laser video-disk market, named the members of a new retail advisory board here Aug. 6.

At a press conference attended by a number of high-level studio executives, Bud O'Shea, president of MGM/UA

Home Video and chairman of LDA, said the retail committee's purpose is to advise LDA on "what the next steps should be" in the effort to build laserdisk sales. He noted that the chosen retailers have all demonstrated long-time support for the laserdisk format.

Among those who have agreed to serve on the advisory board are Ron Castell, senior VP, programming and merchandising, for Fort Lauderdale, Fla.-based Blockbuster Entertainment; Barry Bordin, VP/GM, and

Tom Croghan, video buyer and merchandiser, for the Wiz web based in Maspeth, N.Y.; Russ Solomon, president, and John Thrasher, video product manager, for the W. Sacramento, Calif.-based Tower Records/Tower Video; Michael Dungan, video manager for N. Canton-Ohio based Camelot Enterprises; Ken Crane Jr. of Ken Crane's Laser Disc Center in Westminster, Calif.; and Stanley Baker, VP, video merchandising and secretary, and Paul Crevelli, senior buyer/video, for The Good Guys!, a consumer electronics chain based in Burlingame, Calif.

The advisory board's first job will be to recommend methods of implementing a point-of-purchase program now being put together by LDA member companies. The p-o-p materials promoting laserdisks will be available in quantity for retail display, beginning in the fourth quarter.

The merchandising campaign grew out of a recent consumer study conducted for LDA by Nielsen Media Research. According to LDA director Margaret Wade, the national survey of 1,100 consumers showed that al-

though a majority had heard of laserdisks, only 17% had actually seen them in operation. The survey also indicated that one of five VCR owners has an interest in owning a combi-player (which combines CD and laserdisk capabilities) and that one of four CD-player owners would like to have a combiplayer.

After assessing this study, Wade said, the LDA decided to launch a Laser Disc Identification Program to acquaint more consumers with the value of the product. The p-o-p campaign will be the first phase of this program.

At the press conference, O'Shea said that LDA member companies are not planning a joint advertising campaign for laserdisks. Since the software suppliers include nearly all of the major home video companies, he said, "you couldn't do justice to all of them in a 60-second spot." But he added that a number of TV ads for home video titles now say, "Available on videocassette and videodisk."



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## Liquidation Of Atlantique Chain Begins In Canada

BY KIRK LaPOINTE

OTTAWA—Liquidation of the bankrupt Atlantique Video & Sound Inc. chain is scheduled to begin in Quebec City. The remaining 31 open stores of the 184-outlet chain were shut Aug. 3 by the receivers.

At press time, about \$30 million of retail inventory from the once-ambitious electronics and video retailer was to have been put on bankruptcy sale at about 10 of the former outlets, which were to have opened last week and this week exclusively for that purpose.

The Atlantique chain filed for bankruptcy in June, laying off about 1,000 employees following a move by the Royal Bank of Canada to call in its \$35 million loan. The Montreal-based chain was only 18 months ago touting a massive expansion campaign that could have seen it move into the forefront of Canadian video and electronics retailers.

Coopers & Lybrand, the receivers that operated 31 stores for Atlantique following the bankruptcy filing, had been unable to attract buyers for the chain and thus began the inventory clearance. It is still possible that a buyer will step forward, although it appears likely that the outlets will simply be leased to other firms.

## FOR THE RECORD

In the story about top album releases for August in the Aug. 4 issue, Steve Smith was omitted as co-producer with Chris Kimsey of "Knebworth: The Album."

Ruthless recording artist Dr. Dre was misidentified in the Aug. 4 issue as the head of a newly formed legal defense fund started by several prominent rappers. The Dre involved in that fund is the Dr. Dre who hosts "Yo! MTV Raps."

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HOT ADULT CONTEMPORARY

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Includes entries like VISION OF LOVE, I DON'T HAVE THE HEART, COME BACK TO ME, etc.

EMI AND I.R.S. JOIN FORCES (Continued from page 6)

ords... We are pleased that it's now progressed to a closer association, and we look forward to continuing worldwide success with this creative label."

I.R.S. chairman Miles Copeland adds, "We couldn't be happier to join with a company with which we've already had great success in Europe and elsewhere..."

The partnership with EMI does not affect I.R.S.' marketing and distribution arrangements with Nettwerk Productions, Pangaea Records, and Grand Slam Records...

Yet, despite these defections, EMI's Rowley expresses confidence in I.R.S.' ability "to find fine talent, sometimes talent that no one else has understood."

understood." He adds that EMI's financing should help I.R.S.—which he describes as an "undercapitalized label"—hold on to acts of similar caliber in the future.

Boberg emphatically contends that, under the EMI partnership, he "can't see I.R.S. ever losing an act again the way R.E.M. left and the way we lost Fine Young Cannibals."

THORN-EMI ACQUIRING FILMTRAX (Continued from page 6)

The other Filmtrax stockholders may elect for cash, loan stock, or Thorn-EMI ordinary shares as consideration. Thorn-EMI expects no more than 2.3 million shares to be issued.

The Filmtrax buy, following the completion in 1989 of EMI's acquisition of SBK Entertainment World for \$295 million, brings EMI within close proximity of Warner/Chappell in terms of catalog resources.

Filmtrax, formed in 1984, purchased the music assets of Columbia Pictures Entertainment Music Group four years later. These include Gold-

announced at the time of the Nettwerk deal.

As a major-distributed indie seeking an equity partnership with a major record company, I.R.S. follows the model of Enigma and Chrysalis, both of which are now partially owned by EMI.

Acts currently on the I.R.S. roster include Animal Logic, the Alarm, Dread Zeppelin, Concrete Blonde, Squeeze, Timbuk 3, and Black Sabbath.

en Torch/Gold Horizon, with 2,500 titles, mainly from Columbia Pictures feature movies and TV series, such as "Ghostbusters," "St. Elmo's Fire," "Close Encounters Of The Third Kind," "Tootsie," and "Hart To Hart"; Embassy Communications Music, with copyrights from TV programs, notably 30-minute sitcoms; Merv Griffin Music, with more TV music from "Wheel Of Fortune" and "Jeopardy"; and the Belwin Mills catalog, which contains standards of the caliber of "Moonglow," "Stormy Weather," "Stardust," and "Sophisticated Lady."

The Al Gallico catalog includes country standards and pop titles, such as "The Most Beautiful Girl In The World." The Ivan Mogull catalog, acquired by Filmtrax in 1988, has titles ranging from Abba songs to "Funiculi Funicula."

Billboard. CROSSOVER RADIO AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST. Category: TOP 40/DANCE. Includes entries like VISION OF LOVE, DO ME!, COME BACK TO ME, etc.

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST. Category: TOP 40/ROCK. Includes entries like UNSKINNY BOP, THE OTHER SIDE, EPIC, etc.

Records with the greatest airplay gains this week. ♦ Videoclip availability.

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

# TOP POP ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                              |
|-----------|-----------|------------|---------------|--|------------------------------------|
|           |           |            |               | ★ ★ NO. 1 ★ ★  |                                    |
| 1         | 1         | 1          | 24            | M.C. HAMMER ▲ <sup>4</sup> CAPITOL 92857 (9.98) 10 weeks at No. 1                | PLEASE HAMMER DON'T HURT 'EM       |
| 2         | 3         | 12         | 4             | POISON ENIGMA 91813/CAPITOL (9.98)   | FLESH AND BLOOD                    |
| 3         | 2         | 2          | 19            | WILSON PHILLIPS ▲ SBK 93745 (9.98)   | WILSON PHILLIPS                    |
| 4         | 6         | 10         | 8             | MARIAH CAREY ● COLUMBIA 45202 (9.98 EQ)  | MARIAH CAREY                       |
| 5         | 4         | 3          | 9             | NEW KIDS ON THE BLOCK ▲ <sup>3</sup> COLUMBIA 45129 (10.98 EQ)                   | STEP BY STEP                       |
| 6         | 9         | 9          | 5             | ANITA BAKER ELEKTRA 60922 (9.98)   | COMPOSITIONS                       |
| 7         | 7         | 6          | 8             | KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)                                | I'LL GIVE ALL MY LOVE TO YOU       |
| 8         | 5         | 4          | 11            | MADONNA ▲ <sup>2</sup> SIRE 26209/WARNER BROS. (10.98)                           | I'M BREATHELESS                    |
| 9         | 10        | 7          | 20            | BELL BIV DEVOE ▲ MCA 6387 (10.98)  | POISON                             |
| 10        | 8         | 5          | 20            | SOUNDTRACK ▲ EMI 93492 (10.98)   | PRETTY WOMAN                       |
| 11        | 11        | 8          | 16            | JOHNNY GILL ▲ MOTOWN 6283 (8.98)   | JOHNNY GILL                        |
| 12        | 12        | 11         | 20            | DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)   | VIOLATOR                           |
| 13        | 13        | 13         | 57            | MICHAEL BOLTON ▲ <sup>2</sup> COLUMBIA 45012 (9.98 EQ)                           | SOUL PROVIDER                      |
| 14        | 15        | 16         | 26            | FAITH NO MORE ● SLASH 25878/REPRISE (9.98)                                       | THE REAL THING                     |
| 15        | 14        | 14         | 20            | SINEAD O'CONNOR ▲ <sup>2</sup> ENSIGN 21759/CHRYSALIS (9.98)                     | I DO NOT WANT WHAT I HAVEN'T GOT   |
| 16        | 16        | 17         | 38            | PHIL COLLINS ▲ <sup>2</sup> ATLANTIC 82050 (9.98)                                | ... BUT SERIOUSLY                  |
| 17        | 17        | 15         | 18            | HEART ▲ CAPITOL 91820 (9.98)   | BRIGADE                            |
| 18        | 43        | —          | 2             | WINGER ATLANTIC 82103 (9.98)   | IN THE HEART OF THE YOUNG          |
| 19        | 19        | 20         | 47            | AEROSMITH ▲ <sup>3</sup> GEFEN 24254 (9.98)                                      | PUMP                               |
| 20        | 18        | 25         | 4             | THE TIME PAISLEY PARK 27490/REPRISE (9.98)                                       | PANDEMONIUM                        |
| 21        | 20        | 18         | 13            | PAULA ABDUL ▲ VIRGIN 91362 (9.98)  | SHUT UP AND DANCE                  |
| 22        | 21        | 22         | 17            | EN VOGUE ● ATLANTIC 82084 (9.98)   | BORN TO SING                       |
| 23        | 22        | 19         | 14            | BILLY IDOL ● CHRYSALIS 21735 (9.98)  | CHARMED LIFE                       |
| 24        | 48        | —          | 2             | LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)                        | BANNED IN THE U.S.A.               |
| 25        | 23        | 26         | 48            | MOTLEY CRUE ▲ <sup>3</sup> ELEKTRA 60829 (9.98)                                  | DR. FEELGOOD                       |
| 26        | 26        | 24         | 46            | JANET JACKSON ▲ <sup>4</sup> A&M 3920 (9.98)                                     | JANET JACKSON'S RHYTHM NATION 1814 |
| 27        | 25        | 21         | 7             | BRUCE HORNSBY & THE RANGE RCA 2041 (9.98)  | A NIGHT ON THE TOWN                |
| 28        | 27        | 31         | 6             | SOUNDTRACK DGC 24294/GEFFEN (10.98)  | DAYS OF THUNDER                    |
| 29        | 29        | 29         | 27            | SLAUGHTER ● CHRYSALIS 21702* (9.98)  | STICK IT TO YA                     |
| 30        | 24        | 23         | 11            | STEVE VAI RELATIVITY 1037 (9.98)   | PASSION AND WARFARE                |
| 31        | 33        | 41         | 10            | SNAP ARISTA 8536 (9.98)  | WORLD POWER                        |
| 32        | 28        | 27         | 10            | THE JEFF HEALEY BAND ARISTA 8632 (9.98)  | HELL TO PAY                        |
| 33        | 30        | 32         | 58            | DON HENLEY ▲ <sup>2</sup> GEFEN 24217 (9.98)                                     | THE END OF THE INNOCENCE           |
| 34        | 35        | 30         | 12            | ICE CUBE PRIORITY 57120 (9.98)   | AMERIKKA'S MOST WANTED             |
| 35        | 42        | 55         | 5             | NELSON DGC 24290/GEFFEN (9.98)   | AFTER THE RAIN                     |
| 36        | 36        | 42         | 40            | TAYLOR DAYNE ▲ ARISTA 8581 (9.98)  | CAN'T FIGHT FATE                   |
| 37        | 34        | 33         | 71            | BONNIE RAITT ▲ <sup>2</sup> CAPITOL 91268 (8.98)                                 | NICK OF TIME                       |
| 38        | 38        | 39         | 5             | HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)                                      | WE ARE IN LOVE                     |
| 39        | 31        | 28         | 24            | LISA STANSFIELD ▲ ARISTA 8554 (9.98)   | AFFECTION                          |
| 40        | 37        | 35         | 8             | BAD COMPANY ATCO 91371 (9.98)  | HOLY WATER                         |
| 41        | 41        | 46         | 13            | VAN MORRISON MERCURY 841 970 1 (9.98 EQ)   | THE BEST OF VAN MORRISON           |
| 42        | 32        | 36         | 19            | DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)                                      | SEX PACKETS                        |
| 43        | 39        | 44         | 13            | THE SUNDAYS DGC 24277/GEFFEN (9.98)  | READING, WRITING AND ARITHMETIC    |
| 44        | 44        | 38         | 44            | AFTER 7 ● VIRGIN 91061 (9.98)  | AFTER 7                            |
| 45        | 46        | 37         | 17            | PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)                                  | FEAR OF A BLACK PLANET             |
| 46        | 45        | 40         | 56            | THE 2 LIVE CREW ▲ LUKE 107 /LUKE (9.98)  | AS NASTY AS THEY WANNA BE          |
| 47        | 47        | 43         | 7             | ERIC B. & RAKIM MCA 6416 (9.98)  | LET THE RHYTHM HIT 'EM             |
| 48        | 49        | 50         | 16            | THE LIGHTNING SEEDS MCA 6404 (9.98)  | CLOUDCUCKOOLAND                    |
| 49        | 40        | 34         | 10            | SOUL II SOUL ● VIRGIN 91367 (9.98)   | VOL. II - 1990 - A NEW DECADE      |
| 50        | 50        | 52         | 15            | GARTH BROOKS ● CAPITOL 90897 (8.98)  | GARTH BROOKS                       |
| 51        | 54        | 54         | 21            | DAMN YANKEES ● WARNER BROS. 26159 (9.98)   | DAMN YANKEES                       |
| 52        | 53        | 49         | 56            | GLORIA ESTEFAN ▲ <sup>2</sup> EPIC 45217 (9.98 EQ)                               | CUTS BOTH WAYS                     |
| 53        | 60        | 60         | 5             | ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)  | SEVEN TURNS                        |
| 54        | 59        | 59         | 63            | CLINT BLACK ▲ RCA 9668 (8.98)  | KILLIN' TIME                       |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE  |
|-----------|-----------|------------|---------------|--|--|
| 55        | 61        | 110        | 3             | CHEAP TRICK EPIC 46013 (9.98 EQ)   | BUSTED   |
| 56        | 56        | 53         | 13            | TONY! TONY! TONE! ● WING 841 902/POLYDOR (8.98 EQ)                               | THE REVIVAL                                      |
| 57        | 55        | 51         | 36            | THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)                             | PICKIN' ON NASHVILLE                             |
| 58        | 52        | 47         | 109           | PAULA ABDUL ▲ <sup>7</sup> VIRGIN 90943 (9.98)                                   | FOREVER YOUR GIRL                                |
| 59        | 57        | 56         | 104           | NEW KIDS ON THE BLOCK ▲ <sup>8</sup> COLUMBIA 40985 (9.98 EQ)                    | HANGIN' TOUGH                                    |
| 60        | 51        | 45         | 10            | MILLI VANILLI ● ARISTA 8622 (9.98)   | THE REMIX ALBUM                                  |
| 61        | 62        | 61         | 36            | SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)   | THE LITTLE MERMAID                               |
| 62        | 73        | 89         | 4             | BONNIE RAITT WARNER BROS. 26242* (12.98)   | THE BONNIE RAITT COLLECTION                      |
| 63        | 58        | 48         | 49            | L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ)                                    | COCKED & LOADED                                  |
| 64        | 71        | 75         | 22            | THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)                            | SHAKE YOUR MONEY MAKER                           |
| 65        | 66        | 63         | 7             | JOHN HIATT A&M 5310 (8.98)   | STOLEN MOMENTS                                   |
| 66        | 80        | 90         | 11            | CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)   | BLOODLETTERING                                   |
| 67        | 64        | 62         | 7             | VARIOUS ARTISTS WARNER BROS. 26241 (9.98)  | WE'RE ALL IN THE SAME GANG                       |
| 68        | 69        | 91         | 4             | KID FROST VIRGIN 91377 (9.98)  | HISPANIC CAUSING PANIC                           |
| 69        | 68        | 64         | 25            | BASIA ● EPIC 45472 (9.98 EQ)   | LONDON WARSAW NEW YORK                           |
| 70        | 70        | 74         | 55            | NEW KIDS ON THE BLOCK ▲ <sup>2</sup> COLUMBIA 40475 (6.98 EQ)                    | NEW KIDS ON THE BLOCK                            |
| 71        | 63        | 57         | 18            | ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98)                           | THE DAY THE LAUGHTER DIED                        |
| 72        | 74        | 68         | 55            | BABYFACE ▲ <sup>2</sup> SOLAR 45288/EPIC (9.98 EQ)                               | TENDER LOVER                                     |
| 73        | 79        | 84         | 12            | WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)  | GOODBYE JUMBO                                    |
| 74        | 77        | 73         | 39            | ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)   | JOURNEYMAN                                       |
| 75        | 76        | 69         | 12            | MELLOW MAN ACE CAPITOL 91295 (8.98)  | ESCAPE FROM HAVANA                               |
| 76        | 75        | 76         | 32            | TROOP ● ATLANTIC 82035 (9.98)  | ATTITUDE   |
| 77        | 81        | 81         | 5             | STEVIE N BLMR 2307 /RCA (9.98)   | LOVE & EMOTION                                   |
| 78        | 72        | 65         | 12            | GEORGE STRAIT ● MCA 6415 (9.98)  | LIVIN' IT UP                                     |
| 79        | 174       | —          | 2             | VARIOUS ARTISTS WARNER BROS. 26280* (9.98)                                       | NOBODY'S CHILD - ROMANIAN ANGEL APPEAL           |
| 80        | 82        | 67         | 10            | ALABAMA ● RCA 2108* (9.98)   | PASS IT ON DOWN                                  |
| 81        | 86        | 78         | 44            | LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98)                          | CRY LIKE A RAINSTORM, HOWL LIKE THE WIND         |
| 82        | 65        | 58         | 18            | SOUNDTRACK ▲ SBK 91066 (9.98)  | TEENAGE MUTANT NINJA TURTLES                     |
| 83        | 78        | 70         | 10            | LITA FORD RCA 2090 (9.98)  | STILETTO   |
| 84        | 97        | 134        | 4             | VINCE GILL MCA 42321 (8.98)  | WHEN I CALL YOUR NAME                            |
| 85        | 85        | 87         | 13            | TYLER COLLINS RCA 9642 (8.98)  | GIRLS NITE OUT                                   |
| 86        | 122       | 135        | 63            | BOB MARLEY AND THE WAILERS ▲ <sup>2</sup> TUFF GONG 422-846-210/ISLAND (9.98 EQ) | LEGEND   |
| 87        | 67        | 66         | 6             | SOUNDTRACK ELEKTRA 60952 (9.98)  | THE ADVENTURES OF FORD FAIRLANE                  |
| 88        | 87        | 85         | 5             | SANTANA COLUMBIA 46065 (9.98 EQ)   | SPIRITS DANCING IN THE FLESH                     |
| 89        | 83        | 79         | 20            | DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98)   | CHANGESBOWIE                                     |
| 90        | 99        | 132        | 4             | IGGY POP VIRGIN 91381 (9.98)   | BRICK BY BRICK                                   |
| 91        | 126       | —          | 2             | D-NICE JIVE 12021/RCA (9.98)   | CALL ME D-NICE                                   |
| 92        | 84        | 80         | 6             | DANZIG DEF AMERICAN 24281 /GEFFEN (9.98)   | DANZIG II - LUCIFUGE                             |
| 93        | 107       | 97         | 42            | BILLY JOEL ▲ <sup>3</sup> COLUMBIA 44366 (9.98 EQ)                               | STORM FRONT                                      |
| 94        | 89        | 77         | 20            | ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98)                                   | MANIC NIRVANA                                    |
| 95        | 121       | 144        | 3             | KYPER ATLANTIC 82116 (9.98)  | TIC-TAC-TOE                                      |
| 96        | 93        | 83         | 57            | THE B-52'S ▲ <sup>2</sup> REPRISE 25854 (9.98)                                   | COSMIC THING                                     |
| 97        | 100       | 99         | 12            | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)   | TO THE EAST, BLACKWARDS                          |
| 98        | 124       | 193        | 3             | MAXI PRIEST CHARISMA 91384* (9.98)   | BONAFIDE   |
| 99        | NEW       | ▶          | 1             | VIXEN EMI 92923* (9.98)  | REV IT UP  |
| 100       | 102       | 104        | 5             | STEVE EARLE AND THE DUKES MCA 6430 (9.98)  | THE HARD WAY                                     |
| 101       | 132       | 123        | 7             | WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ)   | STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE |
| 102       | 90        | 72         | 6             | CROSBY, STILLS & NASH ATLANTIC 82107 (9.98)                                      | LIVE IT UP                                       |
| 103       | 95        | 94         | 5             | HARRY CONNICK, JR. COLUMBIA 46223 (9.98 EQ)                                      | LOFTY'S ROACH SOUFFLE                            |
| 104       | 94        | 86         | 9             | GLENN MEDEIROS MCA 6399 (9.98)   | GLENN MEDEIROS                                   |
| 105       | 103       | 103        | 6             | GARY MOORE CHARISMA 91369* (9.98)  | STILL GOT THE BLUES                              |
| 106       | 92        | 82         | 23            | MIDNIGHT OIL ● COLUMBIA 45398 (9.98 EQ)  | BLUE SKY MINING                                  |
| 107       | 111       | 115        | 5             | SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ)   | LIGHTS... CAMERA... REVOLUTION                   |
| 108       | NEW       | ▶          | 1             | WAS (NOT WAS) CHRYSALIS 21778* (9.98)  | ARE YOU OKAY?                                    |
| 109       | 101       | 98         | 32            | UB40 VIRGIN 91324 (9.98)   | LABOUR OF LOVE II                                |

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

# The Lightning Seeds

Lightning

Strikes

Twice

***cloudcuckooland*** (MCA-6404) is the debut album from the Lightning Seeds, creation of renowned English producer Ian Broudie.

With two videos on MTV, massive national airplay and unprecedented critical support, ***cloudcuckooland*** is already approaching Gold.

**"All I Want"** (MCA-24054) is The Lightning Seeds' new single. Following the Top 40 hit **"Pure,"** it proves that lightning can indeed strike twice.

Created

Produced and

Arranged by

Ian Broudie

## VIDEO TRADE BRACES FOR MORE WHOLESALE PRICE HIKES

(Continued from page 1)

demonstrations, which some had also predicted.

Paramount's Bob Klingensmith, head of the studio's video division, never addressed the pricing issue in his keynote address Aug. 6. Instead, he urged retailers to rekindle trade and consumer excitement about home video and called for an industrywide generic campaign to do that (see story, page 1). Not only did a rumored boycott of his speech never materialize, but his remarks drew several rounds of applause.

Nevertheless, pricing remained a lingering issue throughout the convention.

During an Aug. 7 panel discussion by leading suppliers, distributors, and retailers, Jack Messer, president and owner of Cincinnati-based Gemstone Entertainment, said he had "great concern" about the higher pricing trend and added, "The scenario I fear is that, as prices go up, the retailer who has a fixed budget will see his monthly buy going down. That will result in less rentals and a downward spiral of purchases and rental income. We need a healthy industry, not one trying to maximize one title. We need to maximize every-

thing."

Richard Abt, executive VP of West Coast/National Video, indicated that, while the cost increases might not appear to be too high, the net result may be to "wipe out the profitability of a lot of people here" because of the way the home video industry is structured.

Richard Cohen, executive VP of Buena Vista Home Video, the only supplier to make a public statement on the issue, preferred to "bring attention to the \$19.95 price point," underscoring one of the arguments from suppliers that sell-through pricing on major titles offsets increases on major rental titles. He also suggested another point of view shared by other suppliers that dealers should increase their rental rates. "There is price elasticity at rental. Maybe video is too good of a bargain," he said.

Supplier reaction to the VSDA statement was mixed, although most reaffirmed many of the arguments that have been proffered for higher prices, chief among them being higher marketing costs for major A titles. Typical was Herb Fischer, senior VP of MGM/UA Home Video, who said,

"Dealers are complaining that studios are raising prices, but they're not. It's one title at a higher price. Not every studio is raising prices across the board. It's a misconception. The video industry is still very healthy."

Added Dave Mount, president of LIVE Home Video, "I don't think buyers and sellers will ever be totally in agreement."

Distributors also had diverse opinions about the VSDA stance. For example, Baker & Taylor VP of marketing Jim Ulsamer said, "I appreciate the trade association's desire to ex-

press their concern." He added that he would be supportive of retailers "because they're worrying about how they can pass on the price increases to their customers. Normally, if you raise prices, the number of units ordered goes down." He also suggested that was not the case earlier in home video history because the industry was growing so rapidly. "If the retailer can't absorb the price increase, there's going to be a fallout," he said.

Ulsamer stressed that he is not questioning studios' justification for raising prices and that it is up to each

supplier to make its own decision in that regard. "Retailers are going to have to evaluate what it means for them."

Baker & Taylor, similar to other wholesalers, is selling "The Hunt For Red October" at \$73.10 for 1-4 pieces, and \$71.95 for 5-9 pieces on pre-order. Commenting on the spread between those prices and the \$64-\$65 that dealers typically pay for \$89.95-list product, Ulsamer said, "It's a competitive marketplace, and that's going to ensure that margins are pretty consistent, whether prices go up or down." (Continued on page 85)

## CONVENTION CAPSULES

**MORE MUTANTS:** GoodTimes Home Video announced at the Video Software Dealers Assn. convention that it will release two videos tied to the 40-city Teenage Mutant Ninja Turtles concert tour, which is set to kick off Sept. 26 in New York. The first title, a "making-of" concert video, is due out Oct. 18 at \$9.95 list. A full-concert program will hit next March at \$14.95. GoodTimes has North American rights on the titles and is negotiating for rights in Europe. The company hopes to sell more than 5 million units of the combined titles. No sponsorship tie-ins are planned at this point.



**MUSIC VIDEO MAGS:** BMG Video has pacted with Los Angeles-based VPI for distribution of VPI's line of music video magazines. Under a long-term international deal, three of the VPI titles are already available in 15 countries (some with subtitles). VPI president Stuart Shapiro says he is negotiating a joint venture with BMG for North American distribution. Meanwhile, three new titles—covering country, heavy metal, and dance—are being made available in the U.S. under an "interim deal." The earlier round of VPI titles was distributed by GoodTimes; according to Shapiro, the initial "Metal Head" video magazine reached almost 100,000 units. The titles carry a \$9.95 list.

**LASER FEVER:** Video Trend has purchased U.S. Laser, a New Jersey-based distributor of laser videodisks, for an undisclosed sum. U.S. Laser claims to supply 10% of the national laser market. Bob Tollini, VP/GM of Video Trend, a subsidiary of the Chas. Levy Co., commented, "The laserdisk business is a growing business. With the decline in the price of laserdisk players and the increasing availability of new release titles, sales of laser videodisks promise to accelerate in the coming years."

**WHERE WILL IT STOP?** Speaking of laser, Digital Audio Disc Corp., the Sony CD manufacturing division in Terre Haute, Ind., plans to triple its laserdisk production capacity to 300,000 pieces a month by mid-1991. DADC president Jim Frische says, even if that capacity were available now, he could not meet demand for laserdisks. Meanwhile, Pioneer also plans to double its output of laserdisks in the next year to 1.3 million units a month. The main increase will occur after the completion of a second laserdisk plant in Carson City, Calif., which will have a monthly capacity of 600,000 units.

**OUT OF THE SOUP:** Twin Towers, a manufacturer of children's video product, expects to come out of Chapter 11 within the next month, according to president Sidney Stern. The supplier filed for reorganization last February and, since then, says Stern, has made major management changes and settled with the firm's creditors. The firm plans to release 16 new tapes in the next four months, including one by Dan Crow, whom Stern compares to kiddie idol Raffi.

**BOARD ROOM:** Some will say it's sour grapes, but Joe Johnson, GM of Poppingo Video, Sioux Falls, S.D., believes VSDA's board needs to be more representative of a variety of chain sizes. Moreover, he says, directors must have their own business affairs under control. While careful not to make any specific references, Johnson said, "I just don't think a director

can do his or her job on the board if they're fighting too many fires back home." Johnson was an unsuccessful board candidate, even though he was chosen by VSDA's nominating committee. "My views on the board are in my candidate's position paper; it's no secret how I feel."

**TARGETING GREATNESS:** Target is rolling out a brand-new store look under a new logo, Greatland, confirmed Doug Harvey, director of the internal rack division at the 420-store web. The new stores will be a sprawling 170,000 square feet, and will provide vastly increased space for music, movies, and books.

**VIDEO VEGAS:** VSDA pumps \$8 million into the local economy of Nevada's gambling oasis—and none of that amount relates to gambling, outgoing VSDA president Lou Berg told the opening-day audience in his state-of-the-association address. In summarizing VSDA's growth, Berg said the Marlton, N.J., staff is up to 35. There are 50 regional VSDA chapters. Also, a new office in Canada has been opened. The trade group became embroiled in legislative battles over 330 bills in various states this past year.

**EROL'S EVERYWHERE:** Despite administrative staff trimming and the resignation of Carl Bellini as president of Erol's just before the convention, the 210-store, Virginia-based chain was much in evidence, with the contingent arriving in waves. Newest wrinkle: Capital Concierge, a service to high-rise condo dwellers, explained Stuart Kallman, VP of club operations. "They do all the legwork, picking up videos at the store and bringing them back for 50 cents." The experiment, which reportedly has Erol's execs ecstatic, is in place in 15 condos in the Washington, D.C., area.

**DISTRIBUTOR DEAL:** Ron Eisenberg, president of ETD, confirmed his firm's move into the fiercely competitive Los Angeles market with a new branch in Santa Fe Springs. Ingram Video just added a Cypress outlet and Commtron Corp. is opening another branch in Ontario in what suppliers say is the most intense standoff among home video wholesalers in the U.S. . . . Eisenberg chose a wordless metaphor when asked how wholesalers view the \$99 price for "The Hunt For Red October." As delegates gawked, Eisenberg struck a pose with arms outstretched, head rotating side to side. Are distributors being crucified? Or was the ETD chief making like an airplane?

**LOOK, IT'S A TREE:** Danny Kopels, president/CEO of Magnum Entertainment, was being pummeled during a press conference to describe the scenario for B product for the coming year. "With all the changes every day in home video, I wouldn't be surprised if I pulled a tree out by its roots and it took off through the air."

**RUSS REMEMBERS:** Russ Solomon, founder and patriarch of Tower Records/Tower Video, is delighted that his old friend Tommy Heiman is back operating stores (Billboard, Aug. 11). Heiman, about to bow a prototype video specialty store, is the founder of Peaches, the ill-fated chain of giant stores that reached 42 units in major markets in 1979. "Tommy was just ahead of his time," said Solomon, whose company has also adopted the pattern of enormous stores in select major markets.

## TOUCHSTONE REVEALS 'PRETTY WOMAN' PLANS

(Continued from page 4)

eled as well by the high degree of catalog activity and repricing campaigns from just about every supplier. For example, two recent high-profile rental titles—MGM/UA Home Video's "Rain Man" and RCA/Columbia Pictures Home Video's "Look Who's Talking"—have already been repriced to \$19.95.

Says George Krieger, president of CBS/Fox Video, "Between rental and sell-through, it's the most product-rich quarter in the history of the business." His company is priming the fourth-quarter sell-through pump with its "Rodgers & Hammerstein," "Star Wars Trilogy," and "Garfield" campaigns.

Disney says it is backing "Pretty Woman" with a multimillion-dollar

network, spot, and cable TV advertising program, a national radio blitz, major print ads, a publicity campaign utilizing the film's talent, and in-store support. In establishing a \$19.95 list on "Pretty Woman," Disney executives simply say they wanted to release it "at a consumer-friendly price."

Disney also has a major campaign in place for "Peter Pan" and is now gearing up for a "second-wave marketing campaign" for "The Little Mermaid" that will feature national network, spot, and cable TV advertising. The studio says it has already sold 7.5 million copies of "Mermaid" and believes it can move another 2 million-3 million units by Christmas.

## Disney Profits Up 35% Home Video Key To 1st-Qtr. \$\$

BY DON JEFFREY

NEW YORK—The Walt Disney Co., buoyed by the success of "Pretty Woman" at the box office and of "The Little Mermaid" on home video, reports that its filmed entertainment division's first-quarter profit jumped 35% from a year ago to \$73.3 million. Division revenues rose 57% to \$556 million.

In other news, Disney has disclosed that it will release "Pretty Woman," the top-grossing movie so far this year, for home video sell-through in October at a list price of \$19.95 (see story, page 4).

Jessica Reif, analyst with First Boston, says that if Disney is able to achieve its projected 7 million-8 million unit sales of "Pretty Woman," "there's no question that it will be a significant addition to the bottom line."

Despite Disney's strong operating results in the third quarter, its stock price recently plunged to a

level near its 52-week low of \$101.50.

On Aug. 6, after Reif lowered her projection of Disney's 1991 earnings per share to \$7 from \$7.30, the stock fell \$7.125 to close at \$102.375.

Reif says she lowered her estimate because "a combination of high oil prices and recession could negatively impact Disney's theme park attendance."

Although profits from Disney's theme parks and resorts rose 14% in the third quarter to \$288 million on an 18% rise in revenues to \$858 million, Reif points out that during the last recession and period of high oil prices, theme park attendance was down more than 6%.

At press time, Disney's stock price was moving back up, in part because of rumors on Wall Street that the company was planning to purchase either CBS Inc. or MCA Inc. But most analysts believe such an acquisition by Disney is unlikely.



Billboard TOP POP ALBUMS continued

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT), TITLE. Contains album data for weeks 110-155.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)\*, TITLE. Contains album data for weeks 156-200.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

List of artists and their corresponding album titles, organized alphabetically by artist name.



**Private Performance.** Private Music recording artist Yanni celebrates after two concerts with the Dallas Symphony Orchestra and the Minnesota Orchestra in Minneapolis. Yanni's current album, "Reflections Of Passion," has reached No. 1 on Billboard's New Age Albums chart. Shown, from left, are Ron Goldstein, president/CEO, Private Music; Peter Baumann, owner and founder, Private Music; Karyn Ulman, VP/GM, Private Music's publishing companies; Yanni; Linda Feder, VP of promotion, Private Music; and Jeff Klein, VP of marketing and sales, Private Music.

## VANGUARD TO ISSUE NEW & OLD ON 40TH BIRTHDAY

(Continued from page 8)

"Our original intent was to strike close to our folk heritage," Crawford says. "But we realized that folk has much broader roots than protest singers. That's why our latest releases are modern folk, bluegrass, and an instrumental blues/funk record.

"We're trying real hard not to limit ourselves," he adds. "Clearly we are positioning ourselves as not just an alternative to the major players, but an option for the type of act that records for labels like Rounder, Sugar Hill, and Gold Castle."

## PALMESE PREZ OF MCA

(Continued from page 6)

in the overall marketing and promotion effort of the company. I will remain involved there, and now I look forward to working closely with our talented A&R team headed by Paul Atkinson."

In a prepared release, Teller called Palmese's appointment "a fitting acknowledgment of his substantial accomplishments. Richard's genuine passion for music, his special rapport with artists, and his proven leadership abilities will be great assets as he leads MCA Records into the '90s."

Palmese joined MCA in 1983 as executive VP of marketing and promotion. Prior to that appointment, he spent eight years at Arista Records and was senior VP of promotion there upon leaving.

## GALANTE REPLACES BUZIAK AS RCA U.S. PRESIDENT

(Continued from page 1)

Galante will relocate to New York, but will remain president of the recently established RCA Nashville Entertainment and Music Operations. It could not be learned at press time whether Galante's Nashville responsibilities would continue on a long-term basis. RCA has maintained a dominant country music position for many years.

The sudden shift on the top rung of RCA management follows persistent rumors of a possible departure from the label of executive VP Rick Dobbis, Buziak's second in command, to a major slot at PolyGram. Dobbis was not available for comment after the Buziak departure

Besides reissuing deleted titles on compact disk at a rate of 30 per year (about 150 titles are already out on CD), Vanguard is repackaging material. A three-CD or four-cassette Joan Baez anthology, featuring material Baez recorded for Vanguard as well as tracks from CBS, RCA Italy, and Gold Castle recordings, is set for a tentative late-1990 release. According to Crawford, the set will include 55-60 tracks, with several rare or unreleased recordings.

In a related development, Warner Special Projects recently signed an agreement to license Vanguard and the Welk Record Group catalog to film, TV, video, and commercials.

The label has also been busy logging tapes from the 1959-65 Newport Festivals. Crawford says there is the potential to cull at least a dozen albums of previously unreleased performances from the tapes. The first of the "Newport" albums has a tentative release date of January 1991.

"The John Hammond Sessions," a nine-CD set featuring material produced by John Hammond Sr., is planned for a mid-1991 release, and an American folk music retrospective is slated for later that year.

In 1986 Vanguard was purchased by the Welk Record Group. The label was founded in 1950 by Maynard and Seymour Solomon in New York.

was announced. But a label representative notes that Dobbis has "an employment agreement with us that is still in effect."

Under Buziak, RCA as a pop label held a 2.4% chart share for the period January-June 1990. Its success in black music during the same period was measured largely by its association with Jive Records, which accounted for a chart share of 1.5%. The label's biggest success under Buziak was undoubtedly "Dirty Dancing," the soundtrack of the box-office bonanza. RCA's country division was second only to Columbia, accounting for a 20% chart share.

IRV LICHTMAN



bands in starting a career in music. He can be reached at 516-293-5144.

**LATE NEWS FLASH:** The Mideast crisis has not escaped the music industry. At press time, **IFPI** chairman **Bhaskar Menon** was reported to be among the many Westerners directly caught up in the aftermath of the invasion by Iraq of Kuwait, where he is one of 300 British Airways passengers being detained. An airline representative in London confirmed Aug. 9 that Menon, a U.S. citizen, was among those being held. Britons and Australians on the flight have been moved to Baghdad, Iraq; the others are in Kuwaiti hotels. Menon was traveling to India on vacation.

**WITH A \$25 MILLION ADVANCE** and a recently released **Geffen** album of the London cast, "Miss Saigon" producer **Cameron Mackintosh** has canceled the planned Broadway version of the smash musical because the Actors' Equity organization demanded that lead player **Jonathan Pryce**, playing the part of a Eurasian pimp, be replaced by an Asian actor. The Aug. 9 edition of The New York Times contains an ad calling attention to the cancellation of the show and information on how to get refunds for tickets sold.

**BMI HAS MADE** a music licensing agreement with **Digital Cable Radio**, one of the systems offering uninterrupted, commercial-free, CD-quality, pay-cable radio. The three-year deal is based on a percentage of revenue. The terms were not available. Similar arrangements by ASCAP with DCR and other systems call for a payment of 15 cents per subscriber per year.

**ON HIS OWN:** **Bill Coleman**, Billboard's singles reviews editor and dance music editor since 1987, is leaving the magazine to form his own production and management company called **Peace Bisquit Productions & Management**. Coleman will initially be directly involved with the management of such acts as **Deee-lite**, the **Basement Boys with Ultra Nate**, and the **Pop Tarts** and hopes to continue his foray into re-

## ESSEX VS. ABKCO ACTION GOES TO TRIAL

(Continued from page 8)

right, lawyers for ABKCO argued. The court struck down this defense, saying that if another party was granted certain exclusive rights to the song, ABKCO could indeed infringe the copyright by infringing on those rights. The third defense was that failure to pay royalties is a breach of contract, not a copyright infringement; the court disagreed.

According to the court papers, the basic facts in the case are as follows:

In 1964, Mick Jagger, Keith Richards, and manager Andrew Loog Oldham wrote the song and assigned the copyright to Forward Music Ltd., a British music publisher. Forward then granted Essex certain exclusive rights to license the use of the song in the U.S., Canada, Australia, and New Zealand (with the latter two being handled by Essex Music of Australia Pty. Ltd.).

In 1966, Gideon Music Inc., an affiliate of Forward, signed an agreement with a company called Essex Music Ltd. (which has "interlocking ownership" with Essex Music Inc., although it is a "totally separate entity," according to court papers). The agreement granted Essex Music Limited exclusive subpublishing rights to all songs owned or controlled by Gideon (including those owned or controlled by Forward) for the entire world except for the U.S., Canada, and the British Isles. ABKCO contends that this agreement supersedes the 1964 agreement, and that therefore Essex has no rights to the song

in the U.S. and Canada. Essex disputes this, saying that the latter agreement was limited to rights not covered by the earlier pact.

Around 1970, ABKCO became the owner of all of Forward's assets, including the copyright to "As Tears Go By," and in 1975 obtained a compulsory license for use of the song in the U.S. In 1978, ABKCO stopped paying Essex royalties on the song. However, in 1984, ABKCO again se-

(Continued from page 86)

mixing and production. He's already completed a 12-inch remix of **Sinead O'Connor's** "I Am Stretched On Your Grave." Coleman also plans to continue writing on a free-lance basis.

**REMLER REMEMBERED:** An album by the late and much-missed jazz guitarist **Emily Remler** will kick off **Justice Records**, a new Houston-based indie jazz label headed by **Randall Hage Jamail**. Other artists on the label—which plans to release five albums this year—include **Sebastian Whittaker**, **Kellye Gray**, **Dave Catney**, and **Harry Sheppard**.

**TRACK HEARS** that **Barry Kolsky**, former creative director/West Coast for **EMI Music Publishing**, will get a key post at a new soon-to-be-named publishing operation being formed by **A&M**.

**TOP WOMEN PERFORMERS** are expected to appear at "Women In Concert" Sunday, Nov. 4, at Philadelphia's Academy Of Music. With actress **Olympia Dukakis** as host, the benefit has booked **Dionne Warwick**, the **Judds**, and the **Roches**, with others to follow. The concert is a presentation of Women's Way, founded in 1976 to raise funds for a wide range of services for women and children in the eight-county Philadelphia area. For more info, contact **Judith Kurnick** at 215-546-3327.

**PRODUCER LEWIS MARTINEE**, best known as the founder of **Arista** platinum act **Exposé**, recently formed two Miami-based independent labels: **Summit Peak Records** and **Taste Good Records**. Taste Good will primarily showcase rap artists, while Summit Peak will be aimed at the mainstream pop and dance markets. Martinee is said to be discussing major-label distribution for Summit Peak, though Taste Good will issue upcoming singles by **Jeffox** and **Peter Pay** independently. He will continue as head of **Pantera Group Enterprises**, which is a multifaceted artist management, production, and publishing company based in Miami.

## Lippman-Kahane: Splitsville Managers Start Separate Firms

**NEW YORK**—Lippman-Kahane Entertainment, the 4-year-old management firm whose clients include **George Michael**, **Melissa Etheridge**, and **Bernie Taupin**, will be dissolved "in the coming weeks," according to an announcement from principals **Michael Lippman** and **Rob Kahane**.

Lippman, with his brother and longtime business associate **Terry Lippman**, plans to form a new company to represent **Etheridge**, **Taupin**, and other producer clients from the Lippman-Kahane roster, including **Mike Clink** (**Guns N' Roses**), **Ron Nevison** (**Chicago**), **Richie Zito** (**Heart**), and **Don Gehman** (**Bruce Hornsby**, **John Cougar Mellencamp**).

Recent signing **Jody Watley** also is expected to go with Lippman's new management company.

Kahane, who also will form his own company with Lippman-Kahane staff manager **Ron Laffitte**, will continue to handle the affairs of **George Michael**, whose next **Columbia** Records disk, "Listen Without Prejudice," is set for release Sept. 11. Laffitte's clients—**Megadeth**, **Jane's Addiction**, and **Michael McDermott**—will be represented by Kahane's new firm.

According to their announcement, Lippman and Kahane "will continue to share an economic interest in matters pertaining to [past projects] by Lippman-Kahane Entertainment."

## GENERIC VIDEO AD CAMPAIGN PICKS UP STEAM

(Continued from page 1)

In making his offer, Klingensmith called on VSDA and the National Assn. of Video Distributors to help arrange an industry summit in September to discuss the plan and the financing mechanism in more detail.

The idea for an industrywide ad campaign to boost the industry's image and promote rentals has been under study for several months by VSDA and had been a hot topic of discussion in the weeks leading up to the trade show. A committee had been appointed to study other such campaigns, like the dairy industry's milk campaign and the Beef Council's "Real Food For Real People" campaign.

In a Billboard interview, Klingensmith estimated that a meaningful campaign centered on television advertising would cost \$10 million in the first year. According to research conducted for Paramount by its ad agen-

cy, J. Walter Thompson, the dairy industry spends \$28 million a year to promote milk consumption, while the Beef Council spends "something north of \$10 million."

During the keynote address, Klingensmith showed a TV spot from New Zealand, where an industry campaign to promote video rentals has been under way for over a year. The two-part campaign is built around the theme "The Best Show In Town's At Your Place Every Night." The second part of the campaign incorporates the basic theme, but also promotes specific new releases.

The New Zealand effort is financed in part by a \$1.50 surcharge on each cassette purchased by retailers. The campaign resulted in a 13% average monthly increase in rental activity.

According to Klingensmith, a comparable campaign in the U.S. could be financed by a surcharge as low as 5-

10 cents per cassette because of the much larger size of the market here.

Klingensmith envisions a two-pronged financing mechanism for such a campaign. Based on J. Walter Thompson's research, Klingensmith believes a nonprofit corporation would have to be established to collect the revenue generated by any surcharge tacked on to the price of a cassette. "Then the manufacturers would have to find a way legally to decide which product gets highlighted each month," he said.

"We will need an outside company to pull it together," said MGM/UA Home Video president Bud O'Shea. "It may not be an easy process to get all the companies together. But the record companies did it with 'Give The Gift Of Music,' so it can be done."

While declining to match Klingensmith's offer specifically, O'Shea

said, "Conceptually, it's a great idea. What I liked is that instead of just talking about it, Klingensmith was calling for action. We may be able to have a meeting in Los Angeles within the next 30 days. We have to get down to the nuts and bolts to see what it's going to cost. If it's well thought out, we would be willing to contribute money. It will take millions to do this thing."

Other studios were less enthusiastic, however. "I don't know if you can parallel the entertainment business with meat and dairy products," said Bob DeLellis, CBS/Fox Video president North America. "We would support a unique tag that could be run after each company's own ads—a five-second generic spot. That's the best of both worlds... If it's just a generic campaign, I don't know if we're interested." Added George Krieger, CEO of CBS/Fox, "When was the last time a pork chop had a cast, star, and a music track?"

Another studio taking a hard line toward the campaign was Disney Home Video. "We all want to boost the image of the industry, but there is a danger in looking at an ad campaign as a panacea," said executive VP Richard Cohen. "There is also some unreality in the dollars being talked about. It's not just a matter of \$100,000. It will take \$5 million-\$10

million just to make a dent in the media time required. I'm not so sure an ad campaign is the solution."

"Before we all throw money at it, let's see what everyone's doing for themselves and how we can work in unison," added Orion Home Video president Len White. "I need answers to these questions before I have strong feelings one way or the other on a generic campaign."

More supportive of Klingensmith's call was LIVE Home Video president/CEO Dave Mount. "We will support it," Mount said. "I didn't throw a number out the way Klingensmith did, but we will support it."

Mount also took exception to the argument that by advertising their own titles, the studios are helping to promote the welfare of the industry. "Some studios say we all spend money on product-specific ads and that's enough," he says. "Well, yes and no. I'm not sure that when we advertise a title on TV that it registers with consumers that it's on video. What registers is the title, so that if they see it in video stores they might rent it. I think we need some sort of lifestyle campaign, such as what they're doing in New Zealand."

Klingensmith said he will wait until after the VSDA convention before trying to organize his proposed industry summit.

## VSDA PANEL PUTS FOCUS ON FIRST AMENDMENT ISSUES

(Continued from page 4)

wholesale cost could wipe out retailers' profit margins.

Giving the studios' point of view, Buena Vista's Cohen responded, "We've all seen studies showing that video rental, from U.S. consumers' point of view, is one of the best bargains. I believe there's price elasticity at the retail level, and that consumers may be getting too great a bargain [on rental rates]."

Gemstone's Messer, who runs a four-store retail chain, created some controversy by suggesting that suppliers price B rental titles variably in order to increase sales to retailers. Dave Mount, president of LIVE Home Video, countered, "I'm not sure that price is the only answer."

## PRICING ISSUE

(Continued from page 82)

As long as the market is growing at the pace that it is, market forces will dictate what we can charge and what retailers will pay. It's still very competitive out there."

VPD's Tim Shanahan said he would not support the VSDA board's position. "Look, [the suppliers] are paying \$3 million-\$5 million for this convention, and VSDA is telling them not to raise prices?" he said.

J.D. Mandelker, head of the Sight & Sound wholesale operation in St. Louis, took the middle ground. "Distributors will support the retailers if they complain about price hikes," he predicted. "Suppliers have a right to raise prices, and dealers have a right to cut down on their purchases as a protest. If they do the latter, I'll pass that message on to the studios."

Regarding dealers who complain that the market is too tough to raise rental prices, he suggested that some of them could do so if they were better retailers. Asked about \$72-\$73 dealer prices, he noted that distributors cannot merely pass on a price hike and that they need to maintain margins as well.

An interested observer of the price situation was Ron Berger, head of Rentrak Corp., the revenue-sharing distribution firm that claims to service about 1,100 retailers. He said that while the \$100 topic enlivened preconvention anticipation, the announcement that "Pretty Woman" would be released at \$19.95 list "was a compensating factor."

He suggested that manufacturers include more B titles on trailers for A movies and that retailers use more of the suppliers' point-of-purchase materials to merchandise B product.

Mount emerged as somewhat of a hero on the issue of product returns. When he mentioned LIVE's new incentive/disincentive approach to returns on sell-through titles, starting with "Teenage Mutant Ninja Turtles: The Movie" (Billboard, July 28), he received plaudits from distributor and retailer panelists. Said Ron Eisenberg, president of ETD, "That's the best return policy we've seen for 10 years, and if it becomes standard, everyone could live with it. I hope that becomes standard policy."

Similarly, Doug Harvey, director of music and movies for the Target mass-merchandise chain, said, "It is the best policy we've come up with yet, and we hope it sets a precedent for the industry."

Regarding consolidation in the home video industry, the panelists agreed that small independent retailers are here to stay, partly due to the localized nature of the business. But to survive the onslaught of increased competition, they will have to become better merchandisers and better businessmen.

Distributors, on the other hand, are due for a shakeout, some panel-

ists said. Noting the already large reduction in the number of distributors, Len White, president and CEO of Orion, predicted further consolidation. "This will shake out to around 10 distributors," he said, adding that the studios would continue to sell more retail chains directly.

Frank Wolbert, VP of sales for distributor Baker & Taylor, concurred. "In the next 18 months, you'll see probably 10 to 11 [national] distributors continuing to do business," he said, along with some "super-regional" distributors.

On the issue of pay-per-view, Scott Young of Wherehouse called on the studios to extend the current 30-45-day exclusive window for home video and reminded them that, if that window were shortened, it would impact the retailers' peak rental period.

Jim Cardwell, senior VP of marketing and sales for Warner Bros. Home Video, noted that, although Time Warner has a substantial interest in PPV through its cable systems, HBO, Cinemax, and Turner stake, it would never endanger its home video revenues in order to promote PPV. At present, he said, the entire PPV industry brings in about \$400 million a year, versus \$10 billion for video. Time Warner does not believe PPV will give home video real competition for another 10 years, he added.

## AVA BOARD VOTES TO RESTORE POWER

(Continued from page 4)

In response to questions about unbonded service contracts sold by AVA, possibly in contravention of state laws, Power said, "I don't see any insurmountable problems on that front." He attributed many of the allegations that have surfaced to a "former employee who is now disgruntled."

According to reliable sources, evidence of the alleged improprieties compiled by an outside law firm retained on behalf of AVA by Weiss has been turned over to various state and federal authorities.

Power also chastised the press for damaging the organization and hurting its members. "You as journalists in the industry have a responsibility to AVA members," Power said. "It's in everyone's interest to see that AVA goes forth in a proper manner. There's nothing else to be concerned

with."

Ironically, Power attempted to have two reporters from Billboard evicted from the press conference, refusing to proceed if they were in the room. After a complaint was lodged with the VSDA show management, Power was rebuked in his effort to hold the press conference without Billboard in attendance. The press conference was then moved to a hallway where Power, Gould, and Sharpe huddled with reporters.

On a separate matter, Power said the AVA's centralized buying agreement with distributor Baker & Taylor was being studied. "We're meeting with them now to discuss what the next move will be," Power said.

Baker & Taylor marketing VP Jim Ulsamer declined comment on the program.

## PROFIT POTENTIAL PUTS NEW SPIN ON 'BENEFITS'

(Continued from page 86)

Green respects the risk Munns has taken. "Polydor couldn't be sure what record we would deliver them, who would be on stage that day, how much of the product would be available for use. And, of course, artists had the final choice over which of their material was used."

Nordoff chairman Miller says if "Knebworth: The Album" reaches 2 million units worldwide, then the charity is up for earning another \$4.5 million—through a post-break-even royalty deal.

Castle Communications has the video rights and is to split the concert into three one-hour tapes. A fast release is expected.

The Knebworth concert featured Paul McCartney, Phil Collins, Tears For Fears, Cliff Richard, Eric Clapton, Mark Knopfler, and Elton John. "The Wall" saw Bryan Adams, Thomas Dolby, Marianne Faithfull, Ute Lemper, Cyndi Lauper, Van Morrison, Sinead O'Connor, and the Scorpi-

ons each cover a track from the Pink Floyd album.

An additional beneficiary of Knebworth fund-raising is the British School For The Performing Arts & Technology.

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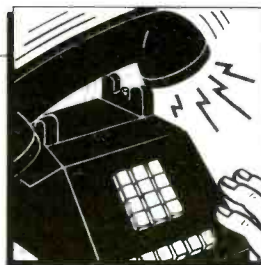
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# INSIDE TRACK



Edited by Irv Lichtman

**ADD TO THE WILD RUMOR MILL:** Will Michael Jackson make albums for Geffen after his next Epic project?

**CLEARING THE AIR:** The Entertainment Packaging Assn., formed by packagers recently to lobby the industry for the CD longbox (Billboard, July 14), is now known as the **Entertainment Packaging Council**, a move EPC president **Floyd Glinert** of **Shorewood Packaging** says is designed to avoid confusion with another EPA acronym that stands for the Environmental Protection Agency.

**THE SEXUALLY EXPLICIT, GRAPHICALLY** violent major-label debut by the Houston-based rap act the **Geto Boys** may not come out after all. Rumors are circulating that **Geffen Records** has refused to release the album, which was originally slated for a Tuesday (14) release on **Rick Rubin's Def American** label. A Geffen spokesperson had no comment on the album, which had already created controversy. After **Digital Audio Disc Corp.** refused to press the compact disk version of the album, the release date was pushed back to Aug. 21 (Billboard, Aug. 4).

**FOLLOWING THE** reactivation of **Atco Records** 18 months ago, **Atlantic Records** is starting a third label in January. The yet-to-be-named imprint will be headed by **Vince Faraci**, Atlantic's senior VP of marketing and promotion, and **Sylvia Rhone**, the label's senior VP/GM of black music. An announcement with complete details will be made by the end of the month.

**BUTTERFLY BOUND:** Chris Briggs, former U.K. head of A&R for the **A&M** and **Phonogram** labels, appears close to an independent production deal with **Chrysalis Records U.K.** Among the acts he's been closely involved with are **Def Leppard** and **del Amitri**. Meanwhile, colleague **Brian Shepherd**, who was managing director of A&M in Britain while Briggs helmed A&R, is also said to be talking to several labels about a new situation.

**CLAIMING AN INFORMAL** **Sony Classical Theatrical Repertory Company** is producer **Tom Shepard**, now putting the final touches on two crossover albums, "Man Of La Mancha" and "Kismet," due for release in

the first quarter of 1991. Four singers, **Samuel Ramey**, **Julia Migenes**, **Mandy Patinkin**, and **Jerry Hadley**, have roles in both works. One of Shepard's own works, a comic opera written with **Sheldon Harnick**, has a showcase in New York in February. Shepard's company, **Thozachs Enterprises**, is based in New York.

**BMG DISTRIBUTION** has picked up the **Musicmasters** line of classical and jazz releases, now numbering 102. Formed by **Jeffrey A. Nissim** in 1981, the label launches its BMG association with several releases, including volume 5 of **Benny Goodman's Yale Archives**.

**SONG & DANCE?** The widow of the late, great **Fred Astaire** claims in Los Angeles Superior Court that **CBS Records** has not been forthcoming in accounting for royalties on releases featuring the star dancer/singer, whose association with CBS began when he recorded for **Brunswick Records**, of which CBS is a successor company, back in the '30s. The action charges "incomplete, false and deceptive" royalty statements, in addition to delays in foreign royalty payments. In June 1989, the **Columbia** label of CBS marketed a double-album package, "Starring Fred Astaire," containing classic performances by Astaire, who died in 1987.

**PUMPING UP THE STRUGGLE:** **MCA Records** and **New Line Cinema** will host a benefit premiere of "Pump Up The Volume" at Mann's Chinese Theater in Hollywood Aug. 16. Proceeds from the premiere of the film, which centers on a pirate radio station, will go to the **American Civil Liberties Union's Musical Majority**, established in 1988 as a resource on issues of music censorship. Following the benefit screening, a dinner and live performances by **Cowboy Junkies** and **Liquid Jesus** (both heard on the MCA soundtrack album for the film) will be held at the China Club. Tickets are \$75 for the premiere and concert and \$25 for the premiere alone, and may be purchased from the **ACLU**. Call 213-487-0567 for details and reservations.

**HELPING JERRY HELP:** "Rock N' Roll's Main Event," a diverse multi-act festival to benefit the **Jerry Lewis Labor Day Telethon**, will be held Sept. 1-3 at Glen Helen Regional Park in San Bernardino, Calif. Acts scheduled to perform include **Strawberry Alarm Clock**, **Quicksilver Messenger Service**, **Jerry Lee Lewis**, **Cameo**, **Exposé**, **Don McLean**, and **Tanya Tucker**. **Stache Entertainment Inc.** is producing the festival. Also, **The Long Island Exchange** in the Huntington Hilton will host its first **Muscular Dystrophy Assn.** night Aug. 22 when it presents several acts, with all of the \$10 cover charge going to MDA as part of the **Jerry Lewis Telethon** Sept. 3. MDA benefit director for the event is **Don Phillips Jr.**, a 32-year-old disabled man with cerebral palsy who assists amateur singers and  
(Continued on page 84)

## Profit Potential: New Spin On Benefit Disks

BY HOWARD SHANNON

LONDON—This summer's pair of event albums, Polydor's "Knebworth: The Album" and Mercury's "The Wall," are charity projects to benefit the Nordoff-Robbins Music Therapy Center and the Memorial Fund for Disaster Relief, respectively. But U.K. industry sources involved say the releases will be marketed more heavily than usual, with the PolyGram labels free to break the taboo of making a profit on a charity project.

Polydor U.K. paid an advance of \$1.8 million for the worldwide album rights to the June 30 Knebworth show, according to company managing director David Munns, in a deal negotiated with Nordoff-Robbins trustee Derek Green (he is also managing director of China Records). The concert was coordinated on behalf of the charity by its chairman, promoter Andrew Miller.

At least one other major label matched the \$1.8 million tender, although neither Green nor Munns will reveal its identity; industry sources

name EMI. Miller says Polydor's quick response and obvious enthusiasm helped clinch matters.

PolyGram would not reveal the advance paid for rights to "The Wall." International product manager Robbie Dennis at Mercury U.K. only confirms that a "hefty" advance was paid to promoters of "The Wall" concert.

The "Wall" deal was assembled by Mick Norwood, trustee for Operation Dinghy, organizer of the July 21 show in Berlin. Former Pink Floyd member Roger Waters presented "The Wall" in concert to aid the charity founded by British World War II hero Leonard Cheshire.

About the Knebworth double album released earlier this month, Polydor's Munns says, "I don't think the \$1.8 million advance was too high. [Green] came to me with a figure and I went away and worked out some numbers." But Munns argues "profit" is a dangerous word to associate with the agreement. "There is no profit in this record. There is only a contribution to Polydor's overheads." However, he admits that in calcu-

lating such costs, he is answerable to nobody. "I'm long past the stage where records like this should be done at cost." Approximately \$500,000 has been earmarked for U.K. marketing.

Green takes a different view on "profit." "I feel I have the two advances I wanted from [Polydor and Radio Vision International]. If either company then goes on to prove it can make money, then good for them." Radio Vision acquired worldwide TV broadcast rights for the concert.

Green adds: "A weakness with any charity album is that it is not commercially driven. It seemed the best way to do that was to make an advance against a very high royalty. This puts the advance label at risk, and being at risk drives a marketing department to promote."

"There was no doubt [among trustees] in the Nordoff-Robbins charity that the record needed to be commercially driven outside the U.K., because it is fund-raising for a British charity. What would a dealer in West Germany make of it otherwise?"  
(Continued on page 85)

the  
railway  
children  
every  
beat  
of  
the  
heart

moving up the modern rock chart.  
moving up the post modern chart.  
now shipped to pop.

from the album **native place**.  
produced by **steve lovell** and **steve power**.  
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