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FOLLOWS PAGE 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 7, 1990/\$5.95 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Video Suppliers Target Kids For Fall Sell-Thru

BY PAUL SWEETING and JIM McCULLAUGH

NEW YORK—The lineup of sell-through video titles announced for the fourth quarter, which is dominated by children-oriented product, provides a strong opportunity for someone to capture the older video audience with a more adult-themed sell-through release, say industry executives.

But the somewhat disappointing track record compiled by R-rated, action/adventure titles such as "Lethal Weapon 2" and "Indiana Jones And The Last Crusade" is complicating studio sell-through calculations. Consequently, it is unclear whether suppliers will commit themselves to a "Bat-

(Continued on page 79)

Labels Demand Action Against Pirates Losses From Illicit Product Seen Deepening

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

NEW YORK—U.S. record labels, both large and small, are demanding more vigorous action against vendors and manufacturers of counterfeit cassettes as their illegal activities cut ever more deeply into the legitimate business.

Nationwide, the Recording Industry Assn. of America says, the problem continues to cost the industry "hundreds of millions of dollars a year." While the RIAA has not discerned an appreciable surge in the level of counterfeiting, Steve D'Onofrio, senior VP/director of the RIAA's anti-piracy operations, says, "It's more visible. It's moved from the flea markets into the streets," mainly in the past year.

Moreover, he says, much of the counterfeit product has been shifted from California, which used to account for 40% of nationwide counterfeit sales, to the Northeast. He

surmises that this has occurred because the sale of counterfeits is now a felony in California, carrying a 5-year jail term for offenders.

D'Onofrio notes there were 70 counterfeiting prosecutions in California last year, compared with 28 in the whole country the year before, and he attributes stepped-up law enforcement to the severity of the new statute. "[Prosecutors] know that, instead of just taking

people off the street, there's a likelihood they'll put them in prison," he says.

This legal zealotness has made counterfeiters afraid that their distributors and vendors might turn them in, so they have moved more heavily into the Northeast, where the sale of counterfeits merely entails a misdemeanor charge.

In fact, D'Onofrio points out, the (Continued on page 78)

Poe Goers Jump On Free-Speech Stick

BY BILL HOLLAND and SEAN ROSS

TYSON'S CORNER, Va.—The recent local actions against 2 Live Crew were clearly the prime topic at this year's Bobby Poe convention. But while top 40 programmers agree on the need to do something about the censorship issue, no clear game plan emerged at the

meeting, held here June 22-23.

The free-speech issue came up in such unlikely places as Howard Cosell's opening keynote speech and the traditional "Radio/Record Promotion Hot Box" panel. It was also the springboard for Record Industry Assn. of America president Jay Berman (see Commentary, page 11), who, in a June 23 speech, publicly threw down the

Will Digital Era Jolt Status Quo For Broadcasters?

PAGE 5

Music Biz Groups Stand Up For Crew

PAGE 6

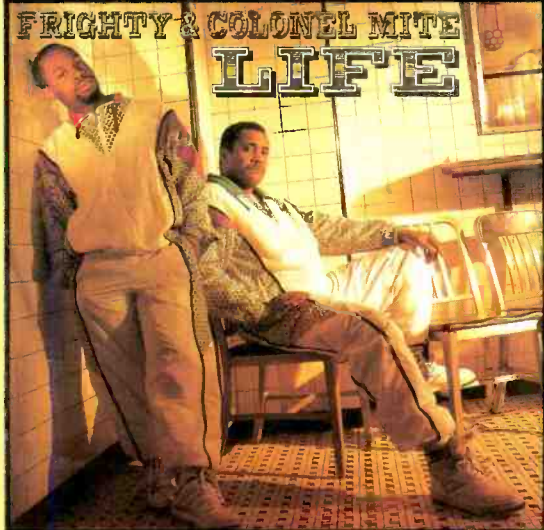
Cassette Single Theories Tested On M.C. Hammer Release

PAGE 82

RIAA gauntlet for the first time against the recent federal court ruling in Florida that declared a 2 Live Crew album obscene.

Berman confirmed reports that the RIAA would file an *amicus curiae* brief in support of the members of 2 Live Crew in their Florida obscenity case (Billboard, June 30), telling PDs, "I have no doubt in my mind that this issue will be overturned on appeal" and citing the "serious political and artistic merit" of the 2 Live Crew's "As (Continued on page 12)

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Labels Ask: Will German Union Make Mark On Music Biz?

BY MIKE HENNESSEY and WOLFGANG SPAHR

BERLIN—As the much-anticipated implementation of monetary union between West and East Germany goes into effect Monday (2), the West German record industry is trying to project the benefits that might flow from free access to a market of 16.5 million people.

Although there is a consensus that some part of the 25 billion West German marks shipped into the German Democratic Republic will come back in the form of sound carrier sales, estimates not only vary widely but are (Continued on page 81)

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TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ LOVE WITHOUT END, AMEN	GEORGE STRAIT (MCA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	CLINT BLACK (RCA)
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★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ BACK TO THE FUTURE PART II	(MCA/UNIVERSAL HOME VIDEO)

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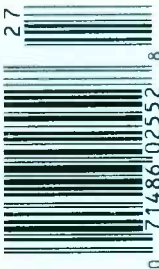
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Clarkston, MI/Pine Knob 1

Milwaukee, WI/Summerfest 3

Chicago, IL/World Music Theater 4

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Pittsburgh, PA/Star Line 8

Vienna, VA/Wolf Trap 9

Vienna, VA/Wolf Trap 10

Philadelphia, PA/Marx Center 13

Philadelphia, PA/Marx Center 15

Holmdel, NJ/Garden State Arts Center 17

Holmdel, NJ/Garden State Arts Center 18

Wantagh, NY/Jones Beach 20

Wantagh, NY/Jones Beach 21

Lenox, MA/Tanglewood Amphitheater 23

Atlanta, GA/Lakewood Amphitheater 27

Cincinnati, OH/Riverfront Stadium 28

Indianapolis, IN/Deer Creek Music Center 29

Kansas City, MO/Starlight Theater 31

AUGUST

Denver, CO/Fiddler's Green 1

Portland, OR/Mt. Hood Festival of Jazz 3

George, WA/Champs d'Brionne Summer Music Festival 4

Concord, CA/Concord Pavilion 8

Sacramento, CA/Cal Expo 10

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Phoenix, AZ/Memorial Coliseum 15

Dallas, TX/Starplex 17

Houston, TX/Woodlands 18

Toronto, Canada/CNE Grandstand 22

Mansfield, MA/Greatwoods Center 24

Mansfield, MA/Greatwoods Center 25

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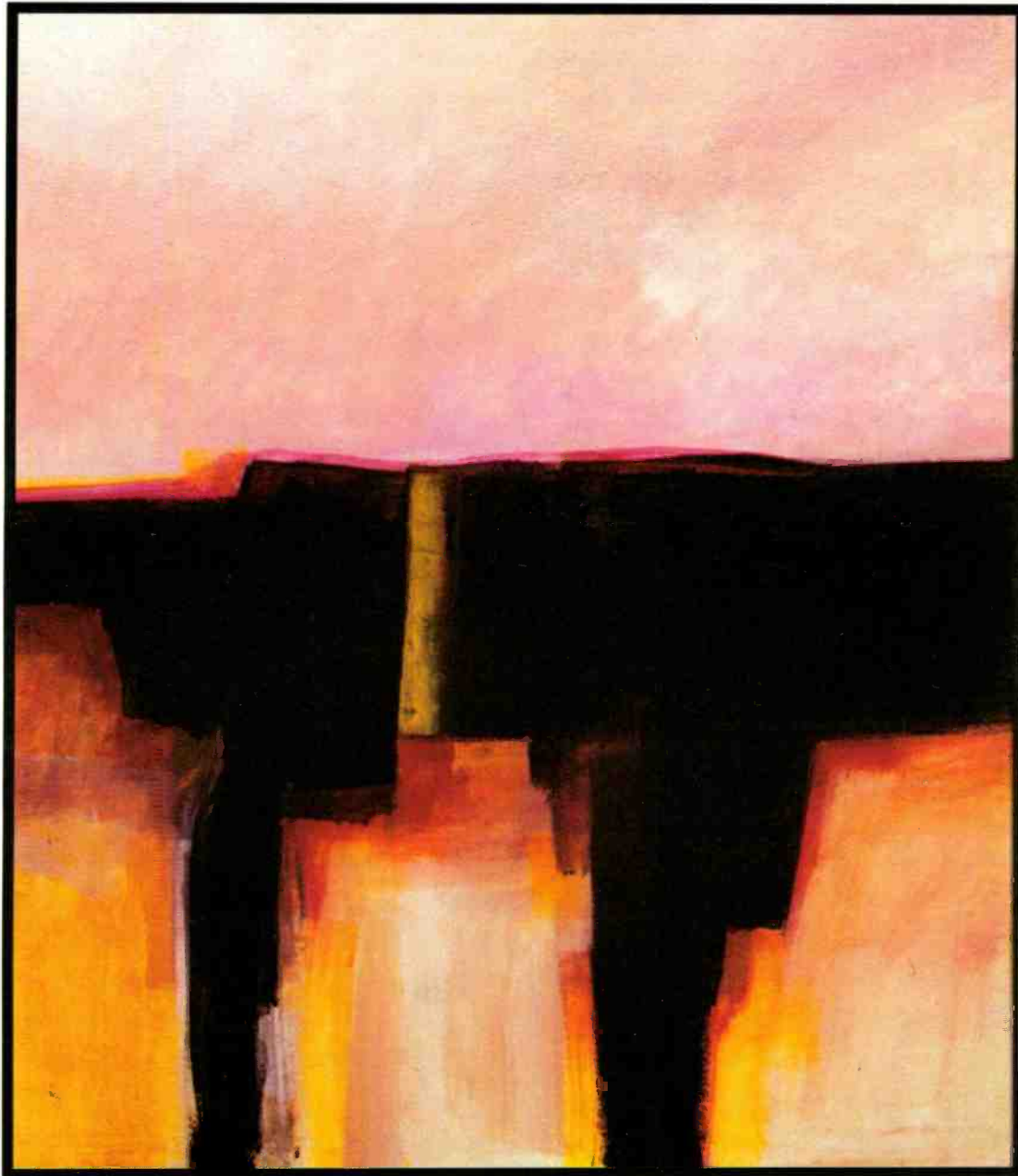


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(4/2/1-26256)

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Produced and Arranged by Bob James



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JULY 7, 1990

RIAA ASSAILS CENSORSHIP

Jason S. Berman, president of the Recording Industry Assn. of America, spoke out in defense of beleaguered rap group 2 Live Crew at the June 23 Bobby Poe Convention in Washington, D.C. Excerpts from Berman's remarks appear in this week's Commentary. **Page 11**

COPYCATS HURT VID BIZ

A new survey commissioned by the Macrovision Corp. reveals that as much as \$500 million may be lost annually from consumer videotape copying. Paul Sweeting has the story. **Page 45**

IS IT REAL, OR IS IT VIRTUALLY REAL?

A video concept called "virtual reality" is displayed in a new clip by guitarist Stanley Jordan. This technology enables the user to manipulate images on a screen by "moving" them with his hand, much like a puppeteer pulling strings. Thus, Jordan is seen flying around in a set filled with toy musical instruments. Melinda Newman reports. **Page 53**

CHICAGO NAMM SURPASSES EXPECTATIONS

The June 16-18 National Assn. of Music Merchants Expo was expected to offer few new products, given the absence of several major manufacturers. But the exhibitors that did show up at the Chicago event surprised attendees with an intriguing array of Video Harps, WindJamm's, and Whammys. Confused? Contributor Jock Baird explains. **Page 55**

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CLASSIFIED/REAL ESTATE

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DAB May Jolt Radio's Status Quo

Broadcasters Irate Over Closed Meeting

■ BY BILL HOLLAND

WASHINGTON, D.C.—Digital Audio Broadcasting, or DAB, is fast becoming the buzzword of communications entrepreneurs who think they've found a new goldmine.

But many of these entrepreneurs are from outside the traditional broadcast sphere. This has aroused fears that DAB will do to traditional broadcast radio what cable and satellite TV have done to the broadcast TV networks (and what high-definition TV threatens to do). That is, rob their thunder, their ad revenue, and their program purchasing power.

Broadcasters' worries have been exacerbated by government efforts to help get DAB off the drawing board—specifically a controversial June 26 closed hearing at which the treasure map was essentially handed to nonbroadcasters.

In simple terms, DAB is the radio version of CD sound—cleaner and wider in hi-fi dynamic range than conventional FM. Also, encoded DAB signals require less spectrum space to transmit than does FM. And in recent months, the FCC has received a number of applications for both land-based and satellite-linked DAB proposals.

"It's no 'quad sound' or anything like that," says a spokesperson from the National Assn. of Broadcasters. "Done correctly, DAB could literally change the face of radio broadcasting."

The "done correctly," to broadcasters, means DAB used within the structure of traditional AM and FM radio over-the-air broadcasts, similar to the current structure of community broadcasters.

But what some entrepreneurs outside the broadcast industry

have in mind—satellite and aerospace companies in particular—is the uplinking of DAB broadcasts to space satellites and the subsequent downlinking to any number of communities. This would put broadcasters in the same position in which the TV networks find themselves: Shackled by relatively unregulated cable and satellite TV, they are behind the financial and programming eight ball.

Adding to this picture are the series of recent, closed meetings at the U.S. Department of Commerce. The agency appears to have chosen the more technologically advanced nonbroadcast entrepreneurs as the private-sector leaders to join the federal government in

developing and testing the new technology.

While representatives of NAB and National Public Radio have been invited to the meetings, no networks, radio group owners, or individual broadcast radio owners were asked to participate. As one source close to NAB put it, "they just invited NAB to beat up on them. They're not equal partners."

At the most recent closed meeting here, on June 26, the main topic was the creation of a jointly run "space commerce" global digital radio network. The network idea is being put together by the Department of Commerce, NASA, and the U.S. Information Agency and

(Continued on page 81)

Court Rules For Minorities On Broadcast Ownership

WASHINGTON, D.C.—The Supreme Court on June 27 upheld the FCC policies that give women and minorities preferential treatment when awarding broadcast licenses. The 5-4 decision is a surprising victory for minority broadcasters from the conservative court, which, in recent cases, has placed specific limits on affirmative action programs.

The ruling was on a combined case that brought under scrutiny the FCC's minority and women's preference rule and its so-called distress policy, which allows a station owner facing FCC sanctions or loss of license to sell to a minority-owned business at a discounted 75% of current market value.

Justice William Brennan, writing for the majority, said that the "overriding significance" in the cases was that they had been "approved—indeed mandated—by Congress" and that "benign race-conscious measures" are constitutionally permissi-

ble. Brennan was alluding to a 1987 action by Congress, which told the FCC it would not receive its annual appropriations if it tampered with the preference and distress sale policies.

Justice Sandra Day O'Connor, writing for the minority, said the ruling "departs from fundamental principles and from our traditional requirement that racial classifications are permissible only if necessary and narrowly tailored."

Commenting on the decision, Eddie Fritts, president of the National Assn. of Broadcasters, said the court's decision "affirms the FCC's ability to improve the under-representation of minorities in broadcast ownership." The NAB had championed the establishment of the FCC rules that allowed the fostering of similar private-sector programs, which Fritts said are "a success today."

BILL HOLLAND

Exit Of Erol's CEO Raises Speculation

Chain Insists Bellini's Departure Was 'Personal'

■ BY EARL PAIGE

LOS ANGELES—Officials at Erol's, the 210-store home video specialty chain, say the sudden resignation of president/CEO Carl Bellini was due to personal reasons and, despite widespread speculation, does not indicate any basic changes at the Springfield, Va.-based web.

Industry interest is focused on the Bellini departure because he was an officially nominated candidate for a seat on the board of the Video Software Dealers Assn. The national trade group rushed out an announcement of Bellini's exit just as mail-in ballots were being returned by VSDA members.

The withdrawal of Bellini was described as a "disappointment" by one nominating committee member. Bellini's nomination reflected the VSDA's desire to have board representation for larger chains. None of the remaining eight candidates vy-

ing for four seats are with firms of more than 20 stores.

At Erol's, where 50 people in the administrative staff were cut in the most recent round of restructuring late last year (Billboard, Nov. 25), all inquiries regarding Bellini are being handled by Robert Morick, VP merchandising and marketing, who downplays speculation about continuing internal turmoil at the chain. He also denies rumors that the chain is on the block.

According to Morick, Erol's is committed to a marketing plan via a new advertising agency and enlarged promotional presence, along with a decentralized management structure keyed more to the field level. He further points to a new children's birthday promotion and a sweepstakes with 3.5 million game cards as indicative of Erol's high-energy marketing.

Regarding Bellini, who continued to commute between Ohio and Erol's despite being hired a year

ago, Morick says, "Number one, he's leaving for personal reasons. Number two, he's still here. He will be here for a number of months. He has no future plans whatsoever."

Morick adds that Bellini is "working on the transition" with chain founder Erol Onaran and that Onaran will assume the presidency when Bellini departs.

Sources close to the chain emphasize that Erol's "is still a family-run company" and suggest that Bellini was brought in during a period of intense reorganization last summer when Morick, Stuart Kallman, and Troy Cooper were all added in top slots (Billboard, July 29, 1989).

One former Erol's executive believes that the fact that Bellini never sold his home in Cleveland is a telling point. "An outside management consulting firm told them they needed a president. I think it got to a point where Carl stepped over an imaginary line, or became frustrated. It has to do with control issues."

Industry Leaders Stand Up For Crew

Urge Action Against All Censorship Efforts

This story was prepared by Bruce Haring, Thom Duffy, and Larry Flick in New York and Chris Morris in Los Angeles.

NEW YORK—Music industry leaders have stood up to conservative challenges against song lyrics being mounted across the U.S., offering legal, financial, and moral support to 2 Live Crew and others involved in legislative and court battles.

2 Live Crew has been under legal siege since a U.S. district court judge in Florida declared June 6 that the group's third album, "As Nasty As They Wanna Be," is obscene (Billboard, June 16). Police in 11 states and Canada have since warned retailers that selling the album may violate local obscenity laws (Billboard, June 30).

Also confronting the industry is a Louisiana bill that would require

sticking of albums with a state-mandated label. That bill has passed the state's House and is expected to be presented to the state Senate after its sponsors rework the bill's language (see story below).

As different elements of the music industry began to rally behind 2 Live Crew, the following developments were revealed:

- NARAS, the recording academy, announced plans to stage a concert and protest march in support of free expression this summer in Washington, D.C.

Details on the event are not yet available, according to NARAS president Michael Greene. But Greene says he hopes to enlist various groups that have protested the National Endowment for the Arts' grant provisions, and will seek representation from members of the visual and theater arts communities

as well.

- Several prominent industry officials issued a call for artist and label boycotts of territories deemed to have anti-music-industry stances. The National Assn. of Recording Merchandisers and the National Assn. of Independent Record Distributors and Manufacturers previously announced that they will not hold conventions in Louisiana unless that state drops sticking legislation; published reports have indicated that some artists and managers may also consider not performing in certain states.

- The Recording Industry Assn. of America offered a "friend of the court" legal brief in connection with 2 Live Crew's appeal of the federal judge's obscenity ruling. The RIAA has also offered financial assistance to the group and retailers who sell its product.

- New Line Cinema plans to make the August premier of its new film, "Pump Up The Volume," a benefit for the Southern California branch of the American Civil Liberties Union, with funds earmarked to combat censorship. MCA Records has the soundtrack for the youth-oriented film, which deals with censorship.

- Additionally, several prominent label executives have offered to provide legal and financial aid to 2 Live Crew and others threatened by conservative actions.

Previously, NARM indicated it would offer limited legal support to retailers arrested for selling "As Nasty As They Wanna Be" (Billboard, June 23).

At a June 26 press conference in New York attended by several mu-

Labeling Bill Returns For A New Vote In Louisiana

BY BILL HOLLAND

WASHINGTON, D.C.—The pending Louisiana record-labeling bill, withdrawn June 20 as bill sponsors in Baton Rouge attempted to rework language to pass constitutional challenges by the state attorney general's office, was reintroduced June 27, but once again met opposition of historic proportions from all areas of the music industry, at both state and national levels.

Industry opponents are still on full alert as the chances for the bill's passage rise and fall with new developments. The measure needs full Senate approval and quick concurrence by the House, which has already passed a version, before being sent to Gov. Buddy Roemer for his signature.

House bill sponsor Ted Haik, at a press conference June 27, said he and Senate bill sponsor Oswald DeCuir agreed on amending the measure to include a new no-jail provision for violating manufacturers, although fines would increase from \$2,000 per recording to \$5,000.

Offending retailers would now be charged with a misdemeanor, in-

stead of a felony, Haik said. He added he was "not sure" if the violation would now carry a jail term.

Officials of the National Assn. of Recording Merchandisers scoffed at the changes. The amendments "would only make a bad bill worse," said Pam Horovitz, NARM executive VP.

Charles Ruttenberg, NARM's general counsel, said the bill would continue to "waste state resources in costly and hopeless litigation." It is well known that Louisiana's econ-

(Continued on page 80)

CBS Nashville Splits Staff; Wunsch Promoted To Prez

NASHVILLE—CBS Records will create separate A&R and promotion staffs for its Columbia and Epic labels here, effective Aug. 1. Heretofore, the labels have used a single staff.

As part of the reorganization, Roy Wunsch has been promoted to president of CBS Records/Nashville. He was senior VP/GM of the

unit.

Wunsch, who has been with the Nashville branch since 1975, will report directly to CBS Records president Tommy Mottola.

Label officials would neither confirm nor deny the rumor that Joseph Casey and Jack Lameier will be tapped to head the promotion departments of Columbia and Epic, respectively. Casey now holds the title of VP of national promotion; Lameier is director of national promotion. Speculation is that the A&R posts for the separated labels will go to Bob Montgomery, now VP of A&R, and Steve Buckingham, executive producer and director of A&R.

Also rumored in the works is a new headquarters for the label. As reported recently in Billboard, CBS Records' owner, Sony, has purchased or optioned most of the block that lies opposite the label's present site of operations at 34 Music Square East.

Tree International, another Sony property, has also outgrown its Nashville digs and may be a part of the new development.

Bill Frank, Sony's New York-based real estate purchaser, was in Nashville recently and working out of the CBS Records office. He would not, however, divulge the details of his visit.

EDWARD MORRIS



A Classic Deal. Superstar violinist Itzhak Perlman, front, signs a contract with Angel/EMI Classics for a minimum of 10 records over the next five years. Shown behind Perlman, from left, are Brown Meggs, president, Angel Records; John Patrick, VP of international marketing, EMI Classics; Richard Lyttelton, president, EMI Classics; Tony Caronia, VP, Angel Records; and Jim Fifield, president/CEO EMI Music Worldwide.

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Music Entertainment Group in Los Angeles appoints **Jon Urdan** director of financial development. He was an associate at Salomon Brothers.

RCA Records in New York promotes **Bob Feiden** and **Wendy Goldstein-Ishkans** to senior directors of A&R. They were both directors of A&R for the label.

Ellen Schantz is appointed manager of publicity and promotion for



URDAN



FEIDEN



SCHANTZ



HALLEY

Elektra International Classics in New York. She was senior publicist at Carnegie Hall.

Sharon Womack is promoted to national promotion administrator at MCA Records in Los Angeles. She was an assistant to the senior VP of product development at the label.

Mike Halley is named national director of R&B promotion for Cardiac Records in New York. He was co-national director of field promotion at MCA Records.



MINTZ



WILKINS



GERBER



McCARTHY

Capitol Records appoints the following: **Ricky Mintz**, director of creative merchandising in Los Angeles; **Lisa Nicole**, to manager of cross-over promotion in New York; and **Wayne Atkins**, manager of catalog development in Los Angeles. They were, respectively, director of advertising at MCA Records; an assistant in the promotion department at Capitol; and a scheduling coordinator at Capitol.

GRP Records in New York appoints **Doug Wilkins** senior director of national promotion, and **Anne Donnelly** director of advertising. They were, respectively, director of promotion at Solar and Tabu Records, and manager of video production at PolyGram Records.

Enigma Records in Los Angeles names **David Gerber** senior director of A&R. He was VP/GM of Restless Records.

Jim McCarthy is named VP/GM of Restless Records in Los Angeles. He was founder and manager of Absolute Records.

Curb Records appoints the following: **William Cataldo**, national radio promotion in New York; **David Forman**, national radio promotion in Los Angeles; and **Jack Springer**, national progressive radio director in Cleveland. They were, respectively, director of talent relations at MTV Networks; president of Clasica Moderna; and national promotion director at Priority Marketing.



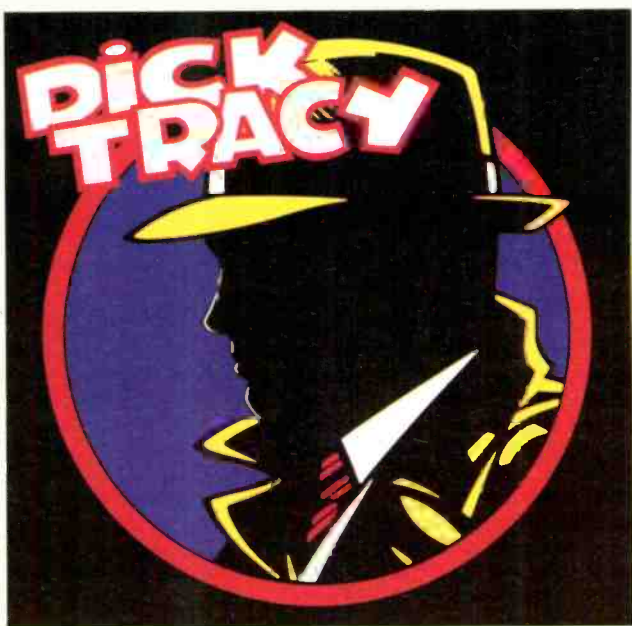
Right On the Dotted Line. Best-selling tenor Luciano Pavarotti, left, renews his exclusive contract with Decca International for another five years. Pavarotti has been with the London/Decca label for more than 25 years. Looking on is Decca International president Roland Kommerell.



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Dick Tracy (4/2-26236)

Produced by Andy Paley

FEATURING:

Patti Austin, LaVern Baker, August Darnell, Erasure, Ice-T, Al Jarreau, k.d. lang, Brenda Lee, Jerry Lee Lewis, Darlene Love, Tommy Page, Andy Paley, Take 6, and Jeff Vincent.

Thirties meets 90's as never before with a veritable Who's Who of artists performing on an incredible album of both straight-ahead and period-style songs. Includes the singles "Ridin' The Rails" (4/7-19793) by k.d. lang and Take 6 and "It Was The Whiskey Talkin' (Not Me)" (4/7-19809) by Jerry Lee Lewis.



"...an album 10 times more accomplished than any record she has made before." — *Entertainment Weekly*.

DOUBLE-PLATINUM AND RISING!

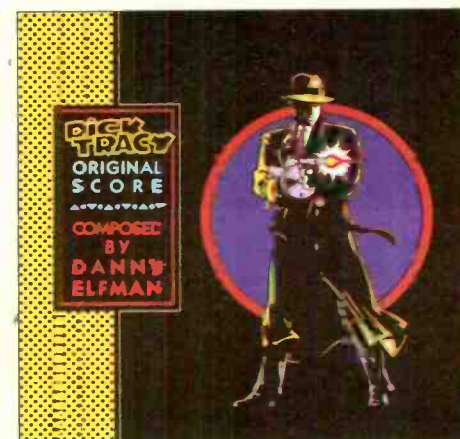


Madonna I'm Breathless (4/2/1-26209)

Music From And Inspired By The Film Dick Tracy



Featuring the smash singles "Vogue" (7-19863), "Hanky Panky" (7-19789) plus songs from the motion picture composed by Broadway's legendary Stephen Sondheim.



Dick Tracy Original Score

(4/2-26264)

Music Composed by Danny Elfman

From the composer of stirring movie music for such blockbuster hits as "Batman" and "Beetlejuice" comes another original score of sweeping magnitude. "...soaring..."

— *L.A. Times*.



Vet Hit Makers Make July A Jewel

Speedwagon, Cheap Trick, Allmans Due

BY MELINDA NEWMAN

NEW YORK—At a glance, this month's record-release schedule looks more like 1980 than 1990, with such rock stalwarts as the Allman Brothers Band, REO Speedwagon, and Cheap Trick all represented by new records.

The three Epic acts are just a few of the artists that may infuse new life into a summer that is threatening to settle into retail doldrums. Other past platinum performers with new material this month include black/pop double threats Anita Baker and the Time, and hard rockers Poison, Vix-

en, and Winger.

Retailers will get a triple shot of Harry Connick Jr. Tuesday (3) as the New Orleans jazzier follows up the success of the gold "When Harry Met Sally..." soundtrack with three simultaneous Columbia releases.

"We Are In Love" is a big band vocal album, more in line with music heard on the previous soundtrack, while "Lofty's Roach Soufflé" is an instrumental trio project. Connick wrote or co-wrote all of the tunes on both albums. An accompanying long-form music video detailing the man and his music arrives in stores the same day. Connick is backing the re-

leases with a nationwide tour.

Six-time Grammy winner Baker follows up the triple-platinum "Giving You The Best That I Got" with her third Elektra album, "Compositions." In an effort to capture the essence of her live shows, Baker recorded her vocals simultaneously with the rhythm section.

Fellow crossover act Stevie B makes his major-label debut on RCA with "Love & Emotion," the follow-up to his gold "In My Eyes" on LMR Records. The album stretches beyond the dance and ballad fare exhibited on Stevie B's previous efforts to include reggae.

Duking it out in the hard rock arena will be new releases from Poison, (Continued on page 72)



Birth Of Bahia. RCA Records president Bob Buziak, right, announces the formation of Bahia Entertainment Company, a new black music label headed by industry veteran Greg Peck. Bahia, which will include a publishing arm, will run under the RCA Records banner as a joint venture with Peck. The company's first recordings are slated for release in late 1990 or early 1991. Shown with Buziak, from left, are Dan Hoffman, VP, business and legal affairs, RCA; Rick Dobbis, executive VP/GM, RCA; Skip Miller, VP of black music, RCA; and Peck.

West Coast Concerts To Embrace Mandela's Roots

NEW YORK—An emphasis on African roots music, rather than major pop headliners, marked plans for two West Coast rallies and concerts honoring Nelson Mandela in the final stops of an eight-city U.S. tour by the African National Congress leader.

Hugh Masekela and the Andrae Crouch choir were among the first artists booked for a rally and concert at the Los Angeles Coliseum Friday (29). At press time, other performers due to appear included rappers Ice T, Tone-Loc, and African artists Caiphus and Semanya. Tickets were set at \$10 each.

In Oakland, promoter Bill Graham said the lineup for a rally and concert June 30 at the Oakland Coliseum was not announced until after tickets were placed on sale, to keep the focus of the event on Mandela's appearance. All 57,500 tickets were sold out five days in advance, before acts were announced, according to Graham.

Graham said the Oakland event

was planned to pay tribute to gospel music with Sweet Honey In The Rock, the Gospel Hummingbirds, and Tramaine Hawkins; the blues with John Lee Hooker, Bonnie Raitt, Bob Weir, and Jerry Garcia; rap with KRS-One and Boogie Down Productions; and jazz with Pharoah Saunders and other artists. Also to appear was the cast of the musical "Sarafina!" and other African music artists.

Agreements with the coliseum, suppliers, and area labor unions allowed ticket prices to be kept to \$5 in Oakland, and Graham said an unspecified amount would be donated to the African National Congress, which has organized Mandela's trip. "The obvious intent is to honor Mr. Mandela and honor the music of Africa," says Graham. "We know that everyone here feels honored that Mr. Mandela is ending his trip in Oakland. We're going to send him out with flying African colors."

THOM DUFFY

Judgment Awaited By HBO And BMI In Licensing Case

BY SUSAN NUNZIATA

NEW YORK—BMI and HBO are awaiting a decision by U.S. District Judge John Sprizzo here that could dramatically affect licensing agreements between the cable industry and performing rights societies.

BMI is seeking what it calls a "split licensing" agreement, which would require separate licenses from the national cable programmers, like HBO, and the local cable system operators that are transmitting the programs (Billboard, Jan. 13).

Historically, licenses with such programmers as HBO also covered cable operators.

However, the maturation of the cable industry and the establishment of a structure that allows the cable operator to collect a substantial fee for retransmission of programming to subscribers—including the music of BMI composers and songwriters—have prompted BMI to seek a change in licensing.

According to Robbin Ahrold, VP of corporate relations for BMI, 1990 rev-

enues of local cable operators are estimated at \$17 billion. "Looking at the emergence of this structure of business, we have said to ourselves that a cable operator collecting that kind of revenue owes the composer, music publisher, and copyright holder something for the enjoyment of using those copyrights and providing its service to the consumer."

BMI sought this form of license in its negotiations with HBO and other cable programmers throughout 1989, but none has agreed to it to date, Ahrold says.

In the same Federal Court hearing, which ran from June 19-28, BMI called for an injunction to stop HBO from unlicensed use of BMI repertoire. HBO's license with BMI expired in December 1989. A one-month extension was granted during which both parties attempted to work out a new licensing agreement.

As of Feb. 1, no written agreement was reached (Billboard, Feb. 17). HBO claims that an oral agreement by both parties would allow it to use (Continued on page 80)

Hammer Knocks Out Kids At Top Spot; Soph Jinx No Sweat For Keith; Crew Flies

M.C. HAMMER's "Please Hammer Don't Hurt 'Em" rebounds to No. 1 on the Top Pop Albums chart, forcing **New Kids On The Block's** "Step By Step" to No. 2 after just one week on top. "Please Hammer" is the first rap album to regain the No. 1 spot after being dislocated. The **Beastie Boys'** "Licensed To Ill" never returned to the top spot after yielding to U2's "The Joshua Tree"; similarly, **Tone Loc's** "Loc-ed After Dark" was shut out after being unseated by **Madonna's** "Like A Prayer."

"Please Hammer" also rebounds to No. 1 on the Hot Black Albums chart. Its smash single, "U Can't Touch This," is still in the top 10 on the Hot Black Singles and Hot Rap Singles charts, and dips to No. 16 on the Hot 100. It has been listed in the top 20 on the Hot 100 for the past nine weeks. Hammer's follow-up, a remake of the **Chi-Lites'** 1971 smash "Have You Seen Her," jumps to No. 55 in its second week on the Hot 100.



by Paul Grein

KEITH SWEAT has apparently never even heard of the sophomore jinx. Sweat's second album, "I'll Give All My Love To You," vaults from No. 33 to No. 14 in its second week on the pop albums chart, already topping the No. 15 peak of his 1988 debut album, "Make It Last Forever."

The first single from the album, "Make You Sweat," jumps from No. 34 to No. 25 on the Hot 100. It's likely to match the top five success of Sweat's breakthrough hit, "I Want Her."

FAST FACTS: **2 Live Crew's** "As Nasty As They Wanna Be" shoots from No. 54 to No. 36 on the pop albums chart. The album has regained 47 positions in the three weeks that it has been at the center of a legal and media firestorm. Just one question about record-biz etiquette: Should Crew leader **Luther Campbell** present anti-pornography crusader **Jack Thompson** with a double-platinum album in appreciation for his efforts in publicizing the record?

Steve Vai's "Passion And Warfare" holds at No. 18 on the pop albums chart. It's the highest-charting rock instrumental album since **Jeff Beck's** "Wired" hit No. 16 in 1976. **Joe Satriani's** "Flying In A Blue Dream" reached No. 23 in December.

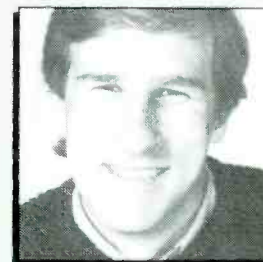
David Bowie's classic "The Rise And Fall Of Ziggy Stardust And The Spiders From Mars" re-enters the pop albums chart at No. 107—not bad for an 18-year-old album. ("Ziggy" first hit the chart the day of the Watergate break-in—June 17, 1972). With its lofty re-entry, "Ziggy" may even surpass its highest ranking to date—No. 75.

Michael Bolton's "When I'm Back On My Feet Again" jumps to No. 15 on the Hot 100, becoming the

fourth top 20 hit from his double-platinum album, "Soul Provider." The album, which hasn't budged from the top 20 since January, rebounds to No. 10.

Motley Crue's "Don't Go Away Mad (Just Go Away)" jumps to No. 27 on the Hot 100, becoming the fourth top 30 hit from the band's former No. 1 album, "Dr. Feelgood." The album rebounds to No. 30.

Janet Jackson's "Come Back To Me," the fifth single from "Rhythm Nation 1814," vaults from No. 93 to No. 44 in its second week on the Hot 100. The song is off to an even faster start than "Let's Wait Awhile," the fifth single from Jackson's previous album, "Control." Whether by coincidence or design, both singles are change-of-pace ballads. "Let's Wait Awhile" hit No. 2 AC; "Come Back To Me" is the top new entry on this week's AC chart at No. 37.



Poison's "Unskinny Bop," the first single from the group's upcoming album, "Flesh And Blood," enters the Hot 100 at No. 70. Poison's last album, "Open Up And Say... Ahh!," hit No. 2 and yielded four top 15 singles, including the No. 1 smash "Every Rose Has Its Thorn."

Nelson, a duo of twin sons of the late Rick Nelson, enters the Hot 100 at No. 93 with its debut single, "(Can't Live Without Your) Love And Affection." Rick Nelson landed 18 top 10 singles from 1957 to 1972.

WE GET LETTERS: Glen Miki of Monterey Park, Calif., notes that past and present members of **New Edition** account for three of the top 10 hits on the Hot 100. Former group leader **Bobby Brown** is featured on the **Glenn Medeiros** hit "She Ain't Worth It," which shoots from No. 8 to No. 3. **Ricky Bell, Michael Bivins,** and **Ronald DeVoe**—as **Bell Biv DeVoe**—dip to No. 4 after logging four weeks at No. 3. And 1988 recruit **Johnny Gill** jumps to No. 10 with "Rub You The Right Way." Added coincidence: Both Brown and Gill are saluted by name near the end of "Poison."

Rob Durkee of "American Top 40" notes that **Lisa Stansfield** is the first white female soloist to land two No. 1 hits on the Hot Black Singles chart. The British singer rang the bell in March with "All Around The World" and returns to the top spot this week with "You Can't Deny It."

Rich Appel of CBS-TV in New York notes that **New Kids On The Block** are the first group since the **Beatles** to have four top 40 hits, each from a different album, in less than a year's time... Appel adds that **Danger Danger's** "Bang Bang"—which is bulleted at No. 65 on the Hot 100—is the first double-word artist-and-title combo to hit the pop chart. Another rarity: There are two double-word artists on the chart the same week, with **Louie Louie** at No. 19.

Euro Laser Assn. To Map Promo Plans

BY MIKE HENNESSEY

AMSTERDAM—The newly formed European Laserdisk Assn. (Billboard, June 23) will meet here July 31 to determine a strategy for the promotion of the carrier in Europe.

Founded April 26 on the initiative of Philips, the group has seven member companies—Telemedia, Bertelsmann, Panasonic, Philips, Pioneer, PolyGram, and Warner Home Video. "But," says general secretary Robert van Eck of Philips, "any company or organization in the laserdisk field is free to join."

The group, established to speed up the implementation of laserdisk technology in Europe, where it has had a sluggish start, is funded by its members, who will be called upon to make additional financial contributions as budgets for promotion and marketing projects are defined.

Although there were initial difficulties with the production of the PAL system laserdisks, these, says van Eck, have now been overcome.

"The biggest problem in Europe—as compared with the U.S. or Japan—is the existence of different language areas. This means that feature films have to be dubbed or subtitled, and with relatively small quantities involved, this becomes an expensive process.

"But with the switchover in Europe from video rental to sell-through (Continued on page 79)

Paramount Distrib Deal Bolsters Prism

BY DON JEFFREY

NEW YORK—Prism Entertainment Corp., a home video licensor and marketer, reports that its new distribution deal with Paramount Home Video helped boost sales and operating profits in the first quarter.

The Los Angeles-based company's income from continuing operations rose 32% in the three months that ended April 30 to \$346,000, compared to the same period last year.

Prism's revenues increased 19% to \$3.9 million in the quarter.

This year's first quarter was the first in which Paramount acted as U.S. distributor of home video titles to which Prism holds the rights.

"We're finding our way with Paramount Pictures together," says Prism's chief financial officer, Earl Rosenstein. "It's their first experience selling B movies."

The licensing and marketing of B films for home video is Prism's niche in the entertainment business. Its library contains about 500 titles.

Prism attributes its sales increase to the Paramount venture, which began March 1, and to "the release of higher-quality B product."

Income from continuing operations rose in part because of an improvement in gross profit margins. The company says it reaped higher sales from the video rental market, which (Continued on page 79)

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PRS Expects Sparks To Fly At Annual Meet

■ BY NIGEL HUNTER

LONDON—A clash is expected Wednesday (4) at the annual general meeting of the Performing Right Society, when amendments to the society's rules are due to be proposed. Publishers with TV or film company affiliations are expected to oppose the measures.

The cause of the controversy is the policy of some music publishing companies owned by TV and film organizations. Allegations of coercive practices, whereby some of these companies demand publishing rights as a condition for commissioning music for their parent companies' TV programs or movies, have been a recurring feature of PRS meetings in recent years.

In a June 1 letter to members, PRS chairman Donald Mitchell outlined the situation and mentioned that the society has been lobbying for a change in the law in the context of the Broadcasting Bill now going through Parliament. Mitchell added that the likelihood of this remedy is uncertain.

Following deliberations by the PRS general council, the society is forwarding two proposals:

- No publisher share would be allocated if the commissioning contract stipulated that publishing rights must be granted to any publishers designated by or on behalf of the pro-

(Continued on page 66)

New U.K. Chart To Bow Without BPI's Blessing

■ BY HUGH FIELDER

LONDON—The new U.K. chart, which debuts July 9, is starting without the cooperation of the U.K. record companies.

The chart is being launched by trade magazine Music Week through a newly established subsidiary company, Chart Information Network. It is supported by the BBC's Radio 1 national network and Gallup, the compiling organization.

The British Phonographic Industry so far has refused to support the new chart, set up following the BPI's decision last December to terminate on June 30 its chart contracts with Gallup, Music Week, and Radio 1.

The new chart, like its predecessor, will be based on actual unit-sales information gathered by computers installed at a representative sample of shops around the U.K. The information is used by Gallup in two published lists, one for albums, one for singles. Billboard will continue to run both lists on the Hits Of The World page.

In withholding support from the chart, the BPI is withdrawing its 670 Epson data-gathering machines from retail stores around the country and ending the code of conduct by which it controlled and regulated its own chart.

"The BPI does not feel it can take part in a chart in which it does not

(Continued on page 66)

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2 Live Crew Album Is Not Obscene

CENSORSHIP MUST BE OPPOSED

BY JASON S. BERMAN

This Commentary is excerpted from a speech given at the Bobby Poe Convention in Washington, D.C., June 23.

We are today witnessing a tragic and ironic turn in American history. At the very moment when our ideals of democratic government, economic freedom, and personal freedom are driving Eastern Europe and the Soviet republics to throw off the shackles of government oppression, the right wing in America is trying to fulfill its so-called "social agenda"—an agenda that requires a large dose of government intervention into our personal lives.

The First Amendment was not designed to protect the popular view, but the unpopular one from government suppression. It is our responsibility, if we believe in the First Amendment, to explain and to educate those millions of music listeners and music lovers so that they, too, come to believe in the value and the meaning of the First Amendment.

The First Amendment says, "Congress shall make no law . . . abridging the freedom of speech . . ." This same clause has been incorporated into the 14th Amendment so that the very same restriction that applies to Congress applies to the authority of the states as well. Put another way, the government has no power to restrict expression because of its message, its ideas, its subject matter, or its content.

The Supreme Court has specifically noted that "music, as a form of expression and communication, is protected under the First Amendment." While this prohibition on the government is pretty broad, it is not absolute. Certain types of expression, such as obscenity, are legally held not to be speech at all.

That brings me to the 2 Live Crew issue and the question of whether they can be "As Nasty As They Wanna Be." The answer is yes.

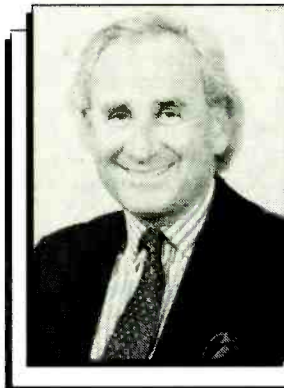
Obscene speech is not protected by the First Amendment, but what is obscene? The current legal test is known as "The Miller Rule." It says: "A state offense must also be limited to works which, taken as a whole, appeal to the prurient interest in sex, and which portray sexual conduct in a patently offensive way, and which, taken as a whole, do not have serious literary, artistic, political, or scientific value."

In other words, it has to be "hard-core" pornography—anything less is, in fact, protected speech. "As Nasty As They Wanna Be" is many things, but it is not hardcore pornography. The point is that "As Nasty As They Wanna Be" is whatever you may want it to be—it may be a put-on or even rise to the level of parody.

The very existence of so many interpretations of 2 Live Crew's work is due to the inherent subjectivity of musical interpretation, a fact which the recent decision in a Florida court noted and then promptly ignored. For purposes of the First Amendment, what matters is that such messages are perceived and understood, not only by "reasonable people," but by

experts, music commentators, judges, and the general public. The First Amendment assumes that these political messages, like all speech, have value and contribute to the marketplace of ideas. Because it contains serious political value, 2 Live Crew's work cannot be deemed obscene.

Finally, and perhaps most inexplicably, the Florida decision ignores the artistic value of the recording as a whole. Even if one finds no value in the lyrics, words alone do not make up the entirety of 2 Live Crew's efforts. In order to judge "As Nasty As They Wanna Be" consistent with the Miller Rule's command that the work be examined "as a whole," the instrumental accompaniment must be evaluated as well. 2 Live Crew's music, even if viewed in isolation, is "art." It is the music, after all, that characterizes the artistic genre of the work. The musical accompaniment to 2 Live Crew's lyrics is sufficient artistic value alone to preclude a finding that "As Nasty As They Wanna Be" lacks serious artistic value.



'Make no mistake about it: This is a war'

Jason S. Berman is president of the Recording Industry Assn. of America

cably, the Florida decision ignores the artistic value of the recording as a whole. Even if one finds no value in the lyrics, words alone do not make up the entirety of 2 Live Crew's efforts. In order to judge "As Nasty As They Wanna Be" consistent with the Miller Rule's command that the work be examined "as a whole," the instrumental accompaniment must be evaluated as well. 2 Live Crew's music, even if viewed in isolation, is "art." It is the music, after all, that characterizes the artistic genre of the work. The musical accompaniment to 2 Live Crew's lyrics is sufficient artistic value alone to preclude a finding that "As Nasty As They Wanna Be" lacks serious artistic value.

We believe "Nasty" is protected speech—and to prove it, the Recording Industry Assn. of America, on behalf of its member companies, will file an amicus brief in support of 2 Live Crew. We are confident that Judge Jose Gonzalez's opinion will be overturned on appeal.

Mandatory lyric labeling is all part and parcel of this same scene. But it is even more complicated, I think, be-

cause there are more than just the Jesse Helms crazies involved. There are some well-intentioned, well-meaning people who say that all they want is an opportunity to know what it is their children are buying.

Over the course of the last six months, legislators in 21 states have either introduced mandatory lyric-la-

beling bills or threatened to introduce them. In 20 states, we have either defeated these efforts outright or the bills have been withdrawn or put on hold.

One state still has a bill moving toward enactment. Ironically, it is a state with a rich musical tradition: Louisiana. The prospects for passage—and for a possible veto by the governor—rise and fall each day in proportion to the level of public outrage.

The Louisiana bill has already passed the House of Representatives and the Senate Judiciary Committee. It is awaiting Senate action and, possibly, amendments by its supporters, as they say, to answer the constitutional arguments.

Frankly, there are no amendments that can cure the bill's fatal flaw—that it substitutes the judgment of the legislature for the judgment of the listener. And, because we feel so strongly that any state-mandated labeling requirement violates the First Amendment, we have told the Louisiana legislature and the governor that we intend to sue if the bill passes. Interestingly enough, there is an opin-

ion by the state attorney general that the bill passed by the House is unconstitutional. It is ironic that we may end up suing the same attorney general for enforcing a law he deems unconstitutional.

But we don't want to sue if we don't have to. We want to defeat this legislation in the Senate. Or, failing that, we want the governor to veto it. In order to have a chance for either, we need support—lots of support. We need to reach artists, executives, and fans, and get them energized.

We need to reverse the current practice of the obvious pandering, in an election year, to the right wing. We need to make Louisiana politicians aware of the fact that there will be a price to pay if they vote yes.

In this effort to defeat the mandatory labeling legislation in Louisiana, the entire music community is united. Already, NARAS has publicly announced its reluctance to consider housing the Grammy Hall of Fame in Louisiana. In addition, the National Assn. of Recording Merchandisers has indicated that its 1992 convention, scheduled for Louisiana, may not be held there if this bill is enacted.

Also, members of the creative and business communities, including recording artists, songwriters, music publishers, record companies, and distributors, may choose, in their own independent business interests, not to subject themselves to the risk that they will be held to have violated the labeling statute; they may instead elect not to engage in business in the state of Louisiana as long as the law remains on the books.

Make no mistake about it: This is a war. It is being fought on a number of different fronts—at the FCC, in the state legislatures, in the courts, and in the Congress, as the beleaguered National Endowment For The Arts struggles to survive the political attacks of small-minded politicians (and President Bush waffles with the winds).

We need foot soldiers. Join up. Our anthem, our call to arms, is "Let Freedom Ring."



WISCONSIN TOUR BLUES

I am writing this partly in response to the article on ticket prices ("Pricey Tickets Hurting Midlevel Acts," June 9) and partly out of my own dismay. The article outlines the unbelievable ticket prices being obtained at venues around the country—and the Milwaukee area is no exception.

I am paying some of those outrageous prices for tickets because I want to see the acts, but what is even worse are the performers/acts that go only as far as the Chicago venues and keep adding shows down there. By the time we find out in Wisconsin, the shows are sold out.

I work at a local record store and we sell and promote all artists, but my customers relate to me their disappointment at not being able to see

many of those performers live—and this hurts the music industry as well. Sooner or later, those loyal record buyers will purchase something else.

It seems like many of the major performers miss out on the Wisconsin area. But we are so grateful to all those performers that do come to Wisconsin at any time of the year—those are the type of acts that I like to merchandise, give in-store play to, and promote in any way possible.

Speaking as both a retailer and a consumer, I say that the performers and venues must look at all sides of the dollar, because damage can be done, and I would hate to see it happen to this industry that I have worked in for nine years and have enjoyed as a consumer in music and concert dates for much longer in the past.

Shirley J. Kreuger
Mad Hatter Records
Fond du Lac, Wis.

DON'T FORGET SESAC

David Grossberg's recent letter (Billboard, May 12) urging the merger of ASCAP and BMI was startling to us. Surely he and BMI's Theodora Zavin (who responded to his letter) must know there is another performing rights society: SESAC. BMI and SESAC are privately owned, whereas ASCAP is owned by its members. What surprises us is that some foreign music entity has not attempted to buy one of these organizations.

Sherman Ford
President, Country Music Group
Nashville

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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Lack Of Rock Hits Sparks Poe Panel New Labels, Promo Rookies Also Cited

BY SEAN ROSS

TYSONS CORNER, Va.—If the 2 Live Crew/censorship/radio indecency issue was the industry's main concern at this year's Bobby Poe convention (see story, page 1), the lack of rock-to-top 40 crossovers was a strong runner-up.

"We're in disco, guys. We're discoing down," said A&M senior VP of promotion Charlie Minor at a June 23 "Radio/Records Hot Box" session. "It's getting crazy . . . We're going to dance out."

At the year's first major radio convention, February's Gavin Report conference, social issues seemed to predominate because there was less on the programming side for PDs to discuss. Since then, dance-driven top 40s have shown up in some unlikely markets and many Rock 40 outlets have leveled off or gotten out—witness KXXR Kansas City, Mo., which had gone top 40/dance a week before.

So as WRQX (Q107) Washington, D.C., PD Lorrin Palagi put it at Friday's major-market PDs session, the viability of mainstream top 40 is "more of a question than an answer for us now." Or as Epic senior director of top 40 promotion Barbara Seltzer said of top 40/dance stations, "PIAs play more of the chart than some PIs. So it's hard to say what's normal."

Seltzer seemed more resigned to that situation than some of her counterparts. When panel moderator/R&R CHR editor Joel Denver asked if it was a problem that she couldn't get in the door at many top 40 stations with a Bad English single, Seltzer responded that she could bring those stations her Calloway record. And when Denver probed further, Seltzer defended the viewpoint of many top 40 PDs that 18-to-34-year-old women do not like rock, until she was finally challenged by Atco national promotion director Bruce Tennenbaum.

It was Tennenbaum who pointed out later in the panel that, despite the number of stations that won't

play rock, those albums sell records after one hit, compared to dance albums that often need three to four singles to sell the same quantity of product. "When you get a Skid Row, nothing can touch it," he said.

"There was a time in life when Guns N' Roses' 'Sweet Child Of Mine' and Tone Loc's 'Wild Thing' were the same record to your listeners from 7 p.m. on," said Epic senior VP of promotion Polly Anthony. "So don't tell me they can't work together."

One culprit, cited by Anthony and seconded by several record people, was MTV, which, according to Epic research, now figured into only 6% of music purchases compared to 28% from radio, 26% from browsing, and 16% from word of mouth. Nine months ago, Anthony said, MTV helped break Alice Cooper's "Poison" and Living Colour's hits. Now, Faith No More's "Epic (What Is It)" was MTV's "first rock record in months . . . I'm scared to death that MTV is losing its punch."

WQHT (Hot 97) New York MD Kevin McCabe noted that records were now breaking out of MTV's specialty shows, rather than its regular programming. KHYI (Y95) Dallas station manager Randy Kabrich noted that with MTV "hardly playing rock anymore," it was instead playing songs that had already been started by top 40/dance stations.

With only a handful of current-based album rock outlets in the major markets, MTV's changes further limit the places where rock records can start. A&M's Minor told PDs that his label would support stations that were willing to step out on rock records. "You'll find us there for you . . . because we don't have MTV," he said.

There were some defenders of the mainstream top 40 outlet—former WANS Greenville, S.C., MD Doc Holiday noted that the same listeners were calling for Mellow Man Ace and L.A. Guns. But there were few champions for Rock 40. Even WAAF Worcester, Mass., PD Ron

Valeri—who is trying to find a niche in Boston from 60 miles away—admitted at one panel that the format may work only in specialized cases like his.

As for the state of the radio/record relationship overall, Charisma's
(Continued on page 14)

Poe Goers Jump On Free-Speech Stick

(Continued from page 1)

Nasty As They Wanna Be" to show that it was protected under the Supreme Court's Miller test.

He also said the RIAA was prepared to file suit if the current Louisiana record labeling bill became law and he suggested that music firms, artists, and songwriters might want to boycott the state

"The prospects for that bill rise and fall each day in direct proportion to the level of public outrage"

in that event.

Berman praised local stations, specifically classic rock WCKW New Orleans and its PD and MD, for their efforts against the Louisiana legislation. "The prospects [for that bill] rise and fall each day in direct proportion to the level of public outrage," Berman said.

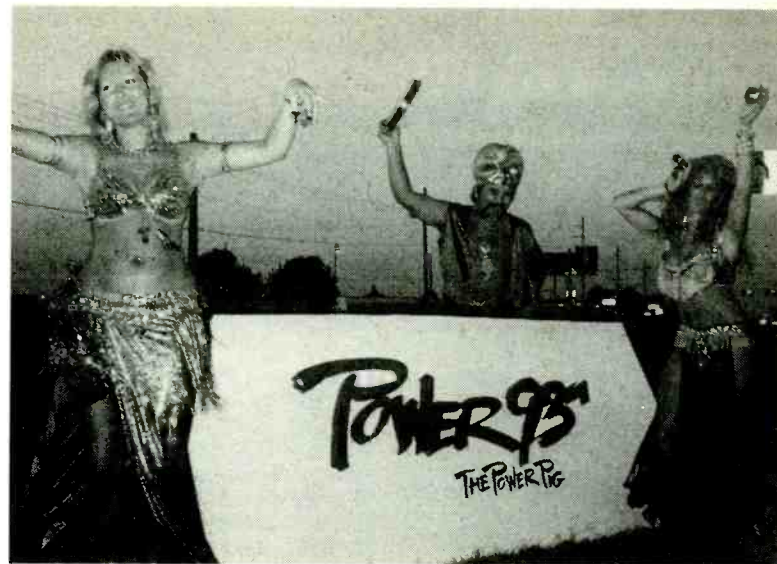
He later added, "We need Louisiana radio—lots of Louisiana radio—to reach out to its audience and get it organized . . . We can still beat this bill [but] we need the will, and radio can help us find it."

Berman called on radio everywhere to exploit its "unique opportunity to reach out to people" and "educate millions of music listeners so that they come to believe in the value and the meaning of the First Amendment."

SYMPATHY FROM RADIO

In his speech, Berman also addressed the radio community's current battle with the government over the broadcast indecency issue. He claimed that last year's Jesse Helms-sponsored law requiring a 24-hour ban on so-called indecent language was unconstitutional. The statute is now being challenged on appeal.

"The fact is," Berman said, "the Helms amendment is unconstitutional because it reduces the adult listening population—you and



Belly Dance Brigade. Top 40 WFLZ (The Power Pig) Tampa, Fla., listeners belly danced in morning rush hour traffic to win Janet Jackson tickets. The belly dancers are hoping that their marathon performance will earn them a spot in the upcoming Tampa Bay Book of Records.

me—to hearing and seeing 'only what is fit for children.'

"That effect," he noted, "has been found to be unconstitutional in every other medium. True, the government has a legitimate interest in protecting children, but it cannot simply obliterate an adult's rights to protected speech as a means of doing it."

Certainly there was plenty of strong advocacy for the First Amendment on the panels at Poe. At the June 22 major-market PD session, both WQHT New York PD Joel Salkowitz and WRQN Toledo, Ohio, OM Steve Mason expressed concern that the lyrics controversy would become an issue for conservative politicians, filling a void left by the cessation of the Cold War. "We're going to have to stand up," said Mason. "The right wing is bored."

WHYT Detroit PD Rick Gillette predicted the censorship threat would "get very dangerous very soon" and talked of a time when "Gloria Estefan will be the toughest thing we play." Ironically, Tom Shovan, from the nationally syndicated show "Open House Party," noted later that OHP had an interview in which Estefan used the word "shit" and that he and his associates were debating whether to edit it.

BUT NO CONSENSUS

Yet while most of those present agreed with WIOQ (Q102) Philadelphia PD John Roberts that "before too long, the industry is going to have to speak up," there was little consensus on how to do so. The slew of FCC citations, which hit closer to home than the 2 Live Crew actions, have touched off relatively few protests, even among those stations cited. And when the major-market panelists were asked on three different occasions by audience members what specific actions they were prepared to take, none was cited.

The closest anybody came to a specific game plan was WHYT's Gillette, who suggested that rather than try to interest listeners in the indecency issue, broadcasters would have to work through the RIAA and the National Assn. of

Broadcasters.

The censorship issue came up again at the Hot Box session. Rich Bloom, senior director of national promotion for Capitol, warned of a time when "the government is going to come in and start screwing with your licenses." He was applauded when he told PDs, "You may want to start supporting congressmen who represent the freedom to speak." This was the closest anybody at Poe came to Berman's call for broadcasters to "make Louisiana politicians aware of the fact there will be a price to pay if they vote yes" to mandatory record labeling.

Berman, incidentally, received only polite applause from broadcasters. In contrast, the opening keynote address by ABC Radio sportscaster/public affairs program host Cosell was frequently applauded and received a standing ovation.

Cosell's approach to the 2 Live Crew issue was different from Berman's. While PDs who "feel that censorship is a real threat" had "every right to be concerned,"

"The government cannot obliterate an adult's rights to protected speech as a means of protecting children"

Cosell said, he also felt that the current flap represented "no danger to your industry."

In a speech that frequently jumped from topic to topic within a matter of seconds, Cosell repeatedly attacked "those who say [prosecution of the 2 Live Crew] is racism." Cosell said, "The instant cry of racism . . . leads only to chaos and madness and has no place in our country." Those who complained about the 2 Live Crew, he continued, had a right to do so because "that's what this country is all about."



Billboard director of charts Michael Ellis, right, moderates the major market PD panel at the Bobby Poe convention. Seen, from left, are WHYT Detroit PD Rick Gillette and WRQX (Q107) Washington, D.C., PD Lorin Palagi.

The 'New' KNRJ: Euro I Need To Get By? New KPRS PD; Drake Consults KRTH Again

AS THE EURO DANCE CAPITAL of North America, it sure took a long time for Houston to get a full-time modern rock outlet, despite three top 40 outlets—KKBQ, KRBE, and KNRJ—that have, at various times, had strong modern rock leans. And now that there is a modern rock station, it may not last for very long.

On June 25, KNRJ dropped the last of its mainstream dance product and became Alternative 96.5 pending a permanent format decision. KNRJ launched its new format with two days of an "all-time top 100" countdown before adding currents on Wednesday. Its slogans include "Your alternative music source" and "No [New] Kids, no rap, no crap."

This is an hour of KNRJ from its first morning with currents: Depeche Mode, "Master & Servant"; Peter Godwin, "Images Of Heaven"; Real Life, "God Tonight"; INXS, "Need You Tonight"; Revenge, "Pineapple Face"; Adam Ant, "Strip"; Cure, "Love Song"; Julee Cruise, "Falling"; Red Flag, "Count To Three"; Soft Cell, "Tainted Love"; Erasure, "Star"; New Order, "Round & Round"; and Thompson Twins, "Bombers In The Sky."

Meanwhile, KNRJ continues to staff up. Kurt Kelly, last PD of oldies KODJ Los Angeles, has been named APD/midday personality.

PROGRAMMING: KPRS CHOOSES PD

Paderick McFreen is upped from promotion director to the long vacant PD post at urban KPRS (Hot 103) Kansas City, Mo. It is his first PD job. He'll work with OM **Audrey Thompson**. . . **Bob Jones**, longtime OM of Satellite Music Network's R&B/oldies Heart & Soul network is gone. No replacement yet.

Floyd Blackwell, national PD for the Dee Rivers stations, is leaving for RCA's Carolinas promotion post. **Ronald Fly**, PD of Rivers' KHUL Memphis, takes that job and will move to Blackwell's home base at WEAS-FM Savannah, Ga. A new PD will be hired for Memphis.

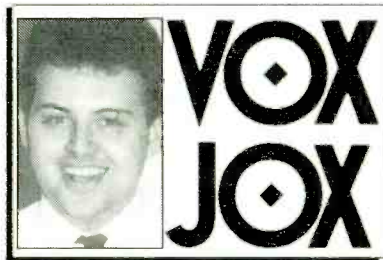
John Shomby, PD of classic rock KZPS Dallas through most of the '80s, is the new PD at similarly formatted WZLX Boston. Shomby, who was most recently regional director of Metro Traffic in Dallas, assumes duties last held by **Gary Guthrie**, who consulted KZPS.

Legendary programmer **Bill Drake** is now consulting KRTH (K-Earth 101) Los Angeles, the station whose oldies format he launched two decades ago. . . Modern rock WOXY Cincinnati APD **Phil Manning** is promoted to PD after a month of handling those duties on an acting basis. **Kelli Nast** joins for evenings from album KOMP Las Vegas, replacing **Dar Roberts**. . . **KDON** Monterey, Calif., PD **Jamie Hyatt** adds national top 40 PD stripes for Henry Broadcasting.

AC WWRM Tampa, Fla., PD **Tom Paleveda** has been promoted to OM for that station and soon-to-be-acquired N/T sister WSUN. . . Morning man **Mac McClennahan** is upped from APD to PD at AC KMMX San Antonio, Texas, replacing **Jim Robinson**, who can be reached at 512-653-

7229. Night jock **Don Wayne** replaces **Robinson** in p.m. drive. **Melinda Morgan** from adult alternative sister KCHL does nights.

Several weeks after oldies WLTY Norfolk, Va., promoted PD **Ron Reeger** to GM, rival WZCL loses OM **Don Schaeffer** to a similar post at AC WNLB Tampa, Fla., where he replaces **Chuck Crane**. Schaeffer had done afternoons at Tampa's WUSA for three years. In other WNLB changes, **Chris Murphy** from WUFX Buffalo, N.Y., joins as a morning partner. **Steve Michaels** moves from late nights to nights. **Al Santana** and the Quiet Storm return to late nights.



by Sean Ross with
Craig Rosen & Phyllis Stark

Former album KSJO San Jose, Calif., PD **Bob Harlow** is the new PD of oldies KKSJ-FM Portland, Ore. Harlow replaces **Jim McClain**, who would like to relocate to the Southwest and can be reached at 503-635-1114. Elsewhere in Portland, album KUFO GM **Lon Achenbach** is out; group PD **Jeff Salgo** is handling his duties. Rival KGON is looking for a new morning show. **Bill Prescott** is gone; **Iris Harrison** is moving to other, yet unannounced duties.

Morning man **Mike Shanin** is upped to PD at N/T KCMO Kansas City, reporting to OM **Dene Hallam**. In addition, **Dave Dawson** returns to the station from overnights at WABC New York, and will team with Shanin in mornings. He replaces **Jerry Fogel**, now with crosstown KNHN. Elsewhere in the market, adult standards KJLA has gone dark. KJLA went down for 10 days after a fire and flood at its transmitter site, then came up at a temporary site before deciding not to rebuild. PD **Bruce Efron** and 12 other full-timers are out. Reach them through GM **Sandy Suffian** at 816-926-0722.

After nine years, ABC's Talkradio service is dropping its daytime programming, effective Sept. 28. Gone will be **Dr. Joy Browne**, **Gordon Elliott**, and **Barry Farber**. ABC will maintain weeknight and weekend shows from **Tom Snyder**, **Sally Jessy Raphael**, and others.

Country AM WKY Oklahoma City will have switched to easy listening by the time you read this. The station is using the Carson easy format used, until recently, by crosstown KKNB. . . After a year of a two-way country oldies battle with KUSA, WIL-AM St. Louis has switched to Unistar's AM Only adult standards format.

Following several disappointing Arbitrands, country WTDR (Thunder 96.5) Charlotte, N.C., has backed off some of the harder southern rock that got it so much attention when it signed on earlier this year. WTDR is

more heavily dayparted but is "still album-driven" according to PD **Mark Tudor**. **Lisa Manning** from crosstown WRFX has joined WTDR for middays. She replaces **Ron Harper**, who is now with oldies rival WWMG.

At top 40 WNNK Harrisburg, Pa., OM **John O'Dea** is now PD, replacing **Bruce Bond**, who will stay on for afternoons. VP/GM **Carol B. O'Leary** also exits. . . **T.J. Martens** is upped from APD to PD at top 40/rock KDWZ Des Moines, Iowa, replacing **Dan Kieley**, who leaves for the new marketing director post at top 40/dance WBBM-FM (B96) Chicago.

At N/T WQBK Albany, N.Y., ND **Gary Austin** adds PD stripes, replacing **John Pendergrast**. . . **John David Buchanan**, former PD at WSAM Saginaw, Mich., is the new PD at classic rock WMMQ Lansing, Mich. **Kandi Anderson** is the new promotions director.

It's a big week for Toledo, Ohio, radio. Suburban AC WOSE has moved to town as classic rock WXKR (X94.5) under GM **Jim Lorenzen** from WGH-AM-FM Norfolk, Va., and PD **Kirk Kern** from oldies rival WRED. **Bill Stewart** (ex-WRED) and market veteran **Casie Hammer** are doing mornings. **Tracy Thompson** from WZOQ Lima, Ohio, is middays. **Dave Campbell** from crosstown WRQN is in nights. **Jim Snyder** does overnights. Drake-Chenault consults.

Across town, country WOHO is now simulcasting AC WWM-FM and will pick up those calls in late July. AM staffers **Bob McGee**, **Ron Finn**, **Mary Bursleson**, and **Ann Jewell** are gone. **Wendy Sheridan** joins 3WM as morning co-host from country WKKO. And at urban WVOI, PM driver **Casey McMichaels** is upped to PD/mornings. Swing man **Pierre Price** replaces him on afternoons. **McMichaels** succeeds **Michael Tee**, now doing nights at AC/top 40 WTWR, where the **Electrifyin' Mojo** had been doing nights until his return to Detroit radio.

Religious KNIS Reno, Nev., scheduled for a long-distance move-in to Sacramento, Calif., by controversial Crown Broadcasting owner **Tom Gannon**, is back on the air with Satellite Music Network AC and the calls KRWR. The twist is that the station is running with a skeleton staff and that many of its major functions are being performed by remote control by the National Supervisory Network, which monitors the transmitter, keeps logs, etc., by satellite from its Avon, Colo., headquarters.

After nine months of simulcasting KIIM-FM, country KCUB Tucson, Ariz., reclaims its legendary call letters and becomes an affiliate of SMN's Traditional C&W format. Also, country WKIN Kingsport, Tenn., and current SMN Z-Rock affiliate WRHZ Riverhead, N.Y., both pick up SMN's mainstream country format. . . WZZQ Terre Haute, Ind., MD **Buzz Casey** is the new PD at classic rock WZNF (Z95) Champaign, Ill., assuming duties from owner/GM **Mark Rollings**.

DOCKET '90: PRICE OF HATE

Right wing attorney **John Price**

newslines..

NORM FEUER, former Exec. VP/COO of Noble Broadcasting, is the interim GM of KJQY San Diego. Command Communications, which is in the process of selling the station to the reformed Legacy Broadcasting, says Feuer will be with the station only 60-90 days and still plans to launch his own broadcast group. Feuer replaces **Bert Wahlen**.

BOB MCNEIL, group VP/programming for Viacom, will be the interim GM for WMZQ Washington, D.C., when **Paul Wilenski** transfers to KOFY/KLRS San Francisco/San Jose, Calif.

BERKLEY FRASER is the new GM of WKXX Birmingham, Ala. He is a former station owner.

JOE HESLET is out as GM of KRTY San Jose, Calif. No replacement has been named.

DICK FERRANTE is named VP/GM of top 40 KQMQ Honolulu. He was previously co-owner of the Satellite Production Network in San Francisco. Owner **Jack Kelly** has been handling GM duties.

UNISTAR has agreed to distribute and market the Financial News Network radio group. The agreement follows a sale by the Starstream Communications Group of its interest in FBN.

has made good on his threat to file a defamation of character suit against four staffers at album WFBQ (Q95) Indianapolis, including morning man **Tom Griswold**, as well as jocks **Jay Baker**, **Chick McGee**, and sometime morning team member **Ricky Rydell**, stemming from the May 8 broadcast in which **Griswold** led a crowd in chants of "Sieg Heil" outside Price's offices during his unsuccessful state senate campaign.

In other Docket '90 action, ABS Broadcasting has filed the second tortious interference claim in two weeks against an out-of-town station that hired one of its employees. ABS is seeking \$500,000 from Edens Broadcasting's WRBQ (Q105) Tampa, Fla., which lured away night jock **Johnny D.** several weeks ago. Those stations had been trying to negotiate an out-of-court settlement. Also, the Jacor Communications/Dalton Group transfer of AC WMYU Knoxville, Tenn., has ended in a suit by Jacor to recover its escrow money.

EVENTS: GRAMZAY SEEKS FAME

Former KLZ Denver PD **Steve Gramzay** has formed the Federated Assn. of Media Employees, a non-profit association for radio, TV, and print people to provide health coverage, disability funds, a pension, and other fringes for people who aren't used to having them. Gramzay will be executive director of FAME; call him at 303-470-9196.

AC KFMK Houston will celebrate July 4 with a radio drama called "Fireworks For The Blind" and is offering the program free to other interested stations. The 25-minute show will use actors, music, and sound effects to recreate a fireworks display. Westwood One will feed the show Tuesday (3). Call PD **Bob Wood** at 713-978-7328.

PEOPLE: HOG TIES LOOSE ENDS

Toronto's new top 40, CHOG, should be on the air by the time you read this. **Elsie Xynos**, promotion director for album rock sister station CILQ (Q107), has been named MD; **Pete Taylor** will now handle promotions for both stations. **Deanna Nason** from oldies CKEY joins for nights. . . WRBQ (Q105) Tampa, Fla.,

late nighter **Tramonte Watts** is out, but would like to stay in the market and can still be reached through the station at 813-287-1047. . . At AC KYKY St. Louis, **John Larrabee** relinquishes his MD duties but stays on for afternoons.

Dr. Drex, most recently with top 40/dance WIOQ (Q102) Philadelphia, has joined top 40 WHYT Detroit as morning sidekick to **Michael J. Foxx** and swing man. . . **Joni Siani** from top 40 KHYI (Y95) Dallas is the new morning sidekick at top 40 WYTZ (Z95) Chicago. **Wayne Messmer** moves to N/T WLS as a newsmen, replacing **Catherine Johns**, now a night talk host. . . Longtime KIIS Los Angeles sports person **Coach Charleye Wright** is gone, replaced by local TV sportscaster **Vic "The Brick" Jacobs**.

Chris Blade, p.m. driver at classic rock WAFX Norfolk, Va., moves to nights at album WKLS Atlanta. **Willard** moves from nights to middays. Production director **Matt Walsh** adds late nights. And **John-Boy** leaves for the insurance business. . . Buffalo, N.Y., radio veteran **Tony Magoo** goes from part time to middays at WUFX.

Research director **Mike Riley** is upped to music coordinator at top 40 KXXX (X100) San Francisco. . . Night jock **Joani Williams** becomes MD/afternoons at album KDHT Denver. PD **Ira Gordon & Roxanne** move to mornings. MD **Rick Lofgren** exits. **Robert Knight** moves from part time to nights.

MD **Doc Holiday** is gone at top 40 WANS-FM Greenville, S.C. Night jock **Hollywood Joe** assumes the music duties. **Mark Pfister** from rock/AC hybrid WTGE Baton Rouge, La., is the new midday man. . . RD **Ted Brandi** replaces **Chris Murray** as MD of top 40 WLAN-FM Lancaster, Pa. Murray will stay on for middays. **Jeff Franklin** from Shadow Traffic in Philadelphia replaces **Kidd Cunningham** in nights.

At album WKQZ (Z93) Saginaw, Mich., MD **Joe Martin** is upped to APD; midday personality **Connie Schilkey** becomes MD. . . **Rick Casey** joins album KFMZ Columbia, Mo., for afternoons; he was last at KCRS Midland, Texas.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	3	6	HOLY WATER ATCO 4-98944	BAD COMPANY 1 week at No. 1
2	3	4	4	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
3	7	12	4	THE OTHER SIDE Geffen 4-19927	AEROSMITH
4	1	1	10	CRADLE OF LOVE Chrysalis 23509	BILLY IDOL
5	5	5	7	I THINK I LOVE YOU TOO MUCH ARISTA LP CUT	THE JEFF HEALEY BAND
★★★ FLASHMAKER ★★★					
6	NEW ▶	1	1	GOOD CLEAN FUN EPIC LP CUT	ALLMAN BROTHERS BAND
7	4	2	9	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
8	8	7	5	LIVE IT UP ATLANTIC 4-87909	CROSBY, STILLS & NASH
9	9	13	6	EVERY LITTLE THING REPRISE 4-19799	JEFF LYNNE
10	12	18	5	YOUR MA SAID YOU CRIED IN YOUR... ESPARANZA 4-98950/ATLANTIC	ROBERT PLANT
11	11	15	6	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
12	6	6	8	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
13	14	17	9	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
14	15	16	7	HUNGRY RCA 2607	LITA FORD
15	20	26	6	OH PRETTY WOMAN CHARISMA LP CUT	GARY MOORE
16	10	9	10	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
17	18	19	8	CHAIN OF FOOLS DGC 4-19693	LITTLE CAESAR
18	28	—	2	JUST CAME BACK VIRGIN LP CUT	COLIN JAMES
19	13	8	13	WILD CHILD CAPITOL LP CUT	HEART
20	19	21	10	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
21	21	25	8	WAY DOWN NOW ENIGN 23522/CHRYSALIS	WORLD PARTY
22	22	24	7	ALL FOR YOU A&M 1505	DAVID BAERWALD
23	23	28	7	YESTERDAY GIRL ENIGMA 44587/CAPITOL	THE SMITHEREENS
24	NEW ▶	1	1	UNSKINNY BOP ENIGMA 44584/CAPITOL	POISON
25	29	34	3	WOMAN IN LOVE WARNER BROS. LP CUT	LITTLE FEAT
26	33	—	2	HOW BAD DO YOU WANT IT? Geffen 4-19699	DON HENLEY
27	27	36	4	TOY SOLDIER EPIC LP CUT	RIVERDOGS
★★★ POWER TRACK ★★★					
28	40	—	2	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
29	42	—	2	I DIDN'T WANT TO NEED YOU CAPITOL 44553	HEART
30	36	45	3	CHILD OF THE WILD BLUE YONDER A&M 1510	JOHN HIATT
31	32	37	5	BACK TO SQUARE ONE ELEKTRA LP CUT	ERNIE ISLEY
32	38	43	3	ME & ELVIS COLUMBIA LP CUT	HUMAN RADIO
33	16	11	16	BABY, IT'S TONIGHT REPRISE 7-19869	JUDE COLE
34	17	10	11	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
35	39	41	4	COWGIRL ATLANTIC LP CUT	SONS OF ANGELS
36	31	32	7	DON'T BE AFRAID OF THE DARK Geffen LP CUT	Y & T
37	24	20	12	YER SO BAD MCA 53833	TOM PETTY
38	46	—	2	HAUNTED HEART EMI 50298	ALIAS
39	26	23	13	WALKS LIKE A WOMAN ATLANTIC 4-87971	BATON ROUGE
40	25	14	12	FORGOTTEN YEARS COLUMBIA 38-73336	MIDNIGHT OIL
41	50	—	2	GIVE IT UP LONDON LP CUT/POLYDOR	HOTHOUSE FLOWERS
42	48	49	3	JOEY I.R.S. 73014	CONCRETE BLONDE
43	35	30	20	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
44	30	33	10	DROP THE GUN RCA LP CUT	KINGS OF THE SUN
45	45	40	4	RISE TO IT MERCURY 875 098-4	KISS
46	34	27	15	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
47	37	22	15	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
48	NEW ▶	1	1	TATTOOED MILLIONAIRE COLUMBIA LP CUT	BRUCE DICKINSON
49	47	48	6	WHAT ARE YOU DOING WITH A FOOL LIKE ME CAPITOL 44543	JOE COCKER
50	44	38	16	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI

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

RADIO

LACK OF ROCK HITS

(Continued from page 12)

Bob Catania told the audience at a June 22 VP/promotion panel that panelists were "hard pressed" to come up with significant gripes. Record promotion was in a "new age that's a lot more businesslike [and] a lot less stressful than it used to be."

Despite this, there were several concerns voiced at Poe stemming from the recent proliferation of record labels. Asked about the so-called product glut, Catania said, "We don't release that many records. There are just more of us."

"What gets lost from radio is how many records we don't release,"

'It's getting crazy; we're going to dance out'

said Catania, who also spoke of fending off managers who wanted singles released and "keeping music away from top 40 radio until the time is right for the 'S' word."

And on three separate occasions, Columbia VP of singles promotion Burt Baumgartner blamed "inexperienced new locals from new labels" for the "trips-for-adds" syndrome that seemed almost epidemic at top 40 radio last fall. That led WHYT Detroit PD Rick Gillette to comment that nobody had come to him "in a long time" with such an offer. "It's when you work with somebody new who may not know your station that this happens," added WPGC Washington, D.C., PD Dave Ferguson.

Later, Catania pointed out that his and other new labels have a lot of national promotion veterans and that it was their responsibility to train newer promo people. "If they're not doing their job, it's our fault," he said.

Other perennial Poe topics that came up again this year were the tendency of PDs to drop hard-to-break records before they established themselves and the issue of promotion people becoming "booking agents" for artist track dates.

Last year's hot topics that were not mentioned at all this year included back announcing; product leaks; comeback records; negative networking; and the death of the 7-inch single, something that was already inches away from a fait accompli last year and is certainly closer now. Ecological issues, such as a big part of Gavin, were virtually unmentioned here, perhaps because of the amount of attention that went to the censorship issue.

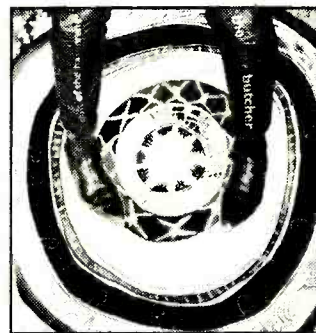
Convention organizers put this year's attendance at 633 people—less than the 700 expected, but comparable to what Poe drew last year. Attendance on the radio side was generally believed to have been affected by the biannual Radio & Records convention's move from winter to spring this year, as well as the tighter economic situation in the record industry.

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FOR WEEK ENDING JULY 7, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	10	WAY DOWN NOW ENIGN 23522/CHRYSALIS	WORLD PARTY 5 weeks at No. 1
2	3	3	8	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW & DAVID BOWIE
3	2	2	11	POLICY OF TRUTH SIRE 0-21534/REPRISE	DEPECHE MODE
4	8	9	5	JOEY I.R.S. 73014	CONCRETE BLONDE
5	4	6	8	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
6	9	16	6	GIVE IT UP POLYDOR 869-044-4	HOTHOUSE FLOWERS
7	6	5	10	WHEN THE RIVER RUNS DRY ATLANTIC 4-87929	HUNTERS & COLLECTORS
8	5	7	14	THE EMPEROR'S NEW CLOTHES ENIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
9	12	14	5	ALL I WANT MCA LP CUT	THE LIGHTNING SEEDS
10	13	20	4	SWEET SMELL OF SUCCESS EPIC LP CUT	THE STRANGLERS
11	20	19	6	PINEAPPLE FACE CAPITOL V-15559	REVENGE
12	7	4	12	HERE'S WHERE THE STORY ENDS ROUGH TRADE 4-19691/DGC	THE SUNDAYS
13	14	17	3	ONION SKIN GIANT 4-19889/WARNER BROS.	BOOM CRASH OPERA
14	27	—	2	KING OF THE MOUNTAIN COLUMBIA LP CUT	MIDNIGHT OIL
15	10	18	7	TEARS WON'T HELP RHINO LP CUT	STEVE WYNN
16	16	13	7	BALL AND CHAIN EPIC LP CUT	SOCIAL DISTORTION
17	22	—	2	JEALOUS Geffen 4-19688	GENE LOVES JEZEBEL
18	17	11	10	CRADLE OF LOVE Chrysalis 23509	BILLY IDOL
19	19	21	4	LET'S BE MAD DGC LP CUT	JOHN DOE
20	25	—	2	KOOL THING DGC LP CUT	SONIC YOUTH
21	23	22	4	HELLO, HELLO, HELLO, HELLO... CHARISMA LP CUT	SOMETHING HAPPENS
22	18	8	8	NOVEMBER SPANED A MONSTER SIRE 0-21529/REPRISE	MORRISSEY
23	11	12	6	FALLING WARNER BROS. 4-19757	JULEE CRUISE
24	21	24	5	GROWING OLD VIRGIN 4-98977	THE ORIGIN
25	NEW ▶	1	1	A STRANGE KIND OF LOVE BEGGAR'S BANQUET LP CUT/RCA	PETER MURPHY
26	NEW ▶	1	1	WORLD IN MOTION QWEST 4-21582/WARNER BROS.	NEW ORDER
27	28	—	2	YOU'RE STILL BEAUTIFUL ARISTA 2042	THE CHURCH
28	26	26	6	WE DON'T DO THAT ANYMORE MAMMOTH LP CUT/RCA	SIDEWINDERS
29	NEW ▶	1	1	CHILD OF THE WILD BLUE YONDER A&M 1510	JOHN HIATT
30	15	15	8	FLYING UNDER RADAR SIRE LP CUT/WARNER BROS.	JERRY HARRISON: CASUAL GODS

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

Urban Directors Prefer Promotions That Foster Pride

NEW YORK—Urban radio's promotion directors sometimes complain that promotions done by other contemporary formats are not applicable to their audience. As a result, much of the brainstorming at conferences like the recent Broadcast Promotion and Marketing Executives meet are not helpful to them, they say.

Bernadette Banko, promotion manager at WJLB Detroit, says top 40 or rock stations can sometimes get away with crazier promotions than urban stations because they can afford to be less concerned about image. "For so long, blacks had to be concerned about self-esteem," she says. "I think that's why we have to draw the line on [some of] the crazy things [other stations do]." Banko cites a promotion she was recently offered that involved WJLB jocks playing volleyball in the mud. "We turned it down because it doesn't really suit us," she says.

As an alternative to Jell-O jumps

and outrageous contests, Banko says, "We look to do things that might enhance black pride, so we look for things that have to do with family, heritage, and culture. We look for things that present role models for young black people." Banko suggests that some of the rock stations might also benefit from taking a role-model stance in the community.

When urban WPEG Charlotte, N.C., promotions director State Alexander worked for album WTKX-FM Pensacola, Fla., he was involved in a bathtub race promotion, but he says that is something that just wouldn't work with his current audience. "We are conscious all the time about the kind of image we project to the community," he explains. "We have to be always mindful of the things we do and the example we set. Mini concerts work better for us than Jello jumps."

WPEG is very involved in a program called "the willpower pro-

gram," designed to keep kids in school and off drugs. Two weeks ago, it did a major fund-raiser for the African American Cultural Center. "Those are the kinds of things that keep us entrenched in the black community," Alexander

Promotions & Marketing



by Phyllis Stark

says.

But not every promotion director agrees that rock'n'roll promotions don't work at urban radio. Says Darold Newton, promotion director of WXYV (V103) Baltimore, "There may have to be some minor adjustments, but anything applicable to a consumer is marketable to the black audience."

Although Earth Day was sparsely promoted by urban stations this year, compared with their counterparts in other formats, Newton points out that in the inner cities, issues like drugs and teenage pregnancy are more critical to their listeners than Earth Day. But as a general rule, says WUSL (Power 99) Philadelphia PD Dave Allen, "the community issues are more important to black listeners than white listeners. The CHR stations have much less [emphasis] on social issues. I'd like to think it's because black audiences are more socially aware than white audiences."

"I've always said that you have to put something back into the audience," Allen continues. "I think black listeners in general judge their radio stations a lot harsher than their white counterparts. Listeners require [community involvement and social awareness] from us, and that's good." On the other hand, Allen says, "black people like to win cars, cash, and trips as much as white people."

IDEA MILL: GLAZE OF THUNDER

Album KRQX (93 Rock) Sacramento, D.C., promoted the new Tom Cruise film "Days Of Thunder" with a "glaze of thunder" donut race. Morning men **Boomer & the Boys** hosted the race at a local mall. The first participants to roll their "sugar speedsters" across the finish line won movie passes and merchandise.

To celebrate the first day of summer, classic rock WAFX (The Fox) Norfolk, Va., dumped five tons of ice in a parking lot to see how long it would take to melt. Listeners could call and guess the melt-down time. The person who came closest to the actual time won a rock'n'roll prize—CDs from Tracks (rock) and a Raleigh bicycle (roll). For each hour of the melt-down, the station made a donation to Easter Seals.

In response to "Dick Tracy" fever, AC KJR Seattle has revived the perennial "solve the mystery" contest. Clues are given out throughout the day and a new mystery begins each time one is solved. All winners receive \$100, a

pair of tickets to see "Dick Tracy," and a chance to win a trip on the Orient Express.

AC WSTR Atlanta is campaigning to bring the 1996 Olympics to town with the world's largest Olympic petition, a full-sized traveling billboard that will be touring the metro area for the next three months. The station hopes to get 94,000 signatures on the petition, which station representatives will bring to the International Olympic Committee in Tokyo in September. A number of former Olympic medalists were on hand for the ribbon-cutting ceremony June 21.

AC WNL Tampa, Fla., is scheduled to stage a Simpsons look-alike contest June 30. Participants may enter as their favorite member of the underachieving family—Bart, Homer, Marge, Lisa, or Maggie. The winner receives \$1,000 and a weekend getaway to Crystal River, home of the Crystal River Nuclear Power Plant.

Top 40/rock KDWZ Des Moines, Iowa, tied in with a local beer maker, Foecking Brewery, for the "name the Foecking slogan" contest. Listeners could call or fax in suggestions to the morning show. The winning slogan was, "No matter how bad it gets, Foecking makes it better."

Last week, top 40 WBBM-FM (B96) Chicago morning man **Joe Bohannon** (JoBo) offered to donate \$1,000 to charity if rival WKQX (Q101) morning man **Robert Murphy** would come over and take JoBo's toupee (Billboard, June 30). Murphy refused, but made his own \$1,000 charity donation. The whole incident began when Murphy offered \$500 to any listener who could grab JoBo's toupee. JoBo responded by handing out 20 toupees to listeners.

In a twist on the many July 4 fireworks displays offered by stations, top 40 KCPX celebrated the holiday with a 3-D fireworks display and a concert by **Donny Osmond**. Everyone who purchases a ticket receives a pair of 3-D glasses. . . . Top 40 WKQI (Q95) Detroit morning man **Dick Purtan** hosted an evening cruise on an historical steamship June 20. The event, which benefited the Salvation Army, featured a live band, dancing, and entertainment from Purtan and his morning crew, which performed comedy routines based on morning show bits.

PRO-MOTIONS

Janice Knapp has been appointed marketing/promotions director at country WGKX (Kix 106) Memphis. She was most recently promotion director at crosstown WHBQ-TV. . . . **Tami Flater** has been named promotion director of top 40 KCAQ (Q105) Oxnard, Calif. She was previously programming/promotions assistant at AC KKYY San Diego. . . . **Letha Hall** has been named promotions coordinator for country WAMZ Louisville, Ky. She was formerly a talk show producer at sister AC WHAS Louisville. . . . **Ann Buchman** is named promo director for classic rock WGFX Nashville; she was a writer/producer at a local ad agency.

COLIN JAMES SUDDEN STOP

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Hot Hits in Tokio
Week of June 17, 1990

- Vogue Madonna
- Step By Step New Kids On The Block
- Hold On Wilson Phillips
- All I Wanna Do Is Make Love To You Heart
- It Must Have Been Love Roxette
- U Can't Touch This M.C. Hammer
- Alright Janet Jackson
- She Ain't Worth It Glenn Medeiros & Bobby Brown
- Rob You The Right Way Johnny Gill
- Children Of The Night Richard Marx
- Nothing Compares 2 U Sinead O'Connor
- Poison Ball Biv DeVoe
- Want To Be With You Zan
- The Power Snap
- A Dream's A Dream Soul II Soul
- Ready Or Not After 7
- Take It To Heart Michael McDonald
- Sending All My Love Linear
- Hold On En Vogue
- Do You Remember Phil Collins
- Heaven Give Me Words Propaganda
- Don't La La I Can't Get Over You Perfect 10
- I'll Be Your Shelter Taylor Dayne
- Don't Wanna Fall In Love Jane Child
- Nicety Michelle
- Morocca Lisa Ono
- This Old Heart Of Mine Rod Stewart & Ronald Isley
- 1990 Medley Mix Paula Abdul
- I Wanna Be Rich Calloway
- Jungle Buss Bootsy's Rubber Band
- Mercy Mercy Me Milira
- Rhythm Of Life Dieta Adams
- Do It (One More Time) Midnight Star
- The Humpty Dance Digital Underground
- Monster Rock Tokyo Ska Paradise Orchestra
- Cradle Of Love Billy Idol
- How Much Love Propaganda
- Could This Be Love Seduction
- Save Me Fleetwood Mac
- You've Got A Friend The Jamaica Boys
- The Longest Song Thomas Lang
- Get Back In Love 14 Karat Soul
- Deadbeat Club B-52's
- Endless Game Tatsuro Yamashita
- Katten Samishku Nararide Kazumasa Oda
- Love Child Sweet Sensation
- Treat Me Right Lance Ellington
- Crushing For Bruising Basia
- Saladát Noe
- Advice For The Young At Heart Tears For Fears

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/01.3 FM in TOKYO.

J-WAVE 81.3FM



Radio Roast. Veteran broadcaster Charlie Douglas was honored at a roast on June 20 in Nashville. The event benefitted the Country Radio Seminar's scholarship fund. Pictured, from left, are CBS Records' Jack Lameier, Warner Bros.' Bob Saporiti, Opryland Music Group's Charlie Monk, Great Empire Broadcasting's Mike Oatman, Douglas, Douglas' wife Martha, Atlantic Records' Bob Heatherly, Step One Records' Ray Pennington, and KPLX Dallas PD Bobby Kraig.



Do The Bart Simpson. Top 40 KKBQ (93Q) Houston brought the Simpsons to Astroworld for their first local appearance. The amusement park's Michelle Ramirez, front left, and 93Q assistant promotions director John Trapane, center, pose with the model family.

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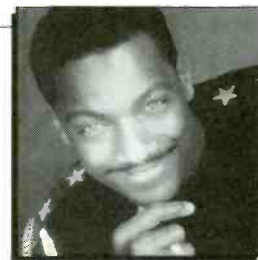


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Billboard's PD of the week

Donnie Simpson
WKYS Washington, D.C.



FOR MOST URBAN stations, the story of the last 10 years has been the gradual dismantling of the black progressive radio model. A lot of stations began the '80s imitating Frankie Crocker's WBLS New York: a long, eclectic playlist; mellow jocks; loose formatics—sometimes deliberately. But during the decade, many stations were painfully divested of that approach by a churban competitor, or at least a tighter urban outlet. By the end of the '80s, once-eclectic outlets such as WGCI-FM Chicago or WYLD-FM New Orleans were much more top 40 in approach.

But the last few months have been hope-filled for fans of black progressive radio. Crocker is back in afternoons on WBLS segueing Wilson Phillips' "Hold On" into En Vogue's "Hold On." Detroit's Electrifyin' Mojo, known for his odd mix of rock and funk, is now on WMXD, after several years in suburban exile. And Donnie Simpson, PD/morning man of WKYS Washington, D.C., is playing "My Guy" and "U Can't Touch This" on the same radio station again.

To be fair, WKYS didn't shift gears for all that long. Even when churban WPGC-FM hit the air with a much tighter list, then took over the market lead, WKYS held its ground. But after Skip Finley's Albimar Communications closed on WKYS—after an extended sale period—its playlist, which once consisted of more than 100 records, came down to 40-50 titles. It looked like WKYS was tightening up.

That never happened. Instead, Simpson began doing what he wanted to do again. That is what he credits for the fact that WKYS was up 5.3-7.0 12-plus in the winter Arbitron. WPGC, meanwhile, was up 6.7-7.4.

"Six months ago I would have been the most confused person you had ever spoken to. I had never worked with consultants before, but with the ratings down, I felt like I needed to listen. We'd sit around with all these different people—most of whom weren't even from programming—and talk about targeting women 28-32. After a while, I just said the hell with this. I've always been a broadcaster, not a narrowcaster.

"I felt like a [recording] artist. No matter who you are, eventually the groove will change and they won't be into what you're doing, or you'll lose the groove. I went to Skip and told him that maybe my style of programming had come and gone, and if it had, I would step aside and let someone else do it, because I'll be the last person to hold this radio station back. But if he wanted me to do it, he had to leave me the hell alone.

"I really admired Skip for being able to do that. It could not have been easy for him, but he saw that it worked for us, and so it worked for him... I [respect] Skip for being a person that can listen. He's a GM and owner who knows who Bootsy Collins is. I don't think my last GM knew who the Temptations were."

Bootsy, incidentally, is still a major part on WKYS, as is P-Funk in general. WKYS is playing Collins' current "Jungle Bass." It also plays Frigthy & Col. Mite's reggae/rap "Life (Is What You Make It)," Everything But The Girl's "Driving," and a Michael McDonald album cut. In other words, the genres of music that WKYS played in its Al Jarreau-meets-Dolly Parton days.

"We've held on to the funk because I know there are people out there who love it who are 35-40 now and nobody else plays it for them. Part of [the consultants' advice] was that we shouldn't play street music. But we can play whatever we want to if we get into it right.

"Adults like rap if it's the right rap. We played 'The Humpty Dance.' We're playing '911 Is A Joke' and there are other Public Enemy cuts I drop into mornings because of the messages involved. It's a brilliant album and it should be heard.

"During the course of the day, I want to hear a little reggae, a little jazz, some pop—I'll still play Steely Dan or 'Baby Come Back' by Player. We're playing 80-90 cur-

rents. And it will be 120 currents tomorrow if I find 30 more records."

This is an afternoon sample of WKYS: Stevie Wonder, "Go Home"; Family Stand, "Ghetto Heaven"; After 7, "Can't Stop"; Soul II Soul, "Back To Life"; Madonna, "Vogue"; Jamaica Boys, "Shake It Up"; Aretha Franklin, "Who's Zoomin' Who"; Bell Biv DeVoe, "Do Me"; Keith Sweat, "Make You Sweat"; Winbush & Isley, "Lay Your Troubles Down"; Ohio Players, "Skin Tight"; and Basic Black, "She's Mine"

One concession to the techno age that WKYS has made is having APD Barbara Prieto computerize the music. "I believed that jocks should be able to go in there and just have a good time. Then I had a rude awakening one morning when we began using the computer just to track things. I punched up Atlantic Starr's 'My

First Love,' which was the No. 1 record at the time, and it hadn't been played since my show the morning before."

During the decline of WKYS, one widely held industry belief was that Simpson was spread too thin. The host of Black Ent-

ertainment Television's "Video Soul" for eight seasons, he was also hosting a radio countdown for the Sheridan Broadcasting Network. With Prieto there, Simpson says, "I don't feel as stretched as I did 9-10 months ago. She has taken some of the strain of WKYS off me. She's the liaison with both the sales and programming staffs. She can also spend more time than I do with Skip. Barbara and I are a good marriage between a guy who's totally creative and doesn't care about research or clocks and a person who believes in all that.

"In music meetings, MD Greg Diggs is the club records guy. That's where he's from. He still does clubs on weekends. Barbara is kind of a club person, but she comes from the house clubs of Chicago... They tease me because they never know what I'm going to like. I used to have Greg screen records because I was pressed for time. Now [I listen to] every record that comes through here."

What Simpson doesn't listen to, he says, is WPGC. ("I just decided to do what I do and let someone else worry about them.") That, and the fact that WKYS makes a point of keeping full newscasts in the afternoon, might suggest that WKYS had deliberately ceded 12-24 to WPGC to protect its upper end from D.C.'s multiple black ACs: WMMJ, WDJY, and WHUR. But Simpson doesn't see it that way either.

"We really do play for everyone," he says. "I think adults can co-exist with younger demos. When we had 10-shares, I would break down the demos and we were No. 1 across the board, so I know it can happen. If that ever changes, I guess I'll be out of work because I don't know how to do anything else.

"If you go out to these schools, these kids aren't just into Heavy D and Kool Moe Dee. They'll also sing the hell out of 'Here And Now.' Or they'll be deep into that Anita Baker album. Put on the jazziest, most adult cuts and they'll be with it."

Simpson also credits the winter rise to an improved atmosphere at WKYS. The sale's long gestation period was followed by a slew of personnel changes that left Simpson as the only survivor of the early '80s airstaff. "That was kind of unfortunate. I always felt like my people could be here as long as they wanted to be. I'm not one who likes to change staffs, but it became necessary after having the same people for eight years."

John Wesley joined for middays from WDJY. Jerry Fenner came from WPLZ Richmond, Va. "We got some people who really wanted to be here," Simpson says. "They teach you in college that the audience can hear a smile. But they cannot only hear it from the announcer. They can hear it coming from the receptionist because it makes the airstaff smile. You can't discount the importance of that on the ratings success we have." SEAN ROSS

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Coming Up**, Paul McCartney, COLUMBIA
2. **Funkytown**, Lipps Inc., CASABLANCA
3. **The Rose**, Bette Midler, ATLANTIC
4. **It's Still Rock And Roll To Me**, Billy Joel, COLUMBIA
5. **Little Jeannie**, Elton John, MCA
6. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL
7. **Steal Away**, Robbie Dupree, ELEKTRA
8. **Cupid/I've Loved You For A Long Time**, Spinners, ATLANTIC
9. **Biggest Part Of Me**, Ambrosia, WARNER BROS.
10. **Let's Get Serious**, Jermaine Jackson, MOTOWN

POP SINGLES—20 Years Ago

1. **The Love You Save**, Jackson 5, MOTOWN
2. **Mama Told Me (Not To Come)**, Three Dog Night, DUNHILL
3. **Ball Of Confusion (That's What The World Is Today)**, Temptations, GORDY
4. **The Long And Winding Road/For You Blue**, Beatles, APPLE
5. **Hitchin' A Ride**, Vanity Fare, PAGE ONE
6. **Ride Captain Ride**, Blues Image, ATCO
7. **Band of Gold**, Freda Payne, INVICTUS
8. **Lay Down (Rain In The Road)**, Melanie with the Edwin Hawkins Singers, BUDDAH
9. **The Wonder Of You/Mama Liked The Roses**, Elvis Presley, RCA/VICTOR
10. **Get Ready**, Rare Earth, RARE EARTH

TOP ALBUMS—10 Years Ago

1. **Glass Houses**, Billy Joel, COLUMBIA
2. **Just One Night**, Eric Clapton, RSO
3. **McCartney II**, Paul McCartney, COLUMBIA
4. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL
5. **Soundtrack**, The Empire Strikes Back, RSO
6. **Empty Glass**, Pete Townshend, ATCO
7. **Let's Get Serious**, Jermaine Jackson, MOTOWN
8. **Heroes**, The Commodores, MOTOWN
9. **Mouth To Mouth**, Lipps Inc., CASABLANCA
10. **The Wall**, Pink Floyd, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **Let It Be**, Beatles, APPLE
2. **McCartney**, Paul McCartney, APPLE
3. **Soundtrack**, Woodstock, COTILLION
4. **Chicago**, COLUMBIA
5. **ABC**, Jackson 5, MOTOWN
6. **Live At Leeds**, Who, DECCA
7. **Greatest Hits**, Fifth Dimension, SOUL CITY
8. **Deja Vu**, Crosby, Stills, Nash & Young, ATLANTIC
9. **Movement**, Isaac Hayes, ENTERPRISE
10. **It Ain't Easy**, Three Dog Night, DUNHILL

COUNTRY SINGLES—10 Years Ago

1. **He Stopped Loving Her Today**, George Jones, EPIC
2. **You Win Again**, Charley Pride, RCA
3. **Friday Night Blues**, John Conlee, MCA
4. **Your Body Is An Outlaw**, Mel Tillis, ELEKTRA
5. **True Love Ways**, Mickey Gilley, EPIC
6. **Midnight Rider**, Willie Nelson, COLUMBIA
7. **Bar Room Buddies**, Merle Haggard & Clint Eastwood, ELEKTRA
8. **Trying To Love Two Women**, The Oak Ridge Boys, MCA
9. **Dancin' Cowboys**, Bellamy Brothers, Warner/Curb
10. **The Blue Side**, Crystal Gayle, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Take Your Time (Do It Right)**, S.O.S. Band, TABU
2. **Let's Get Serious**, Jermaine Jackson, MOTOWN
3. **Landlord**, Gladys Knight & the Pips, COLUMBIA
4. **Sweet Sensation**, Stephanie Mills, 20TH CENTURY
5. **A Lover's Holiday**, Change, RFC
6. **Funkytown**, Lipps Inc., CASABLANCA
7. **Cupid**, Spinners, ATLANTIC
8. **One In A Million You**, Larry Graham, WARNER BROS.
9. **Sitting In The Park**, GQ, ARISTA
10. **You And Me**, Rockie Robbins, A&M

As 'AT40' Turns 20, Creators Reflect On Origins

LOS ANGELES—In the 20 years since "American Top 40" made its debut on July 4, 1970, the countdown perennial has survived two boom-bust cycles in its namesake format, as well as the most-publicized host change in syndication when **Shadoe Stevens** replaced **Casey Kasem** in 1988. But it almost didn't survive its first year.

"At one point the show was 10 days to three weeks from being canceled and nonexistent," recalls **Ron Jacobs**, the former KHJ Los Angeles PD, who produced the first show. Jacobs says it wasn't until the late **Mack Richmond**, then GM of WMEX Boston, decided to put the show on the air, that the other affiliates began to fall in line. Three years after it began, "AT40" finally turned a profit.

Producer/co-creator **Don Bustany** says there was a time when both he and Kasem were losing their own money, hoping the show would eventually take off. "We were close to abandoning it," admits Bustany. "If a bigger company was doing it, they would have, but it was a real labor of love, so we stuck with it."

Although Kasem's familiar voice became the show's trademark, the original voice of "AT40" says it was a team effort. "Thanks to the expertise of my associates, 'AT40' worked," Kasem says.

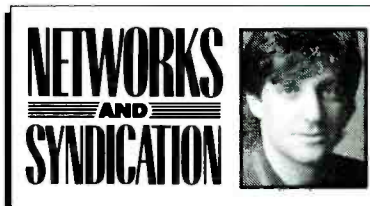
Aside from Jacobs, Bustany, and Kasem, current "Radio Express" president **Tom Rounds** was also a key to getting the show off the ground. He stuck with the show for more than a decade before going off and founding "Radio Express," which distributes "AT40" throughout the world.

According to Kasem, the dream of hosting a national countdown show came to him more than 40 years ago, while working in a grocery store in Detroit. Kasem had dreams of becoming a baseball player or an actor, but told himself if he were ever to become a DJ, he wanted to host his own countdown show like **Eddie Chase** on CKLW

Detroit, who hosted the "Make Believe Ballroom Top 10."

Kasem went on to host local countdowns working as a jock in San Francisco and Cleveland. When he arrived at KRLA Los Angeles, the dream was still alive.

Bustany remembers that while recording commercials for **Kasem-Bustany Productions**, "once a



by Craig Rosen

week Casey would nudge me and say, 'We got to do a countdown show.'"

"I always felt that Casey was one of the few guys in town that would improve KHJ's sound," Jacobs remembers. Jacobs was unable to woo Kasem away from the KRLA fold, but the duo did strike up a friendship.

When Jacobs went to work at **Watermark** along with **Rounds**, he and Kasem soon crossed paths again. "Casey came over and laid out the idea for what I immediately thought would be a great syndicated show," Jacobs says. "He had something going. Rock'n'roll you can't sell every week, but you can sell a good show."

The association between **Watermark** and **Kasem-Bustany** was consummated at Art's Deli in Studio City and thus became known as the "Bagel Agreement."

Jacobs stayed on to produce the first show, spending two days in Dallas, where the familiar number jingles were cut as well as the split logo "Casey's Coast To Coast—American Top 40." It was **Rounds** who held the project together, overseeing every detail.

The show was recorded at a second-story office on La Cienega Boulevard near Santa Monica Boulevard in West Hollywood, only a few steps from the Tropicana Hotel, frequented by rock stars.

Originally, "AT40" was distributed on reel-to-reel tape. Back then, the affiliates were asked to recycle the reel and return it. The tape duplication process took place on the premises. Eventually, Jacobs came up with the idea to go to vinyl, which lasted until the move to CD in 1989.

AROUND THE INDUSTRY

Unistar Radio Networks is quietly planning to drop five more shows. Set for final broadcasts on the week of July 15 are "Country Datebook," "Super Gold Sunday," "Dick Clark In Hollywood," and "U.S. Hall Of Fame." "Great Sounds" will make its final broadcast Sept. 8. The latest cuts follow the recent announcement that "Radio Kandy" and "Romancin' The Oldies" had been dropped (Billboard, May 26).

Radio Today Entertainment's "The Live Show," produced in conjunction with ABC, has its "The Live Show Takes You There" promotion on tap. Begin-

ning July 20, and running for eight weeks, "The Live Show" will feature tour updates from the **Bruce Hornsby & the Range** tour and an exclusive concert segment in each episode. Listeners will be invited to participate in local contests to win 50 trips to see **Hornsby** in concert in September. Runners-up will be awarded a limited-edition live CD and tour merchandise. In other RTE news, former **MJI Broadcasting** manager of affiliate relations **Ramona Rideout** has joined RTE as director of affiliate relations.

MTV VJ and **WHTZ** (Z100) New York staffer **Adam Curry**, who recently exited **James Paul Brown's** "Hitline USA," has resurfaced on "The Buzz," a one-minute offering distributed by **MediaAmerica**. The shortform feature, available twice daily Monday-Friday via satellite, features the latest inside entertainment news... **Caballero Spanish Media's** "Radio MTV" (Billboard, May 26) now has 25 affiliates, including **KLVE** Los Angeles, **WSKQ** New York, **WXDJ** Miami, and **KEDA** San Antonio, Texas.

MUSIC SPECIALS

July 6-8, **Burt Bacharach/Jimmy Smits/Louie Perez of Los Lobos**, Cruisin' America With Cousin **Brucie**, CBS Radio Programming, three hours.

July 6-8, **Phil Collins**, The Weekly Special, Unistar Radio Networks, 90 minutes.

July 6-8, **Judas Priest**, Metalshop, MJI Broadcasting, two hours.

July 6-8, **Four Tops**, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.

July 6-8, **Hank Williams Jr.**, The Stories Behind The Songs, Unistar

RP, one hour.

July 7, **Summer Of 1970**, Solid Gold Saturday Night, Unistar RP, five hours.

July 7, **Tanya Tucker**, Country Gold Saturday Night Live, Unistar RP, five hours.

July 7-8, **Jazzie B (Soul II Soul)/Ice Cube/"Ghost Dad"**, RadioScope, Bailey Broadcast Services, one hour.

July 9-15, **Tribute To Mel Blanc**, Dr. Demento, Westwood One Radio Networks, two hours.

July 9-15, **Troop**, Starbeat, MJI, one hour.

July 9-15, **Shadowfax**, The Jazz Show With David Sanborn, WW1, two hours.

July 9-15, **The Allman Brothers**, Superstar Concert Series, WW1, 90 minutes.

July 9-15, **Guest DJ: Bruce Dickinson**, High Voltage, WW1, two hours.

July 9-15, **Rolling Stones/Marianne Faithful/Ten Years After/Paul Revere & the Raiders/Joe Cocker**, Classic Cuts, MJI, one hour.

July 9-15, **Heart**, Rock Today, MJI, one hour.

July 9-15, **Patty Loveless**, Country Today, MJI, one hour.

July 9-15, **Bruce Hornsby & the Range**, Off The Record With Mary Turner, WW1, one hour.

July 9-15, **Tommy Chong**, Comedy Hour, MJI, one hour.

July 9-15, **Tommy James**, Desert Island Discs, MJI, one hour.

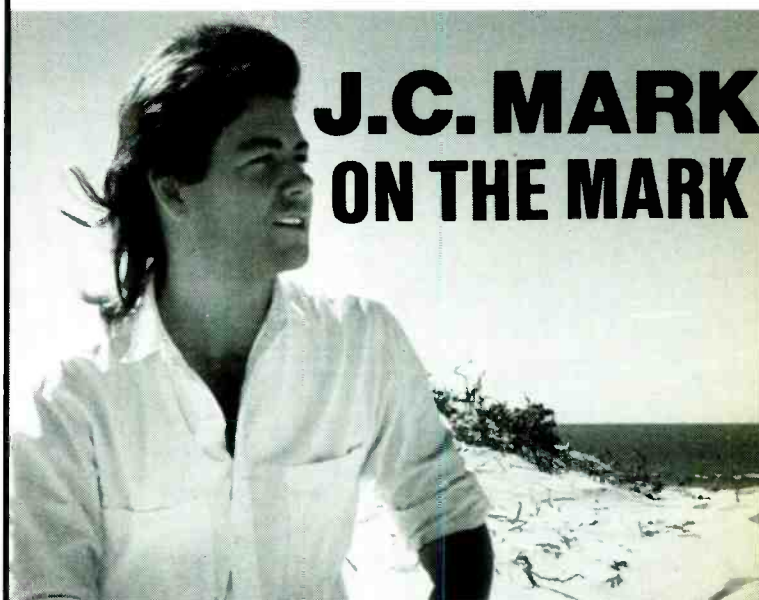
July 9-15, **Mission U.K./Simple Minds**, New Rock In Concert, WW1, 90 minutes.

July 9-15, **The Allman Brothers**, Rock Stars, Radio Today Entertainment, two hours.

July 9-15, **Second Anniversary Show—Part 2**, Live Show, RTE, two hours.

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POWERPLAYS

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

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

PLATINUM

Z100 New York logo

New York P.D.: Steve Kingston. Playlist including 'New Kids On The Block, Step By Step', 'M.C. Hammer, U Can't Touch This', 'Wilson Phillips, Hold On', etc.

WZLW 94.5 FM Boston logo

Boston P.D.: Steve Rivers. Playlist including 'New Kids On The Block, Step By Step', 'M.C. Hammer, U Can't Touch This', 'Snap, The Power', etc.

92.3 FM New York logo

New York P.D.: Tom Cuddy. Playlist including 'M.C. Hammer, U Can't Touch This', 'Roxette, It Must Have Been Love', 'New Kids On The Block, Step By Step', etc.

KIISFM 102.7 Los Angeles logo

Los Angeles P.D.: Gerry DeFrancesco. Playlist including 'Mellow Man Ace, Mentrosa', 'New Kids On The Block, Step By Step', 'En Vogue, Hold On', etc.

108 FM Boston logo

Boston P.D.: Sunny Joe White. Playlist including 'New Kids On The Block, Step By Step', 'En Vogue, Hold On', 'Taylor Dayne, I'll Be Your Shelter', etc.

GOLD

WZLW 94.5 FM Boston logo

Boston P.D.: Steve Rivers. Playlist including 'New Kids On The Block, Step By Step', 'M.C. Hammer, U Can't Touch This', 'Snap, The Power', etc.

WZLW 94.5 FM Boston logo

Boston P.D.: Steve Rivers. Playlist including 'New Kids On The Block, Step By Step', 'M.C. Hammer, U Can't Touch This', 'Snap, The Power', etc.

B94 FM Pittsburgh logo

Pittsburgh P.D.: Danny Clayton. Playlist including 'Bell Biv DeVoe, Poison', 'Roxette, It Must Have Been Love', 'After 7, Ready Or Not', etc.

EAGLE-106 Philadelphia logo

Philadelphia P.D.: Todd Fisher. Playlist including 'Bell Biv DeVoe, Poison', 'Digital Underground, The Humpty Dance', 'Phil Collins, Do You Remember?', etc.

Q107 Washington logo

Washington P.D.: Lorrin Palagi. Playlist including 'Phil Collins, Do You Remember?', 'Roxette, It Must Have Been Love', 'Bell Biv DeVoe, Poison', etc.

GOLD

WZLW 94.5 FM Boston logo

Boston P.D.: Steve Rivers. Playlist including 'New Kids On The Block, Step By Step', 'M.C. Hammer, U Can't Touch This', 'Snap, The Power', etc.

WZLW 94.5 FM Boston logo

Boston P.D.: Steve Rivers. Playlist including 'New Kids On The Block, Step By Step', 'M.C. Hammer, U Can't Touch This', 'Snap, The Power', etc.

POWER 99 FM Atlanta logo

Atlanta P.D.: Rick Stacy. Playlist including 'Roxette, It Must Have Been Love', 'M.C. Hammer, U Can't Touch This', 'Bell Biv DeVoe, Poison', etc.

Q105 TAMPA BAY Tampa logo

Tampa P.D.: Chuck Beck. Playlist including 'Bell Biv DeVoe, Poison', 'New Kids On The Block, Step By Step', 'Wilson Phillips, Hold On', etc.

FOX 43.1 FM Detroit logo

Detroit P.D.: Chuck Beck. Playlist including 'New Kids On The Block, Step By Step', 'Bell Biv DeVoe, Poison', 'Wilson Phillips, Hold On', etc.

GOLD

96.3 FM RADIO WHY? Detroit logo

Detroit P.D.: Rick Gillette. Playlist including 'New Kids On The Block, Step By Step', 'Depeche Mode, Enjoy The Silence', 'Bell Biv DeVoe, Poison', etc.

96.3 FM RADIO WHY? Detroit logo

Detroit P.D.: Rick Gillette. Playlist including 'New Kids On The Block, Step By Step', 'Depeche Mode, Enjoy The Silence', 'Bell Biv DeVoe, Poison', etc.

THE NEW Q95 FM Detroit logo

Detroit P.D.: Gary Berkowitz. Playlist including 'Phil Collins, Do You Remember?', 'Eton John, Club At The End Of The St', 'Wilson Phillips, Hold On', etc.

KDWB 101.3 Minneapolis logo

Minneapolis P.D.: Brian Philips. Playlist including 'Bell Biv DeVoe, Poison', 'New Kids On The Block, Step By Step', 'Roxette, It Must Have Been Love', etc.

Q101 WCLM Chicago logo

Chicago P.D.: Bill Gamble. Playlist including 'Roxette, It Must Have Been Love', 'Eton John, Club At The End Of The St', 'Wilson Phillips, Hold On', etc.

GOLD

Z95 CHICAGO'S HIT MUSIC STATION Chicago logo

Chicago P.D.: Brian Kelly. Playlist including 'Wilson Phillips, Hold On', 'New Kids On The Block, Step By Step', 'En Vogue, Hold On', etc.

Z95 CHICAGO'S HIT MUSIC STATION Chicago logo

Chicago P.D.: Brian Kelly. Playlist including 'Wilson Phillips, Hold On', 'New Kids On The Block, Step By Step', 'En Vogue, Hold On', etc.

93Q Houston logo

Houston P.D.: Bill Richards. Playlist including 'Candy Flip, Strawberry Fields Forever', 'Bell Biv DeVoe, Poison', 'Glenn Medeiros Featuring Bobby Brown', etc.

POWER 104 KBBE Houston logo

Houston P.D.: Adam Cook. Playlist including 'New Kids On The Block, Step By Step', 'Glenn Medeiros Featuring Bobby Brown', 'Taylor Dayne, I'll Be Your Shelter', etc.

92.1 FM Providence logo

Providence P.D.: Paul Cannon. Playlist including 'Roxette, It Must Have Been Love', 'Wilson Phillips, Hold On', 'New Kids On The Block, Step By Step', etc.

SILVER

X100 San Francisco logo

San Francisco P.D.: Dan O'Toole. Playlist including 'Glenn Medeiros Featuring Bobby Brown', 'Phil Collins, Do You Remember?', 'Louie Louie, Sittin' In The Lap Of Lu', etc.

X100 San Francisco logo

San Francisco P.D.: Dan O'Toole. Playlist including 'Glenn Medeiros Featuring Bobby Brown', 'Phil Collins, Do You Remember?', 'Louie Louie, Sittin' In The Lap Of Lu', etc.

KPZZ Seattle logo

Seattle P.D.: Casey Keating. Playlist including 'New Kids On The Block, Step By Step', 'Phil Collins, Do You Remember?', 'Taylor Dayne, I'll Be Your Shelter', etc.

92.1 FM Providence logo

Providence P.D.: Paul Cannon. Playlist including 'Roxette, It Must Have Been Love', 'Wilson Phillips, Hold On', 'New Kids On The Block, Step By Step', etc.

FOR WEEK ENDING
JULY 7, 1990

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	2	1	17	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD) 9 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	1	2	10	JOHNNY GILL ▲ MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
3	3	4	11	EN VOGUE ● ATLANTIC 82084 (9.98) (CD)	BORN TO SING
4	4	3	14	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
5	6	6	7	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
6	5	5	11	PUBLIC ENEMY ▲ DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
7	7	7	17	LISA STANSFIELD ▲ ARISTA 8554 (9.98) (CD)	AFFECTION
8	10	16	5	ICE CUBE PRIORITY 57120 (9.98) (CD)	AMERIKKA'S MOST WANTED
9	8	11	43	AFTER 7 ● VIRGIN 91061 (9.98) (CD)	AFTER 7
10	9	8	13	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
11	14	14	34	TROOP ● ATLANTIC 82035 (9.98) (CD)	ATTITUDE
12	13	12	8	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
13	11	9	13	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
14	12	10	40	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
15	16	15	49	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
16	17	19	8	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
17	21	39	3	SOUL II SOUL VIRGIN 91367 (9.98) (CD)	VOL. II - 1990 - A NEW DECADE
18	15	13	30	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
19	19	17	12	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
20	18	18	11	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
21	57	—	2	KEITH SWEAT VINTERTAINMENT 60861/ELEKTRA (9.98) (CD)	I'LL GIVE ALL MY LOVE TO YOU
22	20	20	27	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
23	25	29	8	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) (CD)	HOLY INTELLECT
24	23	24	11	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
25	22	23	35	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
26	27	27	10	THE JAMAICA BOYS REPRISE 26076 (9.98) (CD)	J BOYS
27	26	22	27	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
28	24	21	43	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
29	34	51	4	SNAP ARISTA 8536 (9.98) (CD)	WORLD POWER
30	31	35	34	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
31	47	53	50	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
32	28	30	19	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
33	33	28	16	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
34	32	37	6	ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD)	HEAD OVER HEELS
35	49	48	36	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
36	41	49	4	KLYMAXX MCA 6376 (9.98) (CD)	THE MAXX IS BACK
37	40	38	12	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
38	37	31	29	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
39	39	40	5	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
40	38	36	31	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
41	29	25	13	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
42	43	44	7	JANE CHILD WARNER BROS. 26858 (9.98) (CD)	JANE CHILD
43	30	26	15	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
44	35	43	7	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
45	36	34	22	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
46	44	45	18	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
47	55	68	4	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98) (CD)	MILIRA
48	42	33	34	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
49	58	80	3	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98) (CD)	A DAY IN THE LIFE

50	51	42	15	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
51	50	46	35	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
52	46	41	8	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98) (CD)	PLAY IT AGAIN, SHAN
53	53	60	12	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
54	45	32	14	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
55	85	98	3	GLENN JONES JIVE 1181/RCA (9.98) (CD)	ALL FOR YOU
56	63	89	4	MIDNIGHT STAR SOLAR E 75316/EPIC (CD)	WORK IT OUT
57	66	76	4	THE FAMILY STAND ATLANTIC 82036 (9.98) (CD)	CHAIN
58	60	85	16	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
59	56	52	14	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
60	67	69	67	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
61	54	61	10	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS
62	48	50	11	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
63	52	47	29	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
64	75	—	2	NEW KIDS ON THE BLOCK COLUMBIA 45129 (CD)	STEP BY STEP
65	80	91	4	YZ TUFF CITY 0569 (8.98) (CD)	SONS OF THE FATHER
66	62	59	27	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
67	73	67	32	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
68	71	65	5	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
69	59	57	11	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
70	NEW ▶	1	1	VARIOUS ARTISTS WARNER BROS. 26241 (9.98) (CD)	WE'RE ALL IN THE SAME GAMG
71	65	71	8	MR. LEE JIVE 1273/RCA (8.98) (CD)	GET BUSY
72	68	54	36	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
73	NEW ▶	1	1	MARIAH CAREY COLUMBIA 45202 (CD)	MARIAH CAREY
74	88	73	5	THE CHIMES COLUMBIA 46008 (CD)	THE CHIMES
75	70	62	25	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
76	72	66	48	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
77	76	63	15	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
78	74	78	4	AUDIO TWO FIRST PRIORITY 91358/ATLANTIC (9.98) (CD)	I DON'T CARE: THE ALBUM
79	61	58	11	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
80	82	72	25	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
81	69	55	14	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
82	81	86	3	MILLI VANILLI ARISTA 8622 (9.98) (CD)	THE REMIX ALBUM
83	NEW ▶	1	1	ERIC B. & RAKIM MCA 6416 (9.98) (CD)	LET THE RHYTHM HIT 'EM
84	64	56	17	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
85	77	74	16	CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
86	91	—	2	JUST ICE FRESH 82016/SLEEPING BAG (8.98) (CD)	MASTERPIECE
87	79	70	22	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
88	83	77	29	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
89	89	84	18	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
90	94	—	13	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
91	84	64	43	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
92	86	83	13	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
93	87	96	8	SOUNDTRACK ORPHEUS 75625/EMI (9.98) (CD)	DEF BY TEMPTATION
94	98	—	2	SILK TYMES LEATHER GEFEN 24289 (9.98) (CD)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
95	93	—	2	GLENN MEDEIROS MCA 6399 (9.98) (CD)	GLENN MEDEIROS
96	NEW ▶	1	1	ANTOINETTE NEXT PLATEAU 1021 (8.98) (CD)	BURNING AT 20 DEGREES BELOW
97	90	88	35	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
98	99	93	35	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
99	NEW ▶	1	1	SOMETHING SPECIAL ASSOCIATED E 45302/EPIC (CD)	SOMETHING SPECIAL
100	78	81	20	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE

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BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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

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

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All That Jazz. Contemporary jazz artists meet backstage at the George Wien Tribute at Carnegie Hall in New York. Shown, from left, are bassist Charnett Moffett, trumpeter Jon Faddis, saxophonists David Sanborn and Kenny G, and drummer Omar Hakim.

FOR WEEK ENDING JULY 7, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	THE POWER ● ARISTA 2014 (C)	◆ SNAP 2 weeks at No. 1
2	2	3	8	U CAN'T TOUCH THIS CAPTOL 15571	◆ M.C. HAMMER
3	4	5	7	TURTLE POWER ● SBK 19710 (C)	◆ PARTNERS IN KRYME
4	5	4	12	THE POWER WILD PITCH 1018 (M)	POWER JAM FEATURING CHILL ROB G
5	3	1	9	AMERIKKA'S MOST WANTED PRIORITY 7220 (C)	◆ ICE CUBE
6	6	6	5	LET THE RHYTHM HIT 'EM MCA 24026 (C)	◆ ERIC B. & RAKIM
7	14	21	3	WE'RE ALL IN THE... WARNER BROS. 0-21549 (C) (M)	THE WEST COAST RAP ALL-STARS
8	9	15	5	ONE TIME GAFFLED EM UP ORPHEUS 72292/EMI (C)	COMPTON'S MOST WANTED
9	7	8	11	MY HOOPTIE NASTYMIX 76988 (M)	◆ SIR MIX-A-LOT
10	10	11	9	IT'S JUST A GIRL THING ARISTA 2001 (C)	◆ ICEY JAYE
11	13	17	5	OWNLEE EUE ATLANTIC 82100 (C)	◆ KWAME & A NEW BEGINNING
12	12	14	7	FAME 90 RYKO 56163/EMI (C)	DAVID BOWIE WITH QUEEN LATIFAH
13	21	22	3	UNTOUCHABLE RUTHLESS 2053/EPC (C)	◆ ABOVE THE LAW
14	11	7	12	911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C)	◆ PUBLIC ENEMY
15	16	18	9	MENTIROSA CAPTOL 15509 (C)	◆ MELLOW MAN ACE
16	8	9	13	"B" GIRLS PANDISC 056 (C)	◆ YOUNG AND RESTLESS
17	20	19	7	THE WOMAN IN ME GEPFEN 0-21506 (C)	◆ SILK TYMES LEATHER
18	22	16	7	ON THE ROAD AGAIN FIRST PRIORITY 0-96494/ATLANTIC (C)	◆ AUDIO TWO
19	15	10	11	FUNKY FOR YOU FRESH 80139/SLEEPING BAG (C)	◆ NICE & SMOOTH
20	19	20	8	WHAT "U" WAITIN' "4"? WARNER BROS. 0-21477 (C)	◆ JUNGLE BROTHERS
21	24	—	2	GOD MADE ME FUNKE EMI 1352/RCA (C)	◆ KOOL MOE DEE
22	23	24	4	U TREAT ME RIGHT EMI 56164 (C)	◆ THE UBC
23	17	12	24	THE HUMPTY DANCE ▲ TOMMY BOY 944 (C) (M)	◆ DIGITAL UNDERGROUND
24	29	—	2	THE GIRL THAT I HATE SKYWALKER 146 (C) (M)	POISON CLAN
25	26	28	3	SPELLBOUND ATLANTIC 86198 (C)	◆ K-SOLO
26	25	23	4	SET IT OFF SEDONA 7614/JCI (C)	◆ DEF DAMES
27	28	—	2	CALL ME D-NICE JIVE 1351/RCA (C)	◆ D-NICE
28	18	13	10	RAISE THE FLAG 4TH & B'WAY 487/ISLAND (C)	◆ X-CLAN
29	30	—	2	ROCK DIS FUNKY JOINT PROFILE 7302	◆ POOR RIGHTEOUS TEACHERS
30	27	27	3	CLAP TO THIS YO! 1201	GREGORY "D." & D.J. MANNIE FRESH

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

FOR WEEK ENDING JULY 7, 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.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	ALL I DO IS THINK OF YOU	TROOP	1	4	MY, MY, MY	JOHNNY GILL
2	2	GHETTO HEAVEN	THE FAMILY STAND	2	2	YOU CAN'T DENY IT	LISA STANSFIELD
3	1	U CAN'T TOUCH THIS	M.C. HAMMER	3	5	GHETTO HEAVEN	THE FAMILY STAND
4	8	YOU CAN'T DENY IT	LISA STANSFIELD	4	7	NICETY	MICHEL'LE
5	5	THE POWER	SNAP	5	1	ALL I DO IS THINK OF YOU	TROOP
6	4	NICETY	MICHEL'LE	6	9	UNTIL YOU COME BACK TO ME	MIKI HOWARD
7	6	GOOD LOVE	KLYMAXX	7	10	MAKE YOU SWEAT	KEITH SWEAT
8	12	MY, MY, MY	JOHNNY GILL	8	12	THIS IS LOVE	REGINA BELLE
9	11	MAKE YOU SWEAT	KEITH SWEAT	9	11	STAY	GLENN JONES
10	13	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	10	14	CAN'T STOP	AFTER 7
11	17	UNTIL YOU COME BACK TO ME	MIKI HOWARD	11	17	DO IT (ONE MORE TIME)	MIDNIGHT STAR
12	18	STAY	GLENN JONES	12	16	THE POWER	SNAP
13	7	WHY YOU GET FUNKY ON ME	TODAY	13	20	I WANT IT NOW	CAMEO
14	24	CAN'T STOP	AFTER 7	14	15	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL
15	10	THE BLUES	TONY! TONI! TONE!	15	24	VISION OF LOVE	MARIAH CAREY
16	9	DON'T WANNA FALL IN LOVE	JANE CHILD	16	6	GOOD LOVE	KLYMAXX
17	15	VOGUE	MADONNA	17	21	WATCHING YOU	THE BLACK FLAMES
18	26	WE CAN MAKE IT ALRIGHT	THE GAP BAND	18	22	I DON'T FEEL MUCH LIKE CRYING	RANDY CRAWFORD
19	22	WATCHING YOU	THE BLACK FLAMES	19	3	U CAN'T TOUCH THIS	M.C. HAMMER
20	20	A DREAMS A DREAM	SOUL II SOUL	20	19	WE CAN MAKE IT ALRIGHT	THE GAP BAND
21	16	HDLO ON	EN VOGUE	21	32	DO ME!	BELL BIV DEVOE
22	27	THIS IS LOVE	REGINA BELLE	22	31	MY KINDA GIRL	BAFFYFACE
23	35	VISION OF LOVE	MARIAH CAREY	23	34	TALK TO ME	ANITA BAKER
24	14	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	24	13	FOR THE LOVE OF YOU	EARTH, WIND & FIRE
25	33	I WANT IT NOW	CAMEO	25	29	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH
26	29	I DON'T FEEL MUCH LIKE CRYING	RANDY CRAWFORD	26	27	LOVE HIGH	JEFF REDD
27	30	LET THE RHYTHM HIT 'EM	ERIC B. & RAKIM	27	—	JERK OUT	THE TIME
28	36	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	28	38	THE MASTER KEY	BARBARA WEATHERS
29	—	DO IT (ONE MORE TIME)	MIDNIGHT STAR	29	33	WAIT FOR ME	STACYE AND KIMIKO
30	—	WE'RE ALL IN THE...	THE WEST COAST RAP ALL-STARS	30	37	A DREAMS A DREAM	SOUL II SOUL
31	32	NOT ON THE OUTSIDE	ALYSON WILLIAMS	31	36	FRIENDS' ADVICE (DON'T TAKE IT)	THE POINTER SISTERS
32	—	LOVE HIGH	JEFF REDD	32	39	ONE MILE FROM PARADISE	ROBBIE MYCHALS
33	—	ONE MILE FROM PARADISE	ROBBIE MYCHALS	33	8	DON'T WANNA FALL IN LOVE	JANE CHILD
34	21	IT'S TIME	THE WINANS	34	35	MIDNIGHT LOVE	STARPOINT
35	37	STEP BY STEP	NEW KIDS ON THE BLOCK	35	—	MY GIRL	KOOL SKOOL
36	—	GOD MADE ME FUNKE	KOOL MOE DEE	36	28	COME IN	DIANNE REEVES
37	19	MERCY MERCY ME (THE ECOLOGY)	MILIRA	37	—	IF I TOLO YOU ONCE	TERRY STEELE
38	—	IF I TOLD YOU ONCE	TERRY STEELE	38	—	GOTTA GOOD THING	GEOFF MCBRIDE
39	23	OOH LA LA...	PERFECT GENTLEMEN	39	—	COME BACK TO ME	JANET JACKSON
40	25	SHAKE IT UP!	THE JAMAICA BOYS	40	—	SHE'S MINE	BASIC BLACK

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
78 911 IS A JOKE (Def American, BMI)	56 HOW DEEP DOES IT GO (Famous, ASCAP/Leon Ware, ASCAP)
4 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI)	97 THE HUMPTY DANCE (GLG Two, BMI/Pubhowylike, BMI/Willesden, BMI)
95 ALRIGHT (Flyte Tyme, ASCAP/Black Ice, BMI) WBM	61 I'D LIKE TO GET TO KNOW YOU (Colgems-EMI, ASCAP) WBM
64 ANY LOVE (EMI April, ASCAP/Uncle Ronnie, ASCAP/MCA, ASCAP/Sunset Bergundy, ASCAP)	20 I DON'T FEEL MUCH LIKE CRYING (Kermy, BMI/Hip Trip, BMI)
33 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	38 IF I TOLD YOU ONCE (EMI April, ASCAP/Bill & Betty, ASCAP/Ollie Brown Sugar, ASCAP/EMI Blackwood, BMI/Great Cool, BMI)
86 BROOKLYN - QUEENS (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prince Paul, BMI)	70 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)
81 BROTHER'S GONNA WORK IT OUT (Def American, BMI/Your Mother's, BMI)	69 IN A SEXY MOOD (Maird, BMI/Bocar, BMI/Music Of The World, BMI/John Whitehead, BMI)
13 CAN'T STOP (Hip Trip, BMI/Kear, BMI)	75 ITCHIN' IN MY PANTS (Beat Seekers, ASCAP/Michi, ASCAP)
87 CAN YOU GIVE ME WHAT I WANT (Black Lion, ASCAP/Captain Z, ASCAP/Joytel, ASCAP) WBM	63 IT'S TIME (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Donril, ASCAP/Zomba, ASCAP)
49 COME BACK TO ME (Black Ice, ASCAP) WBM	17 I WANT IT NOW (Better Nights, ASCAP/Pri, ASCAP) WBM
43 COME IN (Wild Honey, ASCAP/Lunacy, ASCAP/Dunne Hill, BMI)	12 I WONDER WHO SHE'S LOVING (CBS, ASCAP/Sister Teresa, ASCAP/Nutsty, ASCAP/Bridgeport, BMI)
60 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	42 JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM
15 DO IT (ONE MORE TIME) (Epic/Solar, BMI/Saba 7, BMI)	91 JUNGLE BASS (Mash-A-Mugg, BMI/Enemy, BMI/Island, BMI/Bas-Worl, ASCAP/Catfishing Hit, BMI/Irving, BMI)
31 DO ME (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	21 LAY YOUR TROUBLES DOWN (Angel Notes, ASCAP/WB, ASCAP) WBM
89 DON'T ASK MY NEIGHBORS (WB, ASCAP/Unichappell, BMI)	83 LET ME BE YOUR LOVER (Prohibited, BMI/Fresh Force, BMI)
22 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	39 LET THE RHYTHM HIT 'EM (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
66 DOOWTCHYALIKE (GLG Two, BMI/Puphowylikeit, BMI)	100 LIES (Two Tuff-Enuff, BMI)
88 DO YOU REALLY WANT LOVE? (Bright Light, BMI/Babyface, BMI/Music Corp. Of America, BMI/Bruce Purse, ASCAP/WB, ASCAP)	74 LIFT EVERY VOICE AND SING (Edward B. Marks, BMI)
24 A DREAMS A DREAM (Jazzy B, ASCAP/Virgin, ASCAP/EMI April, ASCAP/Law, PRS) CPP/WBM	25 LOVE HIGH (Johnnie Mae, BMI/Willesden, BMI)
98 DRIVING (Complete, BMI)	6 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
76 EVERYBODY EVERYBODY (Lombardoni, ASCAP/Edizioni, ASCAP/Musicali, ASCAP/Intersong, ASCAP)	32 THE MASTER KEY (Colgems-EMI, ASCAP/Multi Culler, ASCAP/CBS, ASCAP) WBM
55 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP)	51 MERCY MERCY ME (THE ECOLOGY) (Jobete, ASCAP)
28 FOR THE LOVE OF YOU (CBS, ASCAP/Maurice White, ASCAP/MCA, ASCAP/Sac-Boy, ASCAP/Starlight, ASCAP/Bust-It, BMI)	47 MIDNIGHT LOVE (Harrindur, BMI/Pure Delight, BMI/Tortoise Feather, BMI/Thor, BMI/Ensign, BMI)
40 FRIENDS' ADVICE (DON'T TAKE IT) (Stone Diamond, BMI/Feel The Beat, BMI/AMH Kid, BMI)	85 MONEY (Epic/Solar, BMI/Bama Sweet, ASCAP/Bigg Kidd, ASCAP)
92 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	82 MY BABY'S HOUSE (Bee Germaine, BMI)
3 GHETTO HEAVEN (EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP)	46 MY GIRL (Crazy People, ASCAP/Almo, ASCAP/Jack The Mack, ASCAP)
80 GIRL DANZ WITH ME (Strick-Lick, ASCAP/Mikel Moco, ASCAP/Nerose, ASCAP)	58 MY HOOPTIE (Locked Up, ASCAP)
44 GOD MADE ME FUNKE (Willesden, BMI)	26 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL
10 GOOD LOVE (Gradington, ASCAP/Ronnie Onyx, ASCAP)	2 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI)
52 GOTTA GOOD THING (Trycep, BMI/Willesden, BMI)	5 NICETY (Ruthless Attack, ASCAP)
72 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL	37 NOT ON THE OUTSIDE (Gambi, BMI)
84 HEAVEN (CRGI, BMI)	79 OBSESSION (Virgin, ASCAP/Command Performance, BMI)
35 HOLD ON (Two Tuff-Enuff, BMI)	30 ONE MILE FROM PARADISE (Pejjo, BMI/Bernard, BMI)
	71 OOH LA LA (I CAN'T GET OVER YOU) (Maurice Starr, ASCAP/EMI April, ASCAP) HL
	65 OWNLEE EUE (The Brothers Grimm, ASCAP)
	93 POISON (Hi-Frost, BMI)
	57 THE POWER (Frozen Soap, ASCAP/House Of Fun, BMI)
	8 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI)
	96 PSYKO FUNK (Ackee, ASCAP/Boo-Yaa T.R.I.B.E., ASCAP/Mi Palo, ASCAP)
	99 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
	53 REAL LOVE (Zomba, ASCAP/Virgin, BMI)
	59 ROCK DIS FUNKY JOINT (Protoons, ASCAP/North One, ASCAP/Chumpy, ASCAP)
	73 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
	68 SAVE THE FAMILY (Def Jam, ASCAP/Fearse, ASCAP/Def American, BMI/Ron Dean, ASCAP)
	54 SHAKE IT UP! (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI) WBM
	45 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
	50 SHE'S MINE (Cal-Gene, BMI/Virgin, BMI)
	90 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
	62 SONGS OF LOVE (Amazement, BMI)
	11 STAY (Kaplain K, ASCAP/MCA, ASCAP/TuTu, ASCAP/Zomba, ASCAP)
	48 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
	77 TAKE ME NOW (Fields-Write, BMI/Eighty Eight Hundred, BMI/Ptah, BMI)
	27 TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
	14 THIS IS LOVE (Zomba, ASCAP)
	41 TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Dooinit, ASCAP/WB, ASCAP/Black Chick, ASCAP) WBM
	94 TOUCH ME UP (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP/Sabby Ninny, BMI)
	9 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Hee Bee Dooinit, BMI) CPP
	7 UNTIL YOU COME BACK TO ME (Jobete, ASCAP/Stone Gate, BMI)
	19 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
	29 VOGUE (WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
	36 WAIT FOR ME (EMI Blackwood, BMI/ATV, BMI/Irving, BMI)
	16 WATCHING YOU (Cotillion, BMI/Warner-Tamerlane, BMI) WBM
	18 WE CAN MAKE IT ALRIGHT (EMI Blackwood, BMI/Good Choice, BMI/C Dub, ASCAP/Rockwood, BMI)
	34 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
	67 WHAT YOU DESERVE (Warner-Tamerlane, BMI/Thumpin', BMI)
	23 WHY YOU GET FUNKY ON ME (FROM HOUSE PARTY) (Virgin Songs, BMI/Cal-Gene, BMI)
	1 YOU CAN'T DENY IT (Big Life, PRS)



TERRI ROSSI'S RHYTHM SECTION

ACT LIKE YOU KNOW: "You Can't Deny It" by Lisa Stansfield (Arista) jumps 4-1 and makes a dramatic 8-4 increase in retail rank. The No. 1 reported retail single is "All I Do Is Think Of You" by Troop (Atlantic). "Deny It" is not No. 1 in its airplay rank, either: It is No. 2. "My, My, My" by Johnny Gill (Motown) jumps 4-1 in radio rank and 12-8 in retail rank. The top 100 singles are in order according to total points, so it's possible to earn the top spot though neither radio nor retail ranks No. 1.

Next week the chart may change in one of two ways. The Stansfield single should continue to grow. It is just beginning to receive No. 1 reports from radio, which normally indicates that the record has not peaked. It is No. 1 at 12 stations, including KKDA Dallas; KMJJ Shreveport, La.; WQOK Raleigh, N.C.; and WDAS Philadelphia. It has top five reports from 48 other stations; 75% of the 101-station panel continue to move it up.

On the other hand, "My, My, My" has made a dramatic display over the last six weeks. No. 1 reports are listed by 20 stations, including WRKS New York; WOWI Norfolk, Va.; KHUL Memphis (formerly KRNB); and KPRW Oklahoma City. It is on 101 stations, adding WEBB Baltimore; 44 stations list it top five and 89 are showing upward movement.

HOW HOT IS IT? "Make You Sweat" by Keith Sweat (Vintertainment) jumps 10-6. The radio point gain was second only to "My, My, My." It is on 94 stations; the adult-oriented stations are still holding out. It already has No. 1 reports from WQQK Nashville and WHJX Jacksonville, Fla. It has top five reports from 30 stations and top 10 reports from 29 others. It receives strong reports nationally. Stations in the Northeast and Mid-Atlantic regions are representative of how strongly the single is developing: WILD Boston (16-9); WDKX Rochester, N.Y. (10-3); WNHC New Haven, Conn. (21-7); WBSL New York (16-5); and WXYV Baltimore (23-9).

"CAN'T STOP" by After 7 (Virgin) leaps 20-13. Its chart movement has been as sweet as the song itself. It gained 20 dealers, which moves it up 10 places in its retail rank. It made significant gains at radio and is on 98 stations. Top-charted reports are developing. At WZAK Cleveland, it moves 5-3; also in Cleveland it moves 7-4 at WJMO-FM. At WYLD New Orleans it jumps 9-4. It is listed at No. 5 at three stations: WAMO Pittsburgh, KMJQ Houston, and WQOK Raleigh. Sixteen stations list it top 10.

SWITCH HITTER: The debut week for a single is usually when the largest number of radio reports come in. "Come Back To Me" by Janet Jackson (A&M) makes its biggest impact in its second week on the chart: 60 of its 86 total stations report new activity as it flies 83-49.

BIG NUMBERS: There are 96 current reports on "Jerk Out" by the Time (Paisley Park). "I'll Be Good To You" by Najee (EMI) gains 28 stations for a total of 61. "Feels Good" by Tony! Toni! Toné! (Wing) totals 79 stations, gaining 31. "She's Mine" by Basic Black (Motown) gains 20 stations for a total of 64. "Songs Of Love" by Frankie Beverly & Maze (Warner Bros.) picks up 18 reports, totaling 60 stations. "Rock Dis Funky Joint" by Poor Righteous Teachers (Profile) nets 15 new reports, for a total of 52.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
COME BACK TO ME JANET JACKSON A&M	9	15	36	60	86
LIES EN VOGUE ATLANTIC	10	14	18	42	42
BROTHER'S GONNA WORK... PUBLIC ENEMY DEF JAM	8	10	21	39	39
HAVE YOU SEEN HER M.C. HAMMER CAPITOL	6	7	22	35	42
FEELS GOOD TONY! TONI! TONE! WING	9	7	17	33	79
I'LL BE GOOD TO YOU NAJEE EMI	4	5	19	28	61
DO YOU REALLY WANT... MELBA MOORE CAPITOL	3	3	16	22	23
A FRIEND THE WINANS QWEST	7	3	11	21	26
SHE'S MINE BASIC BLACK MOTOWN	5	3	12	20	64
WHEN WILL I SEE YOU AGAIN BARRY WHITE A&M	2	5	12	19	23

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

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CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	4	8	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS 1 week at No. 1
2	1	2	11	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
3	4	8	7	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
4	6	14	5	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
5	8	20	4	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
6	7	15	7	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRIS 0-21524/WARNER BROS.	◆ INDIA
7	14	21	5	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
8	9	17	6	TALKING WITH MYSELF (REMIX) MERCURY 875 215-1	◆ ELECTRIBE 101
9	5	7	10	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
10	11	16	7	BOUNCE BACK MCA 24018	◆ ALISHA
11	15	18	6	AMADO MIO/CRACK ATTACK CAPITOL V-15551	GRACE JONES
12	22	36	3	STAR SIRE 0-21558/WARNER BROS.	ERASURE
13	24	41	3	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
14	30	—	2	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	BLACK BOX
15	3	1	13	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
16	17	19	7	RUB YOU THE RIGHT WAY MOTOWN MOT 4657	◆ JOHNNY GILL
17	23	25	5	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
18	25	31	4	FX COLUMBIA 44 73186	◆ A GUY CALLED GERALD
19	19	22	6	SUNSHINE/I FEEL LOVE SANDSTONE SSL 12-1	FAX YOURSELF
20	20	23	8	TALK ABOUT ROCKIN' CAPITOL V-15574	2 GIRLS
21	28	33	4	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
22	13	13	9	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
23	27	32	4	BROOKLYN-QUEENS DEF JAM 44 73187/COLUMBIA	◆ 3RD BASS
24	31	38	3	PINEAPPLE FACE CAPITOL V-15559	REVENGE
25	32	39	3	BLACK BETTY EPIC 49H 73195	RAM JAM
★★★ POWER PICK ★★★					
26	37	—	2	DIRTY CASH MERCURY 875 803-1	THE ADVENTURES OF STEVIE V
27	21	24	5	INFINITY DECONSTRUCTION 2570-1-RD/RCA	GURU JOSH
28	16	11	7	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
29	34	40	4	MOMENTS IN SOUL 2YX 6278-12	J.T. AND THE BIG FAMILY
30	10	3	10	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
31	12	5	10	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
32	38	43	3	I CAN HANDLE IT SBK V-19705	MR. MIXI & SKINNY SCOTTY
33	41	—	2	MAKE YOU SWEAT ELEKTRA 0-66683	◆ KEITH SWEAT
34	18	6	10	FAME 90 RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
35	33	35	5	STRIKE TO THE BODY/JACKHAMMER FICTION 873 849-1/MERCURY	DIE WARZAU
36	43	47	3	TRUTH IS OUT OF STYLE NETTWERK 74005/L.R.S.	MC 900 FT. JESUS WITH DJ ZERO
37	48	—	2	GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA	WHITE KNIGHT
38	44	44	3	THE WARNING/THE FINAL FRONTIER STRICTLY RHYTHM SR-1207	LOGIC
39	26	9	13	THE POWER ARISTA AD1-2014	◆ SNAP
40	47	—	2	CRAZY EARTH MUTE. BRAZIL IMPORT	FORTAN 5
★★★ HOT SHOT DEBUT ★★★					
41	NEW ▶	1	1	WORLD POWER (LP CUTS) ARISTA AL-8536	SNAP
42	NEW ▶	1	1	I DON'T LOVE YOU (BUT I LIKE YOU) ACTIVE ACT-3065/SELECT	ANNETTE TAYLOR
43	49	45	3	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TONI! TONE!
44	46	46	3	I SIT ON ACID WING 873 145-1/POLYDOR	LORDS OF ACID
45	NEW ▶	1	1	GOD TONIGHT CURB V-77053	REAL LIFE
46	NEW ▶	1	1	I'LL ADMIT IT EPIC 49-73198	LAURIE SAUNDERS
47	NEW ▶	1	1	TELL ME SOMETHING MCA 24032	INDECENT OBSESSION
48	35	30	8	FOOLS GOLD SILVERTONE 13154-1-JD/RCA	◆ THE STONE ROSES
49	NEW ▶	1	1	MANGOUS YE M BEAT Beat 002	BOOM TRIBE
50	29	28	6	YOU DO ME VIRGIN 0-96495	◆ RYUICHI SAKAMOTO

12-INCH SINGLES SALES				Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	3	10	THE POWER ARISTA AD1-2014	◆ SNAP 1 week at No. 1
2	2	2	8	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
3	1	1	13	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
4	4	6	10	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
5	7	17	4	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
6	8	11	10	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
7	6	5	10	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
8	10	13	10	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
9	11	18	5	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
10	13	23	6	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRIS 0-21524/WARNER BROS.	◆ INDIA
11	14	24	5	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
12	25	43	3	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
13	5	4	11	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
14	9	8	10	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
15	17	19	7	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
16	22	28	4	MAKE YOU SWEAT ELEKTRA 0-66683	◆ KEITH SWEAT
17	20	25	6	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
18	23	30	5	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
19	21	22	8	WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") MOTOWN MOT-4711	◆ TODAY
20	27	33	5	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
21	12	7	13	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
22	18	15	7	GET DUMB! (FREE YOUR BODY) VENETTA 75021-7037-1/A&M	THE CREW
23	15	9	10	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
24	28	27	7	GOOD LOVE MCA 24000	◆ KLYMAXX
25	19	16	11	THE POWER WILD PITCH WP-1018	◆ POWER JAM FEATURING CHILL ROB G
26	30	32	6	BOUNCE BACK MCA 24018	◆ ALISHA
★★★ POWER PICK ★★★					
27	40	—	2	STAR SIRE 0-21558/WARNER BROS.	ERASURE
28	31	29	8	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TONI! TONE!
29	37	45	3	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	◆ THE WEST COAST RAP ALL-STARS
30	16	14	9	FAME 90 (REMIX) RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
31	33	35	6	LOVING YOU LIKE CRAZY CUTTING 235	CORINA
32	34	37	4	YOU SHOULD KNOW BY NOW ATLANTIC 0-86186	CHRISSEY I-EECE
33	47	—	2	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
★★★ HOT SHOT DEBUT ★★★					
34	NEW ▶	1	1	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	BLACK BOX
35	36	38	3	STEP BY STEP COLUMBIA 44 73376	◆ NEW KIDS ON THE BLOCK
36	44	—	2	PINEAPPLE FACE CAPITOL V-15559	REVENGE
37	35	34	7	HEAD LIKE A HOLE TVT 2614	◆ NINE INCH NAILS
38	32	21	9	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS
39	26	12	12	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
40	48	47	3	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
41	24	10	10	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
42	46	46	3	FIRST TRUE LOVE MICMAC 537	TIANA
43	38	31	8	RESCUE ME SLEEPING BAG SLX 40155	RAIANA PAIGE
44	29	20	14	POISON MCA 24003	◆ BELL BIV DEVOE
45	41	39	5	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/WARNER BROS.	MORRISSEY
46	45	42	3	YOU DO ME VIRGIN 0-96495	◆ RYUICHI SAKAMOTO
47	NEW ▶	1	1	CAN'T STOP VIRGIN 0-96470	AFTER 7
48	39	40	4	STREET TUFF DESIRE 873 743-1/MERCURY	◆ REBEL MC & DOUBLE THE TROUBLE
49	NEW ▶	1	1	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
50	50	—	2	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1990, BPI Communications Inc. All rights reserved.

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The Summer's Sizzling For Everybody Everybody

"It ain't what you know, it's what you feel."—Parliament '75.

LET'S GET IT STARTED: This is catch-up week. A spring cleaning for summer, one could say. Some of these tracks are ones you've probably been playing for a bit, while others are fresh out the pack, as Shelly 'Tunder' would say. **Black Box** makes its official stateside debut with the thoroughly contagious "Everybody Everybody" (deConstruction/RCA). The track's uplifting lyric

and vocal performance, accompanied by a severe house-inspired rhythmic base, serves almost as a dance floor magnet. Definitely has the potential to catch fire with pop radio... Already a smash in the U.K. and showing early signs of similar club success stateside is **Stevie V's** house-ish "Dirty Cash" (Mercury). The **David Morales**-mixed gem sports quite the hook both musically and lyrically, with the less cluttered "Sold Out" mixes being the faves... **Was (Not Was)** is back in action with a tasteful and timely treatment of the **Tempta-**



by Bill Coleman

tions' classic "Papa Was A Rolling Stone" (Chrysalis). Remixes come courtesy of **Richie Rich** and **S&P Jervier**, with a guest rap by **G Love E.** Soulful, funky, and very much Was... An act that this columnist

has had the pleasure of working with, **Deee-lite**, makes its debut with the double-sided single "Groove Is In The Heart"/"What Is Love?" (Elektra). "Groove" is, well, very groovy. A house-paced track with a hip-hop sensibility featuring guest appearances by **Bootsy Collins**, **Q-Tip** (of **A Tribe Called Quest**), and the **Horny Horns** (**Maceo Parker** and **Fred Wesley**). "What" maintains a very esoteric underground house vibe with a hip-hop pace and a truly inspired mock French vocal from vocalist **Lady Miss Kier**. Unusual but very cool.

track with elements of freestyle tossed in for flavor, which entices. **D'Borah's** vocals shine as well... **Nayobe** makes her major-label debut with the long-awaited "I Love The Way You Love Me" (WTG/Epic) produced by **Teddy Riley** and remixed by **David Morales**. The R&B club track marks a pleasant departure for the stellar vocalist and bodes well for the forthcoming album project "Promise Me."

Fave **Liz Torres** is back with her nasty self singing "If U Keep It Up" (Jive). The **Robert Clivilles/David Cole**-produced cut continues in the vein of Torres' traditional "sexy attitude house" with new elements. Note the flip "Music" (which for some reason isn't on the promo 12-inch singles). With the right setup this queen could definitely rule—she already has an amazing cult following... Hispanic West Coast-based female trio **Tres** makes an impressive debut with "I Can't Hang Any Longer" (Priority, 213-467-0151). The singing and songwriting siblings deliver a tasty freestyle-inspired track with great potential to tickle the programming lists at a number of radio stations as well as clubs. An act to watch... **Joy Winter** offers her most satisfying release to date with "In Time You'll See" (Epic/CBS Associated). Produced and co-written by **Stevie B**, this pop/dance confection is yet another in this week's many offerings with club and radio appeal. The "B" personality is quite prevalent and should delight those who have taken to his pop sensibility with the added presence of Winter.

New mixes of "Never Stop" (Instinct, 212-727-1360) by **K Collective** are now available. The gorgeous R&B/pop track merits a listen, especially from radio programmers. If it were the new **George Michael** you'd be on it already... **Beats International** brings the beats back with a fave from its "Let Them Eat Bingo" called "Won't Talk About It" (Elektra). New mixes by ringleader **Norman Cook**, **Frankie Foncett** provide the beat heavy downtempo track with added dance floor spice... Hot U.K. rap duo **She Rockers** merits your attention with its latest, "Do Dat Dance" (Jive). The cut was produced by **Jo "Technotronic" Bogaert**, so naturally it emotes his outfit's techno textures. The **Rockers'** on-the-money delivery is what elevates the hip-house gem from being merely another Bogaert track and could charm club and radio programmers alike... A favorite cut of the week is "Keep On Pumpin' It Up" (SBK One) by **Freestyle Orchestra Featuring D'Borah**. A hot house

ARTIST DEVELOPMENTS

AGGRESSIVE NAILS

Aggressive Nails originated as the brainchild of Trent Reznor. Based on the strength of demos recorded during a one-year period in a Cleveland studio, TVT Records signed the lone Nail. The company proceeded to send Reznor to New York and Los Angeles to record with producers **Flood**, **John Fryer**, **Keith LeBlanc**, and **Adrian Sherwood** (Tackhead). After the release of his album debut, "Pretty Hate Machine," Reznor assembled the band with which he has been touring since midwinter, with months more to go. The singles "Down In It" and the most recent "Head Like A Hole" (which has sold a surprising 40,000 copies) have attracted alternative radio and club play, while "Pretty Hate Machine" has reportedly sold some 170,000 copies.

"I did this myself because initially I didn't have anybody to bounce ideas off of," notes Reznor. "The type of music that usually comes out of this area is not really what Nine Inch Nails is like. It just became so frustrating. After I realized that working by myself wasn't such a bad thing it became a unique way to work. It was a lot more work and it took a lot longer, but the result was more satisfying to me."

Perhaps this is because Reznor's tastes are somewhat difficult to define. "I'm a keyboard player and I've always liked electronic-based music. It became interesting to me when some groups started taking that into a very aggressive

situation rather than a wimpy pop direction. I like the misuse of technology and getting away from 'if it's a rock band it has to have drums, bass guitar, etc.' I like using new technology in an unusual fashion. Strangely, the live show has turned much more aggressive, harder than it is on the album."

The songs on "Pretty Hate Machine" embrace dark viewpoints. "I turned introspective and made it a small-scale personal record, about things that were bothering me. There are certain themes that come up again—disillusionment with religion in general is one. General coming-of-age angst themes—nothing new." Will Reznor's next album lighten up? "There's new problems now that I can punish everybody with,"

he says.

"It shocked me that the album has done as well as it has for the type of music that it is. There was never any pretense of 'hey, we have to sell this many records.' That's one of the reasons I wanted to go with an independent label. One thing that was frustrating for the label was that as the album started picking up, there was really no radio-oriented single that was mainstream enough to appeal to the modern rock charts. My whole theory on radio is if I can bend their format a little bit to include me, great, but I'm not going to cater to them." The new single will be "Sin," remixed by **Sherwood** and **LeBlanc**, backed with a cover of **Queen's** "Get Down Make Love" remixed by **Al Jourgenson**. WENDY BLATT



REVENGE: From left, Dave Hicks, Chris Jones, Peter Hook.

NEW ON THE CHARTS

Making great inroads and impact on both the club and alternative levels is the hard-driving single "Pineapple Face" by recent U.K. export **Revenge**. If that single has a familiar ring and pulse to it, then perhaps it's the distinguished presence of bassist **Peter Hook**, who has played a prominent role in the makeup of such stalwarts as **Warsaw**, **Joy Division**, and **New Order**.

Fellow Manchester, U.K., residents **Dave Hicks** (guitar) and **Chris "CJ" Jones** (keyboards) complete the threesome, which has made its **Factory/Capitol** debut with the acclaimed album

"One True Passion." Says Hook of this new venture, "I'm working with two other people and the songs are co-written. To say this a solo project is to demean it. It makes it seem like it's more me than them, and that isn't the case. I realized early on it's pretty boring working on your own."

What of his longstanding association with **New Order**? Hook says, "The whole idea of **New Order** taking this time off was planned long ago. No one knows what's going to happen, and that's the beauty of it. It's very **New Order**—very **Factory**."

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4. WHAT IS LOVE DEEE-LITE ELEKTRA
5. AND STONES THE BLUE AEROPLANES CHRYSALIS

12" SINGLES SALES

1. LA RAZA KID FROST VIRGIN
2. WORLD IN MOTION NEW ORDER QUEST
3. TIC-TAC-TOE KYPER ATLANTIC
4. GOD TONIGHT REAL LIFE CURB
5. THE GIRL I USED TO KNOW BROTHER BEYOND EMI

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

IN THIS SECTION

Words & Music: When Covers Were King

Denver Hosts 3rd Music Fair

Yanni, Dallas Symphony In AIDS Benefit

Alias Makes Name For Itself On Chart

Baker Issues Mature 'Compositions' Singer's Success Paves Way For Peers

BY DAVID NATHAN

DETROIT—Seven million U.S. album sales and six Grammy Awards after the 1986 release of her now-classic "Rapture," Anita Baker has claimed the status of superstar among black music and pop audiences worldwide.

And at this moment, Baker is really cooking—not onstage or in the studio, but in the kitchen of her Detroit home. She is preparing dinner for herself and husband, Walter Bridgeforth, taking time out at home during

With her success, labels have given more attention to female vocalists with adult appeal

a extensive tour that traverses the country and includes dates in Europe and Japan.

"When I started thinking about doing a new album," she says, "the main thing I was concerned with was, 'How do I do something different and yet maintain my style?' What I came up with was the idea to change the way I recorded my music."

Serving again as executive producer and working once more with Michael J. Powell, who produced her two previous Elektra Entertainment disks, "Rapture" and its best-selling follow-up, "Giving You the Best That I Got," Baker decided to record most of her vocals 'live' with a rhythm section—a technique more commonly used by singers in the '60s and the early '70s. The result is "Compositions," Baker's latest work, which arrives at retail Tuesday (3). It is an album that strongly reflects Baker's creative growth as a consummate vocalist and songwriter.

"Something happens when I work 'live,' and I wanted to capture the same energy on the album," says Baker, who was involved in writing on seven of the new album's nine cuts—thus the disk's title.

"Once we decided to record this way, we had to find the musicians who could do it," she says. Working with such stalwart players as Nathan East, Greg Phillinganes, and Steve Ferrone, among others, Baker says that recording "Compositions" proved to be an exhilarating experience. "I'm the kind of person who's very methodical and focused: I like to have everything planned out when I'm recording. For me, writing songs as we were working on the album was something I'd never done before—it was risky. Songs like 'No One To Blame,' 'Lonely,' and 'Perfect Love Affair' were written while we were recording this record. But recording the way we did with me singing while the musicians were playing gave me a confidence I never knew I had." Baker worked closely with Powell's assistant, Vernon Fails, who has played and written material for each of Baker's two previous disks. He "gave me some piano lessons! We did preproduction arrangements for the material right here in my living room."

Baker takes a break from dinner preparations to reflect on the musical direction of "Compositions," for the most part a softer and more jazz-inflected disk, regarded by some as creatively even more adventurous than her earlier work.

"This album may not seem as accessible to people the first time they hear it," Baker says. "It may take a few listens for it to sink in."

Baker collaborated with Powell and Fails on three songs; with Gerald Levert and Marc Gordon from Levert on "Whatever It Takes"; with writer Joel Davis, who also wrote the Baker-Howard Hewett duet "When Will It Be?" for Hewett's current Elektra album; and with Fails on the infectious "No One To Blame."

"Seven of the nine songs are single-worthy," says Baker. "'Lonely' and 'Love You To The Letter' are the exceptions." She decided early on to make "Talk To Me" the first single "because it was one of the first things we did that I really liked."

The singer praises Elektra for the support she received during the re-

ording process for the album: "It's a testament to the kind of company Elektra is that I went six months over the original delivery date and any other company would have taken the project away from me. Once we
(Continued on page 30)



Sunsplash Stars. After several sellout dates on the West Coast leg of their tour, with ticket and merchandising sales passing the \$1 million mark, artists on the Reggae Sunsplash '90 tour have reason to smile. Gathering backstage at the Santa Barbara County Bowl, from left, are MC Tommy Cowan, Winston Rodney (aka Burning Spear), Freddie McGregor, Shinehead, Shelly Thunder, "Lady" Marcia Griffiths, and Daddy "U" Roy. With Spear, Thunder, and Griffiths on Island/Mango Records and Shinehead on Elektra, major label execs credit the tour for retail action on their artists' latest releases. The tour, which arrives at the Reebok Riverstage in New York July 8, is booked by John Huie of International Creative Management with Nice Man Merchandising handling merchandise sales.

Artists Add Music To Mandela's Message; Young, Crazy Horse Reunite, Chicago Jams

COULD THEY FILL the place? Less than a week before the rally for Nelson Mandela at Yankee Stadium June 21, music biz skeptics were posing that query as they noted the lack of top acts committed to the hastily scheduled event.

But by 8 p.m. on that warm, first evening of summer, the crowds were streaming through the stadium gates as Melba Moore's voice carried "Lift Every Voice And Sing" and "The Star Spangled Banner" through the night air. The artists, recruited at the last minute by promoter Ron Delsener, using the stage and P.A. donated by Billy Joel, were introduced in stirring fashion by Harry Belafonte and offered up music for these masses: The hot salsa of Willie Colon, the brilliant calypso of the Mighty Sparrow, the blend of Zulu rhythms and Western pop from Johnny Clegg & Savuka. An older, white woman in an evening dress danced across the aisle from a young black man in a dashiki. And with the first, forceful, rhythm chord on her acoustic guitar, Tracy Chapman, alone on the stage, masterfully held the stadium rapt, singing her single "Born To Fight" and her tribute to the African National Congress leader, "Freedom Now."

The Yankee Stadium event, like the rallies and concerts planned in other cities to mark Mandela's visit (Billboard June 30), reaffirmed the link between the musical community and the anti-apartheid struggle to which veterans like Belafonte could give long testimony. It recalled the genre-mixing magic of efforts such as the 1985 "Sun City" single and album organized by Steven Van Zandt and Artists United Against Apartheid, and the Mandela tribute concerts in London in 1988 and this past April.

But the night also confirmed that the musicians—for all their power and appeal—could not upstage one 71-year-old man and his message of hope. The pundits may well debate the specifics of the ANC's politics. But the people, who carried children from subway cars to the stadium's upper decks, who filled the five-dollar seats while the well-heeled or well-connected sat below, who deal everyday with New York's own subtle version of apartheid, wanted only to share in Mandela's vision of courage and persistence as they sang with Chapman: "Free... free... freedom now."

ON THE ROAD: Steve Wynn has launched a month-long tour supporting his current Rhino Records disk, "Kerosene Man," which has spawned the top 10 modern rock hit "Tears Won't Help." Contrary to an earlier report, Wynn is headlining the tour on a bill with the Sidewinders. He'll open for

Concrete Blonde in Philadelphia July 11 and New York July 12... Joe Ely's house-scorching sets have been well documented in these pages, most recently during the South By Southwest conference in Austin, Texas (Billboard, March 31). Signed to Vector Management in Nashville, Ely got talk started about a new label deal with his June 14 show at the Lone Star Roadhouse in New York... David Bowie boosted the prospects of Frankly Scarlett by featuring the Dallas duo as openers during the Dallas and Houston stops on his current tour.



by Thom Duffy

ON THE BEAT: With their own new album, "Left For Dead," due on Sisapa Records, Crazy Horse—bassist Billy Talbot, drummer Ralph Molina, and new singer Sonny Mone and guitarist Matt Piucci—are back in the studio with longtime cohort Neil

Young for their first disk with Young in four years. No release date is set yet... ASCAP and Lawyers for the Creative Arts were the sponsors of Chicago's Band Jam June 14-15 at the Traffic Jam club, showcasing Chicago and Midwest acts including Jewel Fetish, the Bad Examples, Mink Cafe, Tuesday's Child, Dustin Parker, Vesper Sparrow, S.E. Buchanan, and Skinny Bones. Entertainment attorney Linda Mensch organized the showcases and Screen Magazine provided additional media sponsorship... Via entry blanks in recent issues of Billboard and the current issue of Musician magazine, Don Kirshner's Tanqueray Rocks Talent Contest hopes to uncover new acts. Six semi-finalists will win \$500 each and a showcase in Nashville or Los Angeles. Two finalists will compete at an Oct. 17 showcase in New York for a \$5,000 grand prize, \$2,500 toward studio time, and consultation with Kirshner.

DON'T TAKE THEIR GARBAGE: Pressing its campaign against the 6-by-12-inch CD longbox, the Ban The Box coalition is urging CD buyers to leave the wasteful packaging with retailers to dispose of. Coalition founder Robert Simonds of Rykodisc says the idea came from CD buyers themselves. Ban The Box reports new support from artists including the B-52's, David Byrne, Rosanne Cash, Crosby, Stills & Nash, Jerry Harrison, John Hiatt, the Indigo Girls, the Ramones, Kimm Rogers, 10,000 Maniacs, Trip Shakespeare, and Paul Westerberg, as well as from Hannibal/Carthage Records. New MCA signee Raffi reportedly made his deal contingent on sale of his disks without longboxes—apparently recognizing his young fans will deal with overflowing garbage a lot longer than most of us.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS	SkyDome Toronto	June 11-12	\$1,557,806 (\$1,807,054 Canadian) \$32.50/\$28.50	57,266 sellout	Concert Prods. International
GRATEFUL DEAD	Shoreline Amphitheatre Mountain View, Calif.	June 15-17	\$1,180,302 \$22.50/\$19.50	57,105 60,000 sellout	Bill Graham Presents
MADONNA TECHNOMIC	Meadowlands Arena East Rutherford, N.J.	June 20-21	\$1,125,000 \$30	37,500 sellout	Ron Delsener Enterprises
GRATEFUL DEAD	Cal-Expo Amphitheatre Sacramento, Calif.	June 8-10	\$935,250 \$21.50	43,500 sellout	Bill Graham Presents
JOHNNY MATHIS JENNIFER HOLLIDAY	Radio City Music Hall New York	June 21-24	\$468,695 \$35/\$30	15,108 23,496	Radio City Music Hall Prods.
MOTLEY CRUE TESLA	SkyDome Toronto	June 18	\$429,339 (\$499,751 Canadian) \$25.50/\$21.50	22,114 sellout	Concert Prods. International
RED SKELTON	Fox Theatre Detroit	June 1-3	\$372,498 \$32.50/\$27.50/ \$22.50	14,055 14,490	Brass Ring Prods.
AEROSMITH THE BLACK CROWES	Lake Compounce Bristol, Conn.	June 23	\$354,990 \$25.50/\$20.50	16,849 20,000	Joseph Entertainment Group
WHITESNAKE KISS FASTER PUSSYCAT SLAUGHTER	Stadium, Exhibition Place Toronto	June 15	\$328,501 (\$381,390 Canadian) \$27.50	13,262 15,000	Concert Prods. International
RUSH MR. BIG	Richfield Coliseum Richfield, Ohio	June 8	\$310,780 \$20	15,539 sellout	Belkin Prods.
DON HENLEY INNOCENCE MISSION	Great Western Forum Inglewood, Calif.	June 8	\$308,931 \$23.50	13,948 sellout	Avalon Attractions
FLEETWOOD MAC SQUEEZE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 8	\$299,265 \$25/\$22.50/ \$20/\$17.50	15,000 sellout	Avalon Attractions
MOTLEY CRUE TESLA JOHNNY CRASH	Seashore Performing Arts Center Old Orchard Beach, Maine	June 24	\$298,400 \$21/\$19	15,000 sellout	Frank J. Russo
DON HENLEY INNOCENCE MISSION	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 17	\$286,963 \$25/\$22.50/ \$17.50	15,000 sellout	Avalon Attractions
AEROSMITH THE BLACK CROWES	Lackawanna County Multi-Purpose Stadium Scranton, Pa.	June 20	\$282,308 \$22.50	12,797 15,000	DiCesare-Engler Prods. Factory Concerts
DON HENLEY INNOCENCE MISSION	Shoreline Amphitheatre Mountain View, Calif.	June 9	\$271,367 \$22.50/\$18.50	13,078 20,000	Bill Graham Presents
AEROSMITH THE BLACK CROWES	Seashore Performing Arts Center Old Orchard Beach, Maine	June 22	\$261,283 \$22/\$21	12,123 15,000	Frank J. Russo
KISS SLAUGHTER LITTLE CAESAR	Richfield Coliseum Richfield, Ohio	June 9	\$242,152 \$19.50/\$18.50	13,048 14,500	Belkin Prods.
ALABAMA CLINT BLACK LORRIE MORGAN	Sandstone Amphitheatre Bonner Springs, Kan.	June 17	\$235,520 \$22.50/\$19.50	11,660 18,000	Sandstone Entertainment Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Open Air Theatre San Diego	June 18-19	\$214,985 \$35/\$22.50/ \$17.50	9,676 sellout	Avalon Attractions
CHEP	Hilton Coliseum Iowa State Univ. Ames, Iowa	June 5	\$210,780 \$22.50	9,368 10,300	Belkin Prods. Music Circuit Presentations
RUSH MR. BIG	Met Center Bloomington, Minn.	June 19	\$201,864 \$19.50	10,725 sellout	Beaver Prods.
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN TOMMY PAGE	1980 Arena Lake Placid Olympic Center Lake Placid, N.Y.	June 23	\$196,638 \$19.50	10,084 11,000	Magic City Prods.
TEARS FOR FEARS MICHAEL PENN	Jones Beach Theatre Wantagh, N.Y.	June 22	\$180,320 \$20	9,016 10,100	Ron Delsener Enterprises
FLEETWOOD MAC SQUEEZE	Sandstone Amphitheatre Bonner Springs, Kan.	June 16	\$179,490 \$23.50/\$21.50	7,760 18,000	Sandstone Entertainment Group

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TALENT

Song Contest Graces Denver Music Fair

Third Annual Local Event Adopts National Scope

BY PETER M. JONES

DENVER—Along with the showcases and panel talks expected at any regional music industry event, a focus on upcoming songwriters distinguished the third annual Music Fair, presented here June 14-16 by the Songwriters Assn. of America and co-sponsored by Original Projects Unlimited, a Denver-based artist management company.

The songwriting competition generated most of the local interest in the event and showed growing awareness of the fair nationwide. Twenty-five finalists were selected from more than 1,000 mail-in entries, about half of which came from outside Colorado. "We got tapes from all over," says Lauri Day-Workman, president of Original Projects. "We got a big injection of tapes from the East Coast."

Prior to the event, five finalists were chosen in each of five categories. Representatives from Columbia, Chrysalis, Epic, Geffen, and ASCAP judged the 25 finalists on the criteria of lyrics, arrangement, melody, and "accessibility within its genre."

The first-place winners were Jon Ims, in the country/folk category, for his song "Walk"; Jim Oliver, in the movie theme/show tune category, for "Can You Hear Me"; Phyllis Murray and Tom Morgan, in the R&B/dance field, for "So Good"; and Brad Burdge, in the new age/jazz category, for "Care-free Day." Ims, a longtime Denver songwriter, has previously drawn attention with songs recorded by Reba McEntire, the Judds, and Nanci Griffiths, among others.

First- and second-place winners in each category will have their songs included on an upcoming compilation cassette, which Original

Projects will market and distribute to publishers.

Music Fair, as a nonprofit annual event, has grown considerably since its inception in 1988. The first fair was a sparsely attended 12-hour exhibition with little, if any, national music industry participation. This year, according to Day-Workman, "the event has tripled in almost every way." Next year, she says, Music Fair will make further

expansions and work to increase its national recognition. "I'm going into several different states to find the best talent," Day-Workman explains.

There were 47 showcases at this year's Music Fair, most of them Colorado artists. Among the more notable acts featured were Chris Daniels & the Kings, folk artist Mary Flower, Carla Sciaky, Indeya, and the Last Fair Deal.



Hey, Teacher! Leave That Store Alone. In a promotional stunt to publicize the July 21 performance by Roger Waters and his Bleeding Heart Band of "The Wall" at Potsdam Platz, between East and West Berlin, an 80-foot puppet of the teacher character from the massive production was inflated over the parking lot of the Tower Records store in Hollywood, Calif. PolyGram Records has secured record and video rights to the event. To generate radio attention, Columbia Records is issuing a promotion-only CD, featuring four songs from "The Wall"; "5:06 A.M." from Waters' solo disk "The Pros & Cons of Hitchhiking"; and a sixth track, "The Tide Is Turning," from Waters' "Radio Kaos" album. That song will be added to "The Wall" performance to provide a new, optimistic ending. Waters conceived the large-scale concert to raise funds for the Memorial Fund For Disaster Relief. Fans in the U.S. may obtain tickets to the Berlin concert through TicketMaster telephone charge lines.

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TALENT IN ACTION

NANCY WILSON

The Strand, Redondo Beach, Calif.

FROM THE MOMENT she stepped on stage to perform for a capacity crowd at this popular L.A. nightclub, Nancy Wilson demonstrated why she is regarded as a consummate performer by her peers, industry insiders, and the public.

Deftly moving from straight-ahead jazz tunes like "What Is This Thing Called Love" and Cole Porter's "Love For Sale" (peppered by sassy wit from Wilson, renowned for establishing an easy rapport with her audiences) to rhythmic R&B-styled material such as "Love Is What I Need"

and the sensual "Do You Still Dream About Me?" (both cuts from her current best-selling Columbia album), Wilson remains one of the most distinctive and talented song stylists around.

Noting that she hasn't played at an L.A. nightclub in well more than a decade, Wilson thrives on contact with her public. Her classic "Guess Who I Saw Today" drew instant response. "A Lady With A Song," the compelling title track from her new album, with Wilson's reference to the late Sarah Vaughan, proved to be the perfect vehicle for the singer's interpretive vocal skill. And an a cappella "10 Cents A Dance" was easily one of the evening's highlights.

While others may depend on several musicians to enhance their "live" performances, Wilson's excellent trio

was in total sync throughout the set, which ended when Wilson brought the Emotions to the stage for her powerful rendition of "Don't Ask My Neighbors," originally recorded by the female trio in the '70s. A suitably soulful ending for a thoroughly satisfying show.

DAVID NATHAN

YANNI

Starplex Amphitheatre, Dallas

THE PAIRING WAS an unusual one: Contemporary instrumental artist Yanni and his electronic band joined with the 76-piece Dallas Symphony Orchestra June 8. The result was a dynamic and zesty presentation of the Private Music artist's melodic and high-spirited music. The lush sounds generated by the orchestra's violins, flutes, horns, harp, xylophone, and other instruments enhanced Yanni's keyboard, giving his tunes new nuances, added textures, and a classical feel.

Yanni, whose current album, "Reflections Of Passion," is in the top 10 on the New Age Albums chart, gave an exuberant and impassioned 90-minute performance that drew multiple standing ovations, enchanting the crowd of 4,200 with such romantic, jubilant, and sensitive songs as "The Rain Must Fall" and "Swept Away" from the new album.

While the symphony was ably led by guest conductor Larry Blank, a flashy, dramatic light show was offered up too. It was a pity, though, that Yanni's band—which played four works alone—played only one number from "Niki Nana," last year's rock-oriented, rhythm-driven, Greek-influenced recording.

The concert was a benefit for AIDS research. "Music to me is a celebration of life," said Yanni. "I just hope we're saving a few tonight."

The videotaped event—sponsored by adult-contemporary KOAI (the Oasis)—followed Yanni's orchestral premiere last year with the Dallas symphony. Yanni and his band will next appear Thursday (5) with the Minnesota Orchestra in Minneapolis; other symphony dates are expected to follow.

CONNIE BENESCH

NEW ON THE CHARTS

Alias—a new rock outfit created by former members of Heart and the Canadian band Sheriff—makes its debut on the Album Rock Tracks chart with "Haunted Heart," the lead single and title cut from the band's debut disk for EMI.

The collaboration, which recalls last year's supergroup union of the Babys and Journey in Bad English, began two years ago when Sheriff's lead vocalist Freddy Curci and band mate Steve DeMarchi set up a home-based 16-track studio and began work on demo tape.

At that time, Sheriff's 1983 ballad "When I'm With You" was rediscovered by pop radio programmers, sold more than 500,000 copies, and shot to the top of the Hot 100 Singles chart—even though the band, in its original form, no longer existed.

With this newfound exposure, the pair flew to Los Angeles, where they met drummer Michael Derosier, bassist Steve Fossen, and guitarist Roger Fisher, who had been in Heart's original lineup. The five-

member team, which now called itself Alias, hooked up with L.A.-based producer Rick Neiger and was immediately signed to EMI.

So do they sound anything like their famous parent bands? "Not at all," says Jim Cawley, senior VP of marketing at EMI. "Amazingly enough, the sound is not that close to either group. It's pretty interesting that the formation of the group has resulted in a sound that really does belong to Alias."

Cawley goes on to say that the act's history must be delicately handled. "We've really approached this situation in a very humble manner. Sometimes when these supergroups are put together, the presentation can be a little obnoxious—we've been very careful to avoid that."

A video for "Haunted Heart" has just been completed, and the label plans shortly to cross the single over to pop radio. Alias is currently rehearsing its live act and will hit the road in a few months.

JIM RICHLIANO

BAKER'S BREAD & BUTTER

(Continued from page 28)

got two months behind, I sent a copy of the music we'd done to [company chairman] Bob Krasnow, and his reaction was, 'We've been waiting for you to do [a record] like this.'"

Baker is considered by many a

ground-breaking artist. She was one of the first black female artists to act as an executive producer on her albums, and "Rapture" represented a line of demarcation for contemporary black music. With the success of her

last two albums, labels have clearly given more attention than ever to female vocalists with strong adult-oriented appeal, such as Regina Belle on Columbia, Miki Howard on Atlantic, and Dianne Reeves on EMI.

"I think that record executives realized after 'Rapture' that real music is marketable and now there are a lot of female singers out there doing good work," she says. "I hope that after people hear 'Compositions' more artists will record 'live,' in the traditional way."

Baker regards her music as "a synthesis of what I take in. I like to do standards, show tunes, gospel, jazz, and R&B. At some point, Baker says she'd like to do "a straightforward album of standards, just to get it out of my system," and adds that her future plans definitely include "creating my own production company to work with others. I did a tremendous amount of work on this album, so I may produce myself in the future."

A Time When Songwriters, Publishers Were Covered

BY IRV LICHMAN

WHEN COVERS were in flower: The era when a new song was introduced to the drum beat of several "cover" versions is long gone. Contemporary music's emphasis on the singer/songwriter and the difficulty of extracting a song from the overall sound of a recording did the "cover" race in.

Although there are many examples of early hits that returned in later years to the charts with new interpretations, older members of the industry remember a time when a new song, especially one associated with a major film or Broadway show, received as many as a dozen covers within days of each other when first exposed to the public. Each competed simultaneously for airtime and, ultimately, the consumer's dollar.

What bliss then for the writers and publishers! Many versions of one song piling up (hopefully) mechanical

and performance royalties in an orgy of exposure. And with that, the possible rainbow's end: The creation of a standard that became an annuity for its creators. But one should weep not for today's one-record hit song, because it has enormous economic potential. There's a broad international audience, and, if the hit is even passably melodic, a possible run as a lucrative jingle.

But if a song today is barely an entity beyond the way it sounds on its one-and-only (usually) recording, think of what is lost: New interpretations by a variety of different artists and, sadly, the song you can perform in the shower, off-key perhaps, but with plenty of heart and bathroom resonance.

ADMITTEDLY termed by its new owner as "a modest" counterpart of giant The Harry Fox Agency, the 18-year-old American Mechanical Rights Agency Inc. has been acquired by Pat Bente, who has spent more than 20 years in music publishing activities. Bente, who acquired the company from ad agency owner Michael Citrin, who in turn bought the company from the estate of its founder, Rosalie Miller, says the company has some 250 clients for whom she provides international licensing and collection services, as well as negotiating for mechanical licensing for use in commercials. Among her clients, including their publishing companies, are Nina Simone, Golden Earring, Marshall Tucker, Waylon Jennings, Keith Jarrett, and Cassandra Wilson. Bente is based in Venice, Fla., at 1324 Roosevelt Drive with two other staffers. There is also an office, with one staffer, at 200 West 20th St. in New York. Bente, who carries the title of president and CEO, has worked as GM

in the East for the group of publishing companies operated by Henry Mancini and Larry Shayne.

ON BOARD: Aida Gurwicz has joined Cherry Lane Music as senior VP, concentrating on marketing all Cherry Lane products internationally. She was previously VP of marketing at Carl Fischer. Also, Len Handler has been named manager of creative operations at the company's print division. A published composer and songwriter, he was sales director at Boosey & Hawks Inc.

DEALS: Minder Music Ltd., the indie U.K. publisher, has purchased the catalog of Tempco Publishers, formerly the Los Angeles-based wing of the Total Experience Group. Material includes important copyrights by the Gap Band and Yarbrough & Peoples—including

"Oops Upside Your Head," "Burn Rubber On Me," "Outstanding," and "Early In The Morning," recently covered

by Robert Palmer. The U.S. affiliates of Minder, which had administered the catalog with an option to purchase, are Taking Care Of Business (BMI) and Minder Music (USA) (ASCAP). . . Duncan Pain, producer/writer and owner of AFG Music, has signed an administration arrangement with INXS managers MMA Music of Australia. AFG is located in Silverlake, Calif.

BROUGHT TO YOU BY . . . The Jimmy Webb song folio being assembled by Brian Gari (Words & Music, June 23) will be marketed by Cherry Lane Music, an important point omitted from the item . . . Apologies, too, to writer and recent E.G. Music pactee Dana Merino, mistakenly identified as a "she" in the June 9 column.

NOW BIGGER AS THE BIGGEST: Hal Leonard Publishing, which regards itself as the world's largest music print company, has gotten bigger with the acquisition of the music print division of Sight & Sound, which produces a line of educational books. The purchase does not include S&S' electronic musical toy products, notes Keith Mardak, Hal Leonard president. Music dealers who need further info or want to place an order should now contact a Hal Leonard rep at 1-800-422-2521.

PRINT ON PRINT: The following are the best-selling folios at Cherry Lane Music:

1. Bonnie Raitt, Nick Of Time
2. Slaughter, Stick It To Ya
3. Linda Ronstadt, Cry Like A Rainstorm, Howl Like The Wind
4. Roxette, Look Sharp!
5. Richard Marx, Repeat Offender



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Ridin' High. Michael Martin Murphey appears as a special guest with Riders In The Sky on their Cincinnati-based Riders Radio Theater, now heard in more than 100 markets throughout the U.S., Canada, and Australia. The same night, The Nashville Network's StarCatcher crew beamed a live report for "Nashville Now." Pictured, from left, are Kevin Kenworthy of "Nashville Now"; Woody Paul, King of the Cowboy Fiddlers; Murphey; Ranger Doug, Idol of American Youth; and Too Slim, licensed driver.

Marlboro Opts For Festival Series Will Offer Workshops, Vid Parties, Too

NASHVILLE—Marlboro will forsake its lavish country music arena tour this year in favor of a series of more intimate, genre-specific music festivals. The monthlong festivals will be held in Houston in July and Atlanta in October. In addition to regular shows, the festivals will also include free songwriting and guitar-playing workshops and music video parties to increase participant involvement.

Susan Charney, manager of Marlboro Music, concedes that the new format will cost the company less than the superstar-heavy promotions of the past. But she adds that this is a natural consequence of switching program types—not a lessening of the tobacco company's

commitment to country music.

Nashville's Country Music Foundation, a nonprofit educational organization and operator of the Country Music Hall Of Fame, will be given a grant and a consulting fee from Marlboro for helping design this year's promotion.

Last year's nine-date arena tour involved Alabama, Ricky Skaggs, Barbara Mandrell, Kathy Mattea, Ricky Van Shelton, Highway 101, Restless Heart, Merle Haggard, and George Strait.

Headliners for the 1990 festivals are Joe Ely and Webb Wilder, representing Southern rock; Carl Perkins and Foster & Lloyd, rockabilly; Jo-El Sonnier and Zachary Richard, Cajun; Flaco Jimenez and Emilio Navaira, Southern border; Rodney Crowell and Darden Smith, Texas music; Waylon Jennings, Merle

Haggard, and Delbert McClinton, country blues; and Kathy Mattea, folk.

Guy Clark, John Hiatt, Joe Ely, Mary-Chapin Carpenter, Lyle Lovett, and John Prine will teach the songwriting workshops. Chet Atkins, Larry Carlton, Albert Lee, and Earl Klugh will conduct the guitar workshops.

The "Wild West Video Parties" are held at clubs to help drum up interest for the concerts. Clubgoers will be encouraged to sing to pre-recorded tracks and have free music videos made of their performances.

Concurrent with these other activities, the company will be conducting regional finals for the Marlboro Music Talent Roundup.

Information on all aspects of the promotions is available from 1-800-637-6560.

Loco Gringos Suffer From A Lost Spirit Lead Singer, Songwriter, And Guitarist Dies At 32

DEATH OF A POPULAR POET: A talented Texas musician died in Dallas June 16. **Pepe Lopez**, born Thomas William Foote, died at the age of 32. He was the spirit behind the wild and colorful Dallas band the **Loco Gringos**, a motley medley of musicians who more than lived up to their name. Pepe was the lead songwriter, singer, and guitarist for the group that consisted of his brother **Pablo Cruz (Don Foote)** on drums and **Paco Blanco (Mark "Crash" Chambers)** on bass, who replaced the former bassist, **Grant "Pancho Cuervo" Sheffield**.

Pepe and Pablo came to Dallas from Abilene and formed a band called the **Devices**. When that band broke up, the **Loco Gringos** emerged from the rubble in 1985. They became favorites, earning an underground reputation in the Deep Ellum section that could be used as a movie set for World War II East Germany, yet became a roiling, boiling, creative cauldron. The Dallas Observer noted, "Though surrounded by symbols of excess, signature tequila bottles, and death images—the 'Gringo Mobile' of choice is a day-glo-painted early-model hearse—Loco Gringos was, first and foremost, a band that went out of its way to have a good time. It stood, above all, for fun. The shows were a . . . celebration with free beer, corndogs from a homemade stand, Mexican trinkets, and some of the best party music on the planet." **Alex Magocal's** incisive article cited the creative nerve that Pepe and his fellow Gringos touched: "The band was the epitome of a Deep Ellum past where artistic freedom, creativity, and camaraderie held precedence over gratuitous indulgence and the power of the buck."

The band opened for various name acts including **Timbuk 3**, **Nick Lowe**, and **Joe "King" Carrasco**. Sporting sombreros and surrounded by such props as burros and cactus, the group became a hard act to follow. Unfortunately, Pepe became an even harder act to follow as he slid into alcohol and drug abuse. As in the case of too many good music makers—from **Keith Whitley** to **Janis Joplin** to **Hank Williams**—Pepe's world blurred and slid out of control. Initial reports indicate a heroin overdose. He died in the arms of his brother.

Pepe's friend **Sarah Webb** wrote this for *Billboard*: "Deep Ellum is left in deep depression. Pepe had a head full of dreadlocks, blond, brown, fluorescent orange, green, and black. He was unemployed, had several unhealed broken bones, no health or life insurance, no alarm clock, and no driver's license. He was a

college dropout, he never matched his socks, and, on his right arm, had a tattoo of a jalapeno in a lawn chair. He was the most caring, intelligent, worldly, witty, perceptive, and sensitive man I have ever known. Pepe was not only an incredibly charismatic individual, he was an era. In his memory, the **Loco Gringos**, who have very few recordings, are releasing an album. Donations can be sent to Don Foote at 1848 McMillan, Dallas, Texas 75206."



by Gerry Wood

ROASTED CHARLIE, medium rare: Veteran air personality **Charlie Douglas** was honored June 20 as the Country Radio Broadcasters hosted "A Signature Evening With Charlie Douglas." Music and radio industry leaders attended the dinner and roast held at the Vanderbilt Plaza Hotel. Proceeds from the \$75 tickets benefitted the Country Radio Broadcasters Scholarship Endowment Fund. Douglas graciously endured the velvet barbs tossed his way, and returned a few, as well. Noting the number of artists in the audience, Douglas referred to the scholarship fund and its effect on young broadcasters, and commented, "It's amazing what we'll do in the name of higher education. We will continue to teach them not to play your records." Besides being one of the most personable and listener-friendly broadcasters in America, Douglas has always been a booster of new and developing talent. He deserved this night of honor.

EIGHT YEARS, AND FLYING HIGH: That's the famed Bluebird Cafe in Nashville. On June 11, many of the Bluebird regulars got together for a rousing night of entertainment, celebrating the club's eighth anniversary. Among the highlights: **Jay Patten's** lively horn blasting . . . **Pebble Daniels** with her flirtin', hurtin' blues . . . **Janis Ian** and her gem "At Seventeen" . . . **Ashley Cleveland** with her rocking, gutsy style showing why she's headed for a major label . . . Two delightful numbers from **Michael Johnson** followed by an energetic pair by **Vickie Carrico** . . . **Fred Knobloch** and his **Dirt Band** hit "Turn Of The Century" . . . and **Russell Smith**, more impish than ever, remarking on the Bluebird's progress: "I can remember when this was a place to eat that had music. Now it has music and you can get food." Congratulations to **Amy Kurland** and all those who make the Bluebird the finest feathered friend a songwriter or singer could ever hope for.

Televised 'Jamboree USA' Edition Raises Funds For Flood Victims

NASHVILLE—A specially televised and simulcast "Flood Aid" edition of "Jamboree USA," which aired June 23, earned pledges of more than \$150,000. The funds were solicited to aid victims of the June 14 flash flood that destroyed much of Shadyside, Ohio, and killed at least 23 people.

It was the first time that the popular country music show was televised in its 58-year history of live Saturday night broadcasting. Wheeling, W.Va./Steubenville, Ohio, station WTOV-TV telecast from 5-8:30 p.m., carrying the entire first show of the evening.

WWVA, the Jamboree's home station, simulcast the event with sister FM WOJK.

The fund-raising concert was headlined by **Janie Frickie** and also starred **Marty Stuart** and regular members of the Jamboree cast.

Randy Travis sent his regards via a video, a Jamboree source says. **Charley Pride**, who serves as national entertainment chairman for the American Red Cross, phoned in a message of support.

Money raised will be channeled through the American Red Cross Disaster Relief Fund.

NSA Sets Songwriters' Showcase, Seminar

NASHVILLE—The Nashville Songwriters Assn. International will hold its 10th annual summer seminar at the Park Plaza Hotel here, July 20-21.

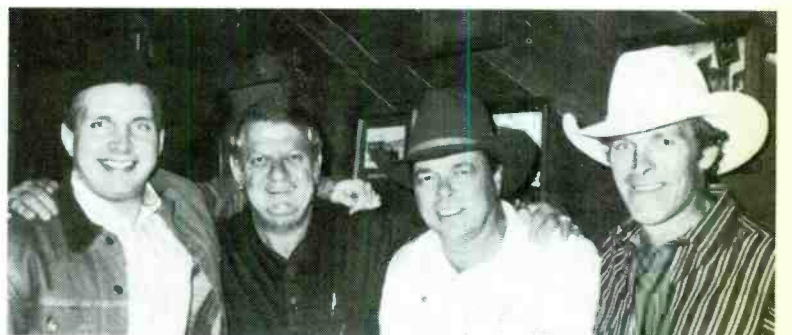
The songwriters' showcase that will open the event will feature appearances by **Don Schlitz**, **Roger Murrah**, **Matraca Berg**, **Wayland Patton**, and other professional writers. Each pro will also introduce a new songwriter who has shown "great potential."

On July 21, registrants will at-

tend classes on lyrics or music writing in the morning and critique sessions in the afternoon. Instructors are **Pamela Phillips-Oland**, from UCLA's Extension School of Performing Arts, and songwriter **Archie Jordan**.

The seminar will be capped Saturday evening with open-mike performances by registrants.

Fees for the seminar are \$90 for NSA members and \$130 for others. Additional information is available from 615-321-5004.



Bullshooters. Garth Brooks, left, and Chris LeDoux, right, meet for the first time before performing in concert at the Cockey Bull in Victorville, Calif. The idea of bringing the two artists together was inspired by Brooks' hit "Much Too Young," which mentions LeDoux. Welcoming the performers are Jerry Besson, second from left, and Tim Coppins, of the Cockey Bull.

The Real (Mayor) McCall's Convoy Is 'Comin' Back For More'

BY EDWARD MORRIS

NASHVILLE—Straight outta Ouray, Colo., it's C.W. McCall. Again.

Rappers aren't the only artists who have talked their way onto the charts. McCall did it regularly in the mid-'70s with his droll tall tales and folksy talking blues style.

The man who wrote "Convoy" and turned it into the truckers' national anthem is back in the business with a new single and album. However, the duties of office will probably prevent McCall from taking to the road to

hype his new material. Under his real name, Bill Fries, McCall recently won his second four-year term as mayor of Ouray, population 684.

"The Real McCall," on Omaha, Neb.-based American Gramophone Records, is a 16-cut CD that contains four of McCall's chart hits (including "Convoy") and the new single, "Comin' Back For More."

In 1975, at the height of the oil shortage, McCall released "Convoy," a saga about truckers using their CB radios to outwit the cops who were trying to enforce the gas-saving 55-

miles-per-hour speed limit.

"Convoy" went to No. 1 on the country charts and stayed there for six weeks. The single, which was also a No. 1 pop hit, was certified gold within a month of its release.

Now 61, Fries broke into music via his job as a writer for an ad agency in Omaha. A bread commercial, for which he provided both lyrics and voice, gained such regional popularity that he turned it into a full-length single called "Old Home Filler-Up And Keep On-A-Truckin' Cafe." It went to No. 19 on the country chart in

1974. His recording career climaxed in 1977 with his No. 2 country hit, "Roses For Mama."

McCall's producer and co-writer has been Chip Davis, the creator of Mannheim Steamroller. In fact, the crew of musicians who make up Steamroller toured with McCall in the '70s as his backup band, the Fort Calhoun Nuclear Power Plant Boys.

McCall says he wanted to use his original masters for the album but that PolyGram Records, which now owns them, "wouldn't hear of it." Consequently, McCall and Davis did

all new digital recordings, using the Steamroller players and several musicians from the Chicago Symphony. In addition to the humorous numbers, the album also contains serious pieces on the environment.

American Gramophone will market "The Real McCall" through a network of independent distributors and by direct mail. McCall will do a music video to accompany "Comin' Back For More," a grisly but grinning story of cannibalism in the Old West.

FOR WEEK ENDING JULY 7, 1990

Billboard®

HOT COUNTRY SINGLES & TRACKS™

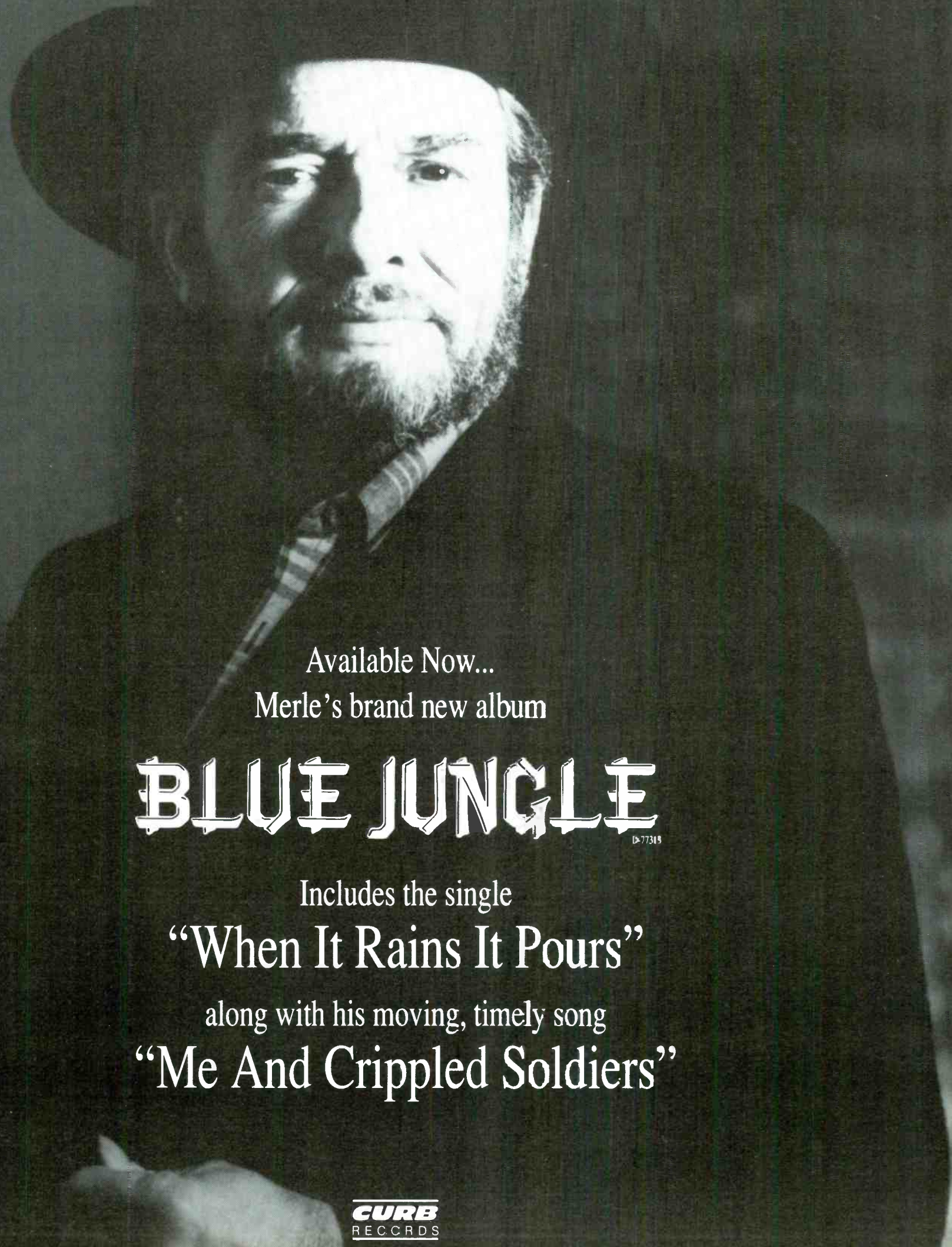
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 79015
2	4	6	10	THE DANCE A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL 79024
3	2	2	13	WALK ON J.BOWEN,R.MCINTIRE (S.DEAN,L.WILLIAMS)	REBA MCINTIRE MCA 79009
4	6	7	9	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	RANDY TRAVIS WARNER BROS. 7-29878
5	5	5	12	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART RCA 2503-7
6	3	3	11	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	ALABAMA RCA 2519-7
7	7	9	14	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL 44534
8	10	15	8	ON DOWN THE LINE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 79004
9	9	17	13	NOBODY'S TALKING R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE ARISTA 2009
10	11	14	12	ISLAND B.BECKETT (T.SEALS,E.RAVEN)	EDDY RAVEN CAPITOL 79997
11	8	4	14	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KOLLER)	KATHY MATTEA MERCURY 876746-4
12	23	32	5	GOOD TIMES K.LEHNING (S.COOKIE)	DAN SEALS CAPITOL 79120
13	16	25	8	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA 2505-7
14	22	28	11	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	MARTY STUART MCA 79001
15	18	22	8	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-19872/WARNER BROS.
16	19	30	7	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 WARNER BROS. 7-19829
17	26	26	9	SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KEES,N.LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
18	27	33	7	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	LORRIE MORGAN RCA 2508-7
19	13	10	18	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
20	15	12	19	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA 9122-7
21	28	37	6	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	THE KENTUCKY HEADHUNTERS MERCURY 422 875 450-7
22	30	42	7	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	WAYLON JENNINGS EPIC 34-73352/CBS
23	33	46	4	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS. 7-19797
24	14	13	18	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	CLINT BLACK RCA 2520-7
25	20	24	12	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
26	21	16	18	I'D BE BETTER DFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	DOUG STONE EPIC 34 73246/CBS
27	37	51	5	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E. ORRALL,C.WRIGHT)	SHENANDOAH COLUMBIA 38 73373/CBS
28	12	8	14	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
29	29	35	9	WHITE LIMOZEEN R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS
30	38	48	7	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL MCA 79011
31	17	11	16	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	TANYA TUCKER CAPITOL 44520
32	25	19	20	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
33	31	29	16	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53779
34	47	53	3	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	ALAN JACKSON ARISTA 2032
35	24	18	15	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	LACY J. DALTON CAPITOL 79962
36	36	31	26	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN)	ALAN JACKSON ARISTA 9922
37	44	47	7	PUTTIN' THE DARK BACK INTO THE NIGHT R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB/CAPITOL 79040/CAPITOL
38	32	20	15	GUARDIAN ANGELS B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	NEW		1	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 2596-7
40	40	39	24	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
41	42	34	23	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
42	45	38	22	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP RCA 9120-7
43	43	40	21	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
44	41	41	24	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN)	DON WILLIAMS RCA 9119-7
45	35	21	16	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND MCA/CURB 53804/MCA
46	54	65	3	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	TANYA TUCKER WITH T. GRAHAM BROWN CAPITOL 79149
47	51	56	7	TILL I SEE YOU AGAIN P.WORLEY,E.SEAY (K.WELCH)	KEVIN WELCH REPRISE 7-19873/WARNER BROS.
48	52	58	6	NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD)	MICHELLE WRIGHT ARISTA 2002
49	39	23	17	THE DOMINO THEORY R.SCRUGGS (B.LABOUTY,B.FOSTER)	STEVE WARINER MCA 53733
50	34	27	13	PERFECT K.LEHNING (M.E.NEVIN)	BAILLIE AND THE BOYS RCA 2500-7
51	57	62	4	MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS RCA 2507-7
52	49	44	20	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
53	61	64	5	LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE)	MARK COLLIE MCA 79023
54	56	63	5	BABY, WALK ON W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)	MATRACA BERG RCA 2504-7
55	62	68	4	SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER COLUMBIA 38 73361/CBS
56	53	52	26	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
57	58	54	22	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
58	60	50	19	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38 73254/CBS
59	50	36	13	FIT TO BE TIED DOWN J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 79000
60	74	—	2	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	RICKY VAN SHELTON COLUMBIA 38 73413/CBS
61	63	57	21	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIDGE,R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
62	59	49	18	BLACK VELVET N.LARKIN (C.WARD,D.TYSON)	ROBIN LEE ATLANTIC 4-87979
63	68	—	2	I COULD BE PERSUADED E.GORDY, JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 79019/MCA
64	71	—	2	I'LL LIE MYSELF TO SLEEP B.MONTGOMERY (T.MENSY,T.HASELDEN)	SHELBY LYNNE EPIC 34 73319/CBS
65	66	70	7	FROM SMALL THINGS (BIG THINGS ONE DAY COME) R.SCRUGGS,NITTY GRITTY DIRT BAND (B.SPRINGSTEEN)	THE NITTY GRITTY DIRT BAND MCA 79013
66	69	67	23	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
67	65	60	14	I GO TO PIECES SOUTHERN PACIFIC,J.E.NORMAN (D.SHANNON)	SOUTHERN PACIFIC WARNER BROS. 7-19860
68	64	59	20	BRING BACK YOUR LOVE TO ME R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
69	75	—	2	OUGHTA BE A LAW B.BECKETT (G.NICHOLSON,D.PENN)	LEE ROY PARNELL ARISTA 2028
70	72	69	25	OKLAHOMA SWING T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
71	70	72	5	I DON'T HURT ANYMORE S.BERLIN (J.ROLLINS,D.ROBERTSON)	PRAIRIE OYSTER RCA 2510-7
72	NEW		1	DOWN THE ROAD J.E.NORMAN (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-19800
73	NEW		1	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL 79106
74	NEW		1	TWO HEARTS J.LEO,L.M.LEO (K.T.OSLIN,R.M.BOURKE)	K.T.OSLIN RCA 2567-7
75	73	66	14	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER,B.LLOYD)	FOSTER & LLOYD RCA 2502-7

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

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	60	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
2	2	4	5	GEORGE STRAIT MCA 6415 (8.98) (CD)	LIVIN' IT UP
3	4	9	4	ALABAMA RCA 52108 (9.98) (CD)	PASS IT ON DOWN
4	3	2	34	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
5	5	3	15	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
6	8	8	60	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
7	7	6	38	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
8	6	5	23	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III
9	9	7	16	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
10	11	10	63	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
11	10	11	20	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
12	13	13	55	LORRIE MORGAN ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
13	12	12	20	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
14	15	15	17	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
15	16	16	5	PATTY LOVELESS MCA 6401 (8.98) (CD)	ON DOWN THE LINE
16	14	14	12	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
17	23	23	37	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
18	19	21	163	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
19	33	32	4	SHENANDOAH COLUMBIA 45490/CBS (CD)	EXTRA MILE
20	17	19	35	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
21	21	20	9	TANYA TUCKER CAPITOL 91821 (9.98) (CD)	TENNESSEE WOMAN
22	22	24	39	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
23	18	17	46	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
24	20	18	14	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
25	24	22	56	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
26	27	28	5	LIONEL CARTWRIGHT MCA 42336 (8.98) (CD)	I WATCHED IT ALL ON THE RADIO
27	25	25	71	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
28	28	30	98	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	32	33	41	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
30	31	34	151	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
31	35	31	34	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
32	26	26	7	LACY J. DALTON CAPITOL 93912 (CD)	LACY J.
33	38	39	55	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
34	30	29	13	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
35	41	41	26	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
36	29	27	13	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
37	39	48	228	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
38	55	58	36	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	37	50	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
40	45	47	101	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
41	34	36	107	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
42	47	57	145	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	46	42	9	EDDIE RABBITT CAPITOL 93882 (9.98) (CD)	JERSEY BOY
44	56	59	242	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
45	36	35	72	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
46	44	38	22	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
47	42	49	63	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
48	40	45	5	FOSTER & LLOYD RCA 52113 (8.98) (CD)	VERSION OF THE TRUTH
49	49	51	211	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
50	52	40	47	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
51	53	53	58	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
52	51	46	91	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
53	48	43	60	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
54	66	60	3	BAILLIE AND THE BOYS RCA 2114 (8.98) (CD)	THE LIGHTS OF HOME
55	50	50	90	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
56	54	54	8	WILD ROSE CAPITOL 93885 (9.98) (CD)	BREAKING NEW GROUND
57	59	44	38	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
58	63	67	3	HOLLY DUNN WARNER BROS. 26173 (8.98) (CD)	HEART FULL OF LOVE
59	43	62	174	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
60	57	55	71	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
61	60	64	14	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
62	67	69	106	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
63	64	65	319	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
64	58	56	21	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
65	70	68	59	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
66	65	52	59	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
67	61	61	72	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
68	69	72	38	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
69	62	63	6	PRAIRIE OYSTER RCA 2049-4 (CD)	DIFFERENT KIND OF FIRE
70	73	—	93	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
71	75	71	18	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
72	74	—	123	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
73	72	—	2	MARK COLLIE MCA 42333 (8.98) (CD)	HARDIN COUNTY LINE
74	RE-ENTRY	—	532	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS (CD)	STARDUST
75	NEW ▶	—	1	CONWAY TWITTY MCA 6391 (8.98) (CD)	GREATEST HITS, VOL. III

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

WHAT'S BLACK AND WHITE AND HEARD ALL OVER?

"BORN AND RAISED IN BLACK AND WHITE."

THE NEW SINGLE BY WAYLON, WILLIE, CASH AND KRIS

FROM THE *Highwayman* **2** ALBUM ON COLUMBIA

BE ON THE LOOKOUT FOR PHASE 2 OF THE HIGHWAYMAN 2 CONCERT TOUR COMMENCING SEPTEMBER 10, 1990.

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COUNTRY CORNER



by Marie Ratliff

REPORTING PANEL CONTINUES TO GROW: We're including play from two additional stations in the information used to compile this week's Hot Country Singles & Tracks chart, bringing the total on the monitored panel to 83 stations in 61 markets.

New to the list is KHEY-FM in El Paso, Texas. Re-added, after an absence of three weeks while the station's tower problems were being corrected, is WKJN in Baton Rouge, La.

Next week we will be adding four more stations representing three additional markets. Stay tuned.

VIDEO SPURS AIRPLAY: Kevin Welch's third Reprise single, "Till I See You Again," is moving more rapidly up the chart than his previous singles (No. 47 this week), and some programmers believe video recognition plays a big part in the growing acceptance of this and other new artists' singles.

"This record is doing surprisingly well," says MD Dennis Lee Pitmon, WICO Salisbury, Md. "He hasn't run into the problems that many new artists face where people know the song but not the artist. People are calling and asking for it by his name, which says to me that they're seeing the video and remembering him."

"Videos are so well produced these days, and I find they are very helpful with new names," Pitmon says. "A lot of times, I may be considering a song and plan on holding it for a few weeks, and then I start hearing response from the video and it greatly enhances the song's chances."

Some stations showing good action on Welch's single include WWYZ Hartford, Conn.; WSIX Nashville; KEEN San Jose, Calif.; WCTK Providence; WPOC Baltimore; WXTU Philadelphia; WHOK Columbus, Ohio; WKJN Baton Rouge, La.; WKHK Richmond, Va.; KSSN Little Rock, Ark.; WYAY Atlanta; WDAF Kansas City; and WTDR Charlotte, N.C. Among those just getting on it are WONE Dayton, Ohio; WQYK Tampa, Fla.; KRPM Seattle; KUPL Portland, Ore.; and WKKX St. Louis.

"A BIG, BIG SONG FOR US," says MD Jim Howie, WPCM Burlington, N.C., of Travis Tritt's "I'm Gonna Be Somebody" (Warner Bros.), which is this week's Power Pick/Airplay record. It's charted at No. 23 in only four weeks on the Hot Country Singles & Tracks chart. "I think it will be a No. 1 song. There's not anybody who hasn't said that line to themselves at some time in their lives—it's very relatable."

The song, from Tritt's top five album, "Country Club," is already on most playlists, adding this week KSAN San Francisco, KNIX Phoenix, KYGO Denver; WMIL Milwaukee; WEZL Charleston, S.C.; WKJN Baton Rouge; KSCS Dallas; and KSON San Diego.

THE BELLAMY BROTHERS, who had the Hot Shot Debut on last week's chart with "I Could Be Persuaded" (MCA/Curb), jump to No. 63 with the help of new adds at KWEN Tulsa, Okla.; WQYK Tampa; WHOK Columbus; KSOP Salt Lake City; and KEBC Oklahoma City, plus good gains at stations such as WSM Nashville; WCMS Norfolk, Va.; WTDR Charlotte, N.C.; KCKC San Bernardino, Calif.; and WYNY New York.

"It's the best-sounding record I've heard in a long time," says MD Gary Hightower, KFDI Wichita, Kan. "The melody is strong and the lyrics are strong—a great record."

Billboard HOT COUNTRY RADIO BREAKOUTS

1. **FOURTEEN MINUTES OLD** DOUG STONE EPIC
2. **BORN AND RAISED...** WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA
3. **I FELL IN LOVE** CARLENE CARTER REPRIS
4. **WHO'S GONNA TELL HER GOODBYE** EARL THOMAS CONLEY RCA
5. **SMALL SMALL WORLD** THE STATLER BROTHERS MERCURY
6. **WORK SONG** CORBIN/HANNER MERCURY
7. **BOOGIE AND BEETHOVEN** THE GATLIN BROTHERS CAPITOL
8. **MY PAST IS PRESENT** RODNEY CROWELL COLUMBIA
9. **EVERY STEP OF THE WAY** McBRIDE & THE RIDE MCA
10. **DANCE IN CIRCLES** TIM RYAN EPIC

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.



Wayne Newton brings his fan-pleasing Vegas country to Nashville.

Fan Fair Visits Nashville

NASHVILLE—Fan Fair 1990, the biggest one yet, drew a contingent of international country music stars and fans to Nashville June 4-10. (Photos: Beth Gwinn, Tim Campbell, and Alan L. Mayor)



The Nitty Gritty Dirt Band is joined by label mates the Bellamy Brothers, James House, McBride & the Ride, and Vince Gill for the climax of the MCA Records show.

Helping CBS Records draw a record-breaking crowd, Waylon Jennings performs his debut Epic Records single, "Wrong," on the CBS show.



Backstage, Jimmy Bowen, president, Capitol/Nashville, gifts producer Allen Reynolds, left, and Garth Brooks with gold records for Brooks' initial Capitol Records album.

Canyon's front men—from left, Randy Russell Rigney, Steve Cooper, and Johnny Boatright—spark the 16th Avenue Records show.



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

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

Retail

IN THIS SECTION

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Wherehouse Ent. Launches Summer Promo Creative Staff Input Reheats Hot Fun Campaign

BY EARL PAIGE

LOS ANGELES—Wherehouse Entertainment management, somewhat concerned that staff enthusiasm could wane in trotting out the same old Hot Fun summer sale for yet a third time, brought some of the campaign's creative elements in-house to motivate employees and energize the promotion.

Instead of letting an ad agency put the promotion together, as was the case in the first two years, the Torrance, Calif.-based chain decided to let its own staff shape the campaign. As a result, "our people are more pumped than in either of the first two years," says Bruce Jesse, VP advertising and promotion. "Our people just have more of a feel of ownership" for the promotion.

In order to transmit that commitment beyond the chain's advertising staff, Wherehouse annually holds a rally at headquarters, which allows all staff to experience the excitement of the campaign, Jesse says. It commenced this year in the auditorium with the ad staff making a presentation, and then extended to the backlot for volleyball and a picnic.

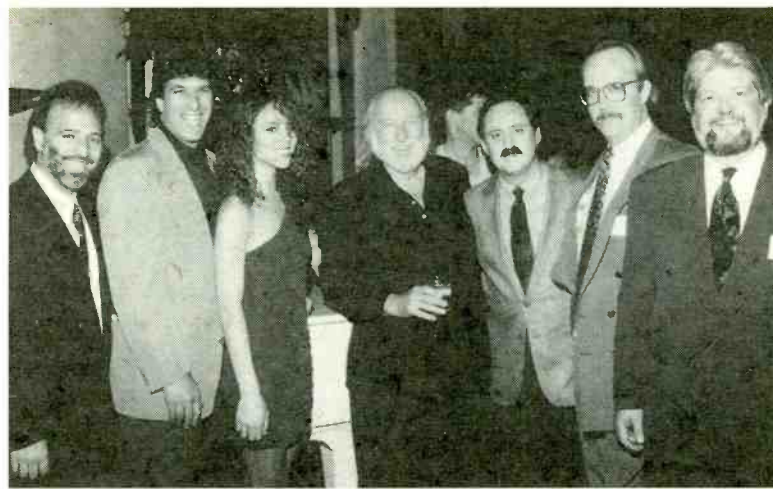
In addition to the creative input by the Wherehouse staff, this summer's campaign has other new twists as well. For the first time, the Northern California market now has enough Warehouse stores to support a televised component in the campaign's overall media mix. Previously, the chain's penetration of that market was not strong enough to provide the economies of scale needed to justify television, which has been, and will continue to be, used in the Southern California market.

In addition, the 265-unit chain integrated a promotion aimed at its "Superstar" customer list, mailing frequent video rental users a 12-page insert that invited them to take advantage of a 10% discount on all purchases for June 9 only between 8 a.m. and 10 a.m., before stores opened to the general public.

One other new ingredient tied in to the summer campaign was a "guaranteed rental" promotion for the July 4 weekend. During those days, either "Tango & Cash" or "Back To The Future 2" is assured to be in stock or else the customer gets a free rental on the next visit.

Overall, the campaign has three basic elements: 13 million inserts and a week of TV with 15 different versions of the commercial playing in seven major markets; print and radio in the third and fourth weeks; then, the culminating weekend, a one-day sale. Moreover, 5,000 sales

(Continued on page 42)



Tower Gets Carey'd Away. CBS recording artist Mariah Carey, third from left, meets Tower Records president Russ Solomon, center, at a party at the City Club in San Francisco. Shown, from left, are Tommy Mottola, president, CBS Records; Don Ienner, president, Columbia Records; Carey; Solomon; Rich Kudolla, VP of sales, Columbia Records; Craig Applequist, VP of sales, CBS Records; and Danny Yarbrough, senior VP of sales and distribution, CBS Records.

Music Plus Chain Plans Calif. Rap Contest Winners To Appear On Epic Cassette Compilation

BY DEBORAH RUSSELL

LOS ANGELES—Music Plus is putting its ear to the street in a quest to discover new rap talent in California.

Street Rap '90, a statewide song contest sponsored by the 72-unit Los Angeles-based chain, offers undiscovered rappers the chance to be recorded on a compilation cassette in cooperation with Epic Records. The free contest, designed to offer positive and creative alternatives to inner city youths, kicked off June 19 during a parking-lot press confer-

ence at the chain's Vine Street outlet in Hollywood.

"This is one of the most important events we've ever sponsored," says Angie Diehl, director of advertising for Music Plus and the driving force behind the contest. "The project reflects Music Plus' commitment to supporting rap music with a positive message, and fighting the stereotype that all rap music is a threat."

Rap act Above The Law performed during the press conference, which was broadcast live on L.A.'s KDAY radio. Executives

from CBS Records, Epic Records, and KDAY attended the event, along with numerous rap stars and local sports figures.

Contest entry forms are available in Music Plus locations and various local nightclubs. Entrants pay no fee, and need only submit an entry form with a cassette containing their original song.

Ten winners will be chosen and notified by Aug. 30. The final "Street Rap '90" compilation cassette is slated for a fall release and net proceeds from the album will be donated to D.A.R.E.'s (Drug Abuse Resistance Education) California programs.

Several artists have endorsed the contest, including Calloway, Def Jef, Compton's Most Wanted, M.C. Trouble, D-Rock & the Bayou Crew, M.C. Smooth, Big Lady K, and the Uzi \$ Brothers. In addition, Eddie Murray of the L.A. Dodgers, Danny Manning of the L.A. Clippers, and Mike Alexander of the L.A. Raiders attended the press conference to demonstrate their support.

In typical Hollywood fashion, several stars in attendance "put their feet in the street," and were immortalized in a permanent concrete display at the store.

**Maurice Starr
finds time for Kids
... page 55**

Goldman Sachs: Global Music Sales Up 6.5% By '91

BY TRUDI MILLER & ED CHRISTMAN

NEW YORK—Unit sales of prerecorded music product, on a worldwide basis, will increase 6.5% during 1990, and 4.2% over the next five years, according to predictions made in an investment research report issued by Goldman Sachs.

"The major issues that will affect the growth of the industry over the next two years will be the underlying growth of the CD market and the ability of the cassette market to resist deterioration under the weight of the CDs," states the report, which was written by analyst Richard P. Simon, a VP with the New York-based financial firm.

Overall, the worldwide music industry generated more than \$20 billion—using suggested list prices and data supplied by various trade associations—in 1989, with the U.S. accounting for approximately \$6.5 billion; Europe, \$8 billion; Japan about \$3 billion; and the rest of the world accounting for about \$2.5 billion. Last year the industry shipped, on a worldwide basis, a total of about 2.9 billion units for all configurations.

On a unit basis, the leading countries—the U.S., U.K., France, Germany, and Japan—account for 55% of music sales, with the remainder being sold in the rest of the world, the report states.

By configuration, the cassette al-

bums snared a 52.1% share of the global marketplace in 1989; CDs, 20.2%; vinyl LPs, 14.4%; and singles and other configurations, 13.3%

In the five major countries CD growth has increased dramatically and cassette volume has increased modestly, while the LP is approaching extinction. But, in the rest of the world, LPs remain strong, accounting for about two-thirds of worldwide vinyl sales. Moreover, those countries only contribute about 21% of all CD sales.

The LP format should continue to "hang on" because of its importance in those countries, specifically the U.S.S.R., Brazil, and some less industrialized nations. CD penetration will develop slowly in those

countries due to cultural, language, and economic differences, the report states.

Traditionally when a technology such as the CD emerges, it begins to put pressure on older technologies, like the LP. But the cassette has avoided that syndrome thanks to its portability, lower price points, and recording capability. The report notes, however, that as CDs increased penetration, cassette growth has slowed. For instance, cassette volume in the latter half of the decade grew at a 12.3% rate versus 19% in the first half.

In the U.S., cassette sales were flat in 1989, while worldwide they were up 8.8%. The report attributes (Continued on page 44)

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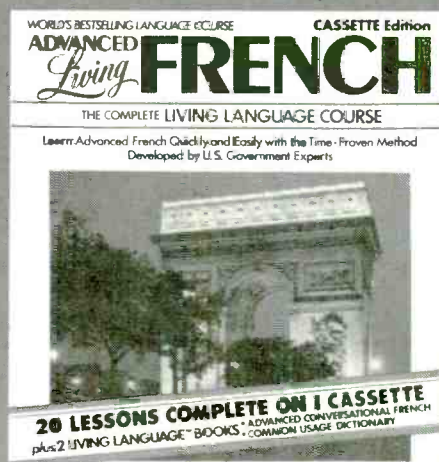
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The CROWN PUBLISHING GROUP

RETAIL TRACK



by Geoff Mayfield

NOW THEY'RE PUBLISHERS, TOO: Troy, Mich.-based **Harmony House** joins the growing list of music chains that publish their own in-store magazines. The Detroit-area web distributed the first edition of its monthly, called *Rhythm & News*, in June. The chain says the mag has a circulation of 100,000 copies, with half distributed in Harmony's 32 stores, and the balance mailed via subscription.

The debut edition sported a four-color cover. Inside were 16 pages of heavy-stock white paper that carried black and red ink.

A unique twist in *Rhythm & News* is that its entire editorial content is written by Harmony House staffers. Each author is credited by name and store location. Along with reviews of current product, the publication features a complete list of releases that were expected to arrive during the month, including artist's name, title, anticipated street date, label, catalog number, and the section of the store where consumers can find each section.

The first issue covered a broad spectrum of music. Reviewed were titles by **Tall Tales & True**, **Ryuichi Sakamoto**, **Loop**, **Alan Jackson**, **Christopher Hollyday**, **Jack DeJohnette**, **Roger Norrington**, **William Christie**, **Michael Murray**, the **Front**, **Suzanne Vega**, and **Black Uhuru**.

Like other in-store magazines, this one is supported by suppliers' ad funds. Sponsors for the first *Rhythm & News* included **CBS Records**, **I.R.S.**, **Napa Valley Box**

Company, **TDK**, **BMG Distribution**, **PolyGram Classics**, **MCA**, **GRP**, **Case Logic**, **Maxell**, **Geffen**, **Virgin**, **Elektra**, **Atlantic**, and **Detroit station WHYT**. There was also a full-page ad supporting **Critic's Corner**, **Harmony House's** developing program, with minis funded by **Epic**, **Atco**, **Arista**, **Jive/RCA**, **Reprise**, **A&M**, and **MCA**. Sale prices for all advertised products were honored from the beginning of June through July 3.

Harmony House says the magazine is the brainchild of **Bill Thom**, VP of the retail division and son of company founder **Carl Thom**. In the mag's personable masthead, the elder Thom is mentioned by the initials "C.T." as "The Big Kahuna," while VP of advertising **Sandy Bean** gets the title of "Ad Queen."

Other chains that are already publishing their own magazines include **Tower Records**, **The Musicland Group**, **Record World**, and **The Wiz**.

ROLLIN', ROLLIN', ROLLIN': Touted in **Harmony House's** new mag is a contest that is tied in with the storewide, 20%-off **Title Wave** sale. Top prize will be the choice of a car, valued up to \$18,000, from area auto dealer **Tamaroff**, which sells the **Nissan**, **Dodge**, **Acura**, **Buick**, **Honda**, **Isuzu**, and **Yugo** lines. Along with **Tamaroff**, co-sponsors for the **Harmony House** sweepstakes are **WHYT Detroit** and **Southwest Airlines**.

Aside from the grand prize, **Southwest** has **Harmony House** giving away round trips on a biweekly basis throughout the run of the promotion. The contest began June 18; it runs through Aug. 28.

BABY, YOU CAN DRIVE MY CAR: Another chain staging an auto sweepstakes is **Camelot Music**, based in North Canton, Ohio. The 235-store web is using a **Mazda Miata** as the big bait in a **CEMA**-sponsored sweepstakes that anchors **Camelot's** **Entertainment To Go** campaign. The giveaway is similar to one that **CEMA** sponsored at **Camelot** last summer. Registrations are (Continued on page 42)

(Bad) Brainstorm: Caroline Launches Display Contest

BY LARRY FLICK

NEW YORK—**Caroline Records** has concocted a display contest aimed at retailers that are diehard fans of seminal hardcore punk outfit the **Bad Brains**.

In support of the band's recently released "Youth Are Getting Restless" live album, the label has invited retailers around the country to compete for collector's packages of **Bad Brains** memorabilia.

"We wanted to offer something different from the cash prizes that are usually given away," says **Chris MacDermott**, manager of retail promotions at **Caroline**.

Instead, the prize package, encased in a hand-painted box, includes CDs of the band's new album, as well as its 1989 college radio hit, "Quickness"; two rare **Bad Brains** posters; a set of three limited-edition colored vinyl 7-inch versions of the single "Pay To Cum (Live)"; a video of the track "Soul Craft"; and an autographed photo of the band.

Twenty prize packages have been compiled, with 10 to be awarded to retailers and the rest to radio directors for a simultaneously run quiz contest.

All stores currently carrying **Caroline** product are eligible for consideration. Entry photographs of the display, which must be maintained for a minimum of two weeks, are to be postmarked no later than July 9. Winners are chosen by the label's retail promotion staff, and will be notified by July 30. Each participating retailer can choose a CD of an album on **Caroline**.

To date, **MacDermott** counts 80

stores competing in the contest, ranging from large outlets like **Tower Records** in **New York** to smaller shops like **Record Revolution** in **Cleveland**.

"We're psyched about the way this has gone over so far, since this is the first time the label has tried anything like this," **MacDermott** says. "Up until a couple of months ago, **Caroline** didn't even have any retail promotion staff. We're gearing up to become a more visible retail entity, and this is a great way to start."

With the **Bad Brains** giveaway nearing completion, **MacDermott** is looking toward the label's next project: generating a retail buzz for another popular underground rock band, **Four Horsemen**.



Caroline Records has put together its first-ever retail promotion to support "Youth Are Getting Restless," a live album from seminal hardcore outfit the **Bad Brains**, pictured above.



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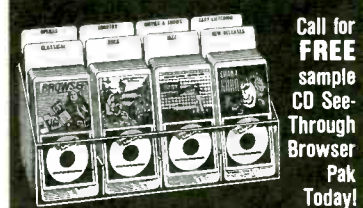
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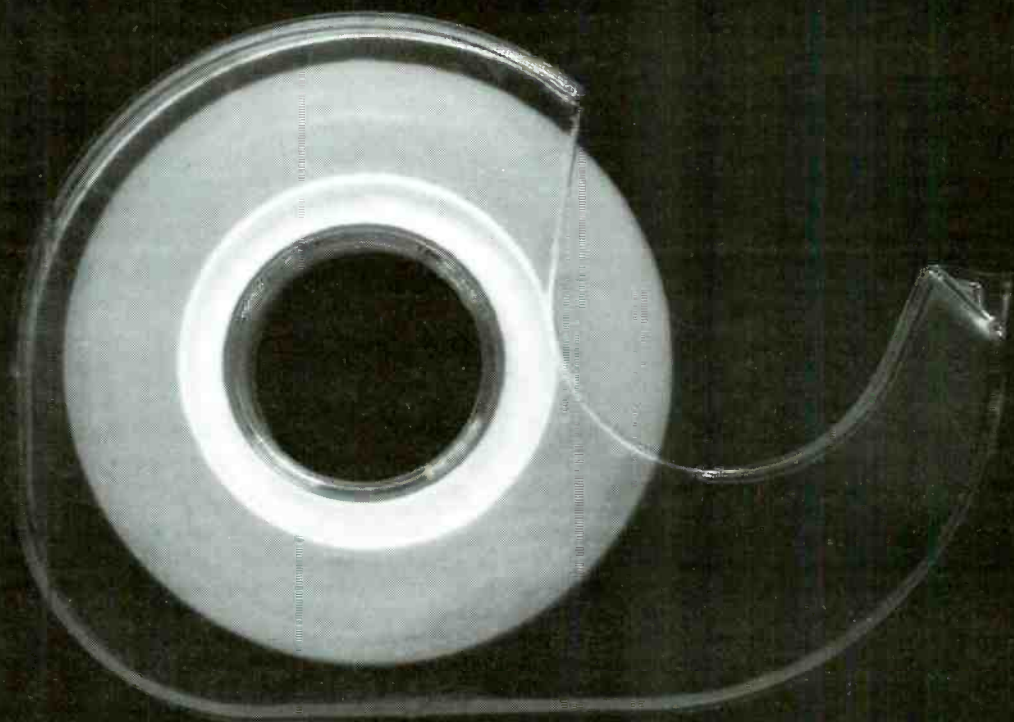
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MICHIGAN: Vinyl Vendors, Kalamazoo (616) 323-0131; Producer's Tape Service, Troy (313) 585-8273
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Independents Gather In Nashville

NASHVILLE—A record 571 attendees schmoozed their way through the 1990 National Assn. of Independent Record Distributors and Manufacturers convention, May 30-June 2 at the Opryland Hotel here. Attendees visited the Country Music Hall of Fame and Nashville's Summer Lights outdoor festival during the conclave, which was capped by the 1989 Indie Awards banquet, honoring the best independent music makers of the previous year.



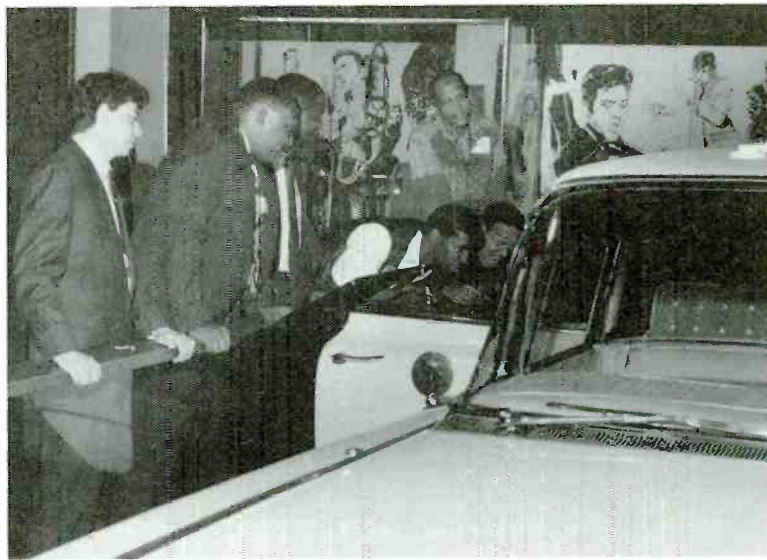
The second annual "Legends" panel offered the insights of industry vets, from left, Charlie Lamb, founder of the Music Reporter; Shelby Singleton of Sun Entertainment; Don Pierce of Starday Records; Cowboy Jack Clement of Sun Records; Col. Jim Wilson of Sun Entertainment; and moderator Barry Poss of Sugar Hill Records.



Barbara Wright of Next Step Records joins Shelby Alvarez of the U.S. Dance Club in Nashville for a quick dip at the convention trade show.



Reptile Records of Nashville had twin collared lizards on display at the NAIRD trade show. At left, label president Scott Tutt checks in with Reptile artists Susan Marshall and Ken McMahan of the Dusters.



The crew from New York-based Shock Records checks out Elvis Presley's car at the Country Music Hall of Fame.



New Indie Hall of Fame inductees, left, drummer Doug Clifford of Creedence Clearwater Revival, and George Hocutt, president of California Record Distributors.



Alligator Records president Bruce Iglauer, right, accepts his Indie Award for rock album of the year from Joe Anderson of Justin Records.



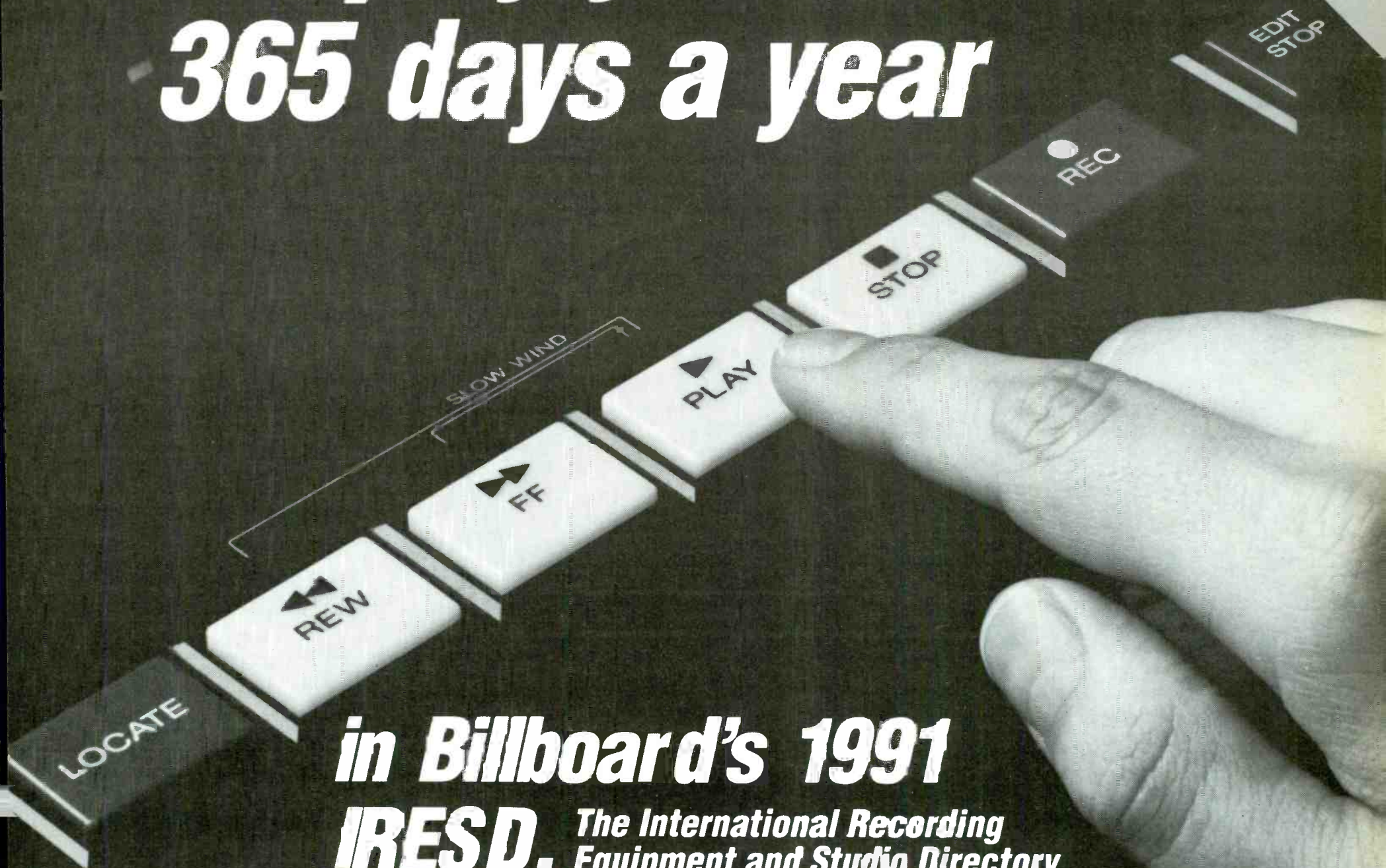
Leo Rupe of Specialty Records joins Toni Wilson of Sonopress and Sue Simone of Disc Manufacturing Inc. for a chat at the Country Music Hall of Fame.



Hottest issues of the convention were album stickering and state labeling legislation, both discussed at the Explicit Lyrics panel.

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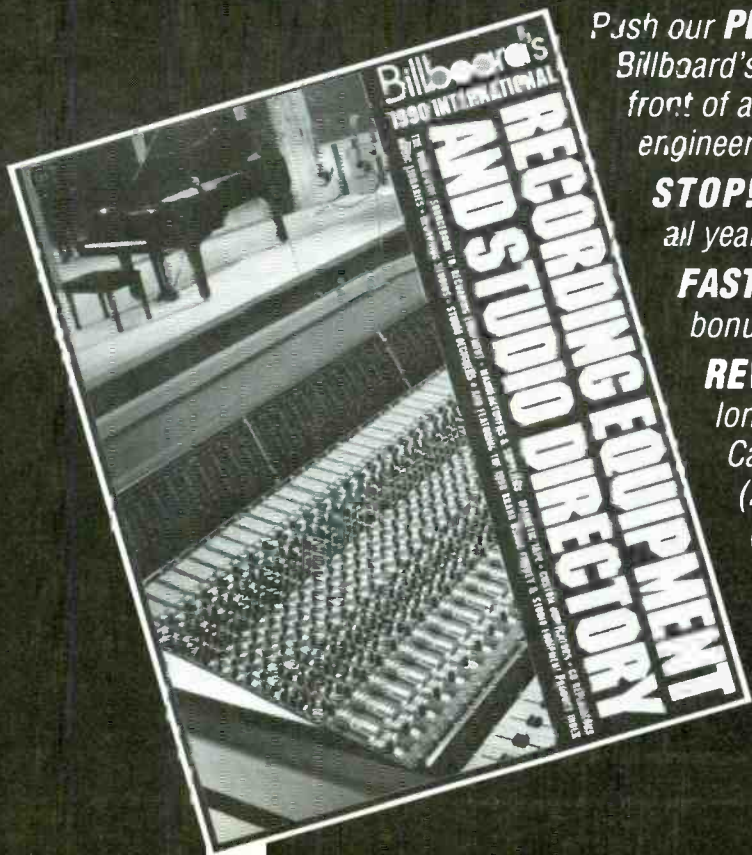
in Billboard's 1991 **IRES D.** The International Recording Equipment and Studio Directory

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FAST FORWARD to September, your ad appears in IRES D distributed as a bonus at the AES in Los Angeles.

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Thanks to EFFANEL MUSIC for the use of their facilities.

Billboard®

RETAIL TRACK

(Continued from page 38)

being taken in stores and by mail through Aug. 7.

Camelot is utilizing its standard ad menu and an in-store flier to promote the contest, but VP of purchasing **Lew Garrett** gives particular credit to the signage that was created by the chain's in-house creative staff. "They really hit a home run with this one," he says.

Actually, as was the case last year, there's a pair of Miatas in CEMA's Camelot scheme. In addition to the one that will be awarded to a shop-

per, a second will be awarded to one of Camelot's store managers at the web's Aug. 25-29 convention in St. Petersburg Beach, Fla. Garrett, an avid sports car enthusiast, admits he'll be jealous of the winning store manager.

Camelot and Harmony House aren't the only chains that are staging car contests this summer, and Garrett says he understands the attraction. "You can't go wrong," says Garrett. "When push comes to shove, it's one of the most effective things

you can give away."

BEEP-BEEP, BEEP-BEEP, YEAH: Also giving away a car this summer is 97-store **National Record Mart**, based in Pittsburgh. In conjunction with its Hot Tracks sale, NRM is giving away a 1991 Firebird. Registrations were collected from May 25 through June 25. The winner will be announced July 20.

The Hot Tracks sale and contest were touted in direct mail, a Father's Day print ad, and on radio, but the biggest components were an eight-page, four-color flier that was distributed as a newspaper insert in major markets and a billboard blitz in NRM's home market. Each of the 11 titles featured on the cover of the aforementioned newspaper insert got at least four billboard placements within the greater Pittsburgh market, where NRM has its greatest store saturation... Speaking of NRM, the web will, as usual, have a plentiful lineup of artists performing at its upcoming meet. Running from July 21-25 at Seven Springs Resort in Champion, Pa., NRM's annual haunt, the confab will feature **Rodney Crowell, Slaughter, David Lanz, Eric Johnson, Mary Chapin Carpenter, David Cassidy, and Poco.**

COMING AND GOING: **Elise Kolesky**, the New York-based Eastern regional manager for **Windham Hill**, is leaving that label to become director of jazz sales at **CBS Records Distribution**, the slot that was held by **Michael Greene** before he moved over to **Chrysalis** to become VP of sales. **Kolesky**, who was previously a local marketing coordinator for **A&M** in New York and San Francisco, will report to VP of sales **Craig Applequist**... Meanwhile, **CBS** has already welcomed **Carol Babeli** as director of video sales. She came from the sales department at video supplier **MPI** in Chicago, and prior to that was a video buyer at **Camelot Music**... **B.J. Lobermann**, GM of music sales at New York's **J&R Music World**, is leaving the superstore/one-stop/mail-order house in July to become Northeast regional sales director for **Virgin Records**. He'll replace **Michael Rosenberg**, who is moving to become a product manager at **Virgin's** U.S. headquarters in Los Angeles. **Lobermann** is excited about working for **Virgin**. "I wouldn't leave here for just anything," he says.

IT LOOKS LIKE the music biz may remember 1990 as the year of the chain letter. Retail Track has already received a couple of hip chain letters this year (as opposed to the loathsome chain letters one usually receives), but here's one you won't have to circulate. Seems there's a 7-year-old lad named **Craig Shergold** who has been fighting a serious illness at his home in Surrey, England. The youngster wanted to get his name in the **Guinness Book of Records** by setting the world mark for receiving the most get-well cards.

A chain letter intended to help young **Shergold** reach his goal has been making the rounds in the record trade, but, according to a news report televised on New York's **WNYN**, the family has kindly requested that you hold off on sending more cards. Seems the **Shergolds** broke the re-

cord some time ago, and they're still receiving some 5,000 letters a week.

OOPS: In the June 23 issue of **Billboard**, this column told you about **Discovery Systems'** new in-store CD program, called **In-Play**. We had intended to give you a phone number where you could learn more about the program, but, a production snafu too complicated to explain here ended up tacking that number on the end of an article on the same page about the settlement that **Trans World Music Corp.** reached with **Peaches Entertainment**.

I would normally resist boring you with all this technical publishing stuff, except that the mishap created a humorous episode in the retail trenches. It seems that the mis-

placed, one-sentence paragraph attracted the interest of **Jim Williamson**, VP of finances, who was a bit surprised to see the line, "For more info, call..." And, after all, in this age of 900 and 976 numbers, who knows? Maybe someone *would* try to launch a hot line that updates you on all the latest court settlements. So, **Williamson** dialed, and found out about **In-Play**, which is fine for **Discovery**, because it brought their in-store disk to the attention of **Trans World's** brass.

To use basketball parlance, it appears this error was a case of "no harm, no foul." So, if you want to learn more about **In-Play**, call 614-761-4256—and please, *don't* ask them what they know about the **Trans World/Peaches** settlement.



Wherehouse VP of advertising and promotion **Bruce Jesse**, wearing the cap, gets visual-aid assistance from other Wherehouse staffers as he explains key elements of the Summer Fun ad campaign at a rally held at headquarters.

WHEREHOUSE REHEATS HOT FUN VID CAMPAIGN

(Continued from page 36)

associates wore Hot Fun T-shirts.

The sale, which ran June 8-Thursday (5), featured hit albums at \$11.99 for CD and \$6.99 for cassette, with some **CBS** catalog titles ranging in price from \$7.99-\$9.99 for CD and \$3.99-\$4.99 for cassettes. In addition, accessories, video games, and movies were also on sale.

One novel element this year that **Jesse** and the ad staff will do without is suspense. At one point the whole campaign became bogged down because a cross-promotion partner balked. But the chain approached **Kawasaki**, a manufactur-

er of motorcycles and other vehicles, which agreed to come aboard. "We found **Kawasaki** totally into it, and we now have 25 machines to give away."

Those machines include four **Jet Ski Watercrafts**, two **Jet Mate Watercrafts**, and five **250 Ninja Motorcycles**. **Kawasaki** went beyond supplying the 25 machines as giveaways. It also provided about 150 machines for sample displays at Wherehouse outlets. In return, **Kawasaki** gets tagged in all advertising.

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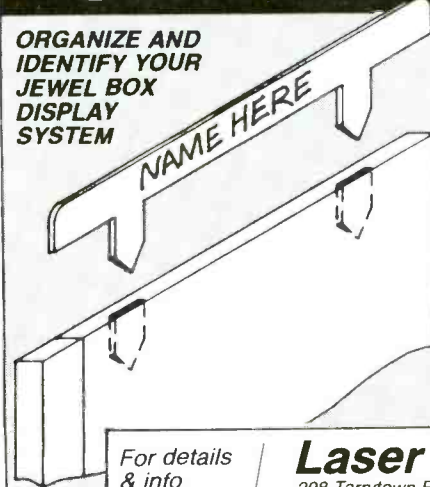
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ALBUM RELEASES

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

POP/ROCK

DAVID BOWIE
Aladdin Sane
CA Rykodisc RACS-10135/NA
LP RALP-10135/NA

DAVID BOWIE
Pin Ups
CA Rykodisc RACS-10136/NA
LP RALP-10136/NA

DAY & LANE
Midnight Eyes
CD LD Records 1922-2/NA
CA 1922-4/NA

DEVO
Smooth Noodle Maps
CD Enigma 2-73526/NA
CA 4-73526/NA
LP 1-73526/NA

F.U.C.T.
Dimensional Depth Perception
CD Carlyle CR9090-2/NA
CA CR9090-4/NA

HEX
Hex
CD First Warning RCD-10184/NA

THE JOLLY BOYS
Pop 'N' Mento
CD First Warning RCD-10185/NA

JUNIOR REID
One Blood
CD PolyGram 843557-2/NA
CA 843557-4/NA

THE SHAKERS
Songs From Beneath The Lake
CD Carlyle CR9190-2/NA
CA CR9190-4/NA

TORANAGA
God's Gift
CD Chrysalis F2-21771/NA
CA F4-21771/NA

BLACK

BERVIN HARRIS
In The Mood
CD EMI 2-75623/NA
CA 4-75623/NA
LP 1-75623/NA

TERRY STEELE
King Of Hearts
CD SBK K2-94101/NA
CA K4-94101/NA

COUNTRY

CHRIS WALL
Honky Tonk Heart
CD Rykodisc RCD-10179/NA

JAZZ/NEW AGE

ANUGAMA
Silent Joy
CD Nightingale-Higher Octave NGHCD-303/NA
CA NGHC-303/NA

RICHARD ELLIOT

What's Inside:

CD Enigma 2-73566/NA
CA 4-73565/NA

DICK HYMAN
Music Of 1937—Maybeck Recital Hall Series, Vol. III

CD Concord Jazz CCD-4415/NA
CA CJ-415-C/NA

JIMMY McGRUFF
You Ought To Think About Me
CD Headfirst A379-2AN/NA
CA A379-4AJ/NA

KEN NAVARRO
The River Flows
CD Positive Music PMD-7770/NA
CA PMC-7770/NA

FRANK WESS-HARRY EDISON ORCHESTRA
Dear Mr. Basie
CD Concord Jazz CCD-4420/NA
CA CJ-420-C/NA

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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.

**Having Trouble With CD-5?
Elektra Has The Cure**

NEW YORK—Elektra Records, looking to capitalize on the growing popularity of the 5-inch CD, has issued a boxed set of four previously issued Cure singles.

"The CD-5 is slowly but surely catching on," says David Bither, Elektra VP of marketing. "Some retailers are committed [to the CD-5], but others have a problem."

To help the latter group overcome its reluctance, the four Cure singles are packaged under the title of "Integration," in a reusable 6-by-10-inch longbox. Generally, CD-5s are issued in the jewel box, without a longbox.

Bither explains the odd-size longbox for the Cure release this way: "If we had packaged the singles in a 6-by-12 longbox, then it would easily become confused with album releases. The 6-by-10 still fits into store fixtures, but it looks different, and that's the point. It will let the consumer know. Hopefully the Cure package will break the ice further" on CD-5 sales.

"Integration," which contains 17 Cure songs, has a suggested list price of \$24.98. The four CD-5 singles included in the package are "Love Song," "Lullaby," "Pictures Of You," and "Fascination Street," all cuts from the Cure's latest studio album, "Disintegration," from which the current package derives its name. Each single comes in a jewel box, along with a poster of the Cure.

The Cure has been the label's best selling CD-5 artist, generating sales in the area of 35,000-50,000 units on each release, Bither says. Elektra shipped more than 25,000 units of "Integration."

So far, the label has released about 16 CD-5s in the past year, including the four Cure titles. "Now, CD-5s are aimed at the collectors' market, but the lines between collectors and the [general music customer] will soon become blurred," Bither predicts.

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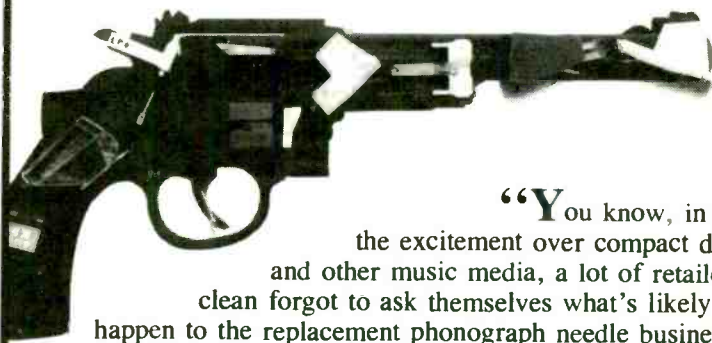
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Well? Do ya?''

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RETAIL

Songs From The Big Room: Spyz, Primus, Rogers Offer Some Fresh Alternatives

BY BRUCE HARING

THEY CALL IT THE ROOM.

It lies at the bottom of two flights of narrow, twisting stairs, behind two thick doors that can be opened only with specially designed, copper-colored keys.

The Room is tight, airless, filled with musty volumes from ages past. In the center of The Room is a steel chair, the space's only source of comfort.

Are we referring to a cell in Moldova? An isolation chamber used to train long-distance space travelers?

No. It is The Listening Room, and it is here that much of the music reviewed in Billboard finds its way to friendly ears.

This week, Grass Route made the long and perilous journey to The Room, carting a precious armful of the vinyl albums, cassettes, and CDs that have multiplied in our main command center.

We are happy to note that music has not changed much since we last mounted a formal review of independent product, lo those many months ago. And among the best of the best that we have discovered in our search were the following:

Relativity's 24-7 Spyz check in with a heaping helping of "Gumbo Millennium," their second album for the label. As seems to be the case with every sophomore effort in today's market, this return trip is much heavier than the debut, especially the B-side kicker, "Valdez 27 Million," which features one of many tasty **Jimi Hazel** riffs. A sure bet to hit with those into accessible thrash. More from Relativity at 718-740-5700... The West Coast drinkin' music of the **Nervis Brothers** clicks in a two-song demo reminiscent of **Asleep At The Wheel** or **Commander Cody**. Details at 213-399-0034... **Sally Rogers** has an engaging, cooing vocal



style throughout "Piggyback Planet," which channels an environmental challenge into children's music. Available through **Round River Records**, 301 Jacob St., Seekonk, Mass. 02771... If **Frank Zappa** decided to chuck it all and start a funk thrash band, he'd probably sound like San Francisco's **Primus**, which bows on **Caroline Records** with "Frizzle Fry." The band chews on such key cuts as "Too Many Puppies" and "Harold Of The Rocks." More from Caroline, 989-2929... **Frontline Assembly** echoes **Ministry** and **Nitzer Ebb** with its accessible industrial sound. "State Of

GLOBAL SALES TO RISE

(Continued from page 36)

this to greater CD penetration in the U.S. and predicts that worldwide in 1990, CD unit sales will increase 33% vs. a 4% increase in cassettes. LPs, meanwhile, will decline about 15%.

CDs do not offer recording capability, which "should continue to protect the cassette marketplace," the report states. But the report adds that as CD players find their way into more households, it should result in lower cassette volumes.

During the '80s, retail cassette prices decreased only slightly, but CD prices dropped dramatically. In 1983, the average CD price was \$21, but in 1989 it was \$12.50. That 7.7% compound annual pricing decline occurred because of substantial increases in volume, which created manufacturing efficiencies. The naked CD cost manufacturers about \$4 in 1985 and less than \$1 in 1989, the reports states.

In 1990, CD prices will hold steady while cassette prices will rise modestly, the report predicts. As CDs increase its market share, dollar-volume growth should increase by 7.2%, or three percentage points more than the 4.2% unit-volume growth predicted for the configuration by the report.

Manufacturer market share will be a more significant factor in record company growth than the overall dynamics of the industry in the next few years, the report says.

For 1989, Goldman Sachs cites worldwide market shares of the major companies as follows: Warner Bros., 18%; PolyGram, 18%; Columbia, 17%; EMI, 11%; MCA, 8%; BMG, 6%; and all others, 22%.

In the coming years, companies will increase market share by continuing to acquire other labels, most likely international ones; by developing new labels; by forming joint ventures with independent distributors; and by developing new artists.

Since most growth is liable to come at the expense of other companies, A&R departments will face increased competition in signing acts, resulting in artists enjoying bigger financial rewards.

Shamrock Execs Form Bailout Co.

NEW YORK—Roy Disney and the principals of Shamrock Holdings Inc. have raised \$450 million through a limited partnership to invest in companies that need relief from heavy debt burdens.

According to an article in the Wall Street Journal, the limited partnership, Trefoil Capital Investors L.P., already tried to put together bailout deals for Southland Corp., the troubled convenience store operator, and Ames Department Stores, the discount chain that filed for protection under the U.S. bankruptcy laws.

The newspaper quotes Shamrock president and CEO Stanley Gold as saying that Trefoil, which means Shamrock in French, will invest in industries in which the company already has experience, particularly retailing. So far, Shamrock's main holdings in retail are Music Plus and Sound Warehouse. In addition to those two chains, Shamrock owns 15 radio and three television stations.

Gold emphasized that in making such investments, Shamrock likes to maintain current management but also brings its own expertise into play.

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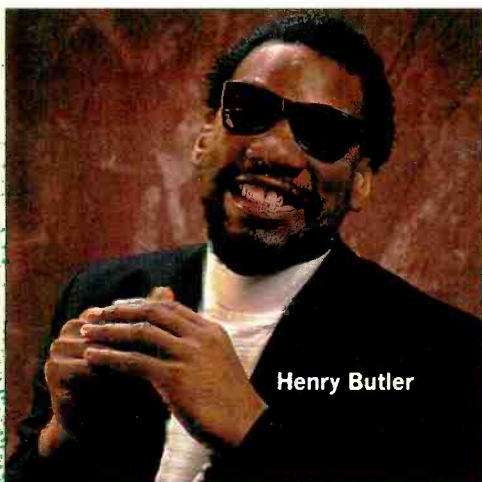
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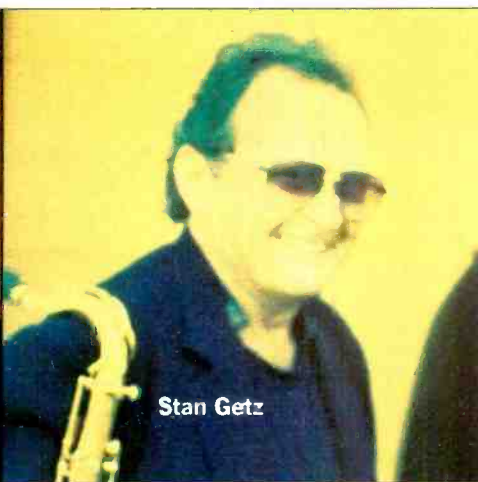
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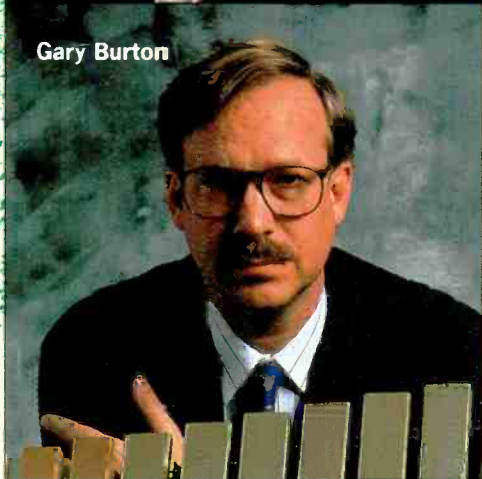
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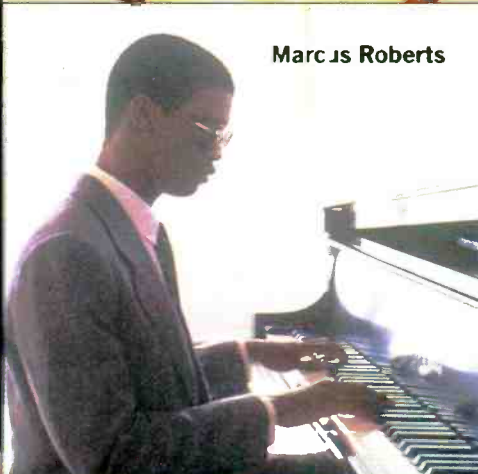
Gary Burton



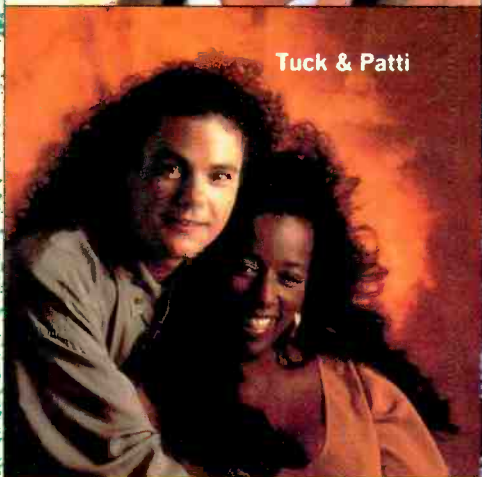
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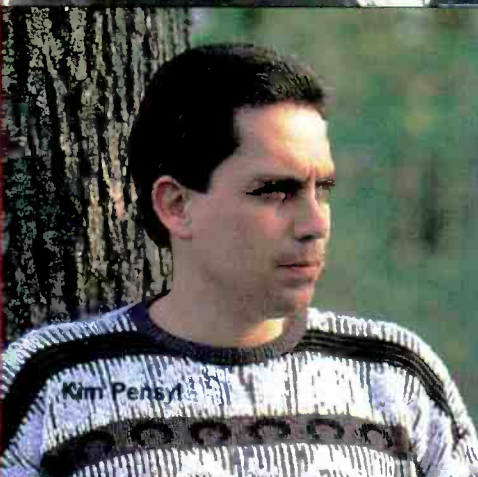
Harry Connick Jr.



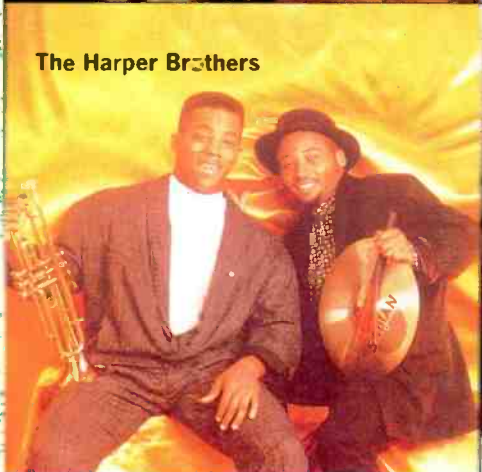
Marcus Roberts



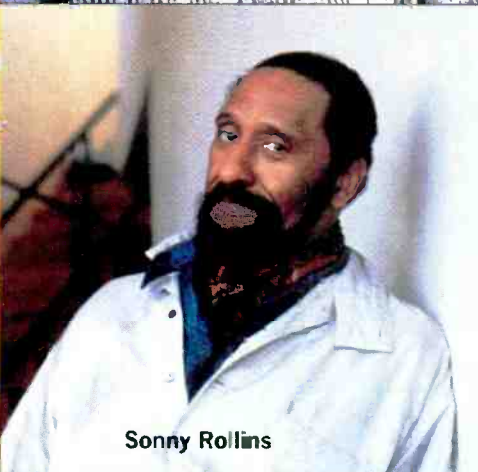
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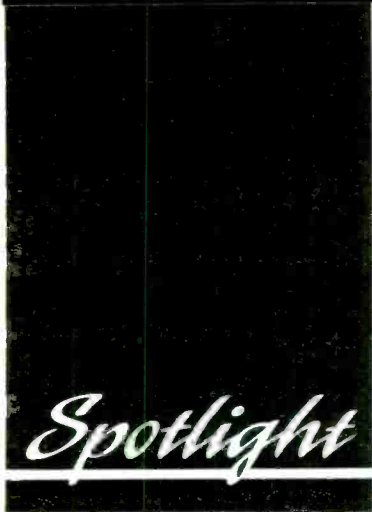
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JAZZ

A Rising Generation of Talented Young Players Is Bringing New Fans to a Vital New Variety of Global Jazz.

By DON HECKMAN

One word best describes the state of jazz at the beginning of the '90s: Diversity. Perhaps never before in the kaleidoscopic, 75-year history of America's most important original art form, has the music tugged and pulled in so many directions, all at the same time.

Consider some of the following developments:

Recently, the New York Times Magazine reported in detail about the emergence of a group of young, "acoustic jazz" players dedicated to the propagation of mainstream contemporary-style improvisation.

In the last few months, Los Angeles has heard performances by Keiko Matsui, Sadao Watanabe, Alan Holdsworth, Benn Clatworthy, Egberto Gismonti and Hermeto Pascoal (to name only a few)—players from across the world performing music touched, in one way or another, by jazz.

This summer's JVC Jazz Festival, like many other similar events, features a program that moves eclectically from Miles Davis and Hiroshima to Marty Napoleon and Eddie Palmieri.

New recordings arrive almost weekly from such venerated jazz icons as Dizzy Gillespie, Art Blakey, Dave Brubeck, and Oscar Peterson.

Big name contemporary acts like Spyro Gyra, the Yellowjackets, Diane Schuur, Harry Connick Jr., Grover Washington, Stanley Clarke, and Lee Ritenour continue to flirt with crossover possibilities.

And these are only a few of the more obvious highlights. One might easily add the less noticeable, but equally important activities taking place on the jazz education front, with thousands of schools around the country offering courses in both jazz theory and performance. Nor can one overlook the pervasive presence of jazz-based musicians in the backup ensembles for performers like Frank Sinatra, Tony Bennett, and Johnny Mathis. Traditional jazz—usually in New Orleans or "Dixieland" style—is a major staple of amateur musical activity, with many large-scale summer festivals. And a syndicated radio program titled "Swing Era II" that features everything from Glenn Miller and Benny Goodman to Manhattan Transfer and Rickie Lee Jones has been stealing Saturday night time slots in some important major markets.

It is, on the whole, a reassuring picture for a music that seemed, a decade or so, to be in a condition of serious eclipse. "I think things look very reassuring," says Windham Hills Records' Sam Sutherland. "I like the fact that there is such a strong incoming generation of young players. And it's also important that there seems to be real evidence that jazz

(Continued on page J-16)

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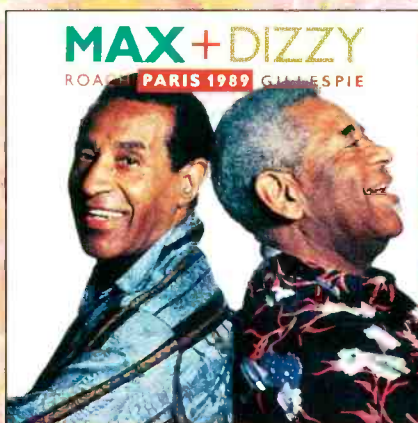


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MARCH OF THE MAJORS: Jazz Starts the '90s with Chance to Show Real Market Potential

By NEIL TESSER

Jazz is back." How many of these promised re-births can you recall? There was that slight push in the mid-'60s, and then the lightning flash of fusion a few years later; the archaeological impulse to reissue everything in the '70s, and the rediscovery of the music by younger players in the last few years. But tell the truth—did jazz ever really "come back"? Weary veterans can be forgiven for their skepticism.

And yet, the idea that "jazz is back" IS back, and with a vengeance. Independent labels have flourished in the CD age; more revealing is the fact that all of the majors have simultaneously undertaken aggressive jazz programs that encompass virtually unprecedented artist development and marketing efforts. What's more, many of these programs seek to establish a broad-based policy unifying the music's past with its future, in a sense taking a cue from the "neo-classic" leanings that distinguish many of the music's young stars.

The stimulus for this movement can be largely traced to America's shifting demographics, as the baby-boomers grow up and grow out of their rock listening habits. Larry Rosen, co-founder of **GRP Records**, puts it this way: "The mainstay of the record industry was always 13-18 year olds. But the average age of American consumers is now 32. And as they're getting older, they're looking for a more mature music. That's where the focus is."

There is no better example of a "full-service" jazz concept than **RCA**, where veteran producer Steve Backer heads up the jazz program. Backer oversees one of the richest catalogs in jazz, and RCA's Bluebird reissue program has opened up the history books for the digital generation; on the other hand, RCA's **Novus** label has assembled an impressive roster of young traditionalists, including the pianist Marcus Roberts (26), saxist Christopher Hollyday and trumpeter Roy Hargrove (20), each with new albums this spring.

But Novus has also embraced the experimentalists. Says Backer: "Jazz very often parallels sociology, and this is a decade of change and progress—the whole thing with eastern Europe—so that I think the music will embrace not only the bebop-related artists but the more adventurous artists

as well." In that vein, he points to the several Novus albums by the revered soprano-saxist Steve Lacy and the recent signing of Steve Coleman, the young guru of the "M-base" movement.

Backer's enthusiasm is underscored by patience at RCA headquarters. Says RCA Records GM Rick Dobbis, "We look at our jazz artists as long-term growth products. You have to be sure to use the marketing tools to build as long a spread and as high a visibility as possible. You invest more money in jazz than you might otherwise, in well-developed packaging with more information on it; with Marcus Roberts, we also invested in a long-term video presentation to ship with the album. We think the music deserves it. The whole idea of jazz is to push the envelope."

At **Columbia Records**, the emphasis is on continuity, explains product director Gary Pacheco. "About three years ago we launched the Columbia Jazz Masterpieces series, representing a longstanding commitment to preserve and bring back this amazing music that for a lot of record companies had been almost forgotten. We developed a product line of almost 100 titles that is phenomenally successful from the standpoint of both consumers and critics." To that has now been added a big-band series and the brand-new Contemporary Jazz Masters series, covering albums by Miles Davis, Chick Corea, Weather Report, and other Columbia mainstays of the '60s and '70s.

Pacheco believes that this rich history dovetails with the label's current jazz roster, which boasts the Marsalis brothers, Harry Connick Jr., trumpeter Marlon Jordan, and vibist Monte Croft: "We've positioned ourselves so people

(Continued on page J-17)



Christopher Hollyday



Chick Corea Elektric Band



Joey DeFrancesco



Paul Jackson Jr.



Stanley Jordan



Roy Hargrove

REISSUE MANIA: For Sheer Volume, It Looks Like the Biggest Year Yet

By DERK RICHARDSON

Fifteen years ago, the jazz vaults of most major record companies were virtual morgues, where the legends of America's classical music lay in suspended animation. Classic sides from the 1920s, the Swing Era, the golden ages of big bands and bebop, and the heydays of hard bop and the New Thing were long out of print, and relatively few moves were made to bring them back into circulation. Today, spurred largely by a revived interest in acoustic jazz and the possibilities unleashed in the CD revolution, that situation has been reversed. The doors have been flung open and the vault shelves are being scoured with an eagerness unmatched since the plundering of the Egyptian pyramids, jazz reissue programs, accelerated by the advances in digital remastering and the impressive market gains of the compact disk, are reaching manic proportions; in sheer volume, 1990 promises to be the biggest year yet.

"The vault is limitless," says Mike Berniker, who oversees the **Columbia Jazz Masterpieces Series**. "We just try to make them as interesting as possible." Initiated just over four years ago, the CBS program has released over 100 titles, according to Berniker, each averaging over 25,000 copies sold. "We were the first to establish a line of CD reissues," he says, adding that CDs now account for 65% of the line's total sales.

"We've done in three years what has never been done before," says marketing director Gary Pacheco, "developed a series with a consistent direction and plan." Jazz Master-

pieces already released in 1990 include "The Quintessential Billie Holiday Vol. 6," Bix Beiderbecke's "Singing The Blues," Gene Krupa with Anita O'Day and Roy Eldridge on "Let Me Off Uptown," Miles Davis' "Someday My Prince Will Come," and a compilation, "The Jazz Arranger Vol. 2." Slated for August release are the "Okeh Ellington," "Louis Armstrong Vol. 5: Louis In New York," Vol. 7 of "The Quintessential Billie Holiday," a second volume of Beiderbecke, "Chet Baker with Strings," Dave Brubeck's "Jazz Impressions Of Europe And The USA," Charlie Rouse with Dexter Gordon on "Homecoming," and Ellington's "The Nutcracker And Peter Gynt Suites."

New for 1990 is the Columbia Contemporary Jazz Masters series, marketed under the slogan "The Tradition Continues." By picking up roughly where Miles Davis turned electric at the end of the 1960s, CBS hopes the new series will inherit some of the success of Jazz Masterpieces, and that consumers will recognize the "classic" status of such titles as Weather Report's "I Sing The Body Electric," Wayne Shorter's and Milton Nascimento's "Native Dancer," Miles Davis' "Pangaea," Return To Forever's "Romantic Warrior," as well as albums by Ornette Coleman, Tom Scott, Eric Gale, Herbie Hancock, Keith Jarrett and others scheduled for 1990 reissues. A series of collections from the CTI label will also be available, including "Best Of" compilations of Hubert Laws, Stanley Turrentine, Art Farmer, Freddie Hubbard, Paul Desmond, and Esther Phillips.

Like the Jazz Masterpieces, the Contemporary Jazz masters releases will have color-coordinated packaging and a

(Continued on page J-8)



John Scofield



Dizzy Gillespie and Max Roach



Jack DeJohnette & Special Edition

INDIE GROUNDSWELL: Caught Up in Current Healthy Swing of Things

By JOSEF WOODARD

On the presently healthy jazz market, the groundswell of independent labels on the scene has accounted for much of the heightened activity. Major labels have responded to the rejuvenated jazz market in various ways—implementing spinoff labels or special series, instituting re-issue programs, or licensing independents (i.e. MCA's reportedly \$40 million purchase of GRP this year).

The state of independents, as suggested by this survey, is healthier and also more competitive than ever. Much of what defines jazz is heard on indie labels. But the important thing to remember is that, in the specialty field of jazz marketing, it was always thus. Independents, by definition, are better equipped to chronicle a music that swings in and out of favor with the mass public. A market delineated by specialist indie labels is also better able to respond to the wide diversity of sub-categories within the current jazz world, divisions that include new age, R&B, world music, rock elements, and other variants, apart from the revitalized interest in bebop tradition.

Orrin Keepnews, the four-decade veteran jazz producer and label owner, believes that the strength and the significance of the independents over the decades has to do with many factors. "It's partly that they're willing to take chances. It's partly that, historically, the position of the independent has been finding the new acts and building them to the point where it was worthwhile for the majors to steal them. That is a pattern."

Sam Sutherland, the manager of **Windham Hill Jazz**, points to the less forgiving logistics of major label business practices. "Jazz doesn't produce high yields, to talk in the language of the average bean counter or merchant, and winds up being a commodity that will be supported and nurtured in times of plenty and then abandoned when the industry gets in trouble. That cycle is just a little bit too obvious to ignore. I know that, during the '70s, as the industry began to stumble into a recession, a lot of record companies that had begun to build progressive or jazz music divisions, began to cut loose most of those artists and staff."

Moreover, Keepnews notes that, "It's more than economics that makes jazz more properly at home on an independent level. It's the fact that jazz has never done well with the impersonal corporate scene going on at major labels. At the

larger labels, there really isn't any in-house production anymore; they're so almost completely a matter of production deals and acquisitions of masters. There isn't any feeling of label creativity."

As **GRP** eases out of the independent category and into a close relationship with MCA, the label continues its winning streak which earned it Grammy awards and a high profile in the jazz marketplace. The success pattern of GRP, which until recently maintained a fairly consistent, homogenous jazz sound, has inspired a plethora of labels dealing in the contemporary genre.

The Japanese-owned **Denon** label has also staked a formidable claim in the realm of contemporary jazz, having released albums by Uncle Festive, Bob Berg, Luis Conte and Pat Kelley. Coming for fall is Kenia, the label's first "cross-over"—and female—vocal, an all-star session with Jon Henricks, and a bit later, the first solo recording by Steve Laury, guitarist from Fattburger. **DMP** (Digital Music Products) was started by Tom Jung in the early days of digital recording technology, using hi-tech with such groups as Flim & the BBs, which moved to Warner Bros. this year. Newcomers to the roster are the Dolphins (formerly the digital Dolphins).

Optimism is an L.A.-based contemporary jazz label which leases available masters and has featured releases this year by Ric Swanson, Carlos Angeles and Jeff Jarvis. Gary Herbig and Greg Mathieson, both in-demand L.A. studio players, put out contemporary albums on the Headfirst label. **Artful Balance** released albums by Barry Coates & the Hats and David Diggs, while **CMG**

(Chase Music Group) stepped out this year with a traditional jazz guitar album by Dan Balmer.

Sonic Atmospheres is a label for which the staple has been new age, chiefly the success of Don Harriss and Robert Craft, but whose direction is being expanded into jazz. After a previous, more new age-oriented album by flutist Steve Kujala and guitarist Peter Sprague on the company's Sonic Edge sublabel, a second, more clearly jazz-flavored album by the duo was released, along with an album by the group Chi.

Nova is run by David Gimbel, who also runs the popular Los Angeles jazz club Bon Appetit. Many of the artists on his roster—Brandon Fields, Rob Mullens, Robert Brown—made the transition from club acts to recording acts. With five years under the belt, Nova is making its presence felt in the contemporary jazz area, with popular works from Fields, Mullens and the group Dotsero. "I would say that I have made a good transition to the recording business by taking my time to learn," says Gimbel. "I've met the best musicians in town while working with the club and developed good relations with many of these guys. It's experience and connections that are impossible to replace. Once you have the right music and musicians to work with, it takes the right tools to build a label. Nova has both marketing and promotion departments to help with this. We buy lots of ads, send out tons of catalogs, spend a small fortune on radio promotion. Hopefully, this will give us the visibility in the market." The similarly inclined **Voss**, headed by Ernie Campagna, has been quiet during most of the last year due to contract negotiations with distributors but has now landed with Big State, Action, Encore, Great Bay, Music Craft, Navarre, and Rock Bottom. Current releases spotlight Anne Howard Maxwell, Michael Davis, Chet McCracken, and Matt Harris. Newest is a release by Larry Cansler.

Not all small labels maintain a strict focus, instead favoring diversification within the independent label structure. **Oxymoron**, for instance, is the parent entity of a label group which included Heads Up, Breakthrough and Sound Quest. Dave Love, a trumpeter who moved to Texas in 1980 to open a recording studio, wound up starting his own Heads Up label. He was subsequently hired on by Oxymoron to handle promotion, sales and marketing for Breakthrough—focusing on European artists—Sound Quest—essentially the "second" home of new-age synthesist Steve Roach—as

(Continued on page J-14)

Ray Anderson



Courtney Pine



Ed Mann



Brandon Fields



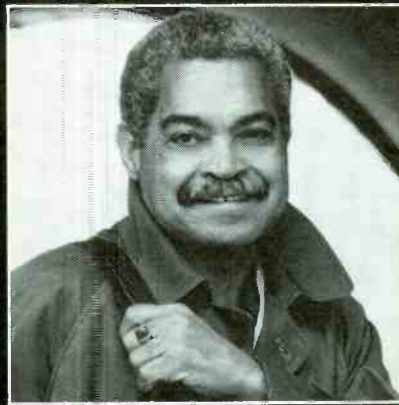
Niels Lan Doky



Frank Morgan



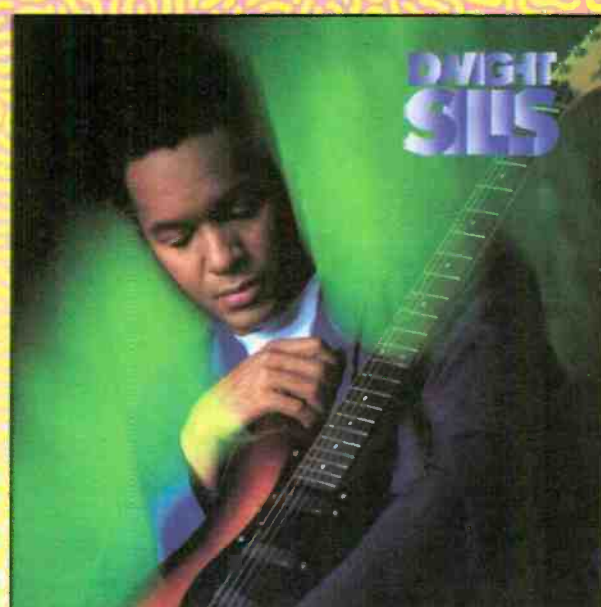
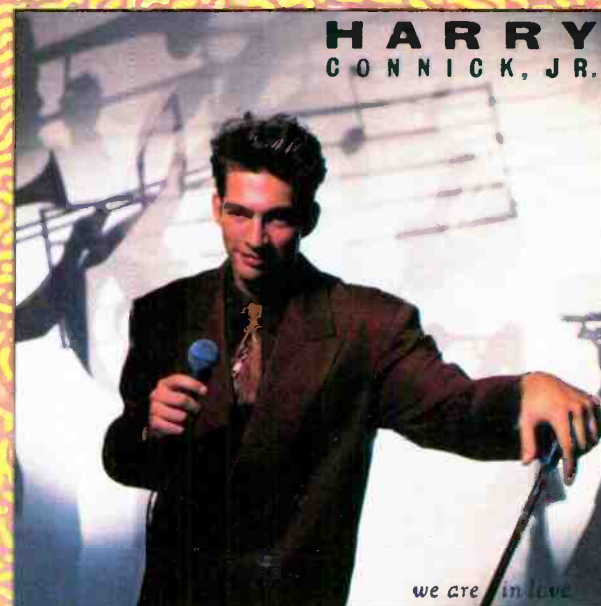
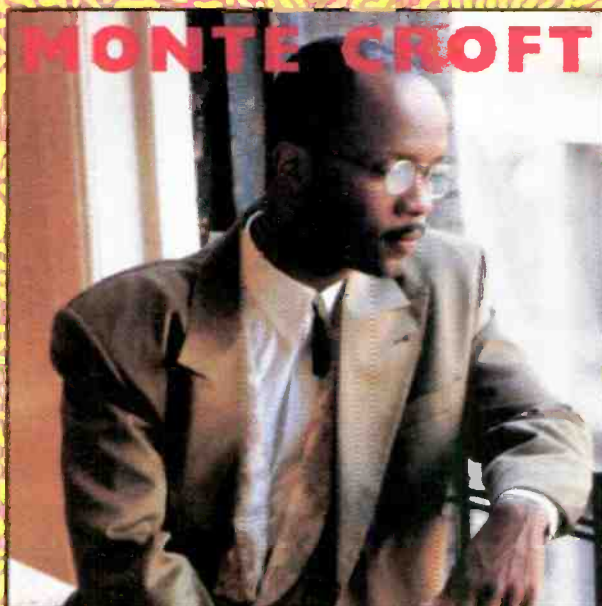
Lester Bowie



Art Farmer



Lonnie Liston Smith



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REISSUE MANIA

(Continued from page J-5)

recognizable logo. "By treating it like a product line," says Pacheco, "we strengthen titles that would have been lost again if put out by themselves. And in terms of both the consumer and the retail stores we get a lot of more mileage putting together a product line." CBS is counting on sales to both "the serious collector and new listeners who are learning about this fantastic creative music. We're treating it with a respectful look toward the future and the past. After all, the music of Wynton [Marsalis] and Harry Connick Jr. didn't come out of nothing. And we feel like we're trying to do it as well as we possibly can. The music deserves to be part of the jazz catalog forever, whatever that means."

Until about three years ago, the vaults of RCA, holding historic sides from Victor, Bluebird and RCA labels seemed like they might go untapped forever. "RCA really hadn't dealt with jazz, new or reissues, for about 20 years," says Steve Backer, executive producer of the company's reissue program. "When it did, in the mid-'70s, it focused largely on white swing bands like Miller, Dorsey, Barnett, and Goodman. It failed to deal in depth with the very extensive vaults that exist here." But since January, 1987, RCA has put about 150 titles back in the stores, with attention to the "grandmasters of the entire art form," and shows no signs of retreat. The compact disk format "enhances" the timing, Backer says, "but this is not happening *because* of the CD. Our identity will strengthen, hopefully, from the level of energy and sincerity we put into it."

Already out on Bluebird this year are Chet Baker's "The Italian Sessions," Lena Horne's, "Stormy Weather" (compiled from the 1940s and '50s), collections of Jack Teagarden, Tommy Dorsey and Django Reinhardt, and three-CD sets of Glenn Miller, "The Popular Recordings (1938-1942)," and "Fats Waller And His Rhythm, The Last Years (1940-43)." The keystone of the Spring releases, according to Backer, is Duke Ellington's "Solos, Duets, And Trios," focusing on Ellington-the-pianist and including all the versions of the legendary Ellington/Jimmy Blanton duets. Other

spring reissues include "Bosses Of The Blues, Vol. 2," with Otis Spann and Eddie "Cleanhead" Vinson, Sonny Rollins' "All The Things You Are," and multi-artist anthologies, "The Bebop Revolution" and "Swing Is Here." A "Bluebird Sampler" and "The Women: Classic Female Jazz" (with Mary Lou Williams, Una Mae Carlisle, the International Sweethearts Of Rhythm, Hazel Scott, Alberta Hunter and others) are scheduled for June, with more titles by Benny Goodman, Count Basie, Johnny Dodds, Paul Desmond and Johnny Hodges in July. The big items for the fall, are a three-CD set of Sidney Bechet master takes and a five-CD set commemorating the 100th anniversary of the Oct. 20, 1890 birth of Jelly Roll Morton.

"There are several things that set us apart," explains Backer. "We're not just reissuing single albums, we're putting as much material on the CD as possible. We're also making a major investment in the sonics, it's the only way we can go back with pride to the pre-tape era, because the CD medium tends to exacerbate the bad as well as the good." Each release is timed to a major advertising program with major retail chains and, Backer notes, marketing is aimed "across the board, from college-age listeners to older consumers who are looking for an update." Under Backer's direction, RCA reactivated the Novus label as well, and has dipped back for Novus' 70 CD reissues of material originally released by Arista—by guitarist Steve Kahn, Larry Coryell and John Scofield, and "The Brecker Brothers Collection, Vol. 1."

Capitol Records, best known in jazz circles as the guardian of the beloved Blue Note catalog, is reissuing four important titles under its own logo: Miles Davis' seminal "Birth Of The Cool," "Benny Goodman In Hi Fi," Stan Kenton's "Concepts Of Artistry," and Cannonball Adderley's "Cannonball In Japan." The Blue Note revival continues with Lee Morgan's "Tom Cat," Dexter Gordon's "Clubhouse," Grant Green's "Matador," Wayne Shorter's "Soothsayer," Bobby Hutcherson's "Oblique," Jimmy Smith's "Cool Blues," and titles later this summer from Art Blakey and Elvin Jones. Capitol is also responsible for the Pacific Jazz reissue program, featuring Chet Baker's "Let's Get Lost," Gerald Wilson's "Moment Of Truth," and sessions by Richard Groove

Holmes and Gene Ammons, Ben Webster, Gerry Mulligan, Chet Baker and Art Pepper, and Wes Montgomery.

Current fascination with things Brazilian has inspired Capitol's resurrection of the World Pacific label, making available early works of Djavan, Toninho Horta and Joao Gilberto. And the Roulette catalog, recently purchased by EMI-England, will yield 15 to 20 reissue titles per year for the next five years. Culled from sessions recorded between 1958 and 1967, the releases include significant sides by Louis Armstrong and Duke Ellington, Count Basie and Tony Bennett, Lee Morgan and Thad Jones, Maynard Ferguson, John Coltrane, Bud Powell, Stan Getz, Dinah Washington and Randy Weston.

It is not enough to just put product in the bin when it comes to jazz reissues, a lesson that MCA, caretaker of the classic Impulse label, has obviously learned. Many jazz collectors were uneasy with the way Impulse had been handled in its post-ABC incarnations, and at the end of 1989, MCA assigned Andy McKaie, the man behind the touted Chess blues reissue program, to oversee jazz as well. "We're releasing a little more this year than we would in a normal year," McKaie says, "to re-establish our standing." Forthcoming titles, in CD and cassette format only, include John Coltrane's "Meditations," Dizzy Gillespie's "Swing Low Sweet Cadillac," Keith Jarrett's "Fort Yawuh," "McCoy Tyner Plays Ellington," and John Klemmer's "Waterfalls."

"The key artist with Impulse is, of course, John Coltrane," says McKaie, who hopes to be able to put both versions of the "Assensions" album on one CD, and eventually produce one boxed-set overview of Trane's Impulse years and another of his complete Village Vanguard live recordings. To make the Impulse reissues even more attractive, McKaie has brought in a new graphic designer, "so you can actually read the booklets and see the photographs," and is adding recording data where it was previously missing and listing the personnel on the back of packaging. "I'm using the same methodical fashion I think I used with the Chess line," McKaie says. "I think I did that right. We treated it with respect and people paid attention. The point is to exploit the catalog without killing it, to spice up the line with bonus (Continued on page J-12)

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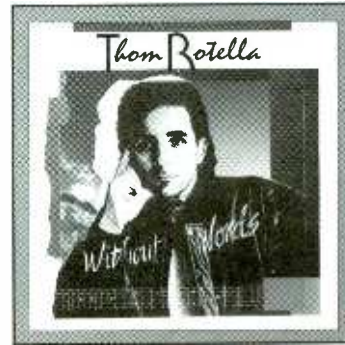


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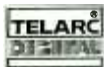
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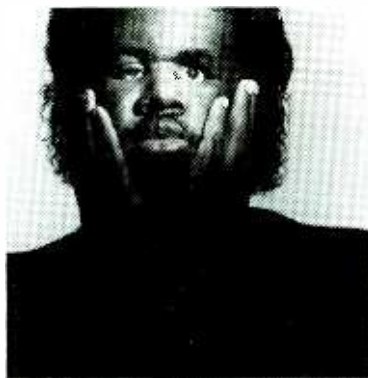
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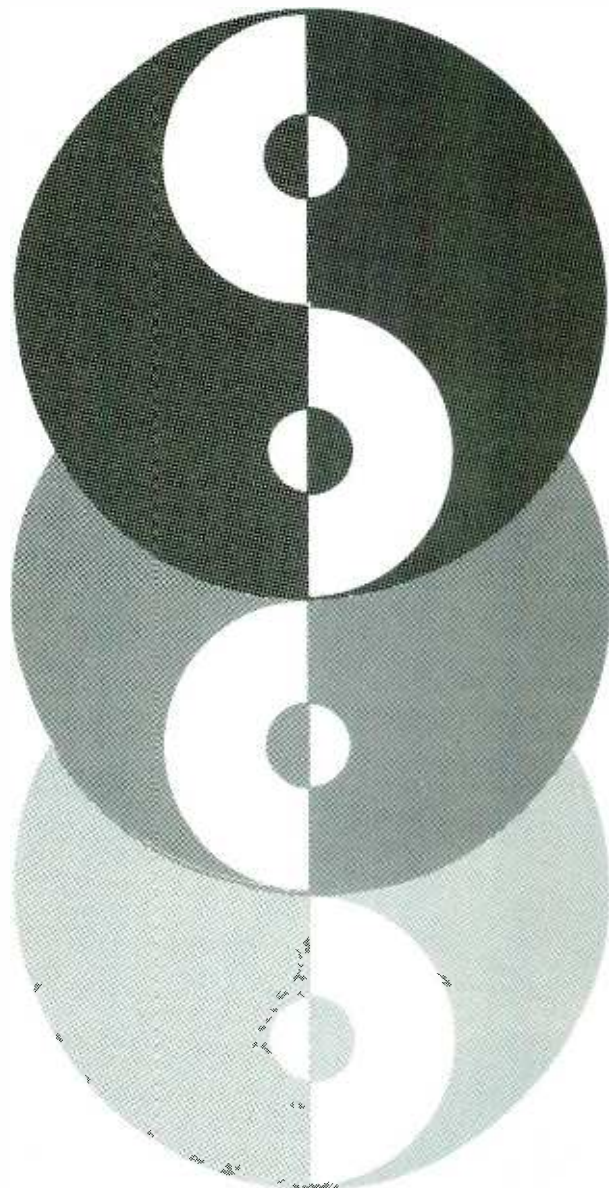
First Outing—Sebastian Whittaker

"'Bash' is so traditional; he must have been time warped," hails one critic. Whittaker and his fine young band (a sextet whose average age is 25) shine so brightly on this debut album, that you can't help but take pride in the origins of this truly American musical art form. Mature performances and gifted writing highlight this warm, mainstream recording.



First Flight—Dave Catney

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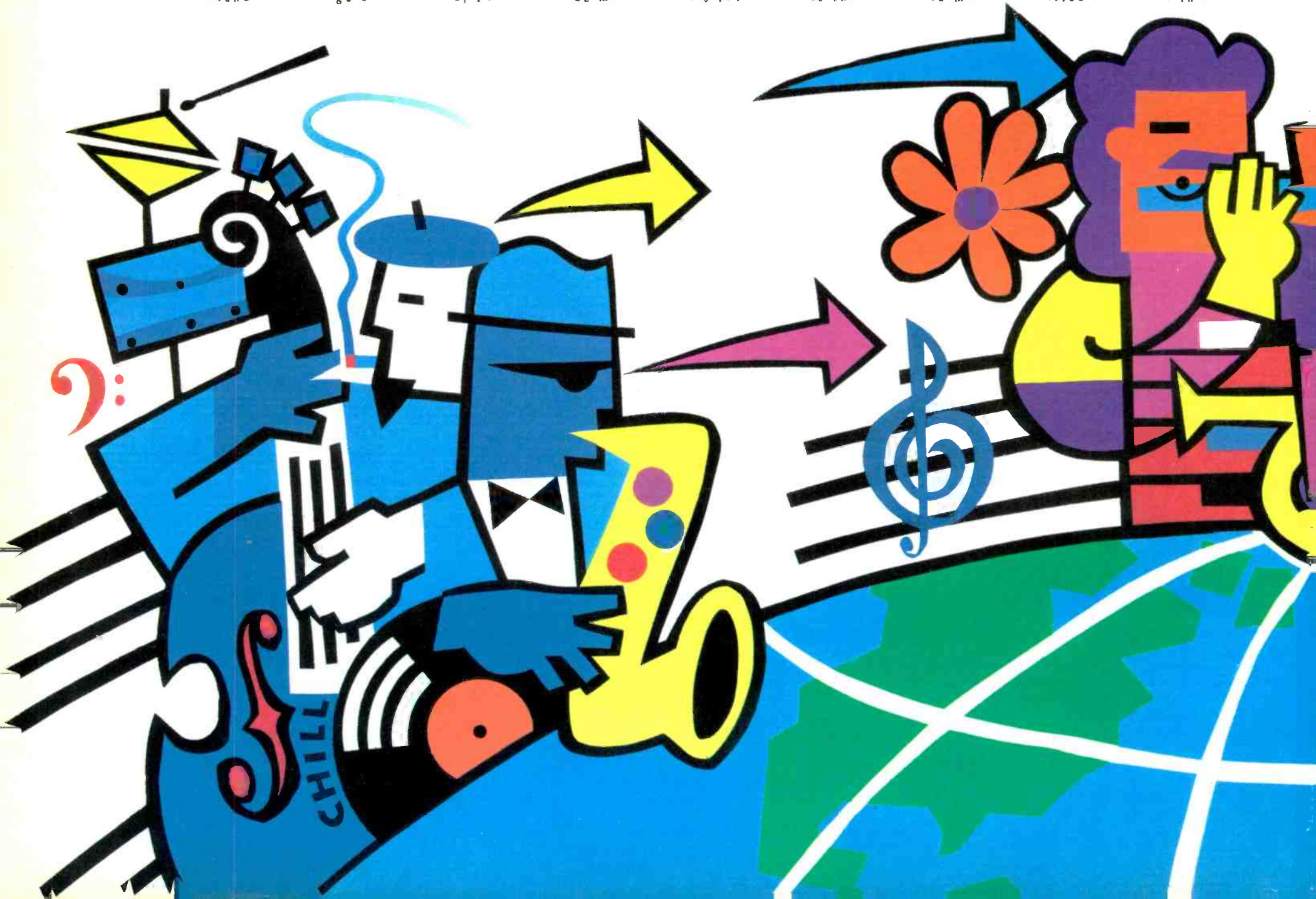
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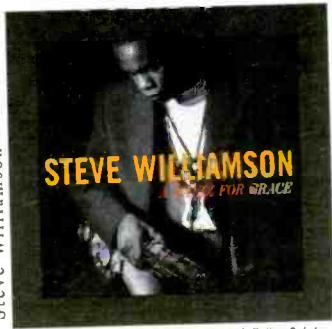
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JAZZ'90

REISSUE MANIA

(Continued from page J-8)

tracks and compilations wherever possible."

As a marketing strategy, MCA will "piggyback" jazz titles from other labels with its Impulse releases. The Decca catalog is yielding a two-CD set of Billie Holiday, sides from Ellington, Basie, Art Tatum, and a bundle of Louis Armstrong, including two volumes of "The Best Of The Decca Years"—a jazz compilation produced by Orrin Keepnews, and a collection of vocals. Compilations due out in August will highlight Ellington, Joe Turner, Lionel Hampton, with two versions of "Flying Home," and the Al Cohn Quintet. MCA also controls the often overlooked Chess Jazz label, with such forthcoming reissue titles as "Meet The Jazztet" (with Art Farmer, Benny Golson and McCoy Tyner), and Ramsey Lewis' "The In Crowd."

In 1990, PolyGram, holder of the EmArcy, Mercury and Verve catalogs, has reissued a series of important titles for the first time on CD, including "Max Roach + 4," Rahsaan Roland Kirk's "Rip, Rig And Panic," Dizzy Gillespie and Stan Getz' "Diz And Getz," "Gerry Mulligan Meets Ben Webster," Duke Ellington's "Live At The Newport Jazz Festival, 1959," and Vol. 3 of the six-CD Erroll Garner Collection, "Too Marvelous For Words." Featured on the Jazz Vocal Classics Series are singles titles and compilations of Shirley Horn, Dinah Washington (with Clifford Brown), Billie Holiday, Sarah Vaughan, Ella Fitzgerald, Joe Williams with Count Basie, Anita O'Day and Billy Eckstine with Quincy Jones. The recent death of Sarah Vaughan gives her recorded works new meaning, and August will see the release of "Misty" (a single CD combination of two albums—"Vaughan & Violins" and "Vaughan And Voices"—and "Golden Hits," a pop compilation, the first in a series of CD reissues.

Fantasy Records, an independent with major league credentials, has had the longest ongoing reissue program, releasing material from its Milestone, Prestige, Riverside and other vaults since the early 1970s. Its Original Jazz Classic series, inaugurated seven years ago, has put over 400 mid-priced titles back in print. In 1990, Fantasy is issuing over 200 titles, including many drawn from the recently acquired Contemporary and Pablo catalogs. Some have already been in print as LPs but are making their debuts in the CD configuration.

Fantasy's banner releases are "The Complete Debut Recordings Of Charles Mingus," a boxed-set of 12 CDs, and a six-CD Pablo box of "The Art Tatum Group Masterpieces" with a dozen previously unissued tracks. Even a partial list of artists whose works are included in the 1990 CD onslaught of single titles, "Two-fers" and anthologies reads like a "Who's Who" of jazz: Miles Davis, John Coltrane, Eric Dolphy, Duke Ellington, Coleman Hawkins, Charlie Parker, Art Blakey, Max Roach, Elvin Jones, McCoy Tyner, Wayne Shorter, Art Pepper, Cannonball Adderley, Freddie Hubbard, Mongo Santamaria, Thelonious Monk, Sonny Rollins, Wes Montgomery, Stan Getz, Lee Konitz, Steve Lacy, Bill Evans, Cal Tjader, Jackie McLean, Ron Carter, Joe Williams, Tony Bennett, Dizzy Gillespie, Zoot Sims, Ella Fitzgerald, Machito, Randy Weston, Paul Horn, Dave Brubeck, Jim Hall, Kenny Dorman, Oscar Peterson, Dexter Gordon, Ida Cox, Meade Lux Lewis, Mal Waldron, Bobby Hutcherson, Jack DeJohnette, Flora Purim, Louis Armstrong, King Oliver, Jelly Roll Morton, Bix Biederbecke.

Other independents have more modest release schedules in 1990. The Muse Records/Savoy Jazz CD reissues include important recordings by Charlie Parker ("One Night In Chicago"), Dizzy Gillespie ("Dee Gee Days" and "The Dizzy Gillespie Story"), Jaki Byard, Jimmy Lunceford, Cannonball and Nat Adderley, plus anthologies of "The Ladies" (Ernestine Anderson, Etta James, Mary Ann McCall and Annie Ross) and "Modern Jazz Piano" (Bud Powell, Lennie Tristano, Herbie Nichols and others). Rhino Records, best known for its quirky and completist CD reissues of pop and rock, is planning a summer release of the jazz recordings of beat novelist Jack Kerouac, with Charlie Parker, Al Cohn and Zoot Sims, and a "Best Of Word Jazz" compilation featuring the hipster readings of Ken Nordine.

Mosaic, the mail order-only label that set new standards for anthologizing, remastering and packaging—before the CD breakthrough—is planning a retrospective set of guitarist "T-Bone Walker 1940-1952," "The Complete Recordings Of The Stan Getz Quintet With Jimmy Raney 1951-52," "Complete Blue Note Recordings Of George Lewis" and ditto for Grant Green with Sonny Clarke. And in mid-August comes a staggering ten-LP or seven-CD set of "The Complete Benedetti Recordings Of Charlie Parker," a compendium of Bird solos captured on wire recorder. Mosaic can be reached at 35 Melrose Place, Stamford, Conn. (Continued on page J-18)

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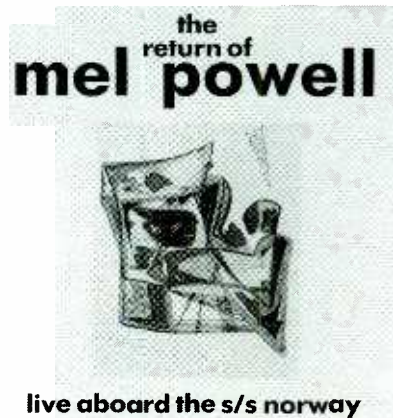
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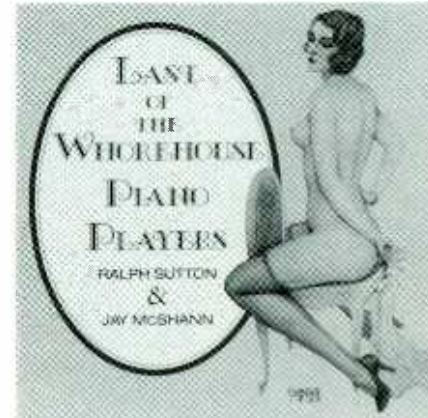
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CR(D) 304 solo piano



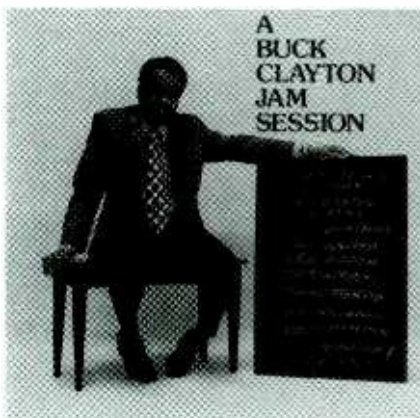
CR(D) 305 with Mike Grey, Joe Cohn, J.J. Wiggins and Bobby Durham



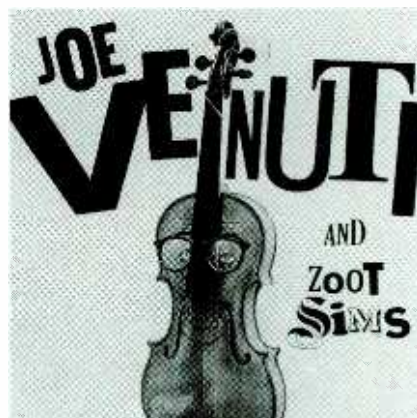
CR(D) 306 with Milt Hinton and Gus Johnson



CR(D) 309 with Virgil Jones, Al Grey, Britt Woodman, Red Holloway, Phil Woods, Haywood Henry, John Campbell, Marcus McLaurine and Butch Ballard



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CR(D) 154 with Pee Wee Russell, Bud Freeman, Buck Clayton, Jimmy Rushing and many others

INDIE GROUNDSWELL

(Continued from page J-6)

well as running Heads Up—which varies in idiom from an album by noted saxist Dave Liebman to the more accessible work of harpist Carlos Guedes.

Says Love, "Now, because of the new radio formats—the NAC format—we're seeing artists getting more visibility. My biggest beef is the distribution. It's unfortunate that a lot of this good music, that should be bought and listened to and written about is just not properly distributed."

As a musician in the vortex of business end, Love points to the example of Will Ackerman, the guitarist who became the architect of Windham Hill. "I'm not just a businessman with a record company. I'm an artist. I still play and I still practice and I still write."

The Windham Hill success story looms as a case study of a tiny label that burgeoned. Ackerman's label, thanks largely to the surprise hit of George Winston, no doubt helped spawn a bumper crop of new indies, not only in the new age market, but in jazz as well. Windham Hill's own relationship with the jazz market dates back to the embrace which Winston enjoyed on jazz airplay and media. The label signed distribution deals with the small Bay Area Hip Pocket label, run by steel drum player Andy Narell, and also Steve Backer's short-lived Magenta records, but eventually formed the more focused Windham Hill Jazz entity.

Sutherland, initially a consultant who assumed an increasing role in running the jazz label, explains that, "We did not try to go out and buy what I would call 'instant currency' in the jazz market. There are a lot of credentialed musicians who have names who've bounced from label to label, and who are available if you want to get them. There was a very real temptation in the beginning to purchase our credibility by getting someone who had recorded for, say, Verve or ECM and bringing them aboard. We felt we wanted to build some careers, associate ourselves with newer and developing artists."

The roster includes Tuck & Patti, the best-selling act on the label, Narell, Denny Zeitlin, Turtle Island String Quartet,

Kit Walker, and Billy Childs. New releases include a New Orleans-tinged album from pianist Henry Butler, a solo guitar album by Tuck Andress, and a special project called "Bluesiana Triangle," a trio date with Art Blakey, Dr. John and David Fathead Newman.

Narada is another post-Windham Hill new age label which has dipped into jazz.

Relativity is an east coast label which has dabbled in jazz-rock, notably "Adventures In Radioland," by John McLaughlin's Mahavishnu Orchestra. Most of its cachet, however, has come from popular guitarist Joe Satriani, whose largely instrumental rock music has allowed the label to branch out. Strongly jazz inclined albums by Scott Henderson and Tribal Tech and bassist Stuart Hamm have broadened the label's base.

Artist-run labels allow for maximum artistic control by the owner-performer. Los Angeles saxist Marty Krystal runs the **K2B2** label, featuring both his own music and, recently, a set from the Brazilian saxist Ivo Perelman. Testament to the tight relations between artist-label-head and label-artist, Krystal taught Perelman upon his move to Los Angeles and Krystal also produced the session.

Multi-reed player Vinnie Golia's **Nine Winds** label is a yet more dramatic example of a do-it-yourself ethic. Los Angeleno Golia's semi-avant garde lean found him necessarily at odds with the prevailing jazz record industry so, in the '70s, he started recording albums of his music and that of his growing circle of fellow players, including John Rapson, Nels and Alex Cline, John Fumo, Richard Grossman, Kent Filiano and noted session sax player Kim Richmond.

It's long been an adage that jazz is the great American art form often less welcome in America than overseas. Ironically, it has often been the task of European labels to document the changing face of this highly American music. Foreign labels such as **ECM**, **JMT**, and **Black Saint** (the former two are distributed by **Polygram Special Imports**, as was the latter until last year) often pick up the idiomatic slack of jazz hybrids outside of the commercial mainstream. **JMT**, a German label run by Stefan Winter, has been integral in disseminating the music of the M-Base movement out of Brooklyn.

Jazz, per se, is a departure point for the roster of **CMP**, a

West German-based label started in the late '70s by Kurt Renker. Like countryman Manfred Eicher of **ECM**, Renker adopted a broad view of jazz aesthetics, kept strict attention to audiophile detail, set up shop in a studio—converted from a farmhouse—and drew on a pool of mostly American musicians, as well as such Europeans as Joachim Kuhn and Christof Lauer.

Paul Shulman, director of U.S. operations, suggests that the American focus is "because Americans don't have access to a label here that will record what they want to. Kurt is giving them a chance. He wants to strive for a new sound. You're pretty sure what you're going to hear on **GRP** or **Concord** or **Pablo** or **Milestone**, etc. It's often an amalgam. The **Triok Gurtu** record has Indian vocalese over a jazz fusion sound."

Early in the label's history, the more experimental music of John Bergamo and others established the company as a jazz/new music fringe label. More recently, though, albums by Mark Nauseef, Ed Mann, Glen Velez have tapped into non-alternative radio formats. Mann's album, "Get Up," generated airplay on **WAVE** stations, a new experience for the label. Shulman reports that "distribution has picked up because distribution have changed their perception of the label, as something that they can sell."

Elektra/Nonesuch has made a concerted effort to deal with the grey zones where jazz often traverses, in ethnic music and in the eclectic new music genre. Among its recent releases were acclaimed guitarist Bill Frisell's "Before We Were Born," "Bring Yr Camera" by Wayne Horvitz, and the debut album by the group **Naked City** (which includes John Zorn, Frisell and Horvitz). The Bay Area **New Albion** labels deals primarily with new music performers and composers, but last year put out saxist Anthony Braxton's "19 (solo) Compositions 1988."

Jazz label vet Jim Snowden launched **Mesa/Blue Moon** a year ago. Besides being a dual label of its own standing, **Mesa/Blue Moon** is an umbrella entity for a couple of respected indie labels—the German **Enja** label and Jonathan Rose's **Gramavision** label—scooped up for stateside distribution in connection with **Rhino Records**. **Mesa** is designed for new age and world music while the **Blue Moon** label's em-

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GRANT GEISSMAN

THE DAVID BECKER TRIBUNE

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phasis is on both traditional and contemporary jazz.

Mosaic caters its mail-order trade to jazz enthusiasts, with elaborate limited-edition box sets featuring chronologically organized takes and outtakes, and extensive annotated booklets. In 1982, Charlie Lourie began Mosaic with Michael Cuscuna; both had worked in the jazz record industry and sensed a void to fill. "This was pre-CD, so there was a huge void in terms of quality reissue programs in the industry. Aside from what the Fantasy group was doing, there was virtually no major reissue program going on at all.

"We felt there was a real need for definitive collections of major artists. It had reached a point where we as lovers and collectors of the music were totally frustrated at the inability to have it the way we wanted it. Nobody was doing it and we thought, what the hell, let's try it."

The first sets featured Thelonious Monk (sold out), the original Gerry Mulligan quartet and tentet. The company grew out of Lourie's Santa Monica apartment and is now based in an office-warehouse in Stamford, Conn. Recently, Mosaic has embarked on a project to issue the complete recordings on the **Commodore** label. Also forthcoming is a set of T-Bone Walker recordings from 1940 to 1954, a collection from Complete Getz quintet with Jimmy Raney of the early '50s, a package from New Orleans clarinetist George Lewis, and the rare Charlie Parker tapes recorded by the late Dean Benedetti.

"Our sales have virtually doubled every year for the last four years," Lourie says. Mosaic has also splintered off to form True Blue Music, a separate mail order company geared toward non-Mosaic products. Among the accounts are the Keynote collection on PolyGram and the Blue Note line.

Lourie points out that mail-order may be a wave of jazz's future. "Much of the jazz-buying public does not go in record stores anymore. They're alienated by the contemporary record store scene, structured towards a youthful market. Direct marketing isn't the entire future, but it's a big part of the future of marketing of recordings."

By contrast, the **Muse** label intends to keep abreast of late breaking musical energies. Launched in 1973 by Joe Fields, Muse is one of the most stubbornly independent of the indies. "We're virtually the single individually-owned independent distributor that's still beneath the independent banner," says Fields. "We've watched them come and go. At major labels, an 'executive' looks over what has gone before, and says 'let's start resurrecting out a jazz department. All we've got to do is promote it. the way we do rock'n'roll.' It's all bullshit. If you're making pieces of art—that's how I view the jazz as—not all of those things will sell the kinds of records that Michael Jackson and Kenny G will sell."

Muse proper presently has 400 titles in its catalog and Fields acquired the Savoy label seven years ago. In terms of an artistic focus, Muse is essentially a voice of New York jazz rumblings. Fields comments that Muse's basic thrust is as a "New York hard bop label," but that "I'll do avant garde, I'll do new players, M-Base players. I go from hard left to strong right. Unlike ECM, that does one kind of music that reflects the taste of the man who owns the joint, I don't."

Among the artists on the Muse roster are Woody Shaw, Sonny Stitt, Pat Martino and Pepper Adams, as well as such young players as Wallace Roney and Lonnie Plaxico.

Based in Berkeley, Calif., the **Fantasy Group** is a unique clearing house for a number of different independent labels: Contemporary, Galaxy, Good Time Jazz, Landmark, Original Jazz Classics, Original Blues Classics, Milestone, Pablo, Prestige, Riverside, Stax, and Great American Music Hall. Orrin Keepnews, who was Fantasy director of jazz activities during the '70s, relinquished his duties in the early '80s but then launched his **Landmark** label in 1984. Among the label's artists are Donald Byrd, Bobby Hutcherson, Mulgrew Miller, and Jimmy Heath.

As Keepnews says matter of factly, he is the "oldest consistently active jazz producer on the scene and I'm still doing things the way I learned early on.

"I would say the only difference in my approach, between being independent now and being independent 25 years ago, is that in the old days we all thought of ourselves as smaller versions of the majors and we all wanted to grow up to be as big as possible. Well, I think I've done about as much growing up as I'm likely to do. I want to be able to continue functioning to put out valid product. That's a perfectly fine level of existence for me and one that's consistent with the nature of the product."

Despite the warming trends toward independent labels in recent years, Keepnews recognizes the limited stakes involved. "It remains, as it always has been, somewhat marginal sales-wise, but we've learned over the years that we're dealing with a necessarily limited audience. Our job as the jazz independent becomes the job of reaching your not-terribly broad audience to be able to stay afloat."

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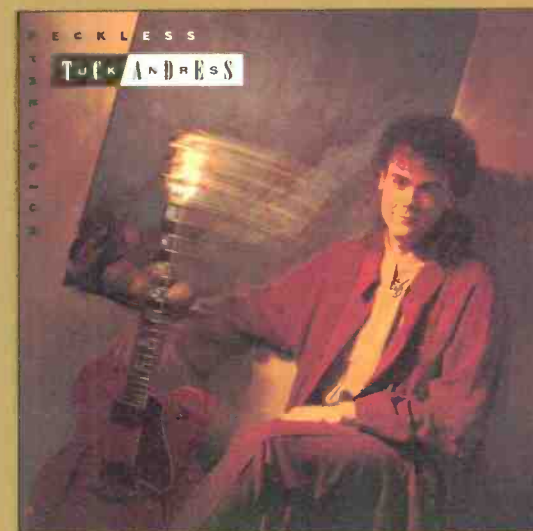
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VARIETY

(Continued from page J-1)

is developing new fans. Some of them are adult rock and pop fans. But there's also interest at the college level."

Larry Rosen of GRP Records—which was recently acquired by MCA Records—agrees. "With the demographics changing the way they are—the average age in the country is now 32—it means we're beginning to deal with much more sophisticated listeners and buyers," says Rosen. "That makes for a much stronger consumer base, especially since we're dealing with people who grew up surrounded by music their entire lives. Whether it was the Beatles or Eagles—and not necessarily John Coltrane and Miles Davis—they're looking for more sophisticated music right now. And I think that puts contemporary jazz front and center."

A few significant dark clouds remain, however. Many first-rate jazz players, even in New York and Los Angeles, find work in short supply, usually at a painfully low rate. Despite a growing number of venues willing to take a chance on jazz-styled music of one sort or another, few can pay enough to provide healthy paychecks.

And the recent deaths of Sarah Vaughan and Dexter Gordon underscore the growing fragility of the senior generation of jazz veterans. They will not be replaced easily, if at all.

"Unfortunately, there doesn't seem to be a passing of the baton," says Sutherland. "And that tends to point up one of the vulnerabilities in the current jazz scene. The harder-nosed marketing sentiment gauges the health of jazz by whether or not there are a lot of big, commercially viable superstars. But I don't believe there are going to be too many more of those."

"If there's going to be continued vitality," Sutherland explains, "it's going to take place on a more fragmentary, case by case basis. And that will take a lot of care and nurturing on the part of the record business."

Contemporary jazz, in fact, seems to be making its mark without the benefit of superstars like Miles Davis, Dizzy Gillespie and Ella Fitzgerald. Rosen, whose GRP Records has been a haven for the music variously defined as "funk," "fusion," "jazz rock" and "crossover," sees mixing, blending and matching as the key elements in a successful commercial jazz mix.

"I think it's great that the art form is being furthered by some new young players who want to play traditional styles," says Rosen. "That's a real healthy sign. But when it comes to the bigger picture of sales and exposure to the mass audience, then the popular forms of jazz are what most young people are involved with. Actually, the listeners are no different from the players, in that they've grown up with so many different kinds of music that they don't define them separately. They just combine them together. I've got artists who want to do funk, fusion and straight-ahead

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MARCH OF THE MAJORS

(Continued from page J-5)

will look at us and say, 'Gee, this label really does have this amazing continuity.' We have an amazing amount of product out there in bits and pieces, and that's really allowing us now to put everything together in an overall jazz promotion."

This push, says national jazz promotion director Kevin Gore, will be along the lines of "where tradition meets tomorrow." Adds Gore: "To a large degree what we're saying is that we were here a while ago, we're here now, and hoping to be here for a long time. We want people to think of Columbia jazz as an umbrella that encompasses everything." To prove his point, he mentions the recent double-CD release of "Epitaph," the massive work by Charles Mingus that was performed last year in New York: "It's a very important album now—but it will also be a very important album 20 years from now."

The broad-based approach, but on a smaller scale, characterizes the current jazz direction at A&M. Says jazz coordinator Steve Ralbovsky, "I like to think our part in finding and marketing jazz comes from the consideration that jazz is a great living tradition and part of America's cultural fabric. We're really trying to create here a boutique-sized roster of unique talent from all areas."

The foundation of A&M's jazz program is the Modern Masters series. "The idea," says Ralbovsky, "was to record a finite number of projects over a couple of years, by artists whose careers have outdistanced their place in the commercial mainstream. So we set out to engage a small and select number of artists—living legends, with a decided avant-garde status to them—to make records that had a musical spirit similar to those that made them influential: almost re-creating a certain musical tradition that was part of their earlier careers."

Thus far, the series has released albums by Cecil Taylor, Max Roach & Dizzy Gillespie, Don Cherry, and Sun Ra, with follow-ups by Cherry and Ra due this fall. Other fall releases will feature Gerry Mulligan and Art Blakey. (Stan Getz was to be part of Modern Masters, but A&M founder Herb Alpert chose another direction: a contemporary updating of Getz's famous association with Brazilian music, which resulted in the recently released "Apasionado.")

Ralbovsky explains that by first reissuing catalog items from the Horizon and CTI rosters, the company was able to "acclimate our sales team to dealing with jazz accounts," paving the way for the Modern Masters series and the label's signings of contemporary artists, such as piano prodigy Vernell Brown. "I like to think of an eclectic roster, and of using the services of A&M to find the marketplace for artists that deserve it."

Capitol Records has consolidated its jazz efforts under the banner of **Blue Note**, the quintessential label of the '40s and '50s that is now an in-house division. Like RCA and Columbia, Blue Note anchors its efforts with a continuing reissue program from its invaluable vaults, while signing and promoting new artists with qualified support of the parent company.

Says Matt Pierson, director of marketing and A&R for Blue Note/Capitol Jazz: "For projects we need support on, we get support. There are some projects that are priority for us, but you can't really get the pop company to prioritize on the level of a Bonnie Raitt or a Paul McCartney; we're here to provide the special interest to it, and to push the pop end of the company to help us out. We're a separate division here, but if a record has crossover potential, the pop side will work the record."

Along those lines, Blue Note has resurrected the **World Pacific** label, to be used, explains Pierson, for "product that we don't feel would make sense on Blue Note in terms of musical direction or Blue Note's image." The first release, in June will feature licensed albums by Brazilian pop artists Djavan, Toninho Horta and Joao Gilberto, as well as the new album from pianist/vocalist Tania Maria.

As for Blue Note proper, Pierson heralds summer releases by pianists Don Pullen, Benny Green and Eliane Elias, plus entry into laserdiscs. But the label has also been transfused with Japanese productions of American jazz artists. Through an international licensing agreement with Toshiba/EMI, Blue Note gains access to albums on the somthin'else label from Japan, which Pierson describes as being "their Blue Note. And once they're here, they're treated just like any other Blue Note records."

The jazz thrust at WEA is largely split between Warner Bros. and Atlantic, with both labels concentrating on crossover potential. Says Sylvia Rhone, senior VP for Atlantic's black music division, "Atlantic has a very strong history of jazz—in fact it was the building block of the company. And

for a long period we became a rock'n'roll company, and kind of got put back; now we're trying to rebuild it, for artistic and creative reasons—and because it's starting to generate a lot of revenue." As proof, she cites sales in excess of 200,000 for the most recent album by saxist Gerald Albright.

"Our aim is to balance contemporary and straight-ahead jazz, and include everything in between," she says of a roster that features guitarist Paul Jackson Jr. and the German fusion band Passport, as well as the more traditional-minded Ahmad Jamal and former Miles Davis sideman Kenny Garrett. But, adds Rhone, "Let's be realistic: the division doesn't generate as much revenue—although there is going to be a major marketing push. We are really looking forward to expanding our share of the market."

Warner Bros. has banjo player Bela Fleck, signed by the
(Continued on page J-19)

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VARIETY

(Continued from page J-16)

blowing, all on the same record. And I think that's terrific."

The real problem with such musical heterogeneity is that it tends to lack focus. Rock music, with its tremendous power and influence, tended to envelop a generation of players in the '60s and '70s who might otherwise have moved into jazz. The result has been what award-winning jazz producer Michael Cuscuna calls a "bubble"—an age gap that leaps from musicians in their 50s and 60s to the current crop of young players without benefit of an influential, intermediate generation.

"Ten or 12 years ago," says Cuscuna, "we used to sit around worry-

ing about the fact that all the jazz heroes were playing electric music and there were no young people coming up playing straight-ahead jazz. Now there seems to be a number of very talented young people arriving. But some have been pushed onto the scene very quickly, often before they're ready for all the attention. They're marketable, but the music lacks focus, quality and maturity.

"The solution," continues Cuscuna, "would be to have leaders like Art Blakey and Dizzy Gillespie and Max Roach and Don Pullen continue to provide leadership and maturity and a point of view for the young players. But there just aren't enough guys—nurturing leaders—like that. And there are very few players in their 30s and 40s with similarly significant jazz creden-

tials."

Still, in the broadest sense, the view toward the jazz future looks a lot brighter than it did a few years ago. The music's greatest strength, in the long run, has always been its ability to change, develop and grow. It clearly has survived the dark years of rock ascendancy with increased energy and vitality. Windham Hills' Sutherland explains that "we don't sign anyone until they really knock us out—whether or not they fit whatever quota we may have." Perhaps that's the best way to look at jazz. The multiplicity of styles, forms and attitudes may not please the purist, but it will definitely provide—as jazz always has—something certain to knock us out.

REISSUE

(Continued from page J-12)

06902, Tel. (203) 327-7111.

Biograph has released 13 CDs so far, featuring Scott Joplin (converted from rare piano rolls), Fats Waller, James P. Johnson, George Gershwin, Bukka White, Skip James and Blind Willie McTell, Earl "Fatha" Hines, Benny Goodman, Jelly Roll Morton, Eubie Blake, Leadbelly, Dan Smith and Reverend Gary Davis. Label president Arnold Caplin says sales have been brisk since the label starting releasing CDs in November of '87. "We plan to release a number of CDs by

the end of the year. They will feature a number of jazz and blues performers such as Duke Ellington, Cab Calloway, Louis Armstrong, 'The Dawn Of Jazz' including Charlie Rouse, Julius Watkins, Art Farmer, Oscar Pettiford, Tony Scott, Milt Hinton and others, possibly accompanied by a Dawn catalog sampler. Also a 'Women In Jazz & Blues,' 'Blues And Boogie Woogie' featuring Cow Cow Davenport, a R&B collection and others." Next release is Fats Waller's "Low Down Poppa." Of the 250 albums Caplin, a professional jazz musician at one time, has produced in the past 25 years, plans to release as many as many as he can on CD. Over the years Caplin purchased the Melodeon, Center and Dawn catalogs. Biograph can be reached at 16 River St., Chatham, N.Y. 12037. Tel. (518) 392-3400.

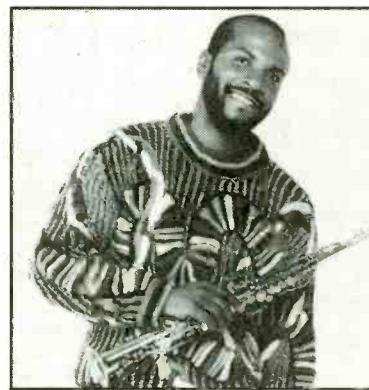
Not everyone is staying on the jazz reissue bandwagon in 1990. Atlantic Records, who lavished Ellington fans with the 10-CD series of "Private Sessions" last year, is on hold this year after the January release of John Coltrane and Don Cherry's "The Avant Garde." A&M, who released a host of digitally remastered CTI, Horizon and A&M albums in '89, is dormant in the reissue department as well, concentrating on new releases.

So, even given the continuing avalanche of jazz reissues, thousands of hours of material is still waiting for release. RCA, for instance, has probably resurrected less than 50% of its vast catalog. "But as we move into the '90s," says Steve Backer, "the light is green and the word is go. I hope the upswing lasts for a century."

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MARCH OF THE MAJORS

(Continued from page J-17)

Nashville division out of the country realm, but he's headed to pop, R&B and fusion; as well as Earl Klugh, George Benson, David Sanborn, and of course Quincy Jones—each of whom is marketed in the jazz realm as well as top 40, AOR, even urban and AC.

For Harold Childs, the Warner VP/GM who heads the jazz and progressive music wing, "our scheme is to use the same basic techniques that go into promoting pop and urban artists to move commercial jazz artists from the jazz side to the general market. We're taking them out of their so-called jazz atmosphere and using marketing plans that appeal to the general market, instead of just putting them in the corner and being happy to sell 40,000-50,000 units." Childs insists on using the same promotional T-shirts, towels, and other paraphernalia for jazz and pop alike, believing that in the process, such artists as Fleck, keyboardist Ricky Peterson, and the vocal group Take 6 can break all the way through the jazz/pop barrier. He also plans a Christmas album from Al Jarreau, and touts the album from the upcoming film "Dingo," in which Miles Davis appears onscreen as well as on the soundtrack.

But perhaps the most unusual major-label approach is the one resulting from MCA's recent acquisition of the GRP label. According to GRP founder Larry Rosen, it holds the greatest potential for the music's future:

"Jazz is usually just a subcategory someplace at major labels. But we were an independent company first, with our main focus in the jazz area. And now that we've been made part of this larger parent, it's great to see that a lot of our concepts about this product—and how it has to be sold and marketed—are being recognized. Having the major resources of an industry giant behind us, we can now show the real market potential of this kind of product—because I don't think this kind of music has ever really gotten the chance to reach its full audience."

As MCA shifts its jazz performers to the GRP label—which retains a great deal of autonomy in product and even in international distribution—GRP ends up with what Rosen considers a blockbuster roster, which now includes Michael Brecker, Chick Corea, Diane Schuur, Gary Burton, Spyro Gyra, Eddie Daniels, the Yellowjackets, and the Grusin Brothers. Rosen can hardly wait to initiate a host of aggressive marketing ideas, such as an increase in laserdisk/video-tape albums, and expanded "GRP Jazz Festivals."

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HOT LATIN TRACKS™

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

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

Latin Notas



by Carlos Agudelo

A DOUBLE-PLATINUM RECORD has been awarded to Los Bukis—the Mexican, Los Angeles-based group whose music has been a constant presence on the Latin airwaves and charts for more than a decade—by their record company, Fonovisa. Like many other groups of their type, Los Bukis perform all kinds of regional Mexican music. Their versatility is displayed in their romantic ballads, which are influenced by such genres as norteño, ranchera, and even cumbia. This diversity gives Los Bukis a catchy, almost danceable rhythmic component. With this successful combination, Los Bukis and all the other groups that have followed their style have secured a following among the Spanish-speaking audiences of the West and Southwest. Los Bukis were also the first West Coast group to become well known on the Eastern seaboard. This well-deserved double-platinum record is being awarded for sales of more than 200,000 units of their album "Y Para Siempre." The group's singer/front man/guitarist, Marco Antonio Solís, is arguably the most important pop composer and producer to come out of Mexico in the past few years. Other members of Los Bukis include Joel Solís, Marco Antonio's brother; Eusebio Cortez; Pedro Sánchez; Roberto Guadarrama; and José Guadarrama.

"SPAIN, WHERE THE NEW MUSIC LIVES" and "Latin Is Bigger Than You Think" will be the two Latin-music-related panels at the New Music Seminar to be held in New York July 15-18. The former will be moderated by Eduardo Bautista, head of

the General Society of Spanish Authors (SGAE). It will presumably touch upon the new music from that country, especially its flamenco and rock groups, of which hundreds have sprung up in the past decade. The latter panel will be moderated by ASCAP's Emilio García. As its title suggests, the panel will try to convey the expanding complexity of this market within the American market.

A STAR-STUDED TRIBUTE to Eddie Figueroa, founder of the New Rican Village, was held June 28 at New York's Village Gate. Artists present included Hilton Ruiz, Dave Valentin, Milton Cardona, Andy and Jerry González, Papo Vázquez, David Sanchez, Piro Rodríguez, Steve Berrios, and poet/

Mexico's Los Bukis receive a double-platinum album

playwright Pedro Pietri. "New Rican Village," says the invitation to the event, "was established in 1976 by Eddie Figueroa on [New York's] Lower East Side to provide space for all creative disciplines in the Latino community. Figueroa, who had been active in Young Lords, an actor and director, is the imagination and force behind the Puerto Rican Embassy, which is an outgrowth of the New Rican Village. Both spawned the exciting Latin jazz movement in the early '80s and saw the birth of Jerry Gonzalez' Fort Apache Band and Mario Rivera & the Salsa Refugees, as well as groups led by Dave Valentin and Hilton Ruiz. The evening is called Rites Of Passage—II." Eddie Figueroa, 42, is sick with cancer. "A poor man with a wealth of talent," as columnist Miguel Perez called him, Eddie Figueroa needs all the help he can get to beat this one. The person to contact for donations is Verna Gillis at (212) 242-3374.



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Macrovision Studies Tape Copying 'Industry Losing \$500 Mil Sales A Year'

BY PAUL SWEETING

NEW YORK—In an effort to advance the case for copy protection on prerecorded cassettes, Macrovision Corp. has released the results of a consumer survey that purports to show the industry is losing \$500 million in sales each year to consumer copying.

In addition, the report estimates the value of lost rentals at a minimum of \$52.5 million annually.

Macrovision, based in Mountain View, Calif., markets a technology designed to frustrate back-to-back copying of prerecorded cassettes.

The survey was conducted by the New York-based market research firm Schulman, Ronca & Bucuvalas, Inc., the same firm that conducted the audio copying study for the Congressional Office of Technology Assessment as part of Congress' deliberations on a DAT bill.

Unlike its study of audio copying, which found the loss to the record industry from consumer copying to be generally overstated, the video study showed the impact of copying to be significant.

The survey interviewed 1,002 VCR owners over the age of 15, representing a statistically projectable national sample.

The survey found that 5% of VCR owners report copying a prerecorded cassette in the past month, and that 14% of owners have copied prerecorded cassettes at some point. An even larger proportion of VCR owners, 20%, say they have tried to copy, but have not always been successful. Another 12% say other members of their household have

copied prerecorded cassettes for them or have given them copies.

In addition, 31% of noncopiers report receiving copies from people outside their household, indicating that even single-VCR households contribute to the copying problem.

Combining all the sources of copied cassettes, 39% of VCR owners have personally tried to make copies or have had copies given to them by friends or neighbors. Overall, 41% of VCR households have one or more copied cassettes in their home libraries.

The study then used various methods to estimate the total number of copies in inventory in the U.S. and the number of copies dubbed each year.

Based on an estimated 63 million VCR households, the survey findings suggest that more than 25 million U.S. households have copies of prerecorded cassettes in their libraries. By applying the average

number of copies per household—5.6, according to the survey—the report estimates the number of copies in inventory in the U.S. at 352 million cassettes.

Another method, comparing the number of cassettes purchased to cassettes copied, and applying that ratio to industry estimates for the total number of cassettes sold to consumers, yields an estimate of 267 million copied cassettes in inventory, worth approximately \$5 billion in retail value.

In what is likely to be the most controversial aspect of the report, Schulman, Ronca attempts to estimate the number of legitimate sales displaced by copying.

Survey respondents estimated that roughly three-quarters of the tapes they recently copied were commercially available (i.e. at a sell-through price) and estimated its value at an average of \$28.05. Nearly
(Continued on page 52)



Engineering Kid Vid. "Thomas The Tank Engine & Friends," debuting on videocassette, was the subject of a promotional event sponsored recently by Strand VCI Entertainment at Manhattan's FAO Schwarz. Shown, from left, are Andrea LaHue, Strand VCI creative services manager; Jason Wiliner and Nicole Leach, star of the children's TV program "Shining Time Station," which features the "Thomas The Tank Engine & Friends" series; and Suzanne McFarlin, Strand VCI marketing manager.

Retailers Choose 'Teahouse' In MGM/UA Promo

BY JIM McCULLAUGH

LOS ANGELES—"The Teahouse Of The August Moon" was the hands-down winner for MGM/UA Home Video's upcoming Retailer's Choice Promotion.

The classic comedy starring Marlon Brando and Glenn Ford will join nine other never-before-released titles from the studio's sizable vault. Street date is Aug. 21, while suggested list price for each title will be \$19.98.

The new promotion, according to Ralph Tribbey, VP marketing, was modeled on last December's successful Consumer's Choice promotion, in which the studio solicited outside input to determine catalog releases. "The Blackboard Jungle," also starring Glenn Ford, was the runaway choice in that effort.

Other titles chosen by retailers include "Battleground," "The Scalp-hunters," "A Patch Of Blue," "Destination Tokyo," "Torpedo Run," "Khartoum," "Boom Town," "Cha-

to's Land," and "The White Buffalo."

"We sent out ballots to 17,000 retailers," says Tribbey, "and placed ballot ads in various trade publications. That, we figure, brought the number of ballots up to about 60,000 to 70,000. We got back 3,800 responses, which we considered good. The ballot listed 100 titles. And, literally, from the first 100 ballots the trend became clear as to what the No. 1 title was going to be."

Tribbey also notes that the ballot asked retailers to suggest a price for

the titles.

"For the most part retailers came in at \$19.98," he notes. "The typical comment from retailers was 'if you can give it to us at \$20, you've got a sale.' Naturally, however, even at sell-through pricing, we're not so naive as to think that a certain percentage of 10 new titles entering the video market won't become rental cassettes. But as far as profitability for store owners goes, it should be good. Half a dozen or so rentals and a re-

(Continued on page 52)

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'Powaqqatsi' Packs Audio/Visual Punch

■ BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

●**"Powaqqatsi—Life in Transformation,"** Imperial Entertainment Corp., prebooks 7/16.

A stupendous piece of work, captivating and enlightening, whose very indescribability is at the core of its charm. To proclaim it as simply pictures and music makes it sound like a hokey National Geographic special, but it is far beyond. And genuinely obscure. Potential renters must have already heard of it, or they will have to be attracted by the fact that it looks mysterious and it was produced by an unholy alliance of George Lucas, Francis Ford Coppola, and Cannon Films. What could it be but art? Like its predecessor, "Koyaanisqatsi" (Pacific Arts Video), it is a documentary and the subject matter is everything on the planet earth. There are no words, but the images of filmmaker Godfrey Reggio will conjure up hundreds of thoughts in your head. The monumental music is by Philip Glass, and it is the best he has ever composed. If nothing else, this is the classical music tape of the year. Just put it on in the store when there are customers milling about and see if they don't all stop what they're doing and stare at the screen in awe. This one can rent itself.

●**"Peacemaker,"** Fries Home Video, prebooks 7/6.

A fun mixture of "Starman," "The Hidden," "Superman," "The Fugitive," and probably a half-dozen other films I've forgotten. Starring Robert Forster, Lance Edwards, and Hilary Shepard, it tells the tale of two aliens, one a cop, one a killer, who land on earth to engage in sex and car chases. Though it's all derivative, there are enough surprises to keep your interest, and it becomes fun to play "spot the influence" as ideas sneak in from everywhere. The action sequences and stunt work are stupendous—doing a neat job of covering up the occasional plot lapses and absurd dialogue. Director Kevin S. Tenney made "Witchboard" and "Night Of The Demons." He's getting better. Save \$20 on a two-pack and rent it with any other sci-fi thriller.

●**"Reason To Die,"** Vidmark, prebooks 7/11.

Wings Hauser is the king of the B's, a savage, rip-roaring, deranged demon of an over-actor who has breathed life into countless trashy films. Whether he's

the good guy or the bad, he's the ultimate bug-eyed lunatic capable of any brutality at the drop of a script. In this one, he's the hero, a bounty hunter out to stop a prostitute killer, and the tacky pleasure never stops. Ferociously violent and misogynist, this is a mandatory addition to the Hauser catalog of cheap thrills. See it with "I Want To Live."

●**"Anna Karenina,"** Vidmark, prebooks 7/11.

Christopher Reeve falls in love with Jacqueline Bisset, but she's married to Paul Scofield, who is not as good-looking but a much better

actor. First Greta Garbo, then Vivian Leigh, and now Bisset have given us emotional, tear-stained portrayals of one of Russian literature's most tragic figures. Tolstoy's version was pretty popular, and this one is a lush and romantic tribute to a fabulous doomed relationship. But so are all the other versions. Until they colorize Garbo (!), this is definitely the best color version of "Anna Karenina." Give out special prizes to whoever can sit through all four. In an unusual marketing ploy, Vidmark guarantees that if "Anna Karenina" does not rent at least 15 times during the first 30 days of release, they will refund 50% of the purchase price, with no limit to the number of copies, and no questions asked.

●**"Personals,"** Paramount Home Video, prebooks 7/17.

Jennifer O'Neill ("The Summer Of '42") gives a stupendously wacked-out performance as a psychotic killer of men cheating on their wives in this lurid exposé of the singles dating scene. Stephanie Zimbalist ("Remington Steele") is good, too, as the wife of a victim out for vengeance, making this a cut above most movies-of-the-week. Do your bit to increase paranoia in relationships. Rent this with "Sea Of Love" to people who may never want to date again.

●**"Sorry, Wrong Number,"** Paramount Home Video, prebooks 7/17.

A competent remake of the 1948 thriller, starring Lonnie Anderson instead of Barbara Stanwyck as the sickly paranoid woman who accidentally overhears a phone conversation that seems to involve a plot to kill her. Are they just trying to drive her crazy? Is she already crazy? Or were they crazy to remake this and not do it any better?

VIDEO DOUBLE BILL OF THE WEEK: "Blue Collar" and "Roger And Me."



Commtron Reports Strong 3rd-Qtr. Profits Sell-Thru On 'Mermaid,' 'Honey' Boost Co.'s Stock

■ BY DON JEFFREY

NEW YORK—Commtron Corp., the largest U.S. wholesaler of pre-recorded videocassettes, reports that strong sell-through home video fattened third-quarter profits, which gave a big boost to the company's sluggish stock.

For the fiscal period that ended May 31, Commtron says net income went up 43.7% year-to-year to \$2.3 million on a 12.2% gain in revenues to \$144.4 million. Earnings per share rose 43.7% to 23 cents.

"It was better than I expected," says John McRae, analyst with Bear Stearns & Co. He attributes the strong gains to enhanced sell-through business, especially on the titles "The Little Mermaid" and "Honey, I Shrunk The Kids."

The West Des Moines, Iowa-based company says home video revenues rose 20% in the third quarter to \$117.5 million.

For the nine months that ended May 31, Commtron reports a 16% gain in net income and earnings per share, to \$7.2 million and 71 cents, respectively, on a 3% increase in revenues to \$434.6 million.

Commtron's stock was the big-

The firm offered 'limited products with better margins'

gest price-percentage gainer on the American Stock Exchange the day the results were announced, rising \$1.125 a share, or 15.8%, to close at \$8.25. Its 52-week price peak is \$10.375.

Although Commtron's home video revenues are rising, the company reports that consumer electronics sales fell 12.4% to \$26.9 million. McRae says this decline was an-

ticipated because Commtron decided last year to "follow a management consultant's advice to focus on offering limited products with better margins."

The analyst projects that the company will earn 90 cents a share for the fiscal year that ends in August, a 5-cents-a-share increase from his previous estimate. Last year, the company earned 78 cents a share.

"There seems to be enough flow of product in the fourth quarter" to warrant the higher earnings estimate, McRae says.

Furthermore, Commtron has been successful in keeping its expenses under control. For the third quarter, it reduced its selling, general, and administrative expenses (SG&A) by 2.9% from the same period last year to \$11.6 million.

According to McRae, Commtron increased its efficiency by "handling larger volumes with the same number of people."

VidAmerica Group To Be Bested In Cash Acquisition Deal By Best Film & Video

NEW YORK—Best Film & Video Corp. and VidAmerica Group Inc. have confirmed reports that they have entered into negotiations for Best to acquire VidAmerica in a cash transaction.

The companies say they hope to have a deal completed by the end of July. Both Long Island, N.Y.-based Best and New York City-based VidAmerica are privately held.

Under the deal being discussed, VidAmerica would become a wholly owned subsidiary of Best.

VidAmerica would continue as a separate label with its own sales force, according to Best president Roy Winnick.

VidAmerica is known primarily as a supplier of B movies to the rental market. Best, though its catalog is diverse, is known primarily for its special interest programming and focuses on the sell-through market.

"Initially we had contacted them about acquiring their library for the sell-through market," Winnick says. "At the same time, we've been acquiring product for the rental market."

While details of the deal are still being negotiated, VidAmerica president Al Markim says it will likely involve "some sort of reciprocal marketing arrangement."

According to Winnick, one possible scenario would involve using Best's sales force to move VidAmerica's catalog into the sell-through market. Much of VidAmerica's catalog has never been released for sell-through.

As part of that same scenario, VidAmerica's sales force would solicit orders for certain Best product in the traditional rental market. Winnick points to its recent acquisition of the Samuel Bronston catalog, which includes such films as "55 Days At Peking," "El Cid," and "The Fall Of The Roman Empire."

Several Bronston films were released in the mid-'80s by Vestron but have been unavailable for some time. Best's plans are to rerelease some of the titles theatrically as part of a Bronston retrospective in the fall, followed by a video rerelease priced for the rental market in the spring of 1991.

Winnick says the VidAmerica staff would stay in place after the acquisition, including Markim and VP/GM Gary Needle. "The intention is to invite all of the VidAmerica staff to stay with the company," Winnick says.

Another aspect of a deal would be to market at least some of Vid-

America's product internationally through various overseas distribution deals Best is currently negotiating. Best recently signed an agreement with CEL to distribute Best's library in Australia and Winnick says he is "close to signing five or six other overseas deals."

Winnick acknowledges the B movie market is "not robust" at the moment but says a combined Best/VidAmerica will be able to survive. "Sometimes you have to just wait out the storm," he says. "By having a dual identity and by operating in both [the rental and sell-through markets] VidAmerica will be able to survive." PAUL SWEETING

AVC Seeks Awards Hopefuls Special-Interest Vids To Be Honored

LOS ANGELES—Entries are being accepted for the fourth AVC Awards. The awards will be presented as part of the American Video Conference, to be held here Nov. 7-9 at the Westwood Marquis Hotel & Gardens.

Co-sponsored by the American Film Institute and BPI Communications—parent company of Billboard, The Hollywood Reporter, and American Film—the AVC attracts professionals in the field of special-interest video.

The AVC is held concurrently with the 11th Billboard Music Video Conference, which this year introduces the Billboard Tanqueray Sterling Music Video Awards.

As in previous years, the two conferences will feature numerous seminars covering such topics as programming, marketing, new technology, and video publishing.

A highlight of the conferences is

the AVC Awards competition, which recognizes achievement in recently produced special-interest programs made exclusively or simultaneously for the home video market.

The awards, sponsored this year by Federal Express, will be presented Nov. 7 at a gala dinner. Unlike previous years, the AVC Awards banquet will be separate from Billboard's annual Music Video Awards ceremony, which is scheduled for Nov. 9.

To be eligible for the AVC Awards, videotapes must have an initial release date for the U.S. and/or Canadian home video markets between June 1, 1989, and Aug. 31, 1990. Additional information on the AVC Awards can be obtained through the American Film Institute, 2021 North Western Ave., Los Angeles, Calif., 90027 or by calling 213-856-7743. For further information, call 212-353-2752.



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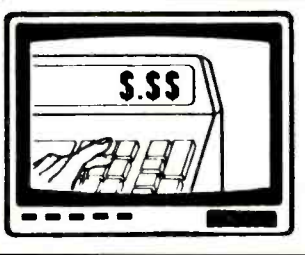
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STORE MONITOR



by Earl Paige

NO GLOOM AND DOOM: Don't talk to **Danny Kopels**, president/CEO **Magnum Entertainment**, about how flat business is lately. At the recent **Southern California Chapter** gathering of the **Video Software Dealers Assn.** he said all the negativity "is more perceived than real. According to some studies there was a 10% increase in rental last year. The interesting thing is we saw that growth with fewer people walking into the stores." Deflecting the slowdown in VCR sales, he said old VCRs "don't end up on the trash pile" but in the kid's room, den, or bedroom; Kopels said the "new dynamic" for retailers is that a family can come in and rent "two, three, or four" tapes. How many retailers are thinking about this? asked Kopels, who at one point defined "insanity as doing the same thing over and over again and expecting the same results." Pushing away from the gloom and doom in another direction, Kopels said there have always been "defectors," customers who have stopped renting or slowed down. But during most of the '80s the VCR growth was so fast and so many customers were streaming into the stores "that we never noticed. Now we are starting to feel" the effect of people not coming back. Kopels, who is a fixture now on the VSDA chapter circuit, said the most expensive way to increase business is to go after new customers; the least expensive is to take special care "of the customers you already have and get them to rent more tapes per transaction." Typically, Kopels has urged retailers to capitalize on their edge in the entertainment business, contending that "the smallest store here on any given night or weekend is offering a wider variety of entertainment than all the movie theaters in the U.S., all the pay-per-view, all the cable, and all the network stations combined." As expected, Kopels has pounded on the defectives issue, an area where **Magnum** has initiated several programs, the latest sending distributors extra copies of "Big Bad John" to ensure quick, hassle-free exchanges on defectives.

PLUGGING VSDA: **Richard Cohen**, executive VP **Buena Vista Home Video**, urged strongly that **Southern California Chapter VSDA** members participate more and realize "the significance and power you have" as a result of VSDA membership. From his perspective of worldwide home video responsibility, Cohen said "the difference is night and day" when contrasting a nation with a strong trade group and one without. In touting VSDA, Cohen also said, "We do not see eye to eye with VSDA on every issue, nor would you expect it." He offered as examples of peers who know the value of VSDA **Sid Spinak**, head of the chapter and of **Video Zone**, Newport Beach; **John English**, head of **MultiVideo**, Bellflower, and former chapter president; and **Mitch Lowe**, head of **Video Droid**, Mill Valley, and this year's VSDA convention chairman, who also addressed the group.

CAMPAIGN TRAIL: The withdrawal of **Carl Bellini**, president of **Erol's Inc.**, as a candidate for the VSDA board has scuttled the chances for a representative from a major chain to become an officer of the association. **Bellini**, head of the 200-store **Springfield, Va.**, chain, asked that his name be withdrawn after word broke that he his leaving his post at **Erol's**, to be replaced by chairman and former president **Erol Onaran**. **Bellini**, one of four candidates nominated by VSDA's own nominating committee, was the only large chain exec in the nine-candidate field. The hope in some VSDA quarters was that he would get elected and then his election as an officer (conducted internally by the board) could be engineered. While the board can still use its power of appointment to name a big chain representative to the board, appointed board members cannot become officers under the bylaws of the association. Meanwhile, VSDA is facing a logistical problem in conducting the election. New ballots are being prepared for a second mailing to VSDA's regular members reflecting the changes in nominees. No new names will be substituted to make up for the loss of **Bellini**. The association is also allowing those who had already voted for **Bellini** to vote again.

SERVICE, SERVICE: Also out on the chapter meeting trail is management expert **Burt Dubin**. His basic theme is "Going the extra mile to hold your customers." Here are some points he stresses (Continued on next page)

Vidmark Plans Public Stock Offering Of 1.5 Mil Shares

NEW YORK—**Vidmark Inc.**, a licensor and independent distributor of home video, is planning to sell 1.5 million shares of stock in an initial public offering at a price estimated at \$11-\$12.50 a share.

The company is expected to raise between \$14.3 million and \$16.3 million from the sale, according to **Lloyd Greif**, vice chairman of the Los Angeles-based investment banking firm **Sutro & Co.**, the lead underwriter for the offering.

Greif, who also will serve on **Vidmark's** board of directors, says the Securities and Exchange Commission probably will approve the stock offering during the week of July 9. A definite per-share price will be set then.

The amount of stock being offered to the public represents 29.2% of the total number of shares outstanding. The stock will be traded over the counter and listed on **NASDAQ's** national market system.

In the preliminary prospectus for the stock sale, **Vidmark** says it will use the net proceeds to reduce debt and to acquire rights to distribute more movies on home video.

Greif says the company also plans to expand its international distribution business. For the nine months that ended March 31, **Vidmark** reports net income of \$3.83 million, which is 116% higher than the profit in the same period the year before, on revenues of \$29.5 million, which represents a 105% rise.

The **Santa Monica, Calif.**-based company was founded in 1984 by **Mark Amin**, who is its chairman. **Roger Burlage** is president and CEO.

Vidmark specializes in acquiring rights to B movies that, according to the prospectus, "may not be cost-effective for larger distributors."

Some of **Vidmark's** current home video releases are "Romeo," "American Gothic," and "Stagecoach." In 1991, the company expects to distribute on video two recent, critically acclaimed feature films: "The Cook, The Thief, His Wife & Her Lover" and "Rosalie Goes Shopping."

DON JEFFREY

Warner To Work Its Own Sell-Thru Product In U.K.

BY NIGEL HUNTER

LONDON—**Warner Home Video** has decided to end its exclusive U.K. distribution deal with **Parkfield Entertainment** in favor of complete control over sales, distribution, and marketing of its sell-through product.

The announcement follows months of speculation that such a move was planned. From Sunday (1), all WHV product will be distributed through the **WEA Records** depot at **Alperton**. The company is also planning to supply racks.

Warner recently expanded into sell-through acquisition with the accent on special-interest material.

Says managing director **Mike Heap**, "Warner Home Video believes that the sales market has tremendous potential, not just for feature films, but in areas such as special interest. We're looking both to acquire and develop our own product. The recent success of both 'Que Sera! Sera!' and the six-parter 'Ian Heaps On Fishing' are especially pleasing."

WHV will continue releasing about three or four feature movies per month, but will reduce this in favor of more targeting of releases next year.

Heap says **Warner** will consider pricing "obvious blockbuster hits" in the new \$22 price band, but will retain much of its catalog at \$17.

Lined up for October release are "Tequila Sunrise" and "Dangerous Liaisons," but a pre-Christmas release for "Batman" is still unconfirmed.

In consequence of its new in-house sell-through activity, WHV has named **Patrick McMurry** as key accounts manager and **Karen Leech** as tele-sales manager. **McMurry** was formerly WHV sales representative in southwest England, and **Leech** joins from the **Bass Charrington** brewery group.

VIDEO REVIEWS

"George Jones: Same Ole Me," **Hallway Productions Inc.**, 59 minutes, \$29.95.

Billed as **George Jones'** story told his way, "Same Ole Me" takes a candid look at the legendary singer's life—warts and all—from his humble beginnings in rural Texas through his much-publicized bouts with drugs and alcohol. Called "The Possum," Jones' unique vocal stylings have earned the respect of his peers and colleagues, many of whom go to bat for him on this tape. The tape also includes several amusing and interesting interviews with such contemporaries as **Johnny Cash**, **Loretta Lynn**, **Waylon Jennings**, **Conway Twitty**, **Randy Travis**, **Buck Owens**, **Ricky Van Shelton**, and **Tom T. Hall**. Never comfortable being interviewed, Jones surprisingly takes on some of the more difficult aspects of his history, including his tumultuous marriage to **Tammy Wynette** and his reputation in the early '80s as "No Show" Jones. But, as **Twitty** says in the

video, "he can still strap on that guitar and knock 'em right out of their seats."

Featured are vintage performances of such Jones classics as "He Stopped Loving Her Today," "The Race Is On," and "White Lightning." Regrettably, the tape in many cases shows only small portions of these performances, many of them obviously rare and rarely seen, oftentimes playing the music as a backdrop to the testimonials to Jones. With the video's relatively short running time, it would seem that the performance footage could have been shown in its entirety. Still, "Same Ole Me" is a fitting tribute to the genuine article, and one must admire Jones for his forthrightness in telling the whole story. And, as **Jennings** says, "If we could all sound like we wanted to, we'd all sound like **George Jones**."

RAY WADDELL

"The Official 1990 NCAA Final Four Video," **CBS/Fox Sports Video**, 60 minutes, \$19.95.

Perhaps no other NCAA basketball tournament generated more emotion than the 1990 edition. Just a week be-

fore the tournament, **Hank Gathers**, the great player from **Loyola-Marymount**, collapsed on the court and died. Suddenly, basketball didn't seem so important anymore, but **Loyola** pressed on and dedicated its tournament run to **Gathers**.

In addition to the **Cinderella** team, there were the perennials—**Duke**, **North Carolina**, **Indiana**, and **UNLV**. As the first rounds got under way, upsets became an ordinary occurrence. No lead was safe, and the past was meaningless.

Finally, **Duke**, **Arkansas**, **Georgia Tech**, and **UNLV** emerged as the **Final Four** combatants. The results were three games that surprised almost all the pundits. With the **NBA** ready to contest it title, this program comes at a most opportune time.

Narrated by **Jim Nance**, this program also features interviews with the **Final Four** coaches and a number of the players. In fact, this one may well become a collector's item. Look for impressive sell-through numbers and strong rentals. **RICHARD T. RYAN**

"Gift Of The Whales," **Miramir**, 30 minutes, \$19.95.

Set in the Pacific Northwest, this pro-

gram contains a nature lesson within the framework of a narrative, and the result is simply charming.

Dan Hunter is a young Indian boy saddled with the unenviable task of babysitting his sisters. However, while visiting his grandfather, **Dan** is told about the "magic" of the whales. He remains skeptical until he has an unexpected firsthand encounter with the magnificent creatures. The "meeting" takes on even more significance when he learns still more about whales from a marine biologist in the area studying them.

This program contains spectacular footage of the great whales, and in addition to seeing them at play, children also learn about how the great creatures communicate, travel, and mate.

Without resorting to scare tactics, the program makes youngsters aware of the danger whales are facing. It also tries to emphasize just how much of a loss the world would suffer if we were to lose the whales. Given the current concern with our environment, this program, which will bear repeated viewings, couldn't be more timely. **R.T.R.**

Music Videodisk Growth Fueled By Combo Unit

BY CHRIS MCGOWAN

MUSIC VIDEO UPDATE: The digital sound afforded by laserdiscs has long been touted as a lure for music fans, and there were many boasts made in 1989 that the music video category coupled with the combiplayer (which plays laserdiscs and CDs) would rocket the format to the top. That hasn't happened yet, but this year the dream has moved much closer to reality. Sales for music videodisks still are only about 4,000 units for an excellent-selling title, but the category is seeing rapid expansion.

"At our present rate of growth, we are seeing a sales increase of about 150% annually," says Steven Galloway, manager of the Pioneer Artists label, which has some 400 music videodisks. That figure is much higher than the 60%+ overall jump in music videotape sales that John Thrasher, product manager for the video division of Tower Records/Video, has observed in 1990 as compared to 1989.

"Laserdisc is certainly under 5% of what we sell" of music video, says Thrasher. "But with classical titles that goes much higher, say to 30% of our sales being on laser and 70% on tape." Pop and jazz laserdiscs are at the moment carried only in Tower Video outlets. "We put a strong emphasis on carrying tapes in our record stores, but it's not a place for disks yet. We only have VHS [in record stores], except for the classical music laserdiscs."

Whereas classical titles have been strong sellers for some time on laserdisk, the pop and jazz categories are starting to perk up as well. Part of this was sparked by Pioneer Electronics' introduction of a \$600-list combiplayer last year (which made the format available to a broader demographic) and its subsequent multimillion-dollar "HUGE" promotional campaign.

"Pop is No. 1 in units sold," says Pioneer Artists' Galloway. That label is currently co-producing music videos (such as jazz pianist Marcus Roberts' "Deep In The Shed" title) and sponsoring tours (such as Madonna's "Blonde Ambition" world tour). Prices are mostly in the \$24.95-\$29.95 range for 12-inch pop laserdiscs, and \$29.95-\$59.95 for classical.

At the moment, 5-inch CDV looks dead in the water, but 8-inch laserdiscs may yet prove to be a viable music-video size for disk. Pioneer Artists carries only

20-30 8-inch titles (priced from \$14.95-\$24.95), with no new ones scheduled in the near future, but Galloway thinks that the size is "ideal for record companies if they have four to five clips but don't have the money for a long-form." Another possibility is 12-inch CAV disks, which carry up to 30 minutes per side. They could also be used for shortforms, and dance-crazy viewers could watch them at 1/4- or 1/8- speed to study Paula Abdul's newest moves or even master the lascivious lambada (we discussed CAV sports laserdiscs in our last column).

Music video on disk should get a big boost with the introduction in September of Pioneer Electronics' CLD-980 combiplayer,

which will list for \$500 (meaning that some retailers will probably sell it for \$350 or less), with Pioneer's latest marketing push (we'll get to that in a moment) and with Pioneer LDCA's expansion of its software distribution network. According to marketing manager David Wallace, Pioneer will be selling laserdiscs through more than 2,000 retail outlets by December, a 15% increase over last year. A few examples of outlets selling disks include Montgomery Ward (93 stores currently), Blockbuster Video (140 outlets), Wherehouse Records (18 locations), and Music Plus (70 stores).

HUGER: Pioneer Electronics has announced a follow-up to last year's successful HUGE campaign that will be called Light Years Ahead. The multifaceted effort will include promotional tie-ins with major studios, including Walt Disney for the 50th-anniversary rerelease of "Fantasia," and primary sponsorship of the MTV Music Video Awards.

A national multimedia advertising campaign featuring characters from "Fantasia" will hit print, radio, and cable TV. The centerpiece of the Pioneer push will be an 11-city mall tour of Pioneer's digital surround theater that will hit 23 shopping centers.

In addition, Pioneer currently has a print campaign under way in a variety of national magazines touting its laserdisk players and other home-entertainment hardware. One ad in the campaign features a befuddled farmer standing in a field and clutching a laserdisk. The tabloid-type caption reads, "Iowa farmer exposed to large shiny disc experiences phenomenal improvement in sight and hearing." The ad will debut Aug. 15 on MTV.

**LASER
SCANS**

STORE MONITOR

(Continued from preceding page)

about service: "Service is becoming more and more a competitive factor. Quality service translates into profit in most industries. Service is currently unmanaged in most cases. There are only a few really excellent service companies. Enormous competitive opportunities exist in most industries. Becoming service oriented is much tougher than we thought. We know ways that work and ways that don't work."

ENVELOPE PLEASE: Winners of various prizes aboard the Ingram Video Catalina cruise recently, all from California: Jerry Sung, Popcorn Video, El Monte; Geary and Edythe Leigh, Southside Video Rental, Oceanside; Darin Sugioka, The Movie Stop,

Bonita; Mary Morrow, Mr. Video, Victorville; Sandi Lee, Videoland, E. Los Angeles; Keith White, A+ Video, Chino; Andrew Glavnick, Videolympix, Huntington Beach; Larry and Sharla Clement, Lemon Creek Video, Walnut; Joyce Horak, Major Video, Lake Elsinore; Mike Henry, Video Express, Hemet; Sue Webster, Webster's Video, Altadena; Florence Ann Ponzetti, Video Center, San Pedro; Ed and Millie Chock, Plaza Video, Burbank; Mike and Anita Machlis, Video Depot, Alhambra; Sudhir Desai, Video Palace, Brea; Sandy Lee, Top Video, W. Covina; Pablo Rios and Hector Sanchez, Video Club, San Diego; James Kan, Video Place, Covina; Connie Oxarart, Video Scene, Fullerton; Barr Films, Michael Phillips, Irwindale; Mike Basich,

Blockbuster Video, Pasadena; P. Koraksawet, Video Ward, Moreno Valley; Robert Newsome, Video Depot, Placentia; Don and Jeanne Fox, Ramona Home Video, Ramona; Paul Lee Michaels, Best Seller Video, Pomona; Luis Arzare, NGN Video Center, Glendale; Rashmi Patel, Pacific Television, Hawthorne; Phillip Myerson, On The Video, North Hollywood; Albert and Barbara Simon, Redlands Video Station, Redlands; Claude Aquirre, Video Guild, Norwalk; Mary Egan, Quik-Stop Video Rentals, Newport Beach; Dennis and Terri Henshaw, KC Video, Downey; Cora Sandel, Video Magic, San Dimas; and Rupesh Kotecha, Video Parlor, Yorba Linda.

FOR WEEK ENDING JULY 7, 1990

Billboard

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TOP VIDEODISK SALES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	5	3	BACK TO THE FUTURE PART II	Amblin Entertainment Pioneer/Image Ent. 40914	Michael J. Fox Christopher Lloyd	1989	PG	34.98
2	1	8	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95
3	6	3	THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	1989	PG-13	49.98
4	2	10	LOOK WHO'S TALKING	Tri-Star Pictures Pioneer LDCA, Inc. 70186	John Travolta Kirstie Alley	1989	PG-13	24.95
5	NEW		HONEY, I SHRUNK THE KIDS	Walt Disney Home Video Pioneer/Image Ent. 909	Rick Moranis	1989	PG	29.99
6	11	3	HARLEM NIGHTS	Paramount Pictures Pioneer LDCA, Inc. 32316	Eddie Murphy Richard Pryor	1989	R	24.95
7	NEW		THE FABULOUS BAKER BOYS	IVE Image Entertainment 68910	Jeff Bridges Beau Bridges	1989	R	39.95
8	9	6	DEAD POETS SOCIETY	Touchstone Pictures Pioneer/Image Ent. 947AS	Robin Williams	1989	PG	39.99
9	8	18	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
10	3	8	SEA OF LOVE	Universal City Studios Pioneer/Image Ent. 40883	Al Pacino Ellen Barkin	1989	R	34.98
11	7	8	SEX, LIES, AND VIDEOTAPE	Outlaw Productions Criterion Collection CC1 217L	James Spader Andie MacDowell	1989	R	49.95
12	4	20	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
13	19	672	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video	Patrick Swayze	1989	R	24.98
14	10	14	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
15	NEW		TANGO & CASH	Warner Bros. Inc. Warner Home Video 11892	Sylvester Stallone Kurt Russell	1989	R	24.98
16	NEW		NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13	24.98
17	13	85	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
18	14	3	AN INNOCENT MAN	Touchstone Pictures Pioneer/Image Ent. 910AS	Tom Selleck	1989	R	29.99
19	NEW		BECKET	Paramount Pictures Image Entertainment ID61 99MP	Richard Burton Peter O'Toole	1964	NR	49.95
20	16	16	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
21	21	3	DAD	Amblin Entertainment Pioneer/Image Ent. 40933	Jack Lemmon Ted Danson	1989	PG	34.98
22	NEW		JOHNNY HANDSOME	IVE Image Entertainment 68902	Mickey Rourke Elizabeth McGovern	1989	R	39.95
23	22	3	SHIRLEY VALENTINE	Paramount Pictures Pioneer LDCA, Inc. 32248	Pauline Collins	1989	R	34.40
24	15	22	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
25	NEW		DRUGSTORE COWBOY	IVE Image Entertainment 68911	Matt Dillon Kelly Lynch	1989	R	39.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	5	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
2	2	4	THE FABULOUS BAKER BOYS	IVE 68910	Jeff Bridges Beau Bridges	1989	R
3	3	10	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
4	4	6	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
5	6	9	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
6	5	9	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
7	7	6	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
8	8	6	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
9	9	13	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
10	NEW ▶		TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
11	12	3	THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
12	10	8	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
13	11	4	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
14	33	2	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
15	37	2	ALWAYS	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
16	13	6	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
17	14	12	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
18	15	6	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
19	17	8	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
20	24	3	OLD GRINGO	RCA/Columbia Pictures Home Video 50203-5	Jane Fonda Gregory Peck	1989	R
21	16	15	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
22	19	6	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
23	21	13	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
24	18	10	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
25	NEW ▶		HEART CONDITION	New Line Cinema RCA/Columbia Home Video 75023-5	Bob Hoskins Denzel Washington	1990	R
26	20	6	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
27	23	19	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
28	22	15	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
29	28	4	WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
30	NEW ▶		THE WIZARD	Universal City Studios MCA/Universal Home Video 80934	Fred Savage	1990	PG
31	NEW ▶		STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
32	29	4	TRIUMPH OF THE SPIRIT	Epic Home Video RCA/Columbia Home Video 59063-5	Willem DaFoe Wendy Gazelle	1989	R
33	25	2	BASKET CASE 2	SGE Home Video 2011	Kevin Van Hentenryck Annie Ross	1989	R
34	27	7	LET IT RIDE	Paramount Pictures Paramount Home Video 3220	Richard Dreyfuss	1989	PG-13
35	34	21	TURNER & HOOD	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
36	35	19	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
37	32	4	LEATHERFACE: TEXAS CHAINSAW MASSACRE III	New Line Cinema RCA/Columbia Home Video 75013-5	Kate Hodge William Butler	1989	R
38	NEW ▶		ROGER & ME	Dog Eat Dog Film Prod. Warner Home Video 11978	Michael Moore	1989	R
39	26	10	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
40	36	7	IN COUNTRY	Warner Bros. Inc. Warner Home Video 11888	Bruce Willis Emily Lloyd	1989	R

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HOME VIDEO

NEWSLINE

Deadline On Pathe's Buyout Of MGM/UA Is Extended To Oct. 23

MGM/UA and Pathe Communications have reached an agreement to extend the deadline for Pathe's acquisition of MGM/UA until Oct. 23. The original deadline had been June 23. In exchange for the extension, Pathe agreed to increase its offer for MGM/UA to \$21.50 a share, or about \$1.3 billion, up from \$20 a share under the original agreement. In addition, Pathe will make another \$153 million in nonrefundable deposits on top of the \$200 million escrow deposit it has already put down. The extension will allow Pathe to continue its negotiations with Time Warner Inc. over restructuring Time Warner's offer to help finance the acquisition in exchange for distribution rights to Pathe and MGM films. Time Warner agreed to put up \$650 million in cash, but demanded Pathe put up \$450 million in equity (rather than bank-financed debt) as part of the deal. The Pathe/Time Warner deal was widely rumored to be coming apart in the week leading up to the original deadline.

SVS Video Now Under Columbia's Control

A restructuring has hit SVS Video, which is now under the administrative control of Columbia Pictures. According to an internal memo that was leaked to the industry, staffers at SVS (formerly Sony Video Software) will now report to Columbia executives. In overall control is Arnold Messer, a Columbia VP and a member of the RCA/Columbia board of directors.

IVE & Its Kiddie Label Set 4th-Qtr. Plans

International Video Entertainment and its children's label, Family Home Entertainment, have unveiled fourth-quarter promotion plans. FHE will promote six titles at \$14.95 each, including "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," "The Little Drummer Boy," "Santa Claus Is Coming To Town," "The Bear Who Slept Through Christmas," and "A Very Merry Cricket." IVE will be releasing five of its 1989 theatrical titles in August and September at \$19.95 each. In August it will release "DeepStar Six," "Iron Triangle," "Rooftops," and "Rambo III." The first two "Rambo" titles will also be repromoted at \$14.95 and all three will be available in a three-pack for \$49.95. In September, IVE will release "Lock Up" and "Weekend At Bernie's," also for \$19.95 each.

Disney Trumpets Year-Round Sell-Thru Plans

Following up on a similar announcement from sister label Touchstone Home Video, Disney Home Video announced its plans to maintain a year-round sell-through presence. The first lines to be incorporated in the year-round program will be "Sing Along Songs" and "Ducktales," composed of eight and 10 titles, respectively. All 18 will be priced at \$12.99 and released Aug. 14. Disney's "Cartoon Classics" (12 titles), "Mini-Classics" (12 titles), "Chip 'N Dale Rescue Rangers" (3 titles), and "The New Adventures Of Winnie The Pooh" (3 titles) are already available at \$12.99. For the first time, Disney will advertise its \$12.99 product on a year-round basis and promote specific \$12.99 lines through national television advertising. The "Sing Along Songs" and "Ducktales" packages will be followed by a Halloween promotion and a Christmas promotion. The Halloween promotion, which prebooks Aug. 7 and arrives Aug. 28, includes six Halloween-themed titles priced from \$12.99-\$19.99. The Christmas promotion contains nine similarly priced titles and prebooks Sept. 4 for a Sept. 25 street date.

Coliseum, Republic, Vidmark Set VSDA Lunch

Coliseum Video, Republic Pictures Home Video, and Vidmark will co-sponsor the Aug. 7 luncheon at the Video Software Dealers Assn. convention in Las Vegas, accounting for the last available meal function. All three companies are first-time sponsors.

HBO Vid To Bow 3 Chaplin Documentaries

HBO Video will release three Charlie Chaplin documentary titles in August as part of the Unknown Chaplin collection compiled in conjunction with the Thames Video Collection. The first two titles, "My Happiest Years" and "The Great Director," cover Chaplin's cinematic career and include footage from several early two-reelers that were believed lost, outtakes from his films, and other rare footage. The third title, "Hidden Treasures," features footage of Chaplin at home and early versions of gags later worked into "The Great Dictator" and other classics. Each runs 55 minutes and is priced at \$19.99. The complete three-pack retails for \$39.99.

Media To Aid Rainforest Fund Thru Promo

Media Home Entertainment will donate \$12,000 to the Rainforest Foundation, a New York-based organization dedicated to preserving the world's rain forests. The money was raised during a three-month period through a promotion involving Media's June 13 release "Indio," the story of an Amazon Indian who returns to his homeland to fight for the preservation of the forests. Media set aside 50 cents for every copy of "Indio" ordered by distributors. As of the May 29 order cutoff, 24,000 copies had been ordered.

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★ NO. 1 ★★								
1	1	6	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	3	3	STEP BY STEP	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
3	2	13	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
4	4	15	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
5	6	6	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
6	9	8	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
7	5	19	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
8	7	36	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
9	11	21	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
10	8	32	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲24	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
11	10	38	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
12	18	128	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
13	15	7	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE...	Family Home Entertainment 27317	Animated	1988	NR	39.95
14	13	11	TEENAGE MUTANT NINJA TURTLES: HOT RODDING...	Family Home Entertainment 23980	Animated	1989	NR	14.95
15	16	10	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER...	Family Home Entertainment 23981	Animated	1987	NR	14.95
16	19	163	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ♦	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
17	12	12	TEENAGE MUTANT NINJA TURTLES: HEROES...	Family Home Entertainment 23978	Animated	1988	NR	14.95
18	20	8	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	1990	NR	19.98
19	26	23	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
20	14	47	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲21	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
21	21	2	SINEAD O'CONNOR: THE VALUE OF IGNORANCE	PolyGram Music Video 440 081 32193	Sinead O'Connor	1990	NR	14.95
22	22	8	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
23	25	102	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
24	17	40	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
25	24	19	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
26	27	5	RED RIVER	MGM/UA Home Video M201724	John Wayne Montgomery Clift	1948	NR	19.95
27	28	165	CALLANETICS ♦	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
28	32	32	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
29	29	36	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
30	NEW ▶		MOBY DICK	Turner Entertainment Co. MGM/UA Home Video M201643	Gregory Peck	1956	NR	19.95
31	23	64	BACK TO THE FUTURE ♦	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
32	37	181	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
33	NEW ▶		THE SEA HAWK	Turner Entertainment Co. MGM/UA Home Video M201855	Errol Flynn Olivia de Havilland	1940	NR	19.95
34	RE-ENTRY		JANE FONDA'S LIGHT AEROBIC WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
35	35	3	SINK THE BISMARCK!	CBS-Fox Video 1812	Kenneth More Dana Wynter	1960	NR	19.98
36	NEW ▶		AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
37	NEW ▶		THE VIKINGS	Turner Entertainment Co. MGM/UA Home Video M700579	Kirk Douglas Tony Curtis	1958	NR	19.95
38	NEW ▶		TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY...	Family Home Entertainment 27336	Animated	1989	NR	14.95
39	31	87	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
40	38	28	1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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STARRING JAMIE LEE CURTIS • DEN SIVER • CLAUDY BRONN • JACQUELINE PENN • LOUISE FLETCHER
• GARY HERRON • ANDY WICKER • LARRY LAMARCA • JASANOFF • MICHAEL RANCI
*BY KATHYUN BILCOFF & ERIC RED **BY EDWARD R. PRESSMAN & CLAUDE STONE ***BY KATHYUN BILCOFF

Pre-Order Date: July 1st, 1990
Street Date: August 8, 1990

VIDEOCASSETTE ON SALE AUGUST 8, 1990

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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	Dick Tracy (Buena Vista)	15,546,837	2,332 6,667	1	50,293,065
2	Robocop 2 (Orion)	14,145,411	1,768 8,001	—	14,145,411
3	Total Recall (Tri-Star)	8,278,935	2,131 3,885	3	81,424,280
4	Another 48 HRS. (Paramount)	7,636,311	2,301 3,319	2	50,584,391
5	Gremlins 2 (Warner Bros.)	7,077,114	2,155 3,284	1	21,390,843
6	Betsy's Wedding (Buena Vista)	4,662,488	1,048 4,449	—	4,662,488
7	Back To The Future III (Universal)	3,849,670	1,738 2,215	4	64,146,490
8	Pretty Woman (Buena Vista)	3,371,780	1,484 2,272	13	144,225,547
9	Bird On A Wire (Universal)	2,647,800	1,471 1,800	5	59,441,860
10	Milo & Otis (Columbia re-issue)	1,483,751	915 1,622	1	4,583,594
11	Teenage Mutant Ninja Turtles (New Line)	809,116	936 864	12	126,031,069
12	Cadillac Man (Orion)	635,106	863 736	5	25,156,660
13	Hunt for Red October (Paramount)	500,360	464 1,078	16	115,257,418
14	Driving Miss Daisy (Warner Bros.)	483,890	634 763	27	104,482,518
15	Cinema Paradiso (Miramax)	260,821	118 2,210	18	7,177,672
16	Longtime Companion (Goldwyn)	256,114	94 2,725	6	2,766,672
17	Fire Birds (Buena Vista)	232,099	467 497	4	13,828,545
18	Tie Me Up (Miramax)	194,243	91 2,134	7	2,176,920
19	Ernest Goes To Jail (Buena Vista)	183,574	263 698	11	23,651,981
20	The Cook, The Thief (Miramax)	162,024	129 1,256	11	6,974,842
21	House Party (New Line Cinema)	134,641	143 941	15	25,371,992
22	Joe Versus the Volcano (Warner Bros.)	124,136	204 608	15	39,146,273
23	Born on the Fourth of July (Universal)	101,750	275 370	26	69,683,873
24	Hard To Kill (Warner Bros.)	81,425	151 539	19	47,189,092
25	Spaced Invaders (Buena Vista)	73,332	189 388	8	14,693,314
26	Wild Orchid (Triumph)	70,240	145 484	8	10,721,808
27	Monsieur Hire (Orion Classics)	66,962	14 4,783	9	557,171
28	Tales From The Darkside (Paramount)	59,525	110 541	7	16,221,247
29	Henry V (Goldwyn)	59,421	71 837	31	9,827,042
30	Jesus of Montreal (Orion Classics)	57,526	7 8,218	4	286,022
31	Last Exit to Brooklyn (Cinecom)	54,344	27 2,013	7	1,440,066
32	Too Beautiful For You (Orion Classics)	48,426	15 3,228	16	1,412,287
33	Strapless (Miramax)	45,523	22 2,069	5	402,387
34	Miami Blues (Orion)	35,502	83 428	9	9,654,290
35	Without You I'm Nothing (New Line)	30,830	5 6,166	—	290,029
36	Crazy People (Paramount)	20,816	54 385	10	13,204,459
37	Camille, Claudel (Orion Classics)	20,499	21 976	26	3,159,737
38	May Fools (Orion Classics)	20,078	1 20,078	—	20,078
39	Daddy's Dyin' (MGM/UA)	19,580	40 490	7	1,129,356
40	Little Mermaid (Buena Vista)	15,561	63 247	31	84,335,373

HOME VIDEO

MACROVISION RELEASES REPORT ON CASSETTE COPYING

(Continued from page 45)

two out of five (39%) say they would have purchased the tape they most recently copied had they not been able to dub it.

By prorating the 267 million copied cassettes in inventory (the low estimate) over four years, the report estimates 67 million copies are made each year. Applying the findings on likely purchase (had a copy not been made) and average price (\$28.05) the study concludes the industry is losing 19.6 million sales each year worth \$500 million.

Additionally, two-thirds of video copiers say they would have again rented the tape they most recently copied, had they not been able to dub it. Assuming an average rental price of \$2.50, the industry is losing \$52.5 million annually in displaced rentals.

The findings on displaced sales are likely to generate controversy because they are at odds with conventional industry wisdom. Many of the studios that use the Macrovision anticopying system for their high-priced rental releases do not apply the technology to sell-through product on the theory that prices are low enough to preclude widespread copying.

"The theory is that people don't copy \$14.95 titles," says William Krepick, VP of sales and marketing for Macrovision. "The survey shows that's not true." Krepick notes, for example, that 21% of households with copied cassettes, or 5.4 million households, have copies of music videos, which are generally low priced.

The most widely copied genre is old movies, with 60% of households with copies having copies. Old movies are followed by new films (33%), animated movies/cartoons (29%), children's movies (25%), music videos and sports videos (21%).

Despite all this copying, Macrovision says its system is having an effect on the problem. As noted, while 20% of VCR owners say they have tried to make copies, only 14% report ever actually making good copies. Thus, 70% of VCR owners who have ever tried to make a copy have ever made a good one.

Additionally, 44% of copiers report that on at least one occasion when they have tried to copy they have been unsuccessful. Thus, a majority of copiers report being

frustrated in their efforts at least some of the time.

While it is difficult to be precise about the cause of these problems—Macrovision's system, for example, is found on only 40% of the prerecorded cassettes on the market—the survey asked consumers about the nature of the problems found on unsuccessful copies.

In 60% of the cases, the types of problems described, such as the picture fading in and out, color fluctua-

tion, or lines running through the picture, were classified as having a high probability of being caused by Macrovision. Another 24% of the problems were likely to be caused by Macrovision, the study says.

Only 5% of the problems found on unsuccessful copies were attributed to problems not likely to be caused by Macrovision, such as audio or mechanical problems. In 11% of the cases, the source of the problem was unclear.

FOR WEEK ENDING JULY 7, 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
★ ★ NO. 1 ★ ★						
1	12	3	STEP BY STEP CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	19.98
2	1	9	BARRY MANILOW: LIVE ON BROADWAY ● Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	C	19.98
3	2	31	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
4	3	47	HANGIN' TOUGH ▲ ²¹ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
5	25	3	THE VALUE OF IGNORANCE PolyGram Music Video 440 081 321-3	Sinead O'Connor	LF	14.95
6	4	33	STRAIGHT UP ▲ ³ Virgin Records America, Inc. Virgin Music Video 50 141	Paula Abdul	SF	19.98
7	7	35	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴ A&M Records Inc. A&M Video 61900	Janet Jackson	SF	24.98
8	5	19	25X5: CONTINUING ADVENTURES OF ROLLING STONES CBS Music Video Ent. 19V-49027	Rolling Stones	D	19.98
9	8	5	BANGLES GREATEST HITS CBS Music Video Enterprises 16V-49053	Bangles	LF	16.98
10	NEW	▶	THINGS THAT GO PUMP Geffen Home Video 38172	Aerosmith	LF	16.98
11	11	25	KENNY G LIVE ● Arista Records Inc. 6 West Home Video SW-5705	Kenny G	C	19.98
12	17	3	VAN MORRISON: THE CONCERT PolyGram Music Video 081 975-3	Van Morrison	C	24.95
13	9	5	ALICE COOPER TRASHES THE WORLD CBS Music Video Enterprises	Alice Cooper	C	19.98
14	6	35	MILLI VANILLI IN MOTION ▲ ² Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	SF	14.98
15	10	11	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627	Red Hot Chili Peppers	C	14.98
16	13	9	POSITIVE MENTAL OCTOPUS EMI Home Video 1614	Red Hot Chili Peppers	SF	14.98
17	20	3	WE TWO ARE ONE TOO: THE HOME VIDEO Arista Records Inc. 6 West Home Video SW-5710	Eurythmics	LF	16.98
18	15	3	LOUDER THAN LIVE A&M Records Inc. A&M Video VC 61106	Soundgarden	C	14.98
19	24	17	EVOLUTION CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	LF	19.98
20	16	3	STORM FRONT CBS Music Video Enterprises 16V-49039	Billy Joel	SF	16.98
21	19	3	GOLDFISH (JOKES, MAGIC & SOUVENIRS) Arista Records Inc. 6 West Home Video SW-5707	The Church	LF	16.98
22	22	29	HIS PREROGATIVE ▲ ² MCA Music Video 88001	Bobby Brown	LF	19.95
23	14	5	ERASURE-LIVE WILD! Warner Reprise Video 38170	Erasure	C	19.98
24	RE-ENTRY		ROLLING STONE PRESENTS TWENTY YEARS OF ROCK & ROLL MGM/UA Home Video M201454	Various Artists	D	19.95
25	RE-ENTRY		SOUL PROVIDER: THE VIDEOS CBS Music Video Enterprises 2VS-49043	Michael Bolton	SF	12.98
26	18	13	THE B-52'S: 1979-89 ▲ Warner Reprise Video 3-38160	The B-52's	D	19.95
27	RE-ENTRY		THE CREAM OF ERIC CLAPTON PolyGram Music Video 081-189	Eric Clapton	LF	24.95
28	23	7	METAL HEAD VIDEO MAGAZINE VPI/Video Pub. Ind. GoodTimes Home Video 8127	Various Artists	D	12.95
29	28	3	TENDER LOVER-THE VIDEOS CBS Music Video Enterprises 2VS-49038	Babyface	SF	12.98
30	26	8	DANZIG Def American Home Video 38159	Danzig	LF	19.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © Copyright 1990, Billboard Publications, Inc.

MGM/UA PROMO

(Continued from page 45)

tailer will be in the black."

Tribbey also notes that the titles in the Retailer's Choice promotion were very distinct from the "quite eclectic" Consumer's Choice promotion.

"Very definitely seven of the 10 Retailer's Choice titles can be classified as action/Western/war films," he says. "Dealers were very clear as to what they wanted."

Tribbey says the studio will promote the titles heavily via the consumer press and "we'll take a hard look in the fall as to what's been very successful. Then maybe we'll include those titles as part of our fall TV campaign. You can put together a campaign on 10 titles but at some point you have to focus on one or two titles."

Stanley Jordan Embraces Virtual Reality

Vid Tech Simulates Movement Via Computer

BY MELINDA NEWMAN

NEW YORK—Stanley Jordan's new video asks the musical question "What's Goin' On." The answer is something never before seen in the music world. The Blue Note guitarist's clip for the Marvin Gaye cover is the first to utilize a new technique called "virtual reality."

The clip serves as a primer to the computer system, in which the participant wears stereo-optic goggles and sensor gloves that allow him to physically interface with the computer.

The system and the graphics it can produce are being hailed as the future of music video by many innovators, such as Michael Nesmith of Pacific Arts Co.

In the video, virtual reality is used two ways. Viewers see Jordan utilizing the technology and also the computer-generated graphics he designed with the system's creator, Jaron Lanier, of San Francisco-based VPL Research Inc.

Jordan created the images by wearing the EyePhone, a head-mounted stereo-display system, and the Dataglove, a read-only device that senses the position and orientation in space of the user's hand. Linked to a design/control workstation and two Silicon Graphic IRIS computers, the system generates images approximately 30 times per second. With specialized computer software and hardware, two people can experience the 3-D environment and interact with one another.

"Because we weren't able to put people inside the reality, the best we could do was use the system as an animation tool," says Jordan. "But it's incredible. Everything we did, from concept to the final product, was all done in one evening."

The idea for the clip came about because "the record company wanted to show a lot more personal shots of me in this video and wanted it to be somewhat autobiographical," Jordan says. "I told them I was really into virtual reality and that I thought it represented the future of entertainment. They suggested I call Jaron, who I've known for more than six years, and ask if

it was possible to use the system in the video."

Jordan says Lanier usually charges about \$30,000 to create a virtual reality program, but donated the time for the clip as a favor to Jordan.

The clip combines the video graphics with shots of Jordan performing "What's Goin' On." The nongraphics scenes were shot by Desert Music Productions, which took the video feed of the graphics sequences as well, and put together the whole clip.

To create the graphics, Jordan told Lanier that he wanted "a space I could fly around in with a lot of music toys." So the pair created a colorful room with guitars and harps and other musical instruments and a representation of Jordan. By wearing the Dataglove, Jordan could decide which direction he wanted his body to fly around simply by pointing his finger. "Then the computer shows the object from any point of view in real time. So it would show me what I would see if I were flying around. Then with the glove, I could reach out and grab one of the instruments and hold it. You can't actually feel it, but it looks like you're holding it and you can manipulate it to see it from all sides. It's like being inside a video game or a cartoon."

Jordan realizes that a lot of people watching the clip won't understand what virtual reality is, but he hopes the video will foster an interest in the medium. "We know that a lot of people haven't heard of it, so that's why you see me putting on the clothing and going into this world," he says. "People who just see the video aren't going to understand, but as they start to learn more about it, it will make sense." There is also a scene in which Jordan is flexing the gloved hand and corresponding movements are seen on the computer screen of an animated hand flexing. "That way people can see how realistic the movements are because they are the exact ones I'm doing with my hand."

Though its uses are endless, for

now Jordan says music video producers will use virtual reality "primarily to create very advanced animation sequences... For concept clips they could also use it with two people in the virtual reality and the viewer can see everything that can happen to them in there, although not be in it, like they are."

In addition to airing on video outlets, the "What's Goin' On" clip has been added to the beginning of a video longform featuring Jordan in concert. The tune is taken from his new album, "Cornucopia."



Time Warp. The new Corbin/Hanner video, produced by Flashframe Films for Mercury Records, features time-lapse footage of Pittsburgh to illustrate the band's song, "The Work Song." Working with Dave Hanner, center, and Bob Corbin, right, is director Marius Penczner.

THE EYE



by Melinda Newman

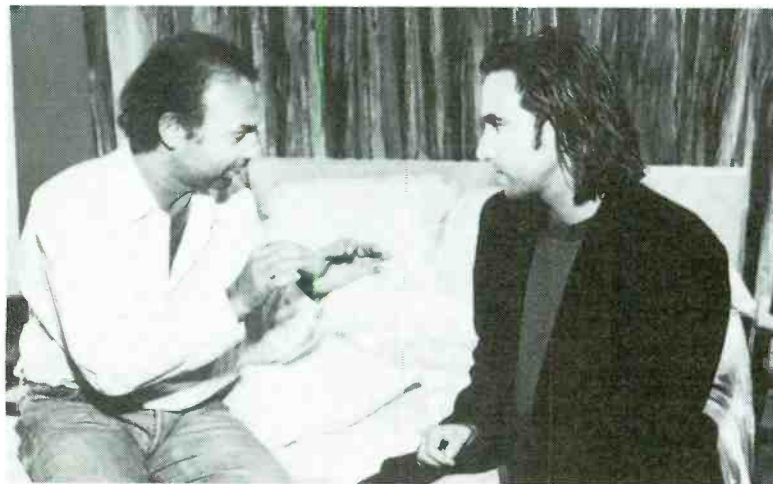
JOIN THE CREW: With all the hoopla surrounding 2 Live Crew, it's surprising how quiet things have been on the video front. A quick survey of a few national outlets found that none has received any requests to pull Crew clips. Now, the logical reason for this is that the clips the channels are airing are from "As Clean As They Wanna Be" instead of "As Nasty As They Wanna Be," the record that is causing all the problems. Not surprisingly, the ever-enterprising MTV programmed all four of the group's videos during a recent episode of "Yo! MTV Raps."

While not so avidly promoting the clips, BET has played the band's performance of "Me So Horny" on its rap show. "Rap shows have a preponderance of kids watching them, and so, within reason, we try to portray a decent image. Sometimes, there may be some things we're concerned about, but we've played 2 Live Crew before," says the channel's Lydia Cole. She adds that any future clips by 2 Live Crew would be eligible to run if they met the station's standards. "We screen every video. I wouldn't say just because the clip's by 2 Live Crew that we wouldn't play it."

Perhaps the most interesting and creative use of the whole scandal is the 900 number established by Video Jukebox Network. The channel is planning to start running a nationwide spot with a 900 number that viewers can call to vote on whether they think "Nasty" should be declared obscene. The results will be tabulated by the channel and given to the band, Florida Gov. Bob Martinez, and the other officials involved in the court decision. Our prediction is that the people who call in will overwhelmingly be against having the record ruled obscene. "If we put 'Me So Horny' on a new system, it would be top 10 automatically," says honcho Les Garland.

MANY OF YOU HAVE dutifully filled out your preliminary ballots for the Sept. 6 "1990 MTV Music Video Awards." MTV and Billboard will be co-hosting a private screening party July 19 for the Music Video Awards Voting Academy, a 350-member panel of industry experts, to view the final nominees from 6-9 p.m. at New York's China Club. A similar party will be held at the L.A. China Club, co-hosted by Hits magazine July 12.

CONGRATULATIONS to Chicago music and video show "The Pulse," which has just been awarded a second consecutive ACE award for best music series, local or regional. "Pulse" directors Randy Riesen and Steve Gianni accepted the award during the May 22 ceremony in Atlanta. Producer Lou Hinkhouse is hoping the award will be the biweekly show's ticket to landing a major underwriter, as well as finding it a place in the broadcast market. Currently, the show is seen through Chicagoland via 13 different cable systems that reach 500,000 subscribers.



Dare To Video. Charisma Records artist Brent Bourgeois, right, takes direction from Erick Ifergan during the Paris shoot for his debut clip, "Dare To Fall In Love."

MARK IT ON YOUR CALENDAR: Before the craziness known as New Music Seminar kicks in, set aside Tuesday, July 17, 5 p.m., for the Music Video Assn.'s annual meet (the other one takes place during the American Video Conference in November). The general business meeting will be held at the Marriott Marquis; people need not be registered for the seminar to attend. For more information call Michael Reinert or his assistant, Kadima, at Rowe International at 212-230-3195.

AFTER BEING AWAY for a while, we returned to more videos than we could ever hope to watch. There have been several clips for new artists that do an extremely good job of introducing you to the band and letting them know what they're about. Among the best: "Me & Elvis" from Human Radio (Columbia), which combines performance footage and grainy color home-movie-type footage; "Ooh I Like It" from Sweden's the Creeps is a kitschy blend reminiscent of both the B-52's "Love Shack" without the shack and Soul II Soul's "Back To Life"; Tairrie B (MCA), a tall, blond, white female rapper, makes quite a stylish debut with "Murder She Wrote," a black-and-white clip with a '20s gangsters' feel. Look for the special appearance by Eazy-E; Profile reggae rappers/popsters Frigthy & Colonel Mite do a humorous sendup of videomaking with their "Life Is What You Make It" clip.

What's with all the sepia-toned clips? We kept adjusting the color on our TV before we realized that that was how the clip was supposed to be. It's most effectively used in "I Said A Prayer" from SBK's the Redhouse. Since the clip deals with a twister, it works to good, dusty effect. It's fine, but somewhat unnecessary, in clips from Nelson (Geffen) and Preston Smith (Curb).

Also catching our eye were the new clips from The Smithereens (Capitol), who are put out to pasture for "Yesterday Girl"; They Might Be Giants' well-animated "Istanbul (Not Constantinople)" (Elektra); the Bone-daddys' "Yes They Do" (Chameleon), which has the funk/rap/soul outfit performing in front of a scrolling screen of wild images; and Naked City/Jon Zorn's "Gotham" (Elektra). The tune sounds like Peter Gunn on acid and the black-and-white clip—a combination of news reel footage and modern-day New York life—is a winner.

God knows, they do the same thing everytime—basically a performance clip wrapped in a cute scenario—but we love Aerosmith's "The Other Side." The opening is great and the high-voltage concert shoots are what we've come to expect from the band.

DARE TO CALL: Many of you have responded to the segment two weeks ago about "DARE," a music video made by an all-police band from Columbus, Ohio. Keep calling, but instead of calling the original contact we listed, to obtain copies of the clip, ring Gillie Films at 818-762-3353. We also failed to mention some of the other companies that donated time or money to the project, among them Editel/LA, which donated film-to-tape transfer time, and Sisipa Recording Studios, which has offered a recording contract to the band, with net proceeds going back to its Drug Abuse Resistance Program.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

CROSBY STILLS NASH "Live It Up" in their latest FYI video, directed by **Jim Yukich**. **Paul Flattery** and **David Gordon** produced the clip, which comes from the "Live It Up" album on **Atlantic**.

EMI's Vixen recently reeled a **Limelight** video in Hollywood, with **Russell Mulcahy** directing. **Tony Schiff** produced the clip, "How Much Love."

Darren Lavett directed "Victims Of Success," a new video from the **Dogs D'Amour** on **PolyGram**. The crew ventured into the **Bronson Caves** in the **Hollywood Hills** late at night to set the proper mood.

John Lee Hooker's "Baby Lee" video is a **Mark Freedman Productions** clip, directed by **Oley Sassone**. **Matthew Pomerans** produced the **Chameleon** shoot, which features a special guest appearance by **Robert Cray**.

NEW YORK

WILD PITCH RECORDS' Chill Rob G recently wrapped "The Power," a surreal, dance-oriented production number depicting the war between man and machine. **Kevin Bray** directed the industrial clip, lensing footage in an electrical substation in **Brooklyn** and in a clock tower on **Leonard Street** in lower **Manhattan**. **J. DiSalvo** directed photography and **Donovan** choreographed the clip for **Timeshift Productions**.

Ralph McDaniels of **Classic Concept** recently reeled "Slippin' Into Darkness," a politically controversial clip from **Island's Queen Mother Rage**. **Cherly McCloud** produced the video for the militant rappers. Meanwhile, **Classic Concept** director **Lionel C. Martin** directed **MCA Records' Father M.C.** in "Treat Them Like They Want To Be Treated." **Sabrina Gray** produced the shoot, which details the troubles wrought by a rapper's newfound fame and fortune.

OTHER CITIES

AEROSMITH'S ROCKING VIDEO "The Other Side" is a **Cream Cheese** production directed by **Marty Callner**. The clip features live concert footage collected during various shows, and includes offbeat vignettes of the band. **Bill Brigode** produced the **Geffen** clip from the "Pump" album.

Fragile Films' director Jules Lichtman directed **M.C. Hammer's "Pray"** video, a clip from the **Capitol** release "Please Hammer Don't Hurt 'Em." **John Oetjen** produced the **San Francisco-based** video, and **Rupert Wainwright** and **Terance Power** produced. "Pray" includes footage from the recently completed **Hammer** longform, also produced through **Fragile Films**.

Vivid Productions director **Big TV!** recently reeled a new **Duran Duran** clip for the tentatively titled **Capitol** album "Liberty." **Jeremy Barrett** produced the **London-based** clip, "Violence Of Summer."

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.

THE ANGRY SAMOANS

I Lost My Mind
STP Not LSD/Triple X
Richard Casey/Helbert Productions Ltd.
Richard Casey, Bill Megalos

THE BEACH BOYS

Problem Child
Problem Child, Original Motion Picture Soundtrack/RCA
Jeff Tannebrink/DNA
Willy Smax

THE BONEDADDYS

Yes They Do
Worldbeatniks/Chameleon
Ray Billings
Michael Obiwitz

MARIANNE FAITHFULL

Times Square
Blazing Away/Island
Calhoun Productions/Island Visual Arts
Larry Jordan

FORBIDDEN

Step By Step
Twisted Into Form/Combat-Relativity
Bryan Johnson/The Film Syndicate
Cindy Keeler

4-PLAY

We Can Do The Nasty
4-Play/Next Plateau
Valerie Joseph
David Waterston

FRIGHTY & COLONEL MITE

Life (Is What You Make It)
Life/Profile
Allen Goldberg/3G TV
George Seminara

HOWARD HEWETT

If I Could Have That Day Back
Show Me/Elektra
Gene Wagner, Lyn Healy/VIVID
Marc Bienstock

NELSON

Love And Affection
After The Rain/DGC
Paul Flattery/FYI
Jim Yukich

RON C

Do Dat Danz
C Ya/Profile
Debrah Bolling
M.A.E. Griot

ST. PAUL

Stranger To Love
St. Paul/Atlantic
John Bick, Lyn Healy/VIVID
Tony Vanden Ende

PETER WOLF

When Women Are Lonely
99 Worlds/MCA

Billboard THE CLIP LIST TM

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

<p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Black Entertainment Television</p>
<p>ADDS</p> <p>Paula Abdul, Knocked Out (1990 Re-Mix) Alias, Haunted Heart Cheap Trick, Can't Stop Falling In Love Damn Yankees, Come Again David Baerwald, All For You Gary Moore, Oh Pretty Woman Jon Bon Jovi, Blaze Of Glory Red House, I Said A Prayer The Time, Jerk Out Winger, Can't Get Enuff World Party, Put The Message In The Box</p>	<p>ADDS</p> <p>Ultra Vivid Scene, Staring At The Sun Bob Marley, Could You Be Love Rickie Lee Jones, Flying Cowboys John Lee Hooker, Baby Lee Mariah Carey, Vision Of Love</p>	<p>14 hours daily 1899 9th St NE, Washington, DC 20018</p>
<p>BUZZ BIN</p> <p>Adrian Belew, Pretty Pink Rose The Sundays, Here's Where The Story Ends</p>	<p>FIVE STAR VIDEO</p> <p>Anita Baker, Talk To Me Harry Connick Jr., Recipe For Love Dirty Dozen Brass Band, That's How I Got Killed The Jeff Healey Band, I Think I Love You Too Much John Hiatt, Child Of The Blue Yonder Maxi Priest, Close To You Lisa Stansfield, You Can't Deny It</p>	<p>ADDS</p> <p>Bell Biv DeVoe, Do Me Public Enemy, 911 (Is A Joke) Anita Baker, Talk To Me Kool Moe D, God Made Me Funky The Time, Jerk Out The Boys, Crazy</p>
<p>STRESS</p> <p>Faith No More, Epic Gene Loves Jezebel, Jealous Jane Wiedlin, World On Fire</p>	<p>HITMAKERS</p> <p>After 7, Ready Or Not Michael Bolton, When I'm Back On My Feet Phil Collins, Do You Remember Taylor Dayne, I'll Be Your Shelter Gloria Estefan, Cuts Both Ways Elton John, Club At The End Of The Street Michael McDonald, Take It To Heart Roxette, It Must Have Been Love</p>	<p>CURRENT</p> <p>Bootsy's Rubberband, Jungle Bass Cameo, I Want It Now Stacye And Kimiko, Wait For Me MC Shan, It Don't Mean A Thing Angela Winbush, Lay Your Troubles Down Barry White, When Will I See You Again Glen Jones, Stay Today, Why You Get Funky On Me Donald Newkirk, Sweat You After 7, Can't Stop Father MC, Treat Them Like They Want To Be Treated Babyface, My Kinda Girl Chill Rob G, The Power Mantronix, Take Your Time Najee, Tokyo Blue</p>
<p>EXCLUSIVE</p> <p>Aerosmith, The Other Side Sinead O'Connor, The Emperor's New Clothes Poison, Unskinny Bop</p>	<p>RECORD GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>CURRENT</p> <p>10 hours daily 1000 Louisiana Ave, Houston, TX 77002</p>
<p>HEAVY</p> <p>Depeche Mode, Enjoy The Silence Johnny Gill, Rub You The Right Way Bruce Hornsby, Across The River Billy Idol, Cradle Of Love Janet Jackson, Come Back To Me Jeff Lynne, Every Little Thing Glenn Medeiros/Bobby Brown, She Ain't Worth It Midnight Oil, Forgotten Years Motley Crue, Don't Go Away Mad (Just Go Away)</p>	<p>CURRENT</p> <p>John Hiatt, Child Of The Blue Yonder Tom Petty, Yer So Bad Whitesnake, Now You're Gone London Quireboys, Don't Love You Anymore World Party, Way Down Now Something Happens, Hello Hello Hello Railway Children, Every Beat Of The Heart The River Dogs, Toy Soldier That Petrol Emotion, Sensitized Squeeze, Annie Get Your Gun Ramones, I Believe In Miracles The Cramps, Bikini Girls With Machine Guns Manitoba's Wild Kingdom, Party Starts Now Scatterbrain, Don't Call Me Dude Kill For Thrills, Brother's Eyes Love/Hate, Blackout In The Red Room Danger Danger, Bang Bang Alias, Haunted Heart Kiss, Rise To It Richard Marx, Children Of The Night Electric Boys, All Lips N' Hips Johnny Crash, Hey Kid</p>	<p>ADDS</p> <p>Babyface, My Kinda Girl Seiko & Donnie Wahlberg, The Right Combination Wilson Phillips, Release Me Modern English, I Melt With You M.C. Hammer, Have You Seen Her Maxi Priest, Close To You St. Paul, Stranger To Love</p>
<p>ACTIVE</p> <p>Boom Crash Opera, Onion Skin Mariah Carey, Vision Of Love Jane Child, Welcome To The Real World Electric Boys, All Lips N' Hips En Vogue, Hold On Lita Ford, Hungry Go West, King Of Wishful Thinking The Jeff Healey Band, I Think I Love You Too Much Lightning Seeds, Pure Modern English, I Melt With You Nelson, Love And Affection New Kids On The Block, Step By Step Snap, The Power Steve Vai, The Audience Is Listening Wilson Phillips, Release Me</p>	<p>TRUCKS</p> <p>9 hours weekly 1722 Gower Street, Los Angeles, CA 90028</p>	<p>POWER</p> <p>Roxette, It Must Have Been Love Phil Collins, Do You Remember Bell Biv DeVoe, Poison New Kids On The Block, Step By Step Taylor Dayne, I'll Be Your Shelter Nikki, Notice Me Louie Louie, Sittin' In The Lap Of Luxury After 7, Ready Or Not Johnny Gill, Rub You The Right Way Tyler Collins, Girls Nite Out Glenn Medeiros/Bobby Brown, She Ain't Worth It Depeche Mode, Enjoy The Silence</p>
<p>MEDIUM</p> <p>Bad Company, Holy Water Concrete Blonde, Joey Crosby, Stills & Nash, Live It Up Danger Danger, Bang Bang Hothouse Flowers, Give It Up Human Radio, Me And Elvis The Smithereens, Yesterday Girl Social Distortion, Ball And Chain That Petrol Emotion, Sensitized Y&T, Don't Be Afraid Of The Dark</p>	<p>ADDS</p> <p>Michael Bolton, When I'm Back On My Feet Mariah Carey, Vision Of Love Seiko & Donnie Wahlberg, The Right Combination Go West, King Of Wishful Thinking Gloria Estefan, Cuts Both Ways Wilson Phillips, Release Me</p>	<p>WORLD PREMIERE</p> <p>Mark Chesnutt, Too Cold At Home Tammy Wynette, Let's Call It A Day Today</p>
<p>BREAKOUTS</p> <p>The Church, You're Still Beautiful Baby Bruce Dickson, Tattooed Millionaire John Hiatt, Child Of The Blue Yonder Hunters And Collectors, When The River Runs Dry Manitoba's Wild Kingdom, Party Starts Now Mellow Man Ace, Mentiroso The West Coast Rap All-Stars, We're All In The...</p>	<p>HEAVY</p> <p>Taylor Dayne, I'll Be Your Shelter Phil Collins, Do You Remember En Vogue, Hold On Billy Idol, Cradle Of Love New Kids On The Block, Step By Step Glenn Medeiros/Bobby Brown, She Ain't Worth It Johnny Gill, Rub You The Right Way Depeche Mode, Enjoy The Silence</p>	<p>HEAVY</p> <p>Canyon, Carryin' On Randy Travis, He Walked On Water Alabama, Pass It On Down Tanya Tucker, Walking Shoes Jann Browne, Mexican Wind Marty Stuart, Hillbilly Rock Garth Brooks, The Dance Mark Collie, Looks Aren't Everything Eddy Raven, Island Clint Black, Walkin' Away Doug Stone, I'd Be Better Off (In A Pine Box) Exile, Nobody's Talking Kevin Welch, 'Til I See You Again Lionel Cartwright, I Watched It All (On My Radio) Lacy J. Dalton, Black Coffee Kentucky Headhunters, Oh Lonesome Me Shenandoah, Next To You, Next To Me Carlene Carter, I Fell In Love Kelly Willis, I Don't Want To Love You (But I Do) Travis Tritt, Help Me Hold On</p>
<p>TNN</p> <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>	<p>ADDS</p> <p>Tim Ryan, Let's Dance In Circles Maura O'Connell, Helpless Heart Zaca Creek, Warpaint Randy VanWarmer, Ain't Nothin' Comin' McBride And The Ride, Every Step Of The Way Pirates Of The Mississippi, Honky Tonk Blues Cheryl Wheeler, Aces Buckwheat Zydeco, Hey Good Lookin' Ronnie McDowell, Paralyzed Dawnett Fawcett, Slow Dancin' Charlie Daniels, A Few More Rednecks Lee Roy Parnell, Oughta Be A Law</p>	<p>MEDIUM</p> <p>Urban Dance Squad, No Kid Adrian Belew, Pretty Pink Rose Electric Boys, All Lips N' Hips Social Distortion, Ball And Chain Mellow Man Ace, Mentiroso Tony Toni Tone, The Blues Del Amitri, Kiss This Thing Goodbye Nikki, Notice Me Lightning Seeds, Pure</p>

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Nat'l Spyro Gyra Telecast Kicks Off World Music Series

■ BY LARRY FLICK

NEW YORK—Nearly 100 radio stations nationwide were linked to GRP recording act Spyro Gyra when the group kicked off the summerlong Stoli World Music Series radio concerts.

The effort, which employed a wide range of digital audio equipment, originated from New York's Bottom Line. Technical support for the show was provided by ASL Mobile Audio/Video, a division of Aura Sonic Ltd., which specializes in dual analog and digital recording. ASL director of operations Steven Remote supervised the sound linkup from the compact, but efficient and well-equipped audio truck.

"It was an impressive evening, particularly considering the number of stations that hooked into the broadcast," says Remote.

The music was transmitted to

radio stations via satellite linkup with the ABC Radio Network, a sponsor of the series. Telephone lines running between ABC and the Bottom Line carried the sound.

Mixing the music with live on-air announcements and prerecorded commercials required several bases of operation: on the stage, in the truck, and in an office in the basement of the club. Remote acted as the engineer for the show, while Phil Alfieri, from Eastern Stage Productions, handled the live sound mix.

"We handled the recording of the show and the sound mix from the truck," says Remote. "We then bounced the sound down into the room that was set up for Russ Davis [from WQCD-FM], who did the voice-over announcements for the broadcast. From there, commercial spots were mixed in, and

(Continued on next page)

Chicago NAMM Surpasses Projections Showcase Unveils Plethora Of New Gear

■ BY JOCK BAIRD

CHICAGO—On the weeks leading up to this summer's National Assn. of Music Merchants Expo at Chicago's McCormick Place, June 16-18, the show was all but put on the endangered species list.

Nearly half the MI manufacturers dropped out, and dealer attendance was said to be significantly off. Expectations had sunk so low that as long as three new products were announced, the Chicago NAMM would have been pronounced a success.

As it happened, these minimal requirements were noticeably exceeded. Although this year's 17,300 attendees marked a significant drop from last summer's 20,000, for at least two of the three days attendance was surprisingly brisk.

The absence of several major manufacturers—Roland, Peavey, JBL, and Electro-Voice among them—did not go unnoticed, but those who chose to show, showed well.

The NAMM organization an-

swered its persistent critics with some ingenious counterattacks.

With manufacturers balking, NAMM pitched this show straight at its dealer membership by adding three 90-minute early-morning seminars devoted to retailing problems, plus several roundtable discussions on tough industry issues, all under the theme of "Getting Down To Business."

NAMM also waged psychological warfare, reducing aisle width on the exhibit floor to that of the jammed Winter NAMM in Anaheim, Calif., and putting the whole show in McCormick's main hall. This helped make attendance appear healthier.

NAMM's boldest initiative was its announcement that it is moving next year's Expo to the Jacob K. Javits Convention Center in New York and adding—gasp—a day for off-the-street consumers. This neatly headed off a massive manufacturer revolt against the previously scheduled Atlanta site, and at the same time guaranteed enough bodies and music celebrities to fill the hall.

Big news at the show was Young Chang's purchase of the music division of Kurzweil (Billboard, June 30). Ray Kurzweil's company had lost \$9 million in the last quarter of 1989. Young Chang, a Korean acoustic piano company that has made big inroads in the U.S. market, yearned to get a piece of the lucrative digital home piano pie, and compete with Technics' recent licensing deal with E-mu.

In picking up Kurzweil, Young Chang did quite well. Kurzweil sampling technology is excellent, Young Chang bought all the R&D—instead of only the specific chip Technics got—and it bought the assets without the debts.

Although the ranks of the missing at NAMM included Korg, Akai/IMC, IBM, Apple, Digidesign, Opcode, Ibanez, Crown, QSC, Samson, Sennheiser, Beyer, TAC/Amek, and Lexicon, the equipment unveiled ranged from the sublime to the very practical, with quite a bit in between.

Futurists gravitated toward Sensor Frame's \$9,500 VideoHarp, a MIDI touch controller that uses beams of light splayed across two panes of plexiglass to generate performance information. Like Atari's Hotz controller, the MIDI messages produced by the hand movements depend on how the harp is set up, or "mapped."

Brainchild of Paul McAvinney, who has done contracting work for NASA, the VideoHarp can generate everything from scale variations and velocity attacks to conducting tempo and level changes.

More conventional showstoppers were debuts from E-mu and Yamaha's Band Instrument division.

E-mu fielded a sensational-sounding 16-bit acoustic piano MIDI module, the Proformance 1, priced at a scant \$500. A little half-rack box without even a display, it packs four completely different acoustic piano samples directly descended from the \$10,000-plus E-III. There are also 28 more piano variations on board.

Yamaha dropped the bottom out of the MIDI wind controller market, un-

veiling its \$650 SW-20 WindJamm'r. This includes not only a fairly simple instrument but a sound module as well; keys can be assigned as either sax or recorder fingerings, and it also has octave buttons and mod wheel. The programmable module has 64 wind-type voices, inputs and outputs MIDI data, and includes a reverb.

Yamaha also released a \$2,000 rack-module version of its SY77 keyboard, along with a big new voice library, and showed a production version of the \$1,100 SY22 Vector synthesizer.

On another MIDI/keyboard front, Kawai took advantage of Roland's absence by releasing five new products and providing the show's best demo band, led by keyman Theotis Rogers.

Of special note was Kawai's \$300 all-purpose MIDI remote controller, the MM-16. Similar to Lexicon's MRC, but with 16 sliders, it can be set up to do 16-channel MIDI volume mixes, sophisticated continuous controller moves, or programming over system exclusive.

Kawai also showed the XD-5, a deluxe-sounding \$900 percussion synth, the Spectra, a velocity-sensitive keyboard for \$700, and a \$150 "jam machine" that provides stock backing tracks to practice guitar over.

Alesis, concerned about inroads made by the Boss \$300 Dr. Rhythm drum machine, took the wraps off a \$400 16-bit mini-drum box with velocity-sensitive buttons, four outs (two stereo pairs) and 100 onboard voices.

The company also announced timely updates for its QuadraVerb and DataDisk units. The latter now can record and play back pre-existing sequences in real time so it can be used on a live gig.

Brother followed up its inexpensive 2-track hardware sequencers with a \$400 16-track model, the PCD-100.

Those looking to make MIDI-SMPTE linkup easier were inspired by Fostex's G-16, the first tape recorder to include an onboard synchronizer (it's in the form of a \$1,200 card added to the 16-track \$8,000 G-16).

Mark of the Unicorn showed a fancy new \$1,200 synchronizer, the Video TimePiece; it reads and writes the most video-friendly form of SMPTE code, VITC, and will generate characters and burn windows and graphics onto video.

Effects processors made the most new-product noise at the show.

Digitech had one of the more original, a \$200 foot volume-type pedal with a pitch-shifter inside. Called the Whammy, it does with the foot what a tremolo bar does on a guitar, as well as providing a controllable chorus and harmony shift.

ART showed a \$329 non-MIDI distortion unit, the Power Plant, as well as a cool \$129 MIDI footswitch, the X-11, and a multipurpose \$500 dynamics processor, the MDC-2001.

Gibson Labs debuted its intriguing MAX, which combines analog effects switching with a pitch-to-voltage MIDI guitar converter and a crunchy 3-channel guitar preamp.

Fender showed a device that puts all kinds of VCA-type switches under *(Continued on page 58)*

Starr Producer Finds The Time To Stay In 'Step' With His Chart-Bustin' New Kids

■ BY JESSE NASH and GEORGE FLOWERS

NEW YORK—Imagine producing for 30-40 artists at one time, while writing three or four songs every day. The feat is Herculean, if not impossible—unless you're a soft-spoken, 35-year-old Bostonian named Maurice Starr.

How does he find the time for such productivity? Simple: He doesn't sleep much, and he's fast. "I can go through an album in no time flat—two or three weeks; bim, bam, boom—in and out," he says.

At the moment, Starr is excited about one of his many projects: "Step By Step" (CBS Records) by New Kids On The Block. The 18-cut album, released this month on CD and chrome cassette only, is touted by Starr as the Kids' "career album"—the one people will grab "20 or 30 years from today, when they want to play something special of theirs from way back."

Aside from producing, Starr was one of four engineers on the project, along with his brother, Michael Jonsun, chief engineer Sidney Burton Jr., and Phil Greene, of the Normandy Recording Studio in Warren, R.I.

With schedules as busy as those of the New Kids On The Block, there isn't much time for recording sessions. To accommodate the performers, Starr and Burton brought the studio to them, using eight-track equipment and recording in hotel rooms around the country.

An Otari MX 50/50 Mach III and

a 16x18 Soundtracs console, paired up with Yamaha monitors and power amps, and AKG and Neumann microphones, were employed, along with Rane headphone amplifiers, a Panasonic SZ-255 portable DAT tape deck, and a Marantz cassette deck.

Starr is quick to assert that "it's not the equipment, man, it's the song" that really matters. The fullness and richness were added later at Starr's own House of Hits, and Jonsun's studio, Mission Control. "We've both got 48-tracks," Starr says. "And that's where I fill them out. But we used, like, a bathroom to do the vocals in, or another bedroom."

Technologically, Starr describes himself as old-fashioned. "I do use computers and mixers, but I don't use sequencers," he says. "I play the whole piece, just like I still bake my own cakes from scratch."

New Kids On The Block have been working with Starr for the past six years; producer and talent have developed a strong appreciation and respect for each other, and that helps Starr draw out winning performances. "When we work, I lose control and we just have fun," Starr says. "I'll start clapping my hands and singing loud, doing riffs, and they'll be going crazy—laughing and joking around."

His calculated loss of control has been quite effective, and it displays Starr's strong performance sensitivity; he is absorbed in his music, and often punctuates his conversation with musical riffs and bass lines, skillfully sung, to drive home his point.

Powerful and intoxicating melodies are the hallmark of New Kids' material, largely because Starr loves melodies. "I try to keep their

melodies interesting," he says. "I don't take chances on them. They should be nice and simple; things that people like to sing along with and can remember instantly."

When he planned the "Step By Step" album, Starr wanted to keep the Kids humble. "To me, 'Step By Step' is similar to 'Hangin' Tough.' We didn't want to say that we're so big now, that we're gonna jump to the 'Blue Album,' or something."

The allusion, of course, is to the Beatles' "White Album," a reference that becomes more appropriate when one hears the new work. There is a song called "Remember New Kids (Forever) Tonight"—the story of their incredible career—that has distinct "Sergeant Pepper" overtones, as though George Martin did the arranging.

This "something old, something new" approach is second nature to Starr. "My sound is a combination of the Jacksons, the Stylistics, and people like that, but it's my own unique combination," he says.

The Stylistics are among the many acts he is producing, along with Donna Summer, Tiffany, and a new singer named Rick Wes, whose first album has just been completed. "I can't say how big I think he's going to become," says Starr, "but let's just say he's going to be at least five times bigger than Elvis—after whom his style is somewhat patterned."

Starr chides much of the music industry for getting too hooked on gimmicks and technology and losing sight of the musical baseline. "It was music that brought us this far, and a lot of people seem to forget that," he says, adding that he has found his melodic niche, and he is going to stay right there.

AUDIO TRACK

AFTER SPENDING 10 years on the island of O'ahu, **Sea-West Studios** and **Sea-West Productions Inc.** relocated three months ago to Hawaii.

Now situated south of the Kalapana Highway overlooking the Opihikao/Kalapana coastline, the studio houses a **Dean Jensen** custom 32-input board, **Sony** digital mixdown machine, and **MCI JH-24** multitrack recorder, as well as a variety of out-board gear.

Owned and operated by Rick Asher Keefer and Donna Keefer, the facility also offers a complete **C-Lab/Creator MIDI Sequencing System** from Germany that includes the **Export** and **Unitor** options.

First projects in the new facility in-

clude **Kalapana** for **Canyon/Pony Records** (Japan). Gaylord Holomalia assisted. Also, **Charles Brotman** recorded a jazz guitar album for **Global Pacific** (Capitol CEMA), and New York rocker **Adam Bomb** was in tracking. Rick Keefer produced and engineered all the projects.

Sea-West's lengthy client list includes **Heart**, **Marvin Gaye**, **Crosby Stills Nash, Bell & James**, **Siouxsie & the Banshees**, and the **Doobie Brothers**, as well as Hawaiian artists **C&K, Don Ho**, and **Mackey Feary**.

The Keefers also have a record label, **Ohia Records**, that features Hawaiian artists **Henry Kaponu, Kalapana**, and **Brother Nolan**.

The facility's new address and telephone number is Box 2063, Pahoia, Hawaii 96778; 808-965-8841.

NEW YORK

PARTNERS IN KRYME recorded and mixed the single "We Got The Music" for its new **SBK** album at the **Science Lab**. **Mic Murphy** produced and co-wrote the song. **Stephen Seltzer** engineered and mixed with **Leroy Quintyn** and **Doug Deangeles** assisting. **Jasmine Guy** recorded and mixed "Justify" for her first **Warner Bros.** album. Murphy wrote and produced the track with Seltzer at the board. **Dennis Mitchel** mixed with Quintyn assisting. The **Red Hot Chili Peppers** were in mixing "Higher Ground," recorded live in Los Angeles. **Robert Gordon** produced with **Mike Prodelli** mixing at the **Solid State Logic 4000 E-Series**. **Eric Westfall** assisted.

Electric Lady had producer **Junior Vasquez** in mixing a track written by **Prince** for **Warner Bros.** artist **Tevin Campbell**. **Mark Plati** engineered the mixes and programmed keyboards for the project, assisted by **Michael White**. The number will be included in the upcoming **Prince** film "Graffiti Bridge."

Elektra artist **Deee Lite** completed tracks and mixes for its album at **D&D Recording**. **Mike Rogers** was at the board. Producer **Gail King** worked on overdubs for a remix on **Enigma** act **U Krew**. **Kieran Walsh** was at the controls. Producers **Dennis Thompson** and **Sidney Mills** mixed a new album on **Island** act **Identity** with Thompson at the board.

Messina Music celebrated the opening of its new 48-track **API Studio** with the mix project for **Lita Ford's** latest album, "Hungry." **Michael Chapman** produced and **William Wittman** mixed.

Jazz musician **Akira Sakata** was in the **Magic Shop** working on the soundtrack for the film "Dayama Jikem." **Bill Laswell** (**Last Exit**) was on bass, **Nicky Skopelitis** (**Material, Ginger Baker**) on guitar, **Ronald Shannon Jackson** (**Last Exit**) on drums, **Aieb Dieng** on percussion, and **Sakata** on sax, flute, and piano. **Laswell, Sakata**, and **Bob Musso** produced. **Musso** engineered, assisted by **Sue Dyer**.

LOS ANGELES

ARTISAN SOUND RECORDERS had engineer **Greg Fulginiti** in mastering albums for **Earthshaker** for **Mike Porcaro** and **Shep Lonsdale**; **Nevada Beach** with **Simon Hanhart**; **Timmy T** with **John Ryan**; and **Chris**

Poland with **Randy Burns**.

Tracks for the new **Judy Collins** release for **CBS** were mixed at **Cornerstone Recorders** by the **Ripe Productions** team, **Peter Bunetta** and **Rick Chudacoff**. The team recorded the tracks at the **Power Station, Sigma Sound**, and **Sound On Sound** (all New York studios); **Mick Guzauski** handled the mixes; **Adam Silverman** assisted.

Keith Cohen was in **Larrabee** mixing **Was (Not Was)** "Papa Was A Rolling Stone" with producer **Don Was**. **Cohen** also mixed the new "MC Skat Cat" project for **Virgin**. The idea was conceived from the **Paula Abdul** song and video "Opposites Attract." **Alan Meyerson** mixed **Dino's** new **Island/4th & Broadway** album.

Enigma's Vinnie Vincent stopped in **Clear Lake Audio** to record his latest album with **Rick Barsalona** at the board. **Jeff Frickman** assisted.

Patti Labelle was in **Elumba** mixing "There's Always Love" for the upcoming **Goodwill Games**. **Raymond Jones** produced with **Booker T. Jones** and **Rick Caughron** at the controls. **Curtis Mayfield** was in doing additional overdubs on "Superfly 1990," the title track from the "Return Of Superfly" movie. **Taavi Mote** produced, assisted by **Caughron**.

At **Master Control**, **A&M** artist **Tina Baker** mixed her upcoming release. **Michael Baker** and **Axel Kroll** produced with **Mark Plati** at the board. **Scott Blockland** assisted.

Dodge City Sound hosted artist **Tim Feehan**, who was in producing **Jimmy Osmond's** solo album. **Metal Blade** act **Legs Diamond** recorded its next album with producer **Michael Prince** and **Roger Romeo**. Producer **Joey Averback** was in recording **Steve Cochran's** first solo album.

Michael Wagener finished mixes at **Scream** for **Janet Jackson's** single and video version of "Black Cat." The track was produced by **Jackson** and **Jellybean Johnson**.

Skip Saylor had **Gardner Cole** in using both rooms for overdubs and mixes on his upcoming **Warner Bros.** album. **Keith Cohen, Brian Malouf**, and **Bob Schaper** engineered, with **Chris Puram** and **Liz Sroka** assisting. **Geffen** artist **Apollo Smiles** was in with engineer **David Bianco** mixing "House Is On Fire." **Puram** assisted. Producers **Phil Ehart, Steve Walsh**, and executive producer **Lenzie Petze** were in mixing tracks on **CBS** act the **Blonz**. **Kevin Elson** engineered with **Puram** assisting.

NASHVILLE

THE QUESTIONNAIRES completed six songs for an upcoming **EMI** album at **16th Avenue**. **Rick Will** and **Tom Littlefield** (lead singer of the group) produced, and **Will** also engineered.

Russ Roberts was in tracking for an album at the **Money Pit**. **Paul Worley** was executive producer. **Anthony Martin** and **Clark Slicer** were associate producers.

K.T. Oslin was in **Digital** recording tracks for her new **RCA** album. **Barry Beckett** produced with **Scott Hendricks** at the board. **Greg Parker** assisted. **Dolly Parton's** Christmas album was mixed for **CBS** with producer **Gary Smith**. **Gary Paczosa** engineered with **John Kunz** assisting. **Randy Travis** and **Merle Haggard** were in tracking for a **Warner Bros.** project with producer **Kyle Lehning**. **Tom Knox** engineered with **Jeff Giedt** assisting.

Jo-el Sonnier was in the **Bennett House** mixing a single for the movie "Adios Teresa" (slated for fall release). **Sonnier** produced with **Bradley Hartman** at the board. **Mike Corbett** assisted. **Tammy Wynette** was in tracking a **CBS** album with producer **Bob Montgomery**. **Gene Eichelberger** engineered, assisted by **Shawn McLean** and **Corbett**. **Rock** act **Chagall Guevara** (**Steve Taylor, Lynn Nichols, Dave Perkins, Wade James**, and **Mike Meade**) was in producing its own project for **MCA** with **Matt Wallace**. **David Bryson** engineered, assisted by **Corbett, Roy Gamble**, and **McLean**.

Roy Rogers was in the **Music Mill** tracking and overdubbing for a new **RCA** album. **Richard Landis** produced with **Jim Cotton** and **Pete Greene** at the board. **Shane Barnby** was in tracking for **PolyGram** with producer **Bud Logan**. **Greene** and **Graham Smith** manned the controls. **Engineers Chris Hammond** and **Paul Goldberg** worked on overdubs and mixes for the **Hank Williams Jr.** spots for "ABC Sports: Monday Night Football." **Randy Thornton** of **Non-Stop Productions** handled production duties.

OTHERS CITIES

SOUTHLAKE Recording Studios in **Metairie, La.**, played host to **Robbie Robertson**, who was in to work on overdubs. Guest artists joining **Robertson** included **Aaron Neville**, the **Zion Harmonizers**, and **Code Blue**. **Wardell Quezzerque** directed a horn section, **Stephen Hague** produced, and **Steve Nye** engineered. **Metal Rose** recorded its second album (slated for release at the end of this month), titled "3090." **Steve Hilmelfarb** produced and engineered.

Wild Horses, an Atlanta-based rock band, recorded master tracks at **Master Sound Studio** in Atlanta. **Jeff Tomei** engineered with **Warren Tuttle** producing. The album is scheduled for a 1991 winter release.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

NEW PRODUCTS AND SERVICES

RO STUDIOS, **Concord, Calif.**, installed **Otari's Sound Workshop Series 54** console. The deck at **Ro** is configured with 40 dual-path modules automated by **Otari's Diskmix 3** moving fader automation system. The dual path configuration translates into 80 complete inputs capable of independently addressing the console's four-band parametric EQ and 10 aux sends. First in line to work on the board at **Ro** will be **Scotti Bros.** act **Workforce**, followed by **Eddie Money**. Contact **Otari**: 415-341-5900.

LEARNING LIVE: The Institute of Audio Research has established an ongoing course in live sound reinforcement designed to enable students to learn the necessary techniques of live sound via hands-on experience in selecting and assembling systems for all types of venues. Course instructor **Douglas E. Dahl** is a 1986 **IAR** graduate and employee of **Martin Audio** who has served as staff engineer at the **Blue Note** and has worked with the **New York Department of Parks and Recreation** in its summer outdoor concert series. The next live sound course is slated for midsummer. Contact: 212-677-7580.

NEW ENGLAND DIGITAL of **White River Junction, Vt.**, opened a joint venture distribution company in **Munich, West Germany**. The company, **New England Digital GmbH**, is headed by venture partner **Rolf Chrostek**, formerly sales and product manager of **Harman Germany's** professional products division, **NED's** distributor since 1987. The move comes eight months after **NED's** formation of **New England Digital UK Ltd.** in **London**. Contact **NED**: 802-295-5800.

IFPI OPENS NEW OFFICE: The IFPI has opened an office in **Brussels**. **Michael Kains** manages the office, which is located at 10, rue de la Science, 1040 **Brussels, Belgium**. Contact: 322-230-8510.

AMPEX EXPANDS LINE: Ampex Recording Media Corp. has expanded its line of cassette duplicating tapes with the addition of the 617 C-60 and 618 C-90 duplicator tapes designed for use on high-speed duplicating equipment. The tapes use high-performance magnetic particles for exceptional frequency response, says the company. Contact: 415-367-3888.

OPUS DEMO: Washington Professional Systems, Wheaton, Md., ran a two-day series of seminars showcasing the **Lexicon Opus** random-access recording and editing system. The hands-on demos were attended by nearly 50 engineering and production staffers. In other **Washington Pro** news, the company is supplying 30 Model 363 frames and companion **Dolby SR** recording modules to **Atlantic Video**, an order that represents one of the largest single consignments of **SR** systems for a one-inch video editing and postproduction facility, says **Dolby's Bill Mead**, director of marketing. Contact **Washington Professional**: 301-942-6800.

EARTH NEWS: B&J Studio, Hollywood, Calif., took delivery of a 36-input **Trident 24** console with patch bay primarily to handle upcoming artist-supported projects for the **People Of The Earth Foundation**. The studio, owned by **Barbra Streisand** and producer/engineer **John Arrias**, will handle post work on an upcoming environmental video with **Bette Midler**. All actors and musicians who participated in the **Earth Day Special** will have special access to **B&J** for any foundation and environmental support projects on which they're working. Contact **B&J**: 213-653-1777; **Trident**: 213-533-8900.

EARTH FOOTAGE: All of the April 22 Earth Day festivities in **New York** were recorded by the student production staff of **Center For The Media Arts**. The students are at work in the **Center's 24-track** recording studio producing radio shows featuring performances and interviews with **Earth Day** artists, and in the television editing suites producing video segments from the footage shot for archival and educational purposes. **Agfa Corporation** donated all of the audio mastering tape used for the event. Contact **CEM**: 212-807-6670.

SPYRO GYRA TELECAST

(Continued from preceding page)

everything was fed into the telephone/satellite linkup at **ABC**."

Once the sound was picked up by the satellite, the broadcast was then transmitted back to the truck and recorded onto a **Sony DTC 1000ES** digital audio tape machine for future use.

"There was a reasonable margin for error, given the setup and the fact that we went over the air live," says **Remote**. "However, I'm proud to say that the broadcast went off without a hitch."

The equipment used in the truck included a **Harrison M4** mixing console, as well as **Conneaut Audio De-**

vices **Maxcon** submixing console. Plugged into the **Conneaut** were a **Hill Multimix** submixer and a **Roland M-160** line mixer. In addition to the two **Sony DTC 1000ES** DAT decks used, a **Panasonic SV-250** portable DAT was used, along with a **Nakamichi DMP** digital processor and **Sony TC WR 900** dual cassette deck.

The **Stoli World Music Series** was co-sponsored by **Starfleet/Peer Pressure Productions**. Although the remainder of the series has yet to be confirmed, **ASL** is negotiating a future broadcast from **Baltimore**, planned for **July**.

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CHICAGO NAMM SURPASSES PROJECTIONS (Continued from page 55) MIDI control, the MS-8. Hughes & Kettner had a half-rack bass preamp called the Bass/Master. Rane had IBM-PC software to help program its MPE series of programmable equalizers, plus two \$400 2-by-8 and 8-by-2 program splitter and mixer boxes, the FPS-28 and the FLM-82, that rackmeister Bob Bradshaw is now said to be using. Sabine unveiled a \$500 feedback "exterminator," the FBX. And Intone, which in Anaheim wowed 'em with the Maestro—the only combo audio/MIDI 16-by-16 router around—came back with the \$450 Maestro Lite, which is a 7-by-8 programmable MIDI patchbay and SMPTE synchronizer. Then there were all the new amplifiers. Does somebody think this market isn't exploding? Trace Elliot debuted an extremely sophisticated acoustic guitar amp, the Trace Acoustic series, as well as four new bass tube amps called the Valve series. Dean Markley added to its Dream Maker amps eight tiny DIP switches that fine-tune the EQ curve of the overdrive channel. A new company, Thunderfunk, showed a promising (if expensive) line of 4-gain-stage guitar amps, while Rolls, maker of the half-rack Guitar Gun and Bass Gun preamps, took the wraps off a \$779 MIDI programmable preamp, plus a MOSFET power amp to go with it. And Scholz R&D broke the \$100 price barrier with the Rockman Guitar Ace and Bass Ace. That's not even all the new equipment that came to Chicago. If Summer NAMM can produce this much gear with only half its cylinders firing, it's more than a few shots short of extinction.



Presidential Suite. German violinist Frank Peter Zimmerman, left, presents German President Richard von Weizsacker and his wife Marianne with a special LP and CD at the president's residence in Bonn. The album is a recording of a concert held in the Philharmonic Hall in Cologne in honor of the president's 70th birthday. At the concert, Zimmerman played Mozart's violin concerto KV 218 at the president's request; other pieces requested by the president were performed by the Cologne Radio Symphony Orchestra conducted by Gary Bertini. The musicians declined their usual fee, with the proceeds of the concert and album (released on the EMI Classics Germany label) going to the Marianne von Weizsacker Foundation, an organization which helps former drug addicts reintegrate into the community.

Musikmarkt Names Chart Leaders

W. German Mag: BMG Ariola On Top

■ BY ELLIE WEINERT

MUNICH, West Germany—BMG Ariola has held its leading position for the first half of 1990, according to analysis of the Top 100 chart singles and albums conducted by the West German music trade publication Musikmarkt.

BMG Ariola scored 56 chart singles, or 27.27%, followed by PolyGram (16.54%), and Warner Bros. in third place (14.7%). CBS came fourth (14%), EMI fifth (10.15%), and the ZYX dance label made its debut with 6.41%, mainly attributed to Black Box and Ice MC. Then came Intercord (4.06%), DA Music (3.27%) and Disco Box making its first appearance also with 3.27%. The last two companies both distribute the BCM label, which brought Technotronic and Jive Bunny to West Germany's dance floors.

The three biggest-selling singles for the half year were "Nothing Compares 2 U" by Sinéad O'Connor (Chrysalis/BMG Ariola), "Another

Day In Paradise" by Phil Collins (WEA), and "The Power" by Snap (Logic/BMG Ariola).

However, the only three local single productions among the top 10 acts and recordings of the past six months were by Milli Vanilli (Hansa/BMG Ariola), Sydney Youngblood (Virgin/BMG Ariola), and Snap.

The 10 most successful labels on the singles chart were, in order of achievement, CBS, Virgin, BCM, WEA, ZYX, Arista, Parlophone, Chrysalis, Polydor, and Epic.

In the album sector, BMG Ariola also retains first place with 58 LP chart entries (24.95%). Second is Warner (21.59%), followed by CBS (15.97%), PolyGram (15.70%), and EMI (14.05%). Intercord shows at sixth place with 3.46%, followed by DA Music (1.43%), and Dino (1.38%).

CBS repeats its first-quarter achievement of top hit gainer with an increase of 6.71% in the singles chart and 4.27% in the LP sector as well as being front-runner of all in-

dividual labels.

Intercord succeeded in raising its album chart entries by 1.83%, followed by DA Music with a gain of 1.35%. EMI boosted its LP presence by 1.06%, but slipped 3.04% in the single category.

Warner, including Teldec, lost 9.59% on the singles chart but its LP loss was minimal at 0.81%. PolyGram (Polydor, Phonogram, and Metronome) dropped 3.17% on singles and 4.65% on album chart entries.

The top three albums were "... But Seriously" by Phil Collins (WEA), "Affection" by Lisa Stansfield (Arista/BMG Ariola), and the compilation LP "Kuschelrock—Rock Music To Snuggle Up By, Vol. 3" (CBS).

The 10 most successful labels on the album charts were CBS, EMI, WEA, Ariola, Virgin, Polydor, Chrysalis, Arista, Epic, and Elektra.

The top 10 music publishers for the first half of 1990 were EMI Music Publishing by a wide margin, followed by Virgin Songs, Warner-Chappell, Intro, Siegel, Global, All Boys, Melodie der Welt, BMG/UFA, and Lombardoni.

New BMG Arm Gives Indies A BIG Boost

LONDON—A new division has been set up by BMG Records U.K. to handle independent A&R sources. Its name is the BMG Independent Group (BIG) and it is headed by Roger Semon, currently Motown divisional director, with a staff of six.

BMG Records U.K. chairman John Preston says the reason for BIG is to create a home for independent A&R sources. BMG will offer marketing, promotion, press, and distribution facilities through the division.

BIG will look after existing associations such as Motown and Anxious, the label run by Dave Stewart of Eurythmics.

New affiliations under the BIG banner include the Survival label headed by David Rome and Anne-Marie Heighway, Bernard Rhodes' Sacred and Dedicated, the record venture launched by former Chrysalis executive Doug D'Arcy.

The first release from D'Arcy's label, "Any Way That You Want Me" by Spiritualized, charted in the U.K. recently at No. 75. The first from Sacred is "Bike Boy" by Rhode-Twinn. Sacred's head, Bernard Rhodes, was formerly associated with the Clash and Dexty's Midnight Runners.

"We're interested in finding creative people and giving them a chance," says Preston. "The BIG division emphasizes BMG's commitment to creativity for long-term growth, allowing labels creative autonomy while giving them the necessary support services in the U.K. and worldwide."

Australian Television Faces Hard Times

Music Programming Among The First Shows To Go

■ BY GLENN A. BAKER

SYDNEY, Australia—Shows with music content are among the early casualties as the Australian TV industry struggles through its most dire financial difficulties in 34 years.

For the first time since television broadcasts started here in 1956, the industry has incurred a loss that, according to official figures from the Australian Broadcasting Tribunal, covering the nation's 50 commercial stations, represents a turnaround from a \$141.2 million profit in 1987-88 to a \$3.2 million loss for 1988-89.

Music TV, despite having given Australia the highest exposure in the western world, is suffering early as the belt-tightening process starts. A year ago, midnight-to-dawn weekend airtime was wall-to-wall rock music. But since then, the Ten Network has axed its popular all-night "Nightshift" show, citing economic reasons.

The Seven Network has also dispensed with its four-hour "Saturday Morning Live" program, which had been on air under various names for about 15 years.

SBS, the multicultural network, dismayed many serious fans when its rock show, "The Noise," was changed from a daily to a weekly package. One-off concert specials and simulcasts are now rarely seen, due to budget cuts for the stations' entertainment divisions.

The only solace seems to be the introduction of some teen-oriented Top 40 clip shows, which do not provide the new release and artist interview outlets of the axed and modified programs.

Says Vera Rizzo, A&R manager for Regular Records: "Certainly Australian artists, particularly less-known ones, are not getting the exposure they were in the 1980s. I

mean, MTV can only do so many interviews."

MTV remains two-and-a-half blocks per week on the Nine Network.

The Australian television industry is certainly in a lot of debt. The three major commercial networks, which sold for about \$1 billion a piece three years ago, are now believed to be worth as little as 20%, or even less, of those absurdly high price tags. Today, two (one in the hands of receivers) are for sale and the third is warning of a loss up to \$100 million this financial year.

Moscow Int'l Jazz Fest Is A Musical Treat For Fans

■ BY MIKE HENNESSEY

MOSCOW—Although dogged by some thorny organizational and hard currency problems, the first Moscow International Jazz Festival was unquestionably a signal artistic success, inaugurating what is certain to become an annual event.

Held in the 1,300-seat Estrada Theater May 31-June 5 on the bank of the Moscow River, close by the Red Square, the festival provided an impressive showcase of jazz talent from the U.S., the Soviet Union, Holland, Cuba, Norway, and Israel.

Headlining the event was the supercharged, tightly knit quintet of Branford Marsalis, whose presence in the festival lineup was sponsored by the American State Department. Also representing the U.S. were the Benny Golson Quartet, the Freddie Hubbard Quintet, Buster Williams' Something More, the James Blood Ulmer Blues Experience, Chico Freeman's Brainstorm, the Lead-

The boom days have come to a grinding halt in the face of crippling interest payments, the soaring cost of Australian program production (up 27% to \$656.5 million for 1988-89), and a "buying war" for U.S. programs. This for an industry that has always enjoyed greater per capita public support than in any country on earth.

Though insisting the industry in operating terms is still "strong and viable," Gary Rice, managing director of the Nine Network, admits: "Industry debt levels are appalling."

ers, jazz bagpiper Rufus Harley, and the Sun Ra Omniverse Ultra 21st Century Arkestra.

Sun Ra's ensemble appeared on the opening day of the festival and gave the first performance of a suite specially written for the Moscow event by Sun Ra and dedicated to the Soviet space pioneer Yuri Gagarin.

With Sun Ra, Golson, and Harley, the city of Philadelphia was well represented at the festival. Before his performance, Harley presented Gosconcert executive Dimir Panchenko with a model of the Liberty Bell.

Golson, who had made a lot of Soviet friends when he appeared last year at the first Tbilisi Festival in Georgia with his old boss Art Blakey, consolidated his reputation with a superbly poised set that included some of his most impressive compositions—"Whisper Not," "I Remember Clifford," "Stable" (Continued on next page)

Clark: My 'Time' Ran Out Too Soon

LONDON—Dave Clark, the '60s pop star turned impresario, is suing Rank Theaters through his Right Time Production Co. for \$23 million in damages in connection with his musical "Time."

The musical ran for two years to small audiences at London's Dominion Theater, owned by Rank, and Clark alleges that the company's failure to run an efficient box office negated the impact of the show's prepublicity, on which he spent more than \$1 million.

"Time," a rock musical co-written and produced by Clark, opened at the 1,955-seat theater in April 1986 and closed in 1988. A cast album sold 150,000 copies, and three singles charted with 3.3 million sales among them.

Right Time's counsel stated in court that if the Rank theater box-office staff had done its job properly, the show would have been a 100% sellout in its first year when Cliff Richard was in a leading role.

He claimed there was insufficient staff to answer the telephone and on many occasions when potential customers did get through, they were given wrong information and told dates were fully booked when they were not. The secretary of Richard's fan club is one of the witnesses due to be called on Clark's behalf.

Rank operates a cinema chain, and apart from the Dominion has live venues the Odeon, Hammer-smith, and a theater in Ipswich and in Birmingham.

Australia's rooArt Label Ventures Into Jazz Market

BY GLENN A. BAKER

SYDNEY, Australia—Two years after the formation of the ambitious rooArt rock label, which has such successful chart acts as the Hummingbirds and Tall Tales & True, INXS manager Chris Murphy has unveiled rooArt Jazz, an across-the-spectrum imprint with the aim of raising the jazz profile in a country with no great predisposition for the music.

Although Australia has long had an active live jazz scene, with such international names as James Morrison and Galapagos Duck, the genre can claim 3% of the total record market at most.

There have been other indie jazz labels, such as the longstanding, traditional Swaggie imprint and the progressive 44 Records in the '70s, but rooArt Jazz is the most determined effort yet to introduce the music to a pop-persuaded audience.

The label has recorded albums by five acts: Monica & the Moochers, trumpeter Tom Baker, Free Spirits, Now's The Time, and guitarist Carl Orr. They have been introduced to the marketplace via a television-advertised CD sampler, "A Selection Of Australian Jazz," at the budget price of \$14.99 (standard retail price for a CD in Australia is \$24.99).

Says label executive Alexandra Morphet, "We want to break down those barriers which stop rock people listening to jazz. Our

roster covers a lot of ground and we feel many Australians will be enthusiastic about a music they thought they didn't like.

"The successful establishment of the Jazz FM station in London is proof that barriers which keep people away from certain styles of music are coming down."

The act with probably the greatest potential for mainstream success is the vivacious and salacious Monica & the Moochers, fronted by Monica Trapaga, sister of established rock extremist Ignatius Jones, and manned by eight big-band style players serving up a mix of swing, bop, boogie, jive, and Cuban/Latin.

Trapaga is managed by Gary Grant, former co-manager of INXS, who sees her as "the most exciting local girl vocalist in years."

The existing rooArt distribution arrangement with PolyGram Australia and Phonogram International will see the rooArt Jazz product released internationally in the next year.

Described by Murphy as "a studio-based artist's label, a catalyst, and facilitator," rooArt is attempting to reverse a situation whereby, in Murphy's words, "Australian jazz has been underexposed and straightjacketed into one slot, which denies the extraordinary profusion of sounds, styles, and talent currently at work in this territory."

MOSCOW INT'L JAZZ FEST IS A TREAT FOR FANS

(Continued from preceding page)

mates," and "Along Came Betty." He got excellent support from Mulgrew Miller (piano), Peter Washington (bass), and Tony Reedus (drums).

Another major highlight was the first concert by the Freddie Hubbard Quintet. Hubbard was in electrifying form, and both tenor saxophonist Don Brader and the ever-improving Benny Green on piano won prolonged applause from the audience.

Harley, who guested ebulliently on soprano saxophone with the Golsong group for "Blues March," went on to delight the fans with his jazz bagpipes routine. Buster Williams' Something More lived up to its title by providing music strong in commitment and rich in melodic resourcefulness. Tenor saxophonist Ralph Moore was the outstanding soloist in this band.

But the biggest ovations were reserved for Chico Freeman's Brainstorm and the Leaders—Freeman, Lester Bowie, Arthur Blythe, Kirk Lightsey, Cecil McBee, and Don Moye—whose music really reached the hearts of a Moscow audience hungry for live, innovative American music.

The high level of performance was maintained by the Danny Gottfried Trio from Israel, by Norwegian guitar virtuoso Odd-Arne Ja-

cobsen, and the uniquely extroverted Hans Breuker Kollektief from Holland.

Among the nine Soviet groups taking part, the most imaginative and creative were Leonid Chizile with singer Sergei Manukyan from Estonia; the duo of Mikhail Alperin & Arkadi Schilkloper; and the jazz-folk sextet Boomerang.

There was a warm welcome for Moscow-born trumpeter Valeri Ponomarev, making his first visit to his home city after 17 years in voluntary exile in the U.S.

In a festival that generated a great fund of goodwill between visitors and Muscovites, one of the most touching moments was when a representative of the Soviet health service accepted a consignment of 25,000 disposable hypodermic needles, airlifted to Moscow by a group of German jazz fans who had learned of the desperate shortage of syringes in the U.S.S.R.

The festival was organized by the U.S.S.R. state concert agency Gosconcert together with the Soviet Composers' Union. Veteran jazz producer George Avakian coordinated the visits of Marsalis and Ponomarev; the other U.S. jazz musicians participating were booked through Gabriele Kleinschmidt Promotions of West Germany.

Two Significant Indies Hit Skids

Risque Disque, Music Brokers Fold

BY KIRK LaPOINTE

OTTAWA In the space of just a few days, the Canadian music industry has suffered two significant separate business failures in the independent sector. Risque Disque, a record label, and The Music Brokers, Canada's preeminent independent promotion firm, have collapsed.

Risque Disque, arguably one of the brightest young labels, may still be revived. Stan Kulin, president of WEA Music of Canada Ltd., the label's distributor, says ways are being examined to sustain Risque Disque.

Compounding the pressing financial problems at the label are health problems involving its founder and chief, John Caton, who also manages its principal product, Juno-winning band Blue Rodeo. Caton, who has a heart condition, has been advised by doctors that he risks serious harm in continuing to run the business.

Less was immediately known about the failure of The Music Bro-

kers, the independent promotion firm operated by Linda Dawe. For more than five years, it had been arguably the only credible such firm in the country, filling a sizable void in the Canadian business. Among its many successes: breaking the Gipsy Kings in Canada. Dawe and Chris Allicock, two former RCA staffers, oversaw the operation; neither were available for comment last week.

"These are enormous losses," says manager Bernie Finkelstein, head of True North Records and a board member of the Canadian Independent Record Production Assn. "I am shocked that such quality can run into trouble."

In the case of the Risque Disque label, which spawned Blue Rodeo (now signed directly to WEA in Canada) and now sports such emerging artists in Canada as Watertown and Basic English, there is still a strong possibility that the operation will be salvaged. In the meantime, the label's artists will continue to be sustained by WEA.

"So far, they have delivered to us all the projects we have financed,"

says Kulin. The much-anticipated third Blue Rodeo album, due later this summer, had long been promised directly to WEA and was in no way linked to Risque Disque's problems.

Under new WEA A&R director Greg Torrington, the company is exploring the music equivalent of a sports scouting system in Canada, and Kulin says this may be a way to revive Risque Disque as an operation that would bring projects to his company.

"It is necessary to have more street people, and Greg cannot be everywhere at once," Kulin says. "I am just saddened by the Risque Disque situation. If anybody deserved to benefit from the good work he's done, it's John Caton."

But Kulin noted that, in both Risque Disque's and The Music Brokers' cases, they are "operating in difficult times. The business is in a lull right now, and with high interest rates, if you owe anything to the bank, you are really hurting."

Caton could not be reached for comment at press time.

Colin James' 'Sudden Stop' Is A Go

OTTAWA—"Sudden Stop" is just the ticket Colin James hopes will be the sudden stop to his misfortune in the U.S. and the sudden start to success that matches his appeal in his Canadian home.

Signed directly to Virgin in the U.S., the young blues-rock guitarist/vocalist's first release (with a handful of producers aboard) was tabbed to win the world over. James ranks among Canada's best live performers—only Jeff Healey is his equal as a guitarist—and has attracted support from Stevie Ray Vaughan and Keith Richards, among many others.

But, while his diverse first album went nearly double platinum in Canada and enjoyed a yearlong run of the charts and airwaves, somehow things just never clicked below the border. Rather than submit his music to a raft of consultants and polltakers, James has stayed his course and made an album that does not vary markedly from the one that did not connect in the U.S. last time.

The hope is that it is just his time, this time.

"You can sit back and try to analyze it, but it'll just drive you crazy," he says. "I think the best thing to do is go out and try it again, do what comes naturally, and not try to cater to anyone in particular."

Musically, "Sudden Stop" continues James' trip through sizzling guitar rock and stirring blues territory. But if there is a new focus to the new release, it's in the production. Joe Hardy, who has worked with Steve Earle and ZZ Top, made the record with James in Memphis and was the lone producer.

"When I heard [Earle's] 'Copperhead Road,' I thought that that was the sound all good rock music should have," James says. "At last, a snare drum sounds the way it should."

"Just Came Back," the album's first single, is a top add at U.S. and Canadian radio right now, but the biggest CHR possibility on "Sudden Stop" could be the reggae-tinged duet with Bonnie Raitt, "Give It Up." Just as fellow Vancouver resident Bryan Adams broke through internationally with his duet with Tina Turner, James could find similar success with Raitt. But if you think that James is baldly trying to buy into Raitt's momentum, you don't have the story quite right.

"Yeah, well, it has the potential to look like we worked something out after the Grammys, but we honestly didn't," says James. "I met her

some time ago and asked her to play on this album. I was really pleased she could."

What James will do this time on tour is play more clubs on his own. Last album, he was paired on tours with fellow Virgin artists Keith Richards and Steve Winwood; the former was a qualified success, the latter, James concedes, "wasn't a good match, much as I respect Steve Winwood."

Expect a long tour, but with more blues and guitar artists this time. And, while the object of his desires is clearly America, much time will be made for Europe and Australia.

KIRK LaPOINTE

MAPLE BRIEFS

GREG TORRINGTON, the well-regarded MD who was in on the ground floor of CHEZ Ottawa 13 years ago, has left abruptly. Basic philosophical differences were cited, and that boils down to changes in the last year that have seen the station turn more to gold and less to bold programming. By comparison, many other album-oriented stations are far more conservative, but Torrington was displeased that CHEZ was en route to safer confines. No immediate plans were announced for Torrington.

VOCAL WARZ 90, sponsored by A.K.G. and Labatt's Blue, is on again. The vocal competition, whose 1989 champion (Jillian Mendez) has signed with Island U.K., will be held until July 14 in 40 Canadian cities. The winner gets a national single release through A&A Records & Tapes, publicity, \$1,000, and an A.K.G. wireless microphone.

JULES SHEAR has been busy producing and co-writing the second album by Toronto-based band the Jitters. "Louder Than Words," on Capitol-EMI, is due July 25.

MUSIQUEPLUS, the French-language equivalent of MuchMusic Network, is holding preliminary talks with music programmers from France about a joint venture.

PAT COCHRANE, morning man at 54 Rock in Ottawa, is off to be morning man at the newly repositioned top 40 station CHOG (formerly country outlet CFGM) Toronto. The CHOG move poses the first major competition for CFTR since CHUM dropped the format several years ago, and it leaves vacant a country format in Toronto. Immediate beneficiary of the move is CHAM in nearby Hamilton, which should consolidate what was already a stronghold on the country market.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 30/6/90

This Week	Last Week	SINGLES
1	1	SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM
2	3	NESSUN DORMA LUCIANO PAVAROTTI DECCA
3	4	IT MUST HAVE BEEN LOVE ROXETTE EMI
4	2	WORLD IN MOTION ENGLAND NEW ORDER FACTORY/MCA
5	6	OOOPS UP SNAP ARISTA
6	8	HOLD ON WILSON PHILLIPS SBK
7	20	MONA CRAIG McLACHLAN & CHECK 1-2 EPIC
8	15	CLOSE TO YOU MAXI PRIEST 10/VIRGIN
9	9	DOIN' THE DO BETTY BOO RHYTHM KING/MUTE
10	7	HEAR THE DRUMMER CHAD JACKSON BIG WAVE
11	12	THE ONLY RHYME THAT BITES MC TUNES VERSUS 808 STATE ZTT/WEA
12	5	STEP BY STEP NEW KIDS ON THE BLOCK CBS
13	25	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
14	19	YOU'VE GOT A FRIEND BIG FUN & SONIA JIVE
15	10	THE ONLY ONE I KNOW THE CHARLATANS SITUATION TWO
16	11	KILLER ADAMSKI MCA
17	18	THINKING OF YOU MAUREEN URBAN/POLYDOR
18	14	THE FREE STYLE MEGA-MIX BOBBY BROWN MCA
19	13	VENUS DON PABLO'S ANIMALS RUMOUR
20	30	TREAT ME GOOD YAZZ BIG LIFE
21	NEW	ANOTHER NIGHT JASON DONOVAN PWL/PWL
22	16	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
23	32	ALL THE YOUNG DUDES BRUCE DICKINSON EMI
24	NEW	UNSKINNY BOP POISON ENIGMA/CAPITOL
25	NEW	THE GREAT SONG OF INDIFFERENCE BOB GELDOFF MERCURY/PHONOGRAM BOB
26	17	STAR ERASURE MUTE
27	35	ROCKIN' CHAIR MAGNUM POLYDOR
28	21	IT'S MY LIFE TALK TALK PARLOPHONE
29	38	LOVING YOU MASSIVO FEATURING TRACY DEBUT/PASSION
30	22	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA/PHONOGRAM
31	24	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE PWL
32	NEW	LOVE DON'T LIVE HERE ANYMORE DOUBLE TROUBLE DESIRE WANT
33	26	WHOSE LAW (IS IT ANYWAY?) GURU JOSH deCONSTRUCTION/RCA
34	23	HOLD ON EN VOGUE ATLANTIC/EAST WEST
35	NEW	SHE AIN'T WORTH IT GLEN MEDEIROS FEATURING BOBBY BROWN LONDON LON
36	37	VICTIMS OF SUCCESS DOGS D'AMOUR CHINA
37	29	TASTE THE PAIN RED HOT CHILI PEPPERS EMI USA MT
38	27	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR THE CHIMES CBS
39	NEW	MOVE AWAY JIMMY BLUE DEL AMITRI A&M
40	NEW	SHE COMES IN THE FALL INSPIRAL CARPETS COW/MUTE DUNG
1	NEW	NEW KIDS ON THE BLOCK STEP BY STEP CBS
2	1	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
3	2	BEACH BOYS SUMMER DREAMS CAPITOL
4	3	SOUL II SOUL VOL II—1990—A NEW DECADE 10/VIRGIN
5	4	BANGLES GREATEST HITS CBS
6	10	TALK TALK NATURAL HISTORY—THE VERY BEST OF... PARLOPHONE
7	8	JASON DONOVAN BETWEEN THE LINES PWL
8	5	PHIL COLLINS... BUT SERIOUSLY VIRGIN
9	NEW	WILSON PHILLIPS WILSON PHILLIPS SBK
10	9	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
11	7	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
12	6	THE CARPENTERS ONLY YESTERDAY A&M
13	NEW	BARRY MANILOW THE SONGS 1975-1990 ARISTA
14	11	MADONNA I'M BREATHELESS SIRE
15	12	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
16	15	THE B-52'S COSMIC THING REPRISE/WARNER BROS.
17	17	CHIMES CHIMES CBS
18	14	JEAN MICHEL JARRE WAITING FOR COUSTEAU POLYDOR
19	20	MICHAEL BOLTON SOUL PROVIDER CBS
20	13	PAUL YOUNG OTHER VOICES CBS
21	18	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
22	16	HOTHOUSE FLOWERS HOME LONDON
23	NEW	BRUCE HORNSBY & THE RANGE A NIGHT ON THE TOWN RCA
24	19	GARY MOORE STILL GOT THE BLUES VIRGIN
25	23	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
26	27	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
27	35	ERASURE WILD MUTE
28	24	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
29	31	DEPECHE MODE VIOLATOR MUTE
30	21	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
31	NEW	SNAP WORLD POWER ARISTA
32	26	TINA TURNER FOREIGN AFFAIR CAPITOL
33	30	CHER HEART OF STONE GEFEN
34	NEW	BEATS INTERNATIONAL LET THEM EAT BINGO GO BEAT
35	25	THE RISE & FALL OF ZIGGY STARDUST DAVID BOWIE EMI
36	22	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
37	28	NIGEL KENNEDY/JEFFREY TATE/ECO MENDELSSOHN/BRUCH/SCHUBERT HMV/EMI
38	37	DAVID BOWIE CHANGESBOWIE EMI
39	33	AZTEC CAMERA STRAY WEA
40	34	STEVE VAI PASSION AND WARFARE FOOD FOR THOUGHT

CANADA (Courtesy The Record) As of 6/18/90

1	2	SINGLES
1	2	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL/CAPITOL
2	1	STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
3	3	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
4	4	IT MUST HAVE BEEN LOVE ROXETTE EMI/EMI
5	5	DROP THE NEEDLE MAESTRO FRESH WES LMR/ATTIC
6	8	HOLD ON WILSON PHILLIPS SBK/EMI
7	16	TURTLE POWER PARTNERS IN KRYME SBK/EMI
8	9	POISON BELL BIV DEVOE MCA/MCA
9	13	HUMPTY DANCE DIGITAL UNDERGROUND ATTIC/ATTIC
10	7	I WANNA BE RICH CALLOWAY SOLAR/CBS
11	12	SPIN THAT WHEEL HI-TEK 3 SBK/EMI
12	6	OOH LA LA PERFECT GENTLEMEN COLUMBIA/CBS
13	10	DOUBLEBACK ZZ TOP WARNER BROS./WEA
14	14	DO YOU REMEMBER PHIL COLLINS ATLANTIC/WEA
15	18	ALRIGHT JANET JACKSON A&M/A&M
16	11	THIS OLD HEART OF MINE ROD STEWART WARNER BROS./WEA
17	15	CRADLE OF LOVE BILLY IDOL CHRYSALIS/CEMA
18	20	ENJOY THE SILENCE DEPECHE MODE SIRE/WEA
19	17	VOGUE MADONNA SIRE/WEA
20	NEW	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC SBK/EMI
1	1	ALBUMS
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	2	MADONNA I'M BREATHELESS WARNER BROS./WEA
3	3	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
4	4	HEART BRIGADE CAPITOL/CAPITOL
5	5	JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA
6	6	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
7	8	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
8	7	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
9	10	PAULA ABDUL SHUT UP AND DANCE VIRGIN/WEA
10	9	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
11	12	DEPECHE MODE VIOLATOR SIRE/WEA
12	11	PHIL COLLINS... BUT SERIOUSLY ATLANTIC/WEA
13	18	BEL BIV DEVOE POISON MCA/MCA
14	14	VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
15	17	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
16	13	BILLY IDOL CHARMED LIFE CHRYSALIS/CEMA
17	16	THE NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M
18	15	VAN MORRISON THE BEST OF POLYGRAM/POLYGRAM
19	19	LISA STANSFIELD AFFECTION ARISTA/BMG
20	NEW	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/19/90

1	2	SINGLES
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	5	KILLER ADAMSKI MCA
3	3	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIELA
4	2	INFINITY GURU JOSH deCONSTRUCTION
5	6	I PROMISED MYSELF NICK KAMEN WEA
6	4	BLACK VELVET ALANNAH MYLES ATLANTIC
7	8	POLICY OF TRUTH DEPECHE MODE MUTE
8	10	KINGSTON TOWN UB40 VIRGIN
9	7	VOGUE MADONNA SIRE
10	9	DING DONG ERSTE ALLGEMEINE VERUNSIĆ EMI
11	13	DON'T MISS THE PARTYLINE BIZZ NIZZ ZYX
12	11	THE POWER SNAP BMG/ARIELA
13	17	INSIEME 1992 TOTO CUTUNGO ELECTROLA/EMI
14	12	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/BMG/ARIELA
15	14	HERZLEIN WILDECKER HERZUBEN BMG/ARIELA
16	16	NOTHING COMPARES TO YOU CHYP-NOTIC BMG/AREOLA
17	NEW	HOLD ON WILSON PHILLIPS EMI GERMANY
18	15	FLEIGER GRUSS MIR DIE SONNE EXTRABREIT POLYGRAM
19	NEW	IT'S ON YOU M.C. SAR & THE REAL MCGOY MEKULSKI
20	NEW	DIRTY CASH STEVIE V. POLYGRAM
1	2	ALBUMS
1	1	TOTEN HOSEN AUF DEM KREUZIGUNG INS GLUCK VIRGIN
2	3	ERSTE ALLGEMEINE VERUNSIĆ NEPPOMUKS RACHE EMI/ELECTROLA
3	4	EROS RAMAZZOTTI IN OGNI SENSO DDD
4	1	MADONNA I'M BREATHELESS SIRE
5	5	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
6	6	JOE COCKER LIVE! EMI
7	7	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
8	8	PHIL COLLINS... BUT SERIOUSLY WEA
9	NEW	DORO DORO POLYGRAM
10	9	GARY MOORE STILL GOT THE BLUES VIRGIN
11	NEW	NEW KIDS ON THE BLOCK STEP BY STEP CBS
12	10	BILLY JOEL STORM FRONT CBS
13	14	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
14	11	WILDECKER HERZUBEN HERZLEIN BMG/ARIELA
15	NEW	VOL II—1990—A NEW DECADE SOUL II SOUL VIRGIN
16	13	DEPECHE MODE VIOLATOR MUTE
17	NEW	HELL TO PAY JEFF HEALEY BAND BMG/ARIELA
18	16	AMAROK MIKE OLDFIELD VIRGIN
19	15	TINA TURNER FOREIGN AFFAIR CAPITOL
20	12	BILLY IDOL CHARMED LIFE CHRYSALIS

FRANCE (Courtesy of Europe 1) As of 6/5/90

1	2	SINGLES
1	4	MALDON ZOUK MACHINE BMG
2	1	BO LE LAVABO LAGAF CARRERE
3	7	LE GAMBOU PATRICK SEBASTIEN EMI
4	2	SACRIFICE ELTON JOHN POLYGRAM
5	9	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG
6	6	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVIEN BMG
7	3	C'EST TOI QUI M'A FAIT FRANÇOIS FELDMAN POLYGRAM
8	19	WHITE AND BLACK BLUES JOELLE URSELL CBS
9	5	LE TEMPS DES YES YES LES VAGABONDS CARRERE
10	10	LES HOMMES QUI PASSENT PATRICIA KAAS CBS
11	22	VOUS ÉTES FOUS BENNY B CBS
12	8	WORDS THE CHRISTIANS POLYDOR
13	17	MELODIE AMOUR KAOMA CBS
14	13	VOGUE MADONNA WEA
15	16	J'TE L'DIS QUAND-MÊME PATRICK BRUEL BMG
16	12	I PROMISED MYSELF NICK KAMEN WEA
17	14	POURTAUT ROCH VOISINE BMG
18	15W	OUI JE L'ADORE PAULINE ESTER POLYGRAM
19	11	VERSION 90 LES FORBANS VOGUE
20	20	ON ECRIT SUR LES MURS DEMIS ROUSSOS EMI

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 6/30/90

1	2	HOT 100 SINGLES
1	1	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
2	3	WORLD IN MOTION NEW ORDER/WORLD CUP SQUAD FACTORY/MCA
3	7	I PROMISED MYSELF NICK KAMEN WEA
4	2	VOGUE MADONNA SIRE
5	4	KILLER ADAMSKI MCA
6	NEW	NESSUN DORMA LUCIANO PAVAROTTI DECCA
7	11	BO LE LAVABO LAGAF FLARENASCH
8	15	IT MUST HAVE BEEN LOVE ROXETTE EMI
9	6	BLACK VELVET ALANNAH MYLES ATLANTIC
10	13	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
11	5	STEP BY STEP NEW KIDS ON THE BLOCK CBS
12	NEW	OOOPS UP SNAP LOGIC/BMG/ARIELA
13	14	C'EST TOI QUI M'A FAIT FRANÇOIS FELDMAN PHILIPS
14	16	VERDAMMT, ICH LIEB' DICH MATTHIAS REIM POLYDOR
15	10	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
16	18	HOLD ON WILSON PHILLIPS SBK
17	9	INFINITY GURU JOSH deCONSTRUCTION
18	NEW	MALDON ZOUK MACHINE BMG/ARIELA
19	12	THE POWER SNAP LOGIC/BMG/ARIELA
20	25	INSIEME 1992 TOTO CUTUNGO EMI
1	1	HOT 100 ALBUMS
1	1	MADONNA I'M BREATHELESS SIRE
2	2	PHIL COLLINS... BUT SERIOUSLY VIRGIN/WEA
3	4	EROS RAMAZZOTTI IN OGNI SENSO DDD
4	5	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
5	3	SOUL II SOUL VOL II—1990—A NEW DECADE 10 RECORDS
6	7	ALANNAH MYLES ALANNAH MYLES ATLANTIC
7	6	GARY MOORE STILL GOT THE BLUES VIRGIN
8	10	TOTEN HOSEN AUF DEM KREUZIGUNG INS GLUECK VIRGIN
9	NEW	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
10	12	ERSTE ALLGEMEINE VERUNSIĆ NEPPOMUK'S RACHE EMI
11	11	JOE COCKER LIVE CAPITOL
12	8	DEPECHE MODE VIOLATOR MUTE
13	NEW	BEACH BOYS SUMMER DREAMS CAPITOL
14	26	UB40 LABOUR OF LOVE II VIRGIN
15	14	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
16	32	BANGLES GREATEST HITS CBS
17	NEW	THE CARPENTERS ONLY YESTERDAY—GREATEST HITS A&M
18	9	JASON DONOVAN BETWEEN THE LINES PWL
19	NEW	THE JEFF HEALEY BAND HELL TO PAY ARISTA/BMG
20	20	PATRICIA KAAS SCENE DE VIE CBS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/30/90

1	2	SINGLES
1	1	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
2	2	IT MUST HAVE BEEN LOVE ROXETTE EMI
3	3	I NEED YOUR BODY TINA ARENA EMI
4	6	INFINITY GURU JOSH BMG
5	11	HOLD ON WILSON PHILLIPS EMI
6	4	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE MUSHROOM/FESTIVAL
7	9	I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM
8	5	KEEP IT TOGETHER/VOGUE MADONNA WEA
9	7	MONA CRAIG McLACHLAN & CHECK 1-2 CBS
10	8	STEP BY STEP NEW KIDS ON THE BLOCK CBS
11	10	SPIN THAT WHEEL HI-TEK 3 EMI
12	13	CRADLE OF LOVE BILLY IDOL EMI
13	12	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
14	14	DOGS ARE TALKING THE ANGELS MUSHROOM/FESTIVAL
15	NEW	U CAN'T TOUCH THIS M.C. HAMMER EMI
16	NEW	I REMEMBER YOU SKID ROW WEA
17	20	TELL ME A STORY 1927 WEA
18	15	SWEET SURRENDER WET WET WET POLYGRAM
19	16	DANGEROUS ROXETTE EMI
20	17	SUMMER RAIN BELINDA CARLISLE VIRGIN/EMI
1	1	ALBUMS
1	1	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
2	3	GLORIA ESTEFAN CUTS BOTH WAYS CBS
3	2	MADONNA I'M BREATHELESS WEA
4	5	SOUNDTRACK PRETTY WOMAN EMI
5	4	MICHAEL BOLTON SOUL PROVIDER CBS
6	6	BELINDA CARLISLE RUNAWAY HORSES BMG
7	19	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
8	11	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
9	7	NEW KIDS ON THE BLOCK STEP BY STEP CBS
10	9	CRAIG McLACHLAN & CHECK 1-2 CBS
11	8	DEL AMITRI WAKING HOURS POLYGRAM
12	10	ALANNAH MYLES ALANNAH MYLES WEA
13	12	HEART BRIGADE EMI
14	NEW	ABSENT FRIENDS HERE'S LOOKING UP YOUR ADDRESS ROO/POL
15	14	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
16	NEW	BOOM CRASH OPERA THESE HERE ARE CRAZY TIMES WEA
17	13	SOUL II SOUL VOL II—1990—A NEW DECADE VIRGIN/EMI
18	16	MIDNIGHT OIL BLUE SKY MINING CBS
19	NEW	SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI
20	18	PHIL COLLINS... BUT SERIOUSLY WEA

ITALY (Courtesy Musica e Dischi) As of 6/1/90

1	2	ALBUMS
1	2	BEE GEES BEE GEES STORY POLYGRAM
2	3	MADONNA I'M BREATHELESS WEA
3	1	EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIELA
4	4	VASCO ROSSI FRONTE DEL PALCO EMI
5	5	ANTONELLO VENDITTI GLI ANNI 80 RICORDI
6	9	NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME POLYGRAM
7	6	FABIO CONCATO GIANNUTRI POLYGRAM
8	11	ENRICO RUGGERI IL FALCO E IL GABBIANO CGD
9	8	MARCO MASINI MARCO MASINI RICORDI
10	10	JOE COCKER LIVE! EMI
11	7	MIETTA CANZONI RICORDI
12	15	GIANNI MORANDI VARIETA BMG/ARIELA
13	20	NEW KIDS ON THE BLOCK STEP BY STEP CBS
14	17	RON APRI LE BRACCIA E POI VOLA WEA
15	12	ROD STEWART BEST OF WEA
16	13	SOUL II SOUL VOL II—1990—A NEW DECADE VIRGIN/10 RECORDS
17	18	DAVID BOWIE CHANGESBOWIE EMI
18	16	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
19	NEW	BILLY IDOL CHARMED LIFE CHRYSALIS
20	NEW	GIORGIO MORODER PROJECT TO BE NUMBER ONE EMI

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	9	JOHN SCOFIELD BLUE NOTE 92894/CAPITOL (CD)	3 weeks at No. 1 TIME ON MY HANDS
2	3	9	JACK DEJOHNETTE MCA 42313 (CD)	PARALLEL REALITIES
3	4	9	LEE RITENOUR GRP 9615 (CD)	STOLEN MOMENTS
4	2	13	MARCUS ROBERTS NOVUS 3078/RCA (CD)	DEEP IN THE SHED
5	7	7	CARMEN MCRAE NOVUS 3086/RCA (CD)	CARMEN SINGS MONK
6	12	3	STAN GETZ A&M 5297 (CD)	APASIANADO
7	6	11	SONNY ROLLINS MILESTONE 9179/FANTASY (CD)	FALLING IN LOVE WITH JAZZ
8	11	5	ROY HARGROVE NOVUS 3082/RCA (CD)	DIAMOND IN THE ROUGH
9	14	3	MCCOY TYNER BLUE NOTE 93598/CAPITOL (CD)	THINGS AIN'T WHAT THEY USED TO BE
10	10	9	MARLON JORDAN COLUMBIA 45200 (CD)	FOR YOU ONLY
11	NEW		WYNTON MARSALIS COLUMBIA 46143 (CD)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
12	5	19	THE HARPER BROTHERS VERVE 841723/POLYGRAM (CD)	REMEMBRANCE
13	15	3	DIRTY DOZEN BRASS BAND COLUMBIA 45414 (CD)	THE NEW ORLEANS ALBUM
14	8	13	JOEY DEFRANCESCO COLUMBIA C 45443 (CD)	WHERE WERE YOU?
15	13	7	CHET BAKER ENJA 97624 (CD)	MY FAVOURITE SONGS II

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	★★ NO. 1 ★★	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	13	STANLEY JORDAN BLUE NOTE 92356/CAPITOL (CD)	1 week at No. 1 CORNUCOPIA
2	1	11	NAJEE EMI 92248 (CD)	TOKYO BLUE
3	3	19	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
4	4	13	PATTI AUSTIN GRP 9603 (CD)	LOVE IS GONNA GETCHA
5	6	5	ALEX BUGNON ORPHEUS 75615/EMI (CD)	HEAD OVER HEELS
6	13	3	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608 (CD)	FAST FORWARD
7	5	19	DIANNE REEVES EMI 92401 (CD)	NEVER TOO FAR
8	11	7	JONATHAN BUTLER JIVE 1329/RCA (CD)	DELIVERANCE
9	7	15	GEORGE HOWARD MCA 6335 (CD)	PERSONAL
10	10	9	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (CD)	LOVE GODDESS
11	14	7	TOM GRANT VERVE FORECAST 843 011/POLYGRAM (CD)	EDGE OF THE WORLD
12	8	13	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
13	19	3	LARRY CARLTON GRP 9611 (CD)	COLLECTION
14	15	29	KENNY G ▲ ARISTA 8613 (CD)	LIVE
15	22	3	JOHN MCLAUGHLIN TRIO JMT 834 436/POLYGRAM (CD)	LIVE AT THE ROYAL FESTIVAL HALL
16	21	5	KEIKO MATSUI MCA 6380 (CD)	NO BORDERS
17	12	19	SAM RINEY SPINDLETOP 129 (CD)	AT LAST
18	NEW		MICHAEL FRANKS REPRISE 26183 (CD)	BLUE PACIFIC
19	23	5	PAUL JACKSON, JR. ATLANTIC 82065 (CD)	OUT OF THE SHADOWS
20	25	3	BRANDON FIELDS NDVA 9025 (CD)	OTHER PLACES
21	17	29	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (CD)	BACK ON THE BLOCK
22	24	5	GLORIA LYNNE MUSE 5381 (CD)	A TIME FOR LOVE
23	9	11	FLIM AND THE BB'S WARNER BROS. 26152 (CD)	NEW PANTS
24	NEW		ROB MULLINS NOVA 9026 (CD)	TOKYO NIGHTS
25	16	17	CHICK COREA ELEKTRIC BAND GRP 9601 (CD)	INSIDE OUT

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz BLUE NOTES



by Jeff Levenson

THE STUFF KEEPS COMING: Capitol/Blue Note is about to oversee the return of World Pacific Records. Founded in 1958 as a subsidiary of Pacific Jazz, WPR was a pioneering company that brought Brazilian music to the States. The reactivated label will offer three reissues this summer by João Gilberto, Djava, and Toninho Horta, along with a debut release from emerging Brazilian star Gonzaguinha... Amethyst Entertainment Corp. has launched Century 2000 Records, a music division of the company that recently acquired the Century catalog of classic jazz recordings by Mel Torme, Buddy Rich, Woody Herman, and Benny Goodman, among others... PPI Entertainment Group has retained distribution rights for Candid Records, the legendary label masterminded 30 years ago by jazz critic Nat Hentoff. The company plans a significant reissue program under the moniker DA Music Jazz Line... Biograph, a label specializing in pioneer recordings by jazz's earliest innovators (Scott Joplin, James P. Johnson, Fats Waller, and others), has a number of reissues in the works. They include titles by Eubie Blake, King Oliver, Duke Ellington, and Louis Armstrong.

CLASSICAL JAZZ: Oliver and Ellington are two of the jazz legends who will be saluted at this year's Classical Jazz series at New York's Lincoln Center, Aug. 3-9. The others are saxophonists Jackie McLean and Benny Carter. Performers scheduled to appear at the tributes include Wynton Marsalis, Alvin Batiste, and Dr. Michael White, along with Milt Jackson, Donald Byrd, Bobby Hutcherson, and Von Freeman. The annual series, first organized in 1986, is pro-

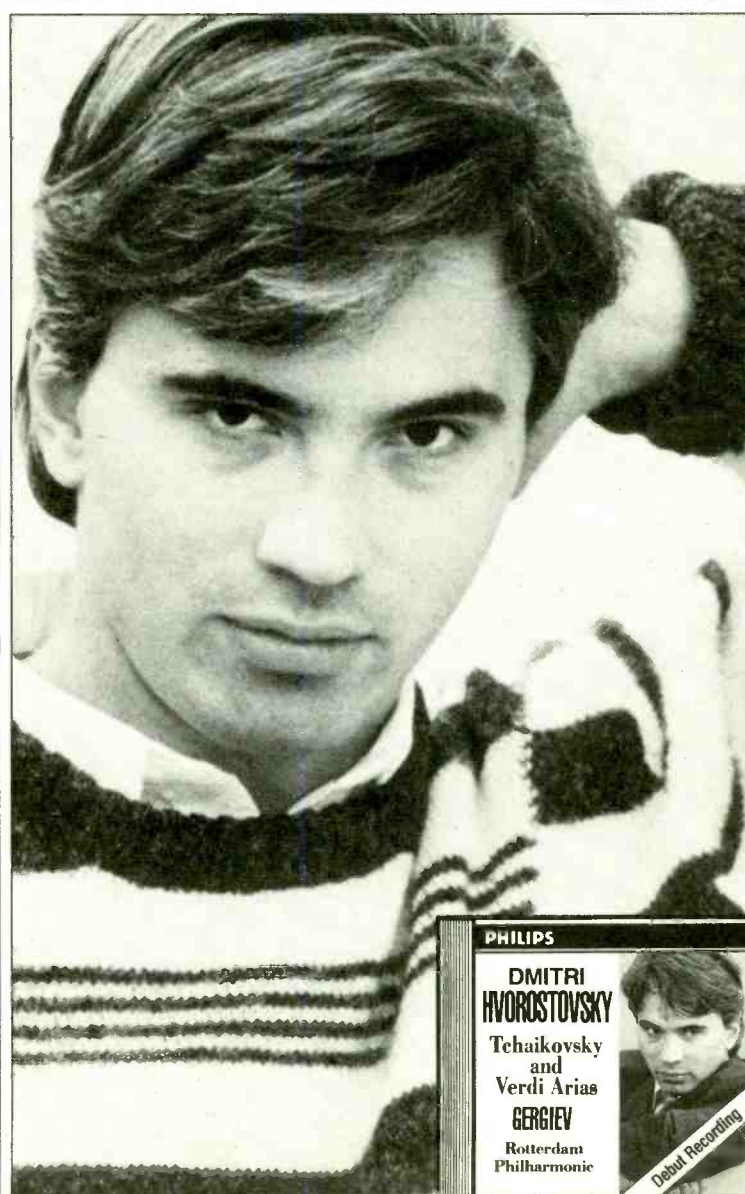
duced in association with WBGU Newark.

AMERICAN HEROS, ITALIAN STYLE: The great Louis is the subject of an homage album by the Satchmo Legacy Band, "Salute To Pops-Vol. 1," on Soul Note. The band counts Alvin Batiste, Freddie Hubbard, Red Callender, and Curtis Fuller among its members. Soul Note is the award-winning label owned by Giovanni Bonandrini (who also has Black Saint) that documented important developments in jazz throughout the '80s. Up until 1988 it enjoyed U.S. distribution with PolyGram Records. Now, Bonandrini and his import labels have signed on with Nowo, a distributor handling Italian jazz and classical labels. Albums in this current batch of releases include works by Joe Lovano, Paul Motian, Bobby Brad-

Capitol/Blue Note engineers return of World Pacific label

ford, Charli Persip, the Leaders, and From The Other Side, a 13-piece Israeli jazz ensemble led by pianist Michael Greenblatt. Upcoming titles will include works by Dewey Redman, Tete Montoliu, Don Cherry, and Art Blakey's Messengers.

MORE STUFF: Montreal will host the prestigious New Music America festival, Nov. 1-11. It will be the first time the fest is held outside the U.S. Montreal Musiques Actuelles promises to feature over 50 performances by artists from around the world, including forward-thinking stalwarts Kronos Quartet, Terry Riley, and LaMonte Young. The innovation sweepstakes, however, should go to composer Rhys Chatham, who is preparing an orchestral work for 101 electric guitars. Sounds loud... Pianist Ellis Marsalis and three of his young'uns—tenorist Branford, trombonist Delfeayo, and drummer Jason—are planning a visit to "Mister Rogers' Neighborhood" to offer meditations on music, fatherhood, and familyhood. The program is scheduled to air on PBS July 30-Aug. 3.



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on Philips Digital Classics

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Tchaikovsky and Verdi Arias

GERGIEV
Rotterdam Philharmonic



Debut Recording

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TOP CLASSICAL ALBUMS™

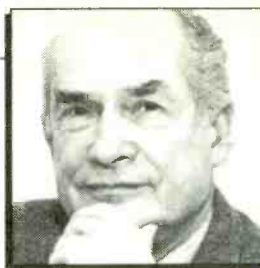
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★ ★ NO. 1 ★ ★	
1	1	9	HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818 7 weeks at No. 1 VLADIMIR HOROWITZ	
2	2	15	BEETHOVEN: SYMPHONY NO. 9 DG 429-861	LEONARD BERNSTEIN
3	3	9	HANDEL: ARIAS ANGEL CDC-49179	KATHLEEN BATTLE
4	5	11	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG	ARTURO TOSCANINI
5	4	9	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922	MURRAY PERAHIA
6	6	13	DEBUSSY: 12 ETUDES PHILIPS 422-412	MITSUKO UCHIDA
7	7	43	HOROWITZ AT HOME DG 427-772	VLADIMIR HOROWITZ
8	8	15	BARTOK: 6 STRING QUARTETS DG 423-657	EMERSON STRING QUARTET
9	11	7	MOZART, TELEMANN, J.C. BACH, REICHA SONY CLASSICAL SK-44568 RAMPAL, STERN, ROSTROPOVICH, SPAETER	
10	13	7	STRAUSS: EINE ALPENSIFONIE TELARC CD-80211 VIENNA PHILHARMONIC (PREVIN)	
11	21	3	RACHMANINOFF: VESPERS TELARC CD-80172 ROBERT SHAW FESTIVAL SINGERS	
12	NEW		CLASSICS OF THE SILVER SCREEN TELARC CD-80221 CINCINNATI POPS (KUNZEL)	
13	14	9	PISTON: SYMPHONIES 2 & 6 DELOS DE-3074 SEATTLE SYMPHONY (SCHWARZ)	
14	9	11	EARLY ROMANTIC OVERTURES ANGEL CDC-49889 LONDON CLASSICAL PLAYERS (NORRINGTON)	
15	10	17	VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
16	12	175	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
17	15	107	THE MOVIES GO TO THE OPERA ANGEL COM-69596	VARIOUS ARTISTS
18	17	5	CHOPIN: PRELUDES DG 429-227	IVO POGORELICH
19	NEW		TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740	DMITRI HVOROSTOVSKY
20	19	43	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
21	24	3	VERDI: AIDA LONDON 417-439	LUCIANO PAVAROTTI
22	16	11	SCHUBERT: SYMPHONY NO. 9 ANGEL CDC-49949 LONDON CLASSICAL PLAYERS (NORRINGTON)	
23	18	115	VERDI & PUCCINI: ARIAS SONY CLASSICAL MK-37298	KIRI TE KANAWA
24	NEW		WAGNER: DAS RHEINGOLD DG 427-607 MORRIS/LUDWIG/JERUSALEM (LEVINE)	
25	RE-ENTRY		FIELD: 15 NOCTURNES TELARC CD-80199	JOHN O'CONNOR

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	7	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567 3 weeks at No. 1 BOSTON POPS (WILLIAMS)	
2	2	21	HENRY V SOUNDTRACK ANGEL CDC-49919 CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
3	3	13	THE ENCHANTED FOREST RCA 7893-RC	JAMES GALWAY
4	4	11	TRUMPET SPECTACULAR TELARC CD-80223 DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)	
5	6	19	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
6	5	51	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
7	9	5	FLICKA: ANOTHER SIDE OF... SONY CLASSICAL MK 44609 FREDERICA VON STADE	
8	7	9	POPS A LA RUSSE PHILIPS 426-247	BOSTON POPS (WILLIAMS)
9	11	11	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000 KAYE, SHARP, BARRET, BLIER	
10	8	13	MCLAUGHLIN: THE MEDITERRANEAN CBS MK-45578 JOHN MCLAUGHLIN	
11	12	19	WEILL: THE THREEPENNY OPERA LONDON 430-075 KOLLO, LEMPER, MILVA (MAUCERI)	
12	NEW		SINGS ANDREW LLOYD WEBBER TELDEC 56924-2	JOSE CARRERAS
13	10	31	ANYTHING GOES ANGEL CDC-49848 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	
14	13	35	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
15	15	101	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical
KEEPING
SCORE



by Is Horowitz

HI-FI FINANCE: Even before LPs began their slide into oblivion, portions of the vinyl catalog appreciated in value to unheard of multiples of original cost. The most prized analog albums, dating back to the early days of stereo, commanded prices of several hundred dollars each from high-end collectors convinced their quality had never been equaled.

So one wonders what the economic impact will be on those who have been husbanding near mint copies of old Mercury "Living Presence" stereos when new CD transfers of this analog mother lode, carefully crafted by Philips, hit the market in September.

After some preliminary flirting with noise-reduction processing (quickly abandoned), Philips placed the entire project in the hands of Wilma Cozart Fine, who brought a new dimension to the reissue project.

Fine, as head of Mercury's classical wing when the recordings were made, supervised many of the original sessions herself and was involved in every stage of album preparation. With her late husband, engineer Bob Fine, she set the standards then, and now was to insist they be maintained during the CD conversion process.

On June 21 a number of press people were invited to the PolyGram tape facility in Edison, N.J., to meet Fine and listen to some of the transfer results to date. It was an enlightening experience.

The guidelines set for the transfer are deceptively simple. In a way they mimic today's preoccupation with period instrument performance. The Philips goal is to reproduce on CD the analog characteristics of the recordings as near as digital technology permits.

Masters used are the original 35mm sprocket-driven film or half-inch tape, and they are played back on con-

temporaneous tube-equipped recorders. Mixdown from three to two channels, sans equalization or limiting, is via Fine's original Mercury console, a primitive (or elegantly simple) device by today's standards. Analog-to-digital conversion, however, makes use of new equipment said to provide a higher level of detail than normal.

Cloning of the digital master is not tolerated, insists Dennis Drake, PolyGram VP of studio and technical operations. Drake, who is personally involved in the Mercury project, debunks the conventional view that digital cloning creates exact copies. "Subtle differences do exist and can affect ambience," he says. Separate first-generation digital masters will be sent to each plant undertaking CD manufacture, he adds.

Early analog disks command prices of hundreds of dollars

Despite collector acclaim for the natural sound of the old Mercury pressings, Fine admits some equalization was used during LP mastering to accommodate mechanical limitations of the medium. This is not the case with CD, and to some extent the new format may thus provide a truer representation of the original film and tape.

Audiophiles who compare their precious LPs with the new midprice CD will make their own decision, but those listening to A/B playback of film masters and CD at the Edison demonstration came away impressed.

The first 10 Mercury CDs are due out in September. Another 10 are expected in November. In all, some 60 titles are projected.

ANGEL/EMI has signed a new agreement with Itzhak Perlman calling for at least 10 albums over the next five years. Under the deal he will be recording concertos by Sibelius, Elgar, Barber, Ben-Haim, and Castelnuovo-Tedesco, in addition to a disk with Placido Domingo. Chamber music commitments include the Brahms Trios, with Vladimir Ashkenazy and Lynn Harrell. Video will also figure prominently in his work for the label.

Nipper News

"All the News That Fits His Prints"

Vol. 2, No. 1

EVELYN GLENNIE
The story behind one of our releases.

Normally in this space BMG Classics takes a few moments to tell you about some of the latest releases on Red Seal. What most people don't realize is that BMG Classics is also home to the RCA Victor label. Besides recording some of Broadway's finest cast recordings, and introducing and developing Dolby Surround for music recordings, it is also responsible for the many successful crossover projects of such Red Seal artists as James Galway and Richard Stoltzman.

RCA Victor was chosen for 25-year-old percussionist Evelyn Glennie to make her BMG Classics debut with RHYTHM SONG. An unusual and striking project, this recording runs the gamut from the introspective marimba-dominated *Introduction & Rondo Capriccioso* by Saint-Saëns to the playfully charming ragtime classics *Robbin' Harry* and Joplin's *Maple Leaf Rag*. Using a remarkable array of instruments, she creates a style of music that has enraptured critics across the continents.

Extensively profiled in articles, interviews and at least two documentaries, she is dedicated to popularizing percussion and having the timpani and



60242-2-RC

marimba accepted as solo instruments. Her autobiography, "Good Vibrations," is being published soon in the U.S. and is another major step in an exceptional career for this profoundly deaf (since the age of 12) musician.

This fall Evelyn will be making her first U.S.-BMG publicity tour to talk about her music and tell the story behind her career. Until then we invite you to ask your local BMG representative about RHYTHM SONG and request an audition copy.

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ALBUM REVIEWS

POP

★ SONIC YOUTH

Goo
PRODUCERS: Sonic Youth, Nick Sansano, Ron Saint Germain
DGC 24297

From cover legend "Smash The PMRC" to strangely tuned gnarl within, major label debut by New York's noise supremos is as uncompromising and provocative as ever. Set is more crisply produced and engineered than quartet's groundbreaking indie releases; clangorous "Dirty Boots" wouldn't sound out of place on heavier album rockers, while Karen Carpenter homage "Tunic" and sharp "Kool Thing" (with guest Chuck D) will appeal to band's alternative following. Killer.

THE CREEPS

Blue Tomato
PRODUCER: Clarence Otterman
Atlantic 82112

Swedish sensations have their American blues/funk/pop influences down pat. This album topped the charts in the band's native land, which should lead way to airplay here. Lead singer Robert Jelinek weaves and insinuates through a dozen numbers, all of which grow more endearing with repeated plays, especially first single, "Ooh, I Like It."

WIRE

Manscape
PRODUCER: David M. Allen
Mute/Enigma 73559

Latest from England's punk/techno groundbreakers ranges from throbbing numbers that would appeal to dance-oriented modern rockers to more austere tracks that should click with quartet's original fans. "Life In The Manscape" and "Patterns Of Behavior," both examples of the former style, should lead spins on this somewhat schizophrenic but broad-based album.

THE CHRISTIANS

Colour
PRODUCER: Laurie Latham
Island 422842

Title of second effort by Liverpool trio is quite appropriate, given the vivid and cinematic imagery of the songs. Continued alliance with producer Latham (Paul Young, Squeeze) has clearly been constructive, judging from the increased spirit and soulful texture added to the band's occasionally somber arrangements. Modern rock has begun to sample the appetizing "I Found Out," while "Man Don't Cry" and "Words" will prove a hearty main course.

BURNING TREE

PRODUCER: Tim Palmer
Epic 45464

L.A. power trio lets out some handsome guitar bursts in a Hendrix-based mode on convincing debut. Guitarist/vocalist Marc Ford borrows more than a page from Jimi's old handbook, but energy and tight writing prevent things from getting overly slavish. Album rockers should cock an ear to tracks "Burning Tree" and "Masquerade."

★ ULTRA VIVID SCENE

Joy 1967-1990

PRODUCER: Hugh Jones
4AD/Columbia 46227

Second full-length album (and first with major distribution) is a sequel to guitarist Kurt Ralske's exciting one-man-show debut of 1988; this time out Ralske collaborates with other musicians, and results are no less effective. As title suggests, music reflects influences from the '60s (Velvet Underground) through the '80s (U.K. gloomsters); heavy thoughts are wrapped neatly in melodic pop swaddling. "Staring At The Sun" is a fine starter for modern rockers.

JESUS JONES

Liquidizer
PRODUCER: Craig Leon
SBK 94480

Label weighs in with its first alternative-skewed signing, a U.K. band that's enjoyed some notice on the dance/modern rock cusp. Emphasis is on groove-oriented material with an ultra-heavy bottom, but abrasive work of singer Jesus (H) Jones keeps things on the cutting edge. Album is remarkably consistent, leaving modern rock spinners free to sample at will.

GREEN ON RED

This Time Around
PRODUCER: Glyn Johns
China/Polydor 841519

Pared down to a duo of singer Dan Stuart and guitarist Chuck Prophet, GOR still excels at delivering a rough-hewn mix of Stones/Neil Young sounds and dire humor. Producer Johns gets the style down just right, and sidemen Mike Finnigan, Bernie Leadon, and Spooner Oldham add polish. Modern rockers infected by the imp of the perverse will dig "This Time Around" and "Cool Million," among other gems.

LORI RUSSO

Show Off
PRODUCERS: Larry Weir, Tom Weir
Cypress/A&M 271341

Promising new vocalist delivers a set of Latin dance and pop tunes, which would be easily programmable in both radio and club settings. Title track is deservedly gathering pop radio adds, with "Never Look Back," a power-ballad duet with label mate Michael Damien, a sure-fire choice as a follow-up.

MICK TAYLOR

Live—Stranger In This Town
PRODUCERS: Mick Taylor & Phil Colella
Maze 1062

Former Rolling Stones guitarist is captured on stage in the U.S.,

Sweden, and Germany in his first record in a decade. His vocals may not be the best, but Taylor's blues-based chops still sparkle on covers of Albert King, Jimi Hendrix, and Stones standards. Contact: 96 S. Long Beach Rd., Rockville Centre, N.Y. 11570.

THE BAND OF HOLY JOY

Positively Spooked
PRODUCER: Nick Tauber
Rough Trade 155

British seven-piece makes pleasant, blue-eyed soul-influenced pop with unexpected addition of violins and accordions that reflect native folk and music-hall traditions. Highlights of a solid set are the easygoing "Real Beauty Passed Through," the snappy "Because It Was Never Resolved," the catchy "Here It Comes," the lovely "Unlikely Girl," and the Cajun-flavored "Freda Cunningham."

DAVE STEWART/BARBARA GASKIN

The Big Idea
PRODUCER: Dave Stewart
Rykodisc 20172

Veteran songwriter/producer Stewart (not to be confused with the other British Dave Stewart, who works with a female lead vocalist) creates intriguing synthesized soundscapes on which he mounts some catchy pop tunes for vocalist Gaskin. Standouts include an electro-techno-dance version of Dylan's "Subterranean Homesick Blues," a graceful, lovely take on Billy Bragg's "Levi Stubbs' Tears," the outstanding pure-pop of Blue Nile's "Heatwave," as well as such excellent originals as "My Scene" and "New Jerusalem."

NICKY SKOPELITIS

Next To Nothing
PRODUCERS: Bill Laswell, Material; Nicky Skopelitis
Caroline 1606

Offbeat guitarist Skopelitis is joined by Material-istic bassist Bill Laswell, moonlighting violinist Fred Frith, legendary drummer Ginger Baker, and others to create an enticing instrumental blend of psychedelia, world music, and Delta blues with a '60s-styled sense of excess. Standouts of an enjoyable, if eccentric, set include the Beefheartian rhythms and Eastern violin drones of "Black Eyes," the easy groove and wild soloing of "Second Skin," and the pulsating electronic touches of "Bad Blood."

TIM BUCKLEY

Dream Letter/Live In London 1968
PRODUCERS: Bill Inglot & Lee Hammond
Straight/Enigma Retro 73507

The late singer/songwriter, whose Straight albums have been the subject

of an extensive Enigma rerelease, is heard at his peak on this two-CD set documenting a hitherto-unissued concert performance. Buckley and his working band stretch out ecstatically here, adding new life to such classics as his own "Morning Glory" and Fred Neil's "Dolphins." Sublime stuff that album rockers with a long reach shouldn't ignore.

KATYDIDS

PRODUCER: Nick Lowe
Reprise 26146

U.K. quintet fronted by vocalist Susie Hug shows off some coolly performed but handsome pop songs on debut. While a certain lack of distinction pervades some melodies, tracks like "Girl In A Jigsaw Puzzle," "All Above Me," and "What Will The Angels Say?" might grab modern rockers.

TRIXTER

PRODUCER: Bill Wray
Mechanic/MCA 6389

Is this New Kids On The Block for the pube head-banging set? Very youthful pop-metal quartet has the requisite looks to get young 'uns palpitating, but nice packaging can't disguise fairly undistinguished playing and so-so writing. Power balladry of "One In A Million" (not the controversial like-named Guns N' Roses tune) or "Surrender" (ditto the Cheap Trick song) could turn the trick among the sub-Bon Jovi material here.

ENERGY ORCHARD

PRODUCER: Mick Glossop
MCA 6379

Irish sextet wears Celtic influences—Van Morrison, U2, the Pogues—on its collective sleeve here, and debuting band cannot be faulted for its taste. But plethora of sounds never really jells into a distinctive style. Energy Orchard can call its own. Dreamy Morrison-esque "Lion" and cover of Van the Man's early solo track "One, Two Brown Eyes" may still tickle album rock interest.

ZACHARY RICHARD

Women In The Room
PRODUCER: Jim Scott & Zachary Richard
A&M 75021

Like PolyGram's Wayne Toups & Zydecajun, accordionist/vocalist Richard and his Louisiana band play rock-styled contemporary zydeco, but with more flair and depth. Souped-up "Who Stole My Monkey" and "My Nanette," as well as subdued "Give Me Back My Wings," are excellent examples of Richard's highly personalized approach to the genre. Initially for roots-oriented alternatives; could hit pop out of left field.

SCREAMING SIRENS

Voodoo
PRODUCER: Ethan James
Restless 72370

All-female quintet, longtime staples of the L.A. club scene, resurfaces on vinyl with an new release that boasts a more hard-rocking attack than previous cowpunk-oriented matter. Group vocals are sometimes problematic, but energy of tracks like "Somewhere U.S.A." could still win these women takers at more rambunctious modern rock outlets.

MARK STEWART

Metatron
PRODUCERS: Adrian Sherwood & Mark Stewart
Restless/Mute 71459

Ex-Pop Group vocalist's second stateside bombing run with Sugar Hill gangsters Keith LeBlanc, Doug Wimbish, and Skip McDonald, mixed madly by boardmeister Sherwood, will either challenge or tax listeners. Way-left-field album compacts funk, industrial rock, and Stewart's tormented raps into a blaze of edgy mania. Modern rockers who have no fear, venture forward.

NEW AND NOTEWORTHY

OLETA ADAMS

Circle Of One
PRODUCERS: Roland Orzabal & Dave Bascombe
Fontana/PolyGram 846346

Soul-stirring vocalist discovered by Tears For Fears in a Kansas City lounge turns in an astonishingly mature debut. Fears' Orzabal guides Adams through a collection of jazz/pop tunes, many of which she wrote, that smart programmers will find room for on pop, AC, black, and jazz formats. Adams is in the same realm as Dianne Reeves, but with more pop appeal. Check out "I've Got A Right" and first single, "Rhythm Of Life."

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Days Of Thunder
PRODUCERS: Various
DGC 24294

It remains to be seen if this new Tom Cruise epic will be "Top Gun" on wheels at the box office, but, like the soundtrack album for his previous Simpson-Bruckheimer blockbuster, this slab of movie music could move up the charts on

its own. Plenty of marquee value here, with Cher, Chicago, David Coverdale, Elton John, and Tina Turner among contributors. Track that's sure to heat up album rock is Guns N' Roses' new studio version of "Knockin' On Heaven's Door," previously available as an import-only live shot.

JACK KEROUAC

The Jack Kerouac Collection
REISSUE PRODUCER: James Austin
Rhino 70939

Latterday beatniks, rejoice—Rhino has compiled the three incredibly rare Hanover and Verve spoken-word albums by Kerouac. Never-before-issued TV and live appearances complement original sessions, on which the writer is accompanied by Steve Allen, Al Cohn, and Zoot Sims. Boxed set presentation could not be handsomer: Oversized booklet includes rare photos and remembrances by Allen Ginsberg, Williams Burroughs, and other Kerouac intimates. A splendid historical package all around.

BILLY BRAGG

The Internationale
PRODUCERS: Grant Showbiz & Wiggy
Utility/Elektra 60960

If anyone ever thought that Billy Bragg was losing his collegiate socialist audience, this EP should reassure. Featuring Bragg-odacious remakes of "Blake's Jerusalem" and the title track, as well as original left-oriented folk about American control over Central America ("The Marching Song Of The Covert Battalions") and harassment of a dissident artist ("I Dreamed I Saw Phil Ochs Last Night"), some may see this as a common turn for Bragg, but his hardcore audience will let up a collective cheer.

LONNIE MACK

Live!—Attack Of The Killer V
PRODUCERS: Lonnie Mack & Bruce Iglauer
Alligator 4786

After a brief flirtation with the majors, guitarist Mack returns to the label that restarted his career with this awe-inspiring live album cut at Fitzgerald's in Berwyn, Ill. Mack's brutal Flying V tone can still cut diamonds, and he's in excellent voice on a repertoire of roadhouse rockers. Definitive nine-minute remake of his classic Fraternity track "Stop" is the highlight of a pungent set perfect for axe-oriented album rockers.

PRIMUS

Frizzle Fry
PRODUCERS: Primus & Matt (Exxon) Winegar
Caroline 1619

Funk-rock assault on San Francisco trio's first studio album may remind some of a less-polished Red Hot Chili Peppers. But yowling vocals and somewhat rugged production values will wind up keeping this effort squarely in the modern rock pocket; songs sound entirely too eccentric to break much middle ground.

JUNIOR REID

One Blood
PRODUCER: Junior Reid
Big Life/Mercury 843557

Well-traveled reggae singer and once-and-future Black Uhuru front man weighs in with solo album that in the main features lilting bouncy numbers for the upful specialty crowd. More interesting are the harder-hitting "Searching For Better" and a bizarre cover of "Eleanor Rigby" with harmony vocals by the late Puma Jones of Black Uhuru.

TINY LIGHTS

Hot Chocolate Massage
PRODUCER: John Hamilton
Absolute A Go Go 1991

East Coast group's third album continues band's unique ascent into rarefied neopunk-oriented terrain, with some fascinating classical, pop, and hard rock twists. Duo vocals of Hamilton and Donna Croughn and original cello work of Jane Scarpantoni remain outfit's strong suit. Modern rockers shouldn't let this slide by. Distributed by Rough Trade.

BLACK

★ TAIRRIE B.

The Power Of A Woman
PRODUCERS: Various
Capricorn/MCA 6409

The cliché "never judge a book by its cover" takes on a new edge of truth when held up to this potent album. Although Tairrie B. works the visual image of a white dance diva, set reveals a kick-ass rapper who rips through her street-savvy rhymes with ferocious confidence and ease. While production support from Schoolly D. should help gather credibility with purists, this "ruthless bitch" (as she warmly calls herself) needs little assistance in leaving the competition in a dust heap. Cream of the crop includes first single, "Murder She Wrote," and "Step 2 This."

(Continued on page 66)

SINGLE REVIEWS

POP

► **JANET JACKSON** *Come Back To Me* (4:47)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: J. Jackson, J. Harris III, T. Lewis
 PUBLISHERS: Black Ice, BMI/Flyte Tyme, ASCAP
 MIXERS: Jam & Lewis
 A&M 75021 7939-4 (cassette single; CD version also available, A&M 75021 7939-2)

Ballad from La Jackson's multi-platinum opus has been remixed to emphasize her most affecting vocals to date, as well as the tune's lushly romantic melody. A lovely Spanish-language interpretation is included.

► **M.C. HAMMER** *Have You Seen Her* (4:40)
 PRODUCER: M.C. Hammer
 WRITERS: E. Record, B. Aclim, M.C. Hammer
 PUBLISHER: Unichappell/Bust-It, BMI
 Capitol 44573 (c/o CEMA) (cassette single; 12-inch version also available, Capitol V-15586)

Tough yet tender rap reading of the Chi-Lites' classic ballad should further confirm Hammer's place among pop radio's platinum stars.

BLACK BOX *Everybody Everybody* (4:07)
 PRODUCER: Groove Groove Melody
 WRITERS: M. Limoni, D. Davoli, V. Semplici
 PUBLISHERS: Lombardoni Edizioni Musicali/Intersong USA, ASCAP
 RCA 2628-4-RS (cassette single; 12-inch reviewed June 9)

★ **GREGORY GRAY** *Don't Walk Away From Love* (3:59)
 PRODUCER: Davitt Sigerson
 WRITERS: Gregory Gray
 PUBLISHERS: Rondor/Almo, ASCAP
 Atco 4-99125 (c/o Atlantic) (cassette single)

Irish crooner deserves both pop and AC attention with this textured ballad highlight from his fine, overlooked debut "Strong At Broken Places."

ALLMAN BROTHERS BAND *Good Clean Fun* (5:06)
 PRODUCER: Tom Dowd
 WRITERS: D. Betts, J. Neel, G. Allman
 PUBLISHERS: Pangola/D-Dem, BMI/Song Pantry, ASCAP
 Epic (c/o CBS) (cassette single)

Reunited after a nine-year split, blues rockers preview the forthcoming "Seven Turns" album with a smokin' guitar brawl that will leave homogenized young turks in a heap of dust.

M.C. PILLSBERRY & THE 4 LARGE CREW *Me So Hungry* (4:40)
 PRODUCER: Carlos Nedd
 WRITERS: C. Nedd, G. James, P. Martinez, H. Tsuruda, D. Hobbs, M. Ross, L. Campbell, R. Williams, C. Wongwon, Tracee D.
 PUBLISHERS: StunFlair/Bedroom/Pac Jam/Two Pepper, BMI
 Atlantic 4-87902 (cassette single)

Mildly amusing parody of 2 Live Crew's "Me So Horny" may benefit from its prototype's current headline-grabbing controversy.

BLACK

► **THE BOYS** *Crazy* (4:02)
 PRODUCERS: Hakeem Abdulsamad, Khiry Abdulsamad
 WRITERS: H. Abdulsamad, K. Abdulsamad
 PUBLISHER: Buff Man, BMI
 MIXER: Timmy Regisford
 Motown MOTC-2053 (c/o MCA) (cassette single; 12-inch version also available, Motown MOT-4730)

A year before the assault of Maurice Starr-guided teen groups like Perfect Gentlemen, this clique of kids made (air)waves. Preview of upcoming second album takes a slightly more mature, new-jack stance than previous efforts.

► **HOWARD HEWETT** *If I Could Only Have That Day Back* (4:25)
 PRODUCER: Matthew Wilder
 WRITER: M. Wilder
 PUBLISHERS: Gefen/Streetwise, ASCAP
 MIXER: Ellis Jay
 Elektra 4-64947 (cassette single; maxi-cassette version also available, Elektra 4-66619)

Second single from singer's exceptional self-titled album is another mid-tempo ballad warmed by Hewett's glowing vocals.

► **PERRI** *Someone Like You* (5:03)
 PRODUCERS: Jon Baker, Perri
 WRITERS: D. Perry, D. Swanson
 PUBLISHERS: Perry Lane/Deken Swanie, BMI
 MCA 24004 (12-inch single)

Currently on the road with Anita Baker, quartet previews new "Tradewinds" set with a velvety, harmonious ballad characterized by virtually flawless vocals.

STANLEY CLARKE & GEORGE DUKE *Lady* (4:16)
 PRODUCERS: Stanley Clarke, George Duke
 WRITER: George Duke
 PUBLISHER: Mycenae, ASCAP
 Epic 34T-73422 (c/o CBS) (cassette single)

Power pop-inflected ballad with R&B overtones meriting multi-format attention.

BARRY WHITE *When Will I See You Again* (4:08)
 PRODUCER: Barry White
 WRITERS: B. White, T. Thomas
 PUBLISHERS: Seven Songs/ba-Dake, BMI
 A&M 75021 2332-1 (12-inch single)

Languid techno ballad comforts courtesy of White's pure and rich vocal. Where's the orchestra, though?

KIPPER JONES *Shock Wave* (3:40)
 PRODUCER: Chuckii Booker
 WRITERS: K. Jones, L. Robinson
 PUBLISHER: Kip Teez/Pecot, ASCAP
 Virgin 91328 (c/o Atlantic) (cassette single)

Muscular hip-hop funk jam benefits from stellar production by Booker and a tightly-layered vocal.

MICHAEL COOPER *Over And Over* (4:27)
 PRODUCER: Robert Brookins
 WRITERS: Robert Brookins, Michael Cooper
 PUBLISHER: Bee Germaine, BMI/Sac Boy, ASCAP
 Reprise 4-19794 (c/o Warner Bros.) (cassette single)

Romantic slow jam has quiet storm playability.

COUNTRY

► **KEITH WHITLEY & LORRIE MORGAN** *'Til A Tear Becomes A Rose* (3:29)
 PRODUCERS: Blake Mevis, Garth Fundis
 WRITER: Bill Rice, Mary Sharon Rice
 PUBLISHERS: EMI April/Swallowfork, ASCAP
 RCA 2619-7-R

Breathtakingly good. From the simple, timeless fiction of the lyrics to the elemental force of the late Whitley's and Morgan's solo and combined vocals, this song defines all that is majestic in country music.

NEW AND NOTEWORTHY

THE RED HOUSE *I Said A Prayer* (3:44)
 PRODUCER: Mark Optiz
 WRITERS: B. Tunkel, B. Nichol
 PUBLISHERS: EMI-Blackwood/Tunic, BMI
 SBK (c/o CEMA) (cassette single)

Major label debut by New Jersey-bred quartet is a well-honed blend of Americana roots-rock and top 40 pop. Vivid vocals by Bruce Tunkel add dimension to sensitive lyrics. Should take up initial residence at album rock, although multiformat domination appears likely.

CORBIN/HANNER *Work Song* (2:57)
 PRODUCER: Harold Shedd, Bob Corbin, Dave Hanner
 WRITER: Bob Corbin
 PUBLISHER: Sabal, ASCAP
 Mercury/PolyGram 846 326-2/4

Attention-grabbing production has never been finer than on this creatively and effectively performed rollicking, Caribbean-flavored ditty. America's working class will easily relate—and if the cards are played right, the song's appeal can be expected to crossover, across-the-board.

► **THE DESERT ROSE BAND** *Story Of Love* (2:32)
 PRODUCERS: Paul Worley, Ed Seay
 WRITERS: Chris Hillman, Steve Hill
 PUBLISHER: Bar None, BMI
 MCA/Curb 79052

Distinctive vocals gently carry the listener through chapters in the "Story Of Love"—a favored single from this golden-throated band. Instrumentation and production glisten perfectly.

► **LACY J. DALTON** *Where Did We Go Right?* (3:12)
 PRODUCERS: Jimmy Bowen, James Stroud, Lacy J. Dalton
 WRITERS: D. Loggins, D. Schlitz
 PUBLISHERS: MCA/Don Schlitz, ASCAP
 Capitol

Dalton continues to distance herself from the brass and sassiness that established her. Here—as with her previous single, "Black Coffee"—she has the detached, magisterial tone of one who has been so emotionally seared that only the objective voice remains. Powerful.

► **LIONEL CARTWRIGHT** *My Heart Is Set On You* (3:13)
 PRODUCERS: Stuart Smith, Tony Brown
 WRITER: Lionel Cartwright
 PUBLISHERS: Silverline/Long Run, BMI
 MCA 79046

Good, clean vocal performance tells of his unquenchable thirst to win a young woman's attention. Hook is snappy and piano licks up front.

O'KANES *Tell Me I Was Dreaming* (3:19)
 PRODUCER: Allen Reynolds
 WRITER: Jamie O'Hara
 PUBLISHER: Jamie O'Hara, ASCAP
 Columbia 38-73445

This material weakly founders its way through, christened by the vocals of an exceptional recording duo.

JOE BARNHILL *Tell Me Why (I'm Still Crying Over You)* (2:37)
 PRODUCERS: Jimmy Bowen, Chip Hardy
 WRITERS: W. Perry, L. Wilson
 PUBLISHER: Zomba, ASCAP
 Capitol

Barnhill's eager, muscular voice is perfect to handle this bouncy, Texas swing lament.

LES TAYLOR *Every Time I Think It's Over* (3:40)
 PRODUCER: Pat McMakin
 WRITERS: W. Newton, D. Steagall, R. Steagall
 PUBLISHERS: Add In/Mighty Nice (administered by Bluewater)/Texas Red, BMI
 Epic 34-73449 (c/o CBS)

A slow, contemplative ballad on the enchanting unevenness of love. Taylor's best single yet.

★ **BENNY DEAN** *If They Ain't Got A Fiddle* (timing not listed)
 PRODUCERS: Larry Cordle, Steve Clark
 WRITERS: Steve Clark, Johnny MacRae
 PUBLISHERS: Music City/EMI-April/Intersong USA/Hide A-Bone, ASCAP
 MJK 1981

Raucous, good-humored, and clever—in the tradition of Alabama's "If You're Gonna Play In Texas (You've Gotta Have A Fiddle In The Band)." Contact: Starlite, P.O. Box 59502, Potomac, Md. 20859

BUBBA BARTOSH *Who's He To You* (2:52)
 PRODUCER: Ray Baker
 WRITERS: Donny Kees, Frank Myers
 PUBLISHERS: Acuff-Rose/Morganactive Songs, BMI
 BGM 32590

Bubba shoots straight in this nifty traditional number involving another man.

DANCE

► **NEW ORDER** *World In Motion* (5:52)
 PRODUCER: Stephen Hague
 WRITERS: New Order, Keith Allen
 PUBLISHERS: Be, PRS/WB, ASCAP/EMI
 MIXERS: Andrew Weatherall, Terry Farley
 Qwest 0-21582 (c/o Warner Bros.) (12-inch single)

Back in order, venerable assemblage serves its customary power-punch dance rock with all the nuance one would expect. Nothing surprising or different, but definitively New Order.

DEE HOLLOWAY *I Won't Surrender* (6:03)
 PRODUCER: George Morel
 WRITERS: G. Morel, D. Holloway
 PUBLISHERS: Hittage/Groove On, ASCAP/Adra/Dee Holl, BMI
 Active ACT 3069 (c/o Select) (12-inch single)

Underground house diva never fails to excite, and this pumped jam could

bring her closer to deserved mainstream acceptance. Contact: 212-691-3375.

★ **DUNAMIS FEATURING SAHIRAH** *You Can Make It* (7:00)
 PRODUCER: Mike Mason
 WRITER: Michael Mason
 PUBLISHER: Not Ashamed, ASCAP/Ropiak Bros., BMI
 MIXERS: Reynald Crazy Frenchman, Mike Mason
 United Sounds Of America USA-919 (12-inch single)

Pumping R&B/club jam proudly recalls a serious Philly jam elevated by the fab vocals of newcomer Sahirah. Don't miss. Contact: 718-786-8473.

PROJECTION *Heart & Soul* (6:24)
 PRODUCER: Andy Sojka
 WRITERS: A. Harris, D. Harris
 PUBLISHER: Boogie Boys, PRS
 MCA 24050 (12-inch single)

The afterhours will have no problem staying awake during this staunch club offering, which in 7-inch edit shows much promise for attracting radio programming ears.

JOANNA LAW *First Time Ever* (6:13)
 PRODUCER: The Funky Ginger
 WRITER: E. MacColl
 PUBLISHER: Storm King
 Easy Street EZS-7564 (12-inch single)

Inspired, downtempo club reading of the Roberta Flack classic is enlivened by Law's soulful interpretation, as well as lovely piano and Hammond organ lines. Morning jocks should check out sleaze-speed "Bumpy Mix." Contact: 212-254-7979.

BANG *Holding My Heart* (7:43)
 PRODUCER: Todd Canedy
 WRITERS: Calliris, Adams, Wright, Voudouris
 PUBLISHERS: Warner Tamarlane/Call Iris/Menden Songs/L.A. Entertainment, BMI/Meguitar Songs, ASCAP
 MIXERS: Shep Pettibone, Michael R. Hutchinson, David Frank
 Vendetta 75021 (c/o A&M) (12-inch single)

Influence of mixer Pettibone is strongly felt on this pop-slanted house cut, fronted by picturesque male duo. Track may prove more appealing to radio than clubs, although "Shep's Avant Garde Mix" has sleeper potential.

MXM *Nothing Compares 2 U* (4:25)
 PRODUCER: J.T.
 WRITER: Prince
 PUBLISHER: Controversy, ASCAP
 Next Plateau NP-50122W (12-inch single)

Recent Sinead O'Connor hit is faithfully covered (or is it copied?), and entrenched in a series of trend-conscious dance mixes. Contact: 212-541-7640.

AC

★ **JULIE CRUISE** *Falling* (4:12)
 PRODUCERS: David Lynch, Angelo Badalamenti
 WRITERS: David Lynch, Angelo Badalamenti
 PUBLISHER: (not listed)
 Warner Bros. 4-19757

Modern rock staple propelled by the hit television series "Twin Peaks" can easily carry its own sans the visuals. Track succeeds in creating its own surreal yet comforting environment. A possible multiformat sleeper from the brilliant "Floating Into The Night."

MODERN ROCK

► **HAPPY MONDAYS** *Step On* (5:33)
 PRODUCERS: Paul Oakenfold, Steve Osborne
 WRITERS: J. Kongs, C. Demetriou
 PUBLISHER: Tapestry
 Elektra 0-66624 (c/o Warner Bros.) (12-inch single; maxi-cassette version also available, Elektra 4-66624)

American consumption of the Manchester, U.K., dance/rock scene should continue with this fab cut featuring a guest vocal shot from Rowetta.

FOETUS INC *Butterfly Potion* (timing not listed)
 PRODUCER: J.G. Thirlwell
 WRITER: J.G. Thirlwell
 PUBLISHER: Self Immolation
 Wax Trax 9111 (12-inch single)

Yet another aggravated assault from the latest Foetus incarnation. Contact: 312-252-1000.

CREEPS *Ooh—I Like It!* (5:28)
 PRODUCER: Clarence Otverman
 WRITER: Robert Jelinek
 PUBLISHER: Madhouse Music Sweden AB
 Atlantic (12-inch single)

Some may be unpleasantly surprised by the house mix overhaul on the 12-inch from this Swedish garage band. The rockin' original version is contained, however, and is the best by far.

RAP

► **THREE TIMES DOPE** *Weak At The Knees* (6:09)
 PRODUCER: Chuck Nice
 WRITERS: S. Arrington, W. Griggs, R. Waller
 PUBLISHERS: Acknickulous/MCA, ASCAP
 MIXERS: Chuck Nice, Joe "The Butcher" Nicolò
 Arista AD-2034 (12-inch single; 7-inch version also available, Arista AS-2033)

The three drop some serious science with an inspired reworking of the classic Steve Arrington jam featuring the originator in a guest vocal spot. Jammin'.

► **PUBLIC ENEMY** *Brothers Gonna Work It Out* (5:50)
 PRODUCER: Bomb Squad; Hank Shocklee, Carl Ryder, Eric (Vietnam) Sadler, Keith Shocklee
 WRITERS: K. Shocklee, E. Sadler, C. Ridenhour
 PUBLISHERS: Def American/Your Mother's, BMI
 MIXERS: Brian Dennis, The Bomb Squad
 Def Jam 44-73391 (c/o CBS) (12-inch single)

Extended remix from the "Fear Of A Black Planet" keeps the pace and message clear and is backed with mixes of "Power To The People" and the dope "Anti-Nigger Machine."

► **KID 'N PLAY** *Back To Basix* (4:33)
 PRODUCERS: Hurby Luv Bug & The Invincibles
 WRITER: Fingerprints
 PUBLISHERS: Hittage/Sons-Of-K-Oss, ASCAP
 Select FMS-62366 (12-inch single)

Superhot duo unleashes a fave track from the kickin' "Funhouse" album. Fresh mixes by Marley Marl and The Wizrad E add spice. Contact: 212-691-3375.

SHAZZY *Keep It Flowin'* (3:45)
 PRODUCERS: Gee Dajani, J. Gamble, D. Ross
 WRITERS: D. Ross, G. Dajani, S. Marsh
 PUBLISHERS: Mitsy Matkicker Poo/Pearl/Clyde, BMI
 Elektra 0-66666 (12-inch single)

Fat funk guitars and sweltering horns keep newcomer lyrically agile. Equally strong "I Don't Play In Vain" provides reason to look forward to the forthcoming "High Priestest Of The Newfunk" album.

MICHEE MEE *Jamaican Funk* (3:20)
 PRODUCER: King Of Chill
 WRITERS: Michee Mee, Freddy Byrd
 PUBLISHERS: First Priority/MCA/TET, PROCAN
 MIXER: King Of Chill
 First Priority (c/o Atlantic) (12-inch single)

Canadian rap star of Jamaican heritage unleashes a raw, hard-hitting funk confection. Backed with the even more inspired dancehall track "All Night Long."

ARABIAN PRINCE *Gettin' Down* (timing not listed)
 PRODUCERS: Arabian Prince, Tim Reid II
 WRITER: Kim Nazel
 PUBLISHERS: Mik Lezan/Par, ASCAP
 Orpheus/EMI V-72290 (c/o CEMA) (12-inch single)

While radio nimbles on the accessible A side, purists should investigate the tough-phrased, topical "Dope Thang" on the B.

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.

ALBUM REVIEWS

(Continued from page 64)

THE UBC

2 All Serious Thinkers

PRODUCERS: Caelove & Dynasty
EMI 93919

Rap quintet deftly straddles the image fence between being streetwise and book-smart. Regardless of which role it is playing, group serves up a tasty menu of scratch and sample hip-hop beat beds, which balances rapid rhyme approach. Radio choices are wide, ranging from the cocky "Mop The Floor" to the topical title cut.

KOOL SKOOL

PRODUCERS: Jesse Johnson, Keith Lewis
Capitol 91044

Sharp-sounding quintet appears poised to new-jack up the radio airwaves with this slickly constructed debut. Despite the occasionally formulaic quality of the material, tight vocal harmonies and a nifty Minneapolis funk vibe—provided by co-producer Johnson—prevent set from becoming a bore. Of particular note are "Waste My Time" and "My Girl."

DANCE

▶ ROBERT OWENS

Rhythms In Me
PRODUCERS: Frankie Knuckles, David Morales
4th & Bway 444022

Veteran of the underground club circuit, as a member of Fingers Inc., goes solo with a simmering set of R&B-spiced, deep-house jams. Highly programmable tracks like "Visions" and "Changes" not only ooze with suave charm of Owens' rich vocals, but also further confirm the songwriting prowess of hot mixers/producers Knuckles and Morales. Outreach beyond clubs could come via the soothing soul of "Message From My Heart."

DAVID DIEBOLD & KIM CATALUNA

Sex Technology
PRODUCER: David Diebold
Megatone 1027

Hi-NRG duo has been renamed to reflect increased vocal presence of Cataluna, whose charm provides ample pop crossover possibilities, particularly on "Last Word (On Love)." Full-length debut includes several of pair's earlier singles, illustrating Diebold's marked growth as both a producer and songwriter. NRG diehards need to investigate the perky "Dance Right Back To Heaven," featuring a guest appearance by Ernest Kohl. Contact: 415-621-7475.

JAZZ

▶ WYNTON MARSALIS

Standard Time Vol. 3: The Resolution Of Romance
PRODUCER: Delfeayo Marsalis
Columbia 46143

With the gentle, eloquent accompaniment of his pianist and father, Ellis, point man for the new traditionalism Marsalis takes another sentimental journey through the standards indelibly imprinted upon the psyche of jazz. Among the timeless themes re-examined by the Marsalises are Rodgers & Hart's "It's Easy To Remember" and "Where Or When," Noble's "The Very Thought Of You," Carmichael/Mercer's "Skylark," Yarburt/Lane's "How Are Things In Glocca Morra?," and a host of others. Set also features such Wynton originals as "In The Court Of King Oliver" and "The Seductress."

★ RALPH PETERSON QUINTET

Volition
PRODUCER: Kazunori Sugiyama
Blue Note 93894

One of the most impressive leader/

player/composers on the serious jazz scene today, Peterson is an explosive, challenging, prolific percussionist who returns to the quintet format of last year's "V" album, featuring trumpeter Terence Blanchard, saxophonist Steve Wilson, and consistently compelling pianist Geri Allen. In an outstanding set, highlights include the cool-influenced title theme, the Latin-tinged free-isms of "Seven Of Swords," the powerful swing of "In Step" and "Sasquatch," as well as the gentle, arcing tonalities of "The Benevolent One" and "On My Side."

THE JAZZ PASSENGERS

Implement Yourself
PRODUCERS: Arthur Moorhead, Hugo Dwyer, Roy Nathanson
New World 398

New York upstart septet's penchant for genre-jumping and anarchic humor is much in evidence here, with twisted bop riffs swapping places with more peculiar flights of fancy. Notable tracks from a hard-to-place but curiosity-inspiring set include "Cha-Ha," "The Faker," "Seven Guys With A Reason," and "Augie The Rat." Album ends with a semiparodic vocal take on Cole Porter's "Easy To Love."

WORLD MUSIC

ALI FARKA TOURE

African Blues
PRODUCER: not listed
Shanachie 65002

World-ly listeners whose curiosities were piqued by Toure's Mango album last year will rejoice at more American-blues-influenced African material from this Malian singer/songwriter/guitarist. Although liner notes are rich in biographical detail, they unfortunately lack any information about the recording dates or even the other artists who perform on the record.

COUNTRY

▶ NITTY GRITTY DIRT BAND

Rest Of The Dream
PRODUCERS: Randy Scruggs, Nitty Gritty Dirt Band
MCA 6407

Eternally inventive, the Dirt Band follows its award-winning "Will The Circle Be Unbroken, Vol. 2" with a collection of lyrical vignettes—some amusing, some profound, all vividly drawn.

▶ THE STATLER BROTHERS

Music Memories And You
PRODUCER: Jerry Kennedy
Mercury 842518

The Statlers continue to spin small-town insights into universally applicable themes. Sometimes they lapse into sentimental excess; but in this collection the songs are strong enough to carry all the emotional weight. As usual, there are flashes of humor and self-deprecation.

▶ BILLY JOE ROYAL

Out Of The Shadows
PRODUCER: Nelson Larkin
Atlantic 82104

The Royal Troubadour of Love finds new ways to long and hurt here, ranging from the plaintive "Searchin' For Some Kind Of Clue" to the utterly lachrymose "If The Jukebox Took Teardrops."

ASLEEP AT THE WHEEL

Keepin' Me Up Nights
PRODUCERS: Barry Beckett, Ray Benson, Tim DuBois, Scott Hendricks
Arista 8550

Those who love to swing and boogie

get a 12-song taste of country's finest from a band that puts ego aside and just enjoys performing down-home good country music—evidenced by the variety of top-notch tunes included on this project.

JOE BARNHILL

PRODUCERS: Jimmy Bowen, Chip Hardy
Capitol 93913

Even in a bumper crop of great male singers, Barnhill stands out with his intense, vibrant vocals and his obvious understanding of the lyrics. Best cuts: "The Chill Of An Early Fall," "Your Old Flame's Goin' Out Tonight," and "Special Occasions."

RALPH STANLEY & THE CLINCH MOUNTAIN BOYS

Classic Bluegrass
PRODUCERS: Robert Trout, Charles R. Freeland, Ralph Stanley
Rebel 1109

An 18-cut sample of Stanley standards recorded between 1971 and 1986. Among Stanley's distinguished sidemen here are Keith Whitley, Ricky Skaggs, Roy Lee Centers, and John Duffey.

CLEVE FRANCIS

Last Call For Love
PRODUCERS: Jack Gale, Jim Pierce
Playback 13020

Francis adroitly mixes traces of R&B vocals with country lyrical directness to come up with a thoroughly moving performance. Contact: 305-935-4880

MAC WISEMAN

Grassroots To Bluegrass
PRODUCERS: Billy Troy, Mac Wiseman
CMH 9041

Given his wide-ranging repertoire and proclivity for folk-music history, it's always something of a lesson—invariably a delightful one—to hear Mac Wiseman sing. On this personally annotated 22-cut CD, Wiseman immerses us in rural Americana. Contact: 213-663-8073

DAWNETT FAUCETT

Taking My Time
PRODUCER: Ray Pennington
Step One Records 0054

Faucett is a powerful and heartache-fluent country singer whose choice of songs here is flawless. Contact: 615-255-3009.

CLASSICAL

BEETHOVEN: SYMPHONIES NOS. 1 & 5

Leipzig Gewandhaus Orchestra, Masur
Philips 426 782

Recent attention focused on Kurt Masur following announcement of his appointment to replace Zubin Mehta as music director of the New York Philharmonic can only direct new focus on his recording activity. If the repertoire here is not the freshest, it is nevertheless performed with engaging spirit and total control. It is also the first recording of these timeless chestnuts to incorporate some editorial adjustments scholars believe bring them a step closer to Beethoven's intention.

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.

BPI WON'T BACK NEW U.K. CHART

(Continued from page 10)

have an equal partnership," says a spokesman. "So far we haven't been offered such a role."

CIN has already set arrangements with the BBC for the chart to be broadcast first on Radio 1 and on BBC TV's "Top Of The Pops" each week.

Says Radio 1 controller Johnny Beerling: "We're delighted that the BBC will continue to broadcast the most accurate and widely respected chart information available."

CIN has established a chart supervisory committee that includes representatives from the BBC and the British Assn. of Record Dealers (BARD).

BARD chairman Andy Gray comments: "Charts monitor sales through a wide variety of retail outlets, so we're very happy to be actively involved for the first time."

The BPI has been invited to join the committee, and a CIN spokesman says talks continue with the record company organization on "areas of mutual interest."

Chart compiler Gallup is replacing about half the Epsos machines removed by the BPI in time for the new chart and will complete the process momentarily. The BPI-owned machines were mainly in independent

stores as most of the multiple webs have their own Epsos data hardware, which also acts as a computerized stock control facility.

The chart is initially based on a sample of just more than 500 stores, which CIN notes exceeds the total used when Gallup first started compiling the BPI chart two years ago. A full 900-store sample will be restored as soon as possible.

Gallup charts manager John Pinder discloses the company will maintain the BPI code of conduct. "All the chart rules remain unchanged," he says. "If we have evidence of foul play, then we'll pull that record from the chart."

BPI member companies diverge in views about the record industry's loss of control over the chart. Some believe record companies should refuse cooperation with the new chart for this reason, while others are relieved they no longer have to subsidize a chart which was costing the BPI over \$860,000 a year.

The compilation of the chart yields a wealth of statistical information which hitherto has been available to record companies for an additional payment. If they wish to continue receiving such information, they will now have to deal with CIN.

PRS EXPECTS SPARKS TO FLY

(Continued from page 10)

ducer.

•The publisher share should not exceed the "normal basis of division" (4/12) unless the publisher undertakes further exploitation of the work.

Mitchell noted that the first proposal was debated at last year's general meeting. The second proposal was hardly discussed at all. A special meeting had been planned to consider both proposals, but an approach from the Independent Television Assn. (ITV) to discuss a negotiated settlement intervened and the idea for the meeting was dropped.

Mitchell observed that during the meeting the ITV representatives undertook to pursue the matter, but nothing has happened since and the PRS believes the ITV companies are "not seriously interested in negotiating with us."

The PRS general council takes the view that it is unacceptable that a publisher share of 6/12 (or even 4/12) should be payable to a publishing company not prepared to undertake exploitation of the work for which publishing rights are assigned to it.

"This means," stated Mitchell, "that the maximum share allocable to

a publisher who is not prepared to give that undertaking will, if the rule change is approved by the membership at the [general meeting], be 2/12 in respect of all new works in this category, which are notified to the society on or after the date of the meeting."

David Platz runs Standard Music in partnership with London Weekend Television (LWT) and will resist this change at the meeting. He acknowledges that coercive practices may be exercised by some publishers, but does not consider that the sins of a few justify action against all publishers with TV or movie affiliations.

"The ITV companies have had a meeting to establish a code of conduct to ensure that everything is above board," Platz discloses, "But the PRS still intends to proceed with this rule amendment."

"Why single out TV-associated companies?" he continues. "What about record companies with associated publishing houses whose first question to a new act is, 'Is the publishing available?' and then construct a deal accordingly?"

U.K.'s PRS Performs Well

1989 Take Up 12.7% To \$202 Mil

LONDON—The Performing Right Society will report at its annual general meeting Wednesday (4) an increase in total gross revenue for 1989 of \$23 million to \$202 million, a gain of 12.7% over 1988.

Licensing income in the U.K. and Ireland rose by 10.8% to \$135 million, with royalties from U.K. radio and TV climbing 8% to \$72.6 million and U.K. public performance licenses contributing \$59 million, up by 13.8%.

In the Republic of Ireland, the newly established Irish Music Rights Organization garnered nearly \$3.3 mil-

lion, representing a 15% increase.

Revenue from abroad rose by 12.9% to \$57.6 million, and investment income earned on funds awaiting distribution totaled \$10 million, a gain of 46.7%.

As a proportion of total gross revenue, the society's licensing and administration costs in 1989 were 17.6% (18% in 1988) and its net distributable income for the year rose by 13% to \$165 million. Distributions made during the year to members and affiliated societies increased by 13.8% to \$153 million.

THE CHRISTIANS

I Found Out



THE CHRISTIANS are:

Garry Christian Henry Priestman Russell Christian

The Album **I F O U N D O U T** :

Entered U.K. charts at #1, **P**latinum in U.K., **P**latinum in Spain

Top 5 in Holland, France, Spain, Ireland

Top 10 in Sweden, Portugal, Greece

From the Island album **I F O U N D O U T**



LIFELINES

BIRTHS

Girl, Grace Elena, to **Terry Poltrack** and **Marianne Meyer**, May 26 in Westchester, N.Y. She is the author of a biography of Bruce Springsteen, and a free-lance music and video writer whose work has appeared in Musician, Rolling Stone, BMI Music World, and Video magazine.

Boy, William Chappell, to **Ronald and Grace Byrd**, May 28 in Pasadena, Calif. He has been production manager for Bobby Brown, New Edition, Karyn White, Eric B. & Rakim, Rick James, and Kool Moe Dee.

Boy, Ethan Carter, to **Joel McCormick** and **June Forester**, May 30 in Fort Oglethorpe, Ga. She is a member of Warner Bros. recording group the Forester Sisters.

Girl, Sandra Rose, to **Michael and Lisa Howard**, June 5 in Suffern, N.Y. He is manager of artist development for Elektra Entertainment.

Boy, John Andrew, to **Bruce and Nancy MacTavish**, June 13 in Toronto. He is marketing manager, international repertoire, for WEA Music Canada.

Boy, Lucas Aaron, to **Robert and Beth Kraft**, June 15 in Los Angeles.

He is a record producer and co-author of the feature film "Hudson Hawk." She is president of Overboard Music Inc.

Boy, Arlis Packard, to **Arma and Alexandra Andon**, June 22 in Stamford, Conn. He is senior VP of the SBK Records Group in New York.

MARRIAGES

John (Jay Jay) French to **Janice Brock**, June 24 in New York. He is former lead guitarist and founding member of Twisted Sister, and currently manager of Giant recording artist Andie James. She is executive assistant to Martin Bandier, vice chairman of EMI Music Publishing and president/chief operating officer of SBK Records.

DEATHS

June Christy, 64, of complications from kidney failure, June 21 in Sherman Oaks, Calif. A big band singer in the '40s, Christy emerged as one of the leading jazz stylists of the '50s, making a number of successful albums for Capitol Records. She started with the Stan Kenton Orchestra in 1945, scoring several hit recordings, among them "Tampico," "It's Been A Long Long Time," and "Fly Pie And Apple Pan Dowdy." She is survived by her husband, saxophonist Bob Cooper, a daughter, and a brother.

Clyde McCoy, 86, after suffering from Alzheimer's disease, June 11 in Memphis. McCoy was an orchestra leader for 60 years and was best known for his 1935 hit Columbia recording of "Sugar Blues," his theme. McCoy, who also recorded for Decca, had a "wah-wah" trademark sound. He played concert dates as late as five years ago.

Eric Elliot, 24, of a bacterial infection, June 19 in Nashville. Elliot worked in the shipping and receiving department of the Nashville Network. Donations can be made to the Middle Tennessee Spina Bifida Assn., 935 Russell St., Nashville, Tenn. 37206.

Gus Fiore, 71, after a yearlong illness, June 7 in Dover, Maine. A guitarist whose career spanned 50 years, Fiore got started out performing on WCOP Boston and on the WLS Chicago Barn Dance. More recently, his band, the Knockabouts, played throughout New England at various functions and fairs. Fiore was a charter member of the Maine Country Music Assn. and was inducted into its Hall of Fame in 1972. Last year, the Down East Country Music Assn. presented him with an award honoring him for more than 50 years as an active musician. He was also a gold member of the International Federation of Musicians. Fiore also worked at Music Unlimited and Shaws at the Newington Mall in Maine, retiring in 1989 due to failing health. He is survived by his wife, Betty, two stepsons, a stepdaughter, two grandsons, four brothers, two sisters, and several nieces and nephews.

al nieces and nephews.

Timothy Ruben Rountree, 31, of complications from AIDS, June 10 in Portland, Ore. Rountree was co-owner of Turntable Mary's record store there. He is survived by his parents, two brothers, a sister, two grandparents, and his companion, Jerry Miller. Donations may be made to the Cascade AIDS Project or to AIDS research programs at Oregon Health Sciences University in care of Dr. Mark Loveless.

Thomas E. Freston Jr., 72, of cancer, June 14 in Vero Beach, Fla. Freston was the father of Thomas Freston III, chairman/CEO of MTV Networks. He is also survived by his wife, Mary, his other son, R. William, and two grandsons. In lieu of flowers, contributions may be made to the Hospice of the VNA, 1111 36th St., Vero Beach, Fla. 32960, or to the Humane Society of Vero Beach, 4701 41st St., Vero Beach, Fla. 32960.

Corinthian (Kripp) Johnson, 57, of prostate cancer, June 22 in Pontiac, Mich. Johnson was lead singer of the Del-Vikings. The group, formed in 1955, was one of the first racially integrated rock groups. In 1957, the Del-Vikings scored two top 10 hits, "Come Go With Me" and "Whispering Bells." Johnson is survived by his wife, Johnnie Mae, and eight children.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 28-July 1, 20th Annual Roskilde Festival, five-day music festival, Roskilde, Denmark. 011-45-42-36-6613.

June 30, Ask-A-Pro Seminar: Answers to Basic Legal and Business Questions for Spanish-Speaking Artists, presented by the Songwriters Guild of America, SGA office, Hollywood, Calif. 213-462-1108.

June 30, Breaking Into The Music Industry, Hilton Hotel Conference Center, Baldwin Park, Calif. Angelo Roman Jr., 213-969-1607.

June 30-July 1, Rockfest '90, including music memorabilia charity auction, Westin Bonaventure Hotel, Woodland Hills, Calif. 818-596-2136.

JULY

July 1, Songwriters Assn. of Washington (SAW) 1990 Mid-Atlantic Song Contest Awards Ceremony, Stouffers Concourse Hotel, Crystal City, Wash. 301-654-8434.

July 11-15, First Traditional Gospel Conference, Nashville Convention Center. 615-876-8240.

July 12-15, Upper Midwest Communications Conclave, Radisson Hotel South, Minneapolis. Lisa Nordmark, 612-927-4487.

July 14-15, Hedley Blast Country Music Festival, Similkmeen Valley, Hedley, British Columbia. 604-873-9686.

July 14-17, 65th Annual Conference and Trade Show of the International Assn. of Auditorium Managers, Sheraton-Boston and Hynes Convention Center, Boston. 214-255-8020.

July 14-18, New Music Seminar 11, Marriott Marquis, New York. 212-473-4343.

July 21, StudioTech '90, expo covering the latest recording equipment, Golden Gateway Holiday Inn, San Francisco. 415-441-0662.

July 31, A&R Songpitch with Danny Goodman of Charisma Records, presented by the National Academy of Songwriters, NAS office, Hollywood. 213-463-7178.

AUGUST

Aug. 4, Seventh Annual Reggae on the River Festival, French's Camp, Piercy, Calif. 707-923-2622.

Aug. 6, Songwriters Guild of America Annual Aggie Awards Show, Centennial Ballroom, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.

Aug. 10, Rap Sampling Seminar, at the offices of the National Academy of Songwriters, Hollywood. 213-463-7178.

Aug. 10-11, Atlanta Regional Rap Showcase '90, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.

Aug. 16-19, Jack The Rapper Conference, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

Aug. 17-18, Atlanta Regional Rap Showcase '90, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.

Aug. 23-26, Midwest Music Conference, North Pier, Chicago. Jeff Kwatinetz, 312-876-1766.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/18	Close 6/25	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1502.3	23	21 1/2	-1 1/2
CBS Inc.	233.4	204 1/2	197 1/4	-6 1/4
Capital Cities Communications	81	590 1/2	598 1/2	+8
Carolco Pictures	127	12 1/2	11 1/4	-1 1/4
Coca-Cola	4199.6	44 1/4	42 1/4	-1 1/4
Walt Disney	2408.2	127 1/4	126 1/4	-1 1/4
Eastman Kodak	4070.4	41	40 1/4	-1/4
Handleman	764.3	16 1/2	14 1/4	-1 1/4
MCA Inc.	731.5	58	55 1/2	-2 1/2
MGM/UA	894.3	18 1/4	17 1/4	-1 1/4
Orion Pictures Corp.	232.2	18 1/4	17	-1 1/4
Paramount Communications Inc.	1673.5	45 1/2	44	-1 1/2
Pathe Communications	51.8	4	3 1/4	-1/4
Polygram NV	143.8	18 1/2	18 1/2	+1/4
Sony Corp.	59	54 1/4	54 1/4	-1/4
TDK	6.9	43 1/4	43 1/4	-1/2
Time Warner	655	104 1/4	98 1/4	-6
Vestron Inc.	115.6	1/2	1/2	.....
Westinghouse	2564.5	36 1/4	36 1/4	-1/4
AMERICAN STOCK EXCHANGE				
Commtron	24.2	8	7 1/2	-1/2
Electrosound Group Inc.	7.9	1/4	1/4	.....
Nelson Holdings Int'l	19.1	5 1/4	6 1/4	+1/2
Price Communications	61.2	3 1/4	3 1/4	-1/4
Prism Entertainment	1.6	.....	.....	.....
Unitel Video	3.6	8 1/4	8 1/2	-1/4
OVER THE COUNTER				
Acclaim Entertainment	13 1/4	12 1/4	12 1/4	-1/4
Certron Corp.	1	1	1	.....
Dick Clark Productions	7	7	7	.....
LIN Broadcasting	73 1/2	72 1/4	72 1/4	-1/4
LIVE Entertainment	24 1/4	23 1/2	23 1/2	-1/4
Recoton Corp.	3 1/4	3 1/4	3 1/4	.....
Rentrak	3	3	3	.....
Shorewood Packaging	24 1/4	23 1/4	23 1/4	-1
Specs Music	6 1/2	7	7	+1/2
Starstream Communications Group, Inc.	1/2	1/2	1/2	.....
Trans World Music	31 1/2	30 1/4	30 1/4	-1/4
Video Jukebox Network	6 1/4	6 1/4	6 1/4	.....
Wall To Wall Sound And Video	.....	.....	.....	.....
Westwood One	4 1/4	5	5	+1/4
LONDON STOCK EXCHANGE (In Pence)				
Company	Open 6/18	Close 6/25	Change	
Chrysalis	119	117	-2	
Pickwick	246	246	.....
Really Useful Group	235	235	.....
Thorn EMI	769	786	+17	



Marley Memorial. Chris Blackwell, chairman and founder of Island Records, inaugurates the Bob Marley Memorial Fund with a \$75,000 donation to Amnesty International USA. The donation will be given annually for 10 years. Shown at the presentation, from left, are graphic artist/photographer Neville Garrick, who has been named director of the Marley Foundation, which will make creative decisions regarding the Marley estate and likeness; Rita Marley, widow of the late singer; Curt Goering, Amnesty International USA; and Blackwell.

NEW COMPANIES

Sapphire Rose Enterprises Inc., formed by Rosella M. Gray, is a publishing and management company and independent label. First release is "Give My Love A Try/I'm Serious" by Darryl Howard. P.O. Box 1092, Norristown, Pa. 19404; 215-272-1516.

Ariel Entertainment, formed by Fred Meyerson, is an artist management and consultation company. First signing is Gold Castle recording artist Darius. Suite 1400, 8033 Sunset Blvd., Los Angeles, Calif. 90046; 213-285-3344.

One On One Public Relations, formed by Andy Cintron, is geared toward hard rock artists. Clients include Atlantic recording act Kix's fan club service, Ghost

Dance Tribe, Grimm Jack, and Lovesick. 161 Champlain Avenue, Staten Island, N.Y. 10306; 718-979-2072.

Ars Nova Publishing, formed by Jobut Entertainment Inc., is a music publishing company specializing in assisting and developing unpublished and novice songwriters. Inquiries are currently accepted. P.O. Box 191554, San Francisco, Calif. 94119; 415-554-8500.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"STEP BY STEP" BY **New Kids On The Block** (Columbia) has a flat week in points, losing slightly on the sales side and gaining slightly on the airplay side, and holds at No. 1. Its lead is huge, and so it is likely to hold for a third week despite the big jump—from No. 9 to No. 3—taken by "She Ain't Worth It" by **Glenn Medeiros & Bobby Brown** (MCA). The latter will probably be the next No. 1; it is already the most widely played record, with airplay on 229 out of the 250 stations on the panel.

TWO SINGLES SHOW EXPLOSIVE point growth this week. "Epic" by **Faith No More** (Slash) wins the Power Pick/Sales at No. 45. Usually, a record doesn't achieve the large sales gains needed to win the sales pick until it is in the 20s or low 30s. But "Epic" wins in only its third week on the chart, and before reaching the top 40. Airplay growth is strong, also. Thirteen stations are listing the record in their top 20, including Power 96 Detroit (7-5), 195 Birmingham, Ala. (18-13), and K106 Beaumont, Texas (20-11). "Come Back To Me" by **Janet Jackson** (A&M) nabs the Power Pick/Airplay, with 138 adds and early radio jumps such as 23-15 at B97 New Orleans and 34-12 at KSMB Lafayette, La., fueling a 49-place leap to No. 44. The runner-up for the airplay award, with 48 adds and an early jump of 25-19 at Power 99 Atlanta, is "Release Me" by **Wilson Phillips** (SBK), moving 18 places to No. 58.

THE 50S AND 60S ARE tightly competitive this week, with some records held back as a result. "My Kinda Girl" by **Babyface** (Solar) holds at No. 51 despite gaining enough points to bullet, and a move of 12-10 at FM102 Sacramento, Calif. Both "Across The River" by **Bruce Hornsby & the Range** (RCA) and "The Right Combination" by **Seiko & Donnie Wahlberg** (Columbia) have 11 radio adds but are held to a three-place and a one-place chart move, respectively. "Right" jumps 8-3 at CK105 Flint, Mich. "Bang Bang" by **Danger Danger** (Imagine) moves only one place to No. 65 despite nine radio adds and six top 10 radio reports. "Let Me Be Your Lover" by the **U-Krew** (Enigma) is snagged for the second week in a row, holding again at No. 68, although gaining points and going top 10 at Z95 Corpus Christi, Texas, and Hot 97 St. Louis.

QUICK CUTS: The Hot Shot Debut at No. 67 goes to **Troop**, the Southern California quintet making its Hot 100 bow with a former No. 1 hit on the Hot Black Singles chart, "All I Do Is Think Of You" (Atlantic). Strong sales points help the high debut, along with a jump of 17-6 at KMEL San Francisco. . . . **St. Paul**, a musician from Minneapolis formerly in the **Time** and the **Family**, makes his solo bow on the chart with "Stranger To Love" (Atlantic) at No. 91. Other new artists: **Nelson**, the identical twin sons of **Rick Nelson**, enters the Hot 100 at No. 93 with "Love And Affection" (DGC). And a native of East Los Angeles, rapper **Kid Frost**, debuts at No. 89 with "La Raza" (Virgin), breaking out of the Southwest: 18-14 at Power 92 Phoenix and 22-16 at Hot 97.7 San Jose, Calif. . . . "Welcome To The Real World" by **Jane Child** and "We're All In The Same Gang" by the **West Coast Rap All-Stars** (both Warner Bros.) regain their bullets due to strong sales gains.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON REPORTERS
COME BACK TO ME JANET JACKSON A&M	13	32	93	138	165
UNSKINNY BOP POISON ENIGMA	9	13	68	90	91
JERK OUT THE TIME PAISLEY PARK	5	12	38	55	142
RELEASE ME WILSON PHILLIPS SBK	7	10	31	48	124
HAVE YOU SEEN HER M.C. HAMMER CAPITOL	1	7	39	47	124
HOW BAD DO YOU WANT IT? DON HENLEY GEFENN	2	5	38	45	46
LOVE AND EMOTION STEVIE NICK LMR	2	4	30	36	96
STRANGER TO LOVE ST. PAUL ATLANTIC	3	3	25	28	55
LOVE AND AFFECTION NELSON GEFENN	1	5	20	26	42
DON'T YOU COME CRYIN' LINEAR ATLANTIC	3	6	14	23	23

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

FOR WEEK ENDING JULY 7, 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	1	STEP BY STEP	NEW KIDS ON THE BLOCK	1
2	2	HOLD ON	EN VOGUE	5
3	4	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	8
4	7	THE POWER	SNAP	13
5	3	IT MUST HAVE BEEN LOVE	ROXETTE	2
6	14	SHE AIN'T WORTH IT	GLENN MEDEIROS	3
7	8	HOLD ON	WILSON PHILLIPS	9
8	11	RUB YOU THE RIGHT WAY	JOHNNY GILL	10
9	10	DO YOU REMEMBER?	PHIL COLLINS	6
10	12	I'LL BE YOUR SHELTER	TAYLOR DAYNE	7
11	6	POISON	BELL BIV DEVOE	4
12	16	MENTIROSA	MELLOW MAN ACE	18
13	9	VOGUE	MADONNA	20
14	5	READY OR NOT	AFTER 7	12
15	18	ENJOY THE SILENCE	DEPECHE MODE	11
16	13	THE HUMPTY DANCE	DIGITAL UNDERGROUND	23
17	20	GIRLS NITE OUT	TYLER COLLINS	14
18	26	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	19
19	31	MAKE YOU SWEAT	KEITH SWEAT	25
20	28	YOU CAN'T DENY IT	LISA STANSFIELD	22
21	22	SENDING ALL MY LOVE	LINEAR	30
22	19	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	31
23	30	NOTICE ME	NIKKI	21
24	37	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	15
25	36	VISION OF LOVE	MARIAH CAREY	17
26	29	CLUB AT THE END OF THE STREET	ELTON JOHN	28
27	25	TURTLE POWER	PARTNERS IN KRYME	47
28	15	UP ALL NIGHT	SLAUGHTER	38
29	24	NOTHING COMPARES 2 U	SINEAD O'CONNOR	42
30	23	THE BALLAD OF JAYNE	L.A. GUNS	40
31	27	OOH LA LA	PERFECT GENTLEMEN	54
32	35	THE BLUES	TONY! TONI! TONE!	46
33	40	BAD OF THE HEART	GEORGE LAMOND	29
34	—	WE'RE ALL IN THE... THE WEST COAST RAP ALL-STARS		56
35	38	PURE	THE LIGHTNING SEEDS	39
36	17	CHILDREN OF THE NIGHT	RICHARD MARX	26
37	—	EPIC	FAITH NO MORE	45
38	—	KING OF WISFUL THINKING	GO WEST	24
39	32	NICETY	MICHEL'LE	62
40	—	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	27

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	STEP BY STEP	NEW KIDS ON THE BLOCK	1
2	6	SHE AIN'T WORTH IT	GLENN MEDEIROS	3
3	1	IT MUST HAVE BEEN LOVE	ROXETTE	2
4	3	POISON	BELL BIV DEVOE	4
5	4	DO YOU REMEMBER?	PHIL COLLINS	6
6	7	I'LL BE YOUR SHELTER	TAYLOR DAYNE	7
7	10	ENJOY THE SILENCE	DEPECHE MODE	11
8	5	U CAN'T TOUCH THIS	M.C. HAMMER	16
9	9	READY OR NOT	AFTER 7	12
10	11	GIRLS NITE OUT	TYLER COLLINS	14
11	13	RUB YOU THE RIGHT WAY	JOHNNY GILL	10
12	8	HOLD ON	WILSON PHILLIPS	9
13	14	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	15
14	17	HOLD ON	EN VOGUE	5
15	18	VISION OF LOVE	MARIAH CAREY	17
16	21	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	8
17	15	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	19
18	22	KING OF WISFUL THINKING	GO WEST	24
19	20	NOTICE ME	NIKKI	21
20	27	HANKY PANKY	MADONNA	34
21	23	YOU CAN'T DENY IT	LISA STANSFIELD	22
22	12	CHILDREN OF THE NIGHT	RICHARD MARX	26
23	30	THE POWER	SNAP	13
24	32	IF WISHES CAME TRUE	SWEET SENSATION	33
25	29	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	27
26	16	BABY, IT'S TONIGHT	JUDE COLE	32
27	37	COULD THIS BE LOVE	SEDUCTION	36
28	33	BAD OF THE HEART	GEORGE LAMOND	29
29	19	VOGUE	MADONNA	20
30	34	MENTIROSA	MELLOW MAN ACE	18
31	25	THE HUMPTY DANCE	DIGITAL UNDERGROUND	23
32	40	POSSESSION	BAD ENGLISH	41
33	28	LOVE IS	ALANNAH MYLES	37
34	36	KISS THIS THING GOODBYE	DEL AMITRI	35
35	35	CLUB AT THE END OF THE STREET	ELTON JOHN	28
36	—	COME BACK TO ME	JANET JACKSON	44
37	—	MAKE YOU SWEAT	KEITH SWEAT	25
38	—	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	50
39	—	MY KINDA GIRL	BABYFACE	51
40	31	SENDING ALL MY LOVE	LINEAR	30

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
50	ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM
67	ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI)
31	ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL
43	ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
81	ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP
32	BABY, IT'S TONIGHT (Colesion, BMI/EMI Blackwood, BMI) WBM
29	BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)
40	THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM
65	BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL
75	B GIRLS (P-Man, BMI)
46	THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM
66	BOUNCE BACK (Ensign, BMI/Che, BMI/Curley Top, BMI) CPP
93	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP)
95	CHAIN OF FOOLS (Pronto, BMI/Fourteenth Hour, BMI/Warner-Tamerlane, BMI) WBM
26	CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM
82	CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP) WBM
28	CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong USA, ASCAP) HL
44	COME BACK TO ME (Black Ice, ASCAP) WBM
96	COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM
36	COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP
86	COUNTING THE DAYS ()
8	CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Bonediol, ASCAP/Chrysalis, ASCAP) CLM/HL
76	CUTS BOTH WAYS (Foreign Imported, BMI) CPP
63	DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Ventana, ASCAP) CPP/WBM
78	DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Sik Star, ASCAP/Unicity, ASCAP)
27	DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nuxx, BMI/Mick Mars, BMI) WBM
83	DON'T YOU LOVE ME (P. Rossini/G. Bortolotti/D. Leoni)
73	DOUBLEBACK (FROM BACK TO THE FUTURE PART III) (Hamstein, ASCAP/MCA, ASCAP) HL/WBM
6	DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM
90	A DREAMS A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/Law, PRS/EMI April, ASCAP) CPP/WBM
74	THE EMPEROR'S NEW CLOTHES (Promostraat B.V., BMI/EMI Blackwood, BMI) WBM
11	ENJOY THE SILENCE (Emile, ASCAP)
45	EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM
77	EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
72	FOLLOW MY HEARTBEAT (Eliot Wolff, ASCAP/Virgin, ASCAP) CPP
60	THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
14	GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM
34	HANKY PANKY (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
55	HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL
100	THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM
9	HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Braintree, BMI) HL
5	HOLD ON (2 Tuff-E-Nuff, BMI)
71	HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
92	HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP)
23	THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI)
48	I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM
33	IF WISHES CAME TRUE (Colegms-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP)
7	I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM
57	I'LL SEE YOU IN MY DREAMS (Itsall, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM
87	I MELT WITH YOU (Momentum, BMI) WBM
85	I'M NEVER GONNA GIVE YOU UP (Red Instructional, ASCAP/Virgin, ASCAP) CPP
2	IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
80	I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
97	JEALOUS AGAIN (Enough To Contend With, BMI/Def USA, BMI) CLM
53	JERK OUT (Tionna, BMI/WB, ASCAP) WBM
24	KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL
35	KISS THIS THING GOODBYE (Theobalds, ASCAP)
89	LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)
68	LET ME BE YOUR LOVER (Prohibited, BMI/Fresh Force, BMI)
59	LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL
37	LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, CAPAC/Zomba, ASCAP) HL
25	MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
18	MENTIROSA (Varry White, ASCAP)
51	MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL
62	NICETY (Ruthless Attack, ASCAP)
42	NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
21	NOTICE ME (Stikki Ikki, ASCAP/Padavon, BMI)
54	OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL
52	THE OTHER SIDE (Swag Song, ASCAP/Calypso Toonz, BMI/Irving, ASCAP) CPP/HL
4	POISON (Hi-Frost, BMI)
41	POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
13	THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
39	PURE (Chrysalis, ASCAP) CLM
12	READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
58	RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL
61	THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
38	RISE TO IT (Stanley World, ASCAP/Hori Productions America, ASCAP/Elimax, BMI/Oppernockity Tunes, BMI)
10	RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
30	SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
3	SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
99	SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
19	SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
1	STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
91	STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI)
64	TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
94	THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
79	TIC-TAC-TOE (RSK, BMI/XTC, BMI)
47	TURTLE POWER (EMI Blackwood, BMI/Kikini, BMI) HL
16	U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
70	UNSKINNY BOP (Sweet Cyande, BMI/Willesden, BMI)
38	UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM
17	VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
20	VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
49	WELCOME TO THE REAL WORLD (Radical Dichotomy, BMI/Warner-Tamerlane, BMI/Brett And Peter, BMI) WBM
56	WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
98	WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
69	WHEN I DREAM OF YOU (Warner-Tamerlane, BMI/Doradio, BMI/Page Three, BMI) WBM
15	WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
22	YOU CAN'T DENY IT (Big Life, PRS) HL
84	YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM

VETERANS' RELEASES DUE IN JULY

(Continued from page 8)

Winger, and Vixen.

Winger follows up the platinum-platinum success of its debut with "In The Heart Of The Young," due in stores July 24 from Atlantic. Produced by Beau Hill, the album contains 11 tunes, all written by the band. The first single is "Can't Get Enough."

Poison will try to top the triple-platinum "Open Up And Say ... Ahh" with "Flesh & Blood," on Capitol. The July 10 release is led by the single "Unskippy Bop."

Members of distaff rock act Vixen contributed the majority of the tunes for their second album, "Rev It Up." The first single, "How Much Love," precedes the EMI release, due in stores July 31.

Turning to the classic rockers, Cheap Trick tries to maintain the momentum started by its 1988 platinum

comeback, "Lap Of Luxury." "Busted," due out from Epic on July 16, reteams the band with "Luxury" producer Richie Zito. One tune, "Walk Away," includes Pretender Chrissie Hynde on backing vocals.

REO Speedwagon continues its habit of wacky titles with "The Earth, A Small Man, His Dog, And A Chicken," in stores July 30. Kevin Cronin and company have been joined by several new members, including ex-Ted Nugent guitarist Dave Amato and Bryan Hitt, who has played with Wang Chung.

The Allman Brothers Band releases its first studio album in nine years with "Seven Turns," in stores Tuesday (3). Founders Gregg Allman, Dickey Betts, Butch Trucks, and Jaimoe are joined by three new members and reunited with producer Tom Dowd, who was behind the band's best-known albums. Also returning after a protracted absence is the Time. The Minneapolis band resurfaces July 10 with its first album in six years, "Pandemonium," on Paisley Park/Reprise. First single, "Jerk Out," blasted onto the Hot Black Singles chart last week with a record 83 total radio reporters.

If successful first singles are any indication, several other artists have reasons to be hopeful about premieres. A'me Lorain scored with "Whole Wide World" from the "True Love" soundtrack. On Tuesday (3), she comes out with her first full-length RCA effort, "Starring In ... Standing In A Monkey Sea." And George LaMond, formerly with Loose Ends, is already having radio and retail success with the title track from his solo debut, "Bad Of The Heart," due from Columbia July 31.

A&M releases the debut by the Brat Pack July 10. The group, produced by Seduction producers Robert Clivilles and David Cole, are no strangers to the Hot 100; its first single, "Never Gonna Give You Up," continues to climb the chart.

The boxed-set mania continues, with Electric Light Orchestra the latest to enter the fray. "Afterglow," a 47-track, remastered set, will be available Tuesday (3) from Epic on CD and cassette only.

Though it's not a boxed set, "The Bonnie Raitt Collection" will give

Raitt fans insight into the vast amount of music she issued before she became this year's Grammy queen. The Warner Bros. release arrives in stores July 10.

Two other July arrivals of note include "Nobody's Child," a charity effort spearheaded by Olivia Harrison (wife of George), with proceeds going to Romanian orphans infected with AIDS. In addition to a George Harrison/Paul Simon duet ("Homeward Bound"), other artists appearing on the Warner Bros. release include Elton John, Van Morrison, Billy Idol,

and Eric Clapton.

"Music Speaks Louder Than Words" is the recorded result of a 1988 music summit between Russian and American artists. Among the American acts on the bill are Michael Bolton, Cyndi Lauper, Brenda Russell, and Earth, Wind & Fire. A portion of the royalties will go to the AFS Intercultural Exchange, which places exchange students.

Assistance in preparing this story was provided by Larry Flick, Deborah Russell, and Jason Morris.

Atlantic Invests In Crew Label

This story was prepared by Melinda Newman, Irv Lichtman, and Bruce Haring.

NEW YORK—In a surprising development, Atlantic Records has entered into a partnership with Luke's Records, which is owned by Luther Campbell, the leader of the controversial rap group 2 Live Crew.

The arrangement commences with the release Wednesday (4) of the single "Banned In The U.S.A.," the title track from Campbell's upcoming solo album. The album, which features members of 2 Live Crew, will be released in August.

According to sources, the deal was handled and negotiated by Doug Morris, president and chief operating officer of Atlantic Records. He was unavailable for comment at press time.

Debbie Bennett, VP of marketing and promotions at Luke's Records, says the major-label deal was "in the works for some time." She added that other major labels expressed interest in affiliating themselves with the Miami-based label, although she declined to name them.

Under the Luke's/Atlantic partnership, all of the Luke's Records product will be channeled through the WEA branch system, Bennett says.

According to Bennett, "Banned In The U.S.A." was planned as a Campbell solo project all along. "If you look on the back of 2 Live Crew's 'As Nasty As They Wanna Be,'" she says, "it says, 'Look for the forthcoming Luke solo album.'"

Bennett says "Banned" has been completed, but is not sure why the album is being held back from its original July 4 release date. Although Campbell told Billboard last week that he might withdraw some songs from "Banned" that alluded to his perceived abandonment by the music industry in his legal battles, Bennett says she is not sure if that was the reason for the delay. She does say, however, that no songs slamming the industry are on the album.

July Hot Album Releases

Twelve albums are slated for release in July by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
STEVIE B	LOVE & EMOTION	RCA	JULY 3	STEVIE B
ANITA BAKER	COMPOSITIONS	ELEKTRA	JULY 3	MICHAEL POWELL
CHEAP TRICK	BUSTED	EPIC	JULY 16	RICHIE ZITO
HARRY CONNICK JR.	WE ARE IN LOVE	COLUMBIA	JULY 3	NOT LISTED
HARRY CONNICK JR.	LOFTY'S ROACH SOUFFLE	COLUMBIA	JULY 3	TRACEY FREEMAN
POISON	FLESH & BLOOD	CAPITOL	JULY 10	BRUCE FAIRBAIRN
BONNIE RAITT	THE BONNIE RAITT COLLECTION	WARNER BROS.	JULY 10	VARIOUS
REO SPEEDWAGON	THE EARTH, A SMALL MAN, HIS DOG, AND A CHICKEN	EPIC	JULY 16	TOM LORD ALGE, KEVIN CRONIN, JESSE HARMS
THE TIME	PANDEMONIUM	REPRISE/PAISLEY PARK	JULY 10	THE TIME
VIXEN	REV IT UP	ELEKTRA	JULY 31	RANDY NICKLAUS
WHODINI	WHODINI'S GREATEST HITS	JIVE/RCA	JULY 3	VARIOUS
WINGER	IN THE HEART OF THE YOUNG	ATLANTIC	JULY 24	BEAU HILL

INDUSTRY LEADERS VOICE SUPPORT FOR 2 LIVE CREW

(Continued from page 6)

music industry executives and the rap groups the Afros and Underground Society, the recent actions against 2 Live Crew were linked to other efforts against the arts community.

In a statement read at the event, NARAS' Greene said the organization plans a concert and march in Washington, D.C., later this summer "to demonstrate the level of support we have on this issue."

"The Academy views the political and racially motivated harassment and persecution of 2 Live Crew as only one movement in a well-orchestrated campaign to control the thoughts, mores, and social movements of American citizens, which is also seeing the attack on the National Endowment for the Arts and lyric-labeling legislation," Greene's statement said.

Tom Silverman, chairman of Tommy Boy Records, said at the press conference that the record industry should consider battling lyric-labeling legislation or judicial crackdowns on music through economic boycotts.

TOMMY BOY-COTTS?

He suggested that states acting against pop music should not be shipped product. Additionally, Silverman called on artists and managers to refuse to tour in those states, and asked that industry trade groups refuse to stage conventions in those territories.

"The economic pain has to be felt," Silverman said. "I think it's

time to get past the rhetoric."

2 Live Crew has scheduled the release of its next record, a 12-inch single titled "Banned In The U.S.A.," for Wednesday (4), Independence Day. It was announced at the press conference that Bruce Springsteen had licensed the music to his recording "Born In The U.S.A." to Luther Campbell for use on the 2 Live Crew disk. The track reportedly is political and does not contain the profane language used on many of the group's other recordings.

Besides the specific actions, several prominent label executives have told Billboard that they wholeheartedly support the group's fight against repression of music.

'WE NEED TO BE UNIFIED'

Bob Buziak, president of RCA Records, says the company is willing to financially support any joint music industry effort to fight obscenity prosecutions.

"We will participate financially through the Recording Industry Assn. of America because we need to be unified and they seem to be the ones stepping up financially," he says.

Buziak promises commitment from the company's legal, publishing, and "whatever informational resources we have.

"I believe censorship is wrong and we as an industry should band together to defend this," Buziak adds. "We certainly shouldn't leave

the small independent labels to deal with it on their own."

Regarding possible action on the censorship front, Virgin Records co-managing director Jeff Ayeroff, who has been outspoken in his condemnation of efforts to censor music, told Billboard his label will be distributing a package addressing the issue at the New Music Seminar in New York in July.

Ayeroff says he has discussed the challenges facing the industry with the head of the California Democratic party, and with former California governor Jerry Brown.

Ayeroff and Geffen Records president Ed Rosenblatt have also discussed having new industry meetings on the issue. "I think [the discussion] is going to have to take place outside of the normal RIAA political forum," Ayeroff says.

He concludes, "There are a lot of people who want to do the right thing, but political expediency seems to be the right thing to those people."

Mike Bone, president of Island Records, says, "I totally support 2 Live Crew. I don't know what I can do for Mr. Luther Campbell, but he has everyone from Island's support in his fight to clear this record for sale in those three counties in Florida."

Geffen president Rosenblatt says that activity on the anti-censorship front at his label "hasn't gone beyond conversations" at this point.

Rosenblatt suggests that a lack

of experience in the political arena may cause some industry executives to shy away from the issue.

But action is still necessary, Rosenblatt admits. He says, "Yes, we gotta get our shit together, and yes, it's going to take time, because we're also running record companies."

"What the industry has to decide is what can the RIAA do, where does it function best, and what can we do outside the RIAA."

Profits Rise For Schwartz Bros. In 1st Quarter

NEW YORK—Schwartz Bros. Inc., a distributor of prerecorded music and videocassettes, reports that net profit for the first quarter rose 22% over the same period last year to \$131,012.

Revenues for the three months that ended April 30 increased 26% to \$29.8 million. Earnings per share edged up to 7 cents from 6 cents last year.

In a release, the Lanham, Md.-based company attributes its fiscal performance to "increased sales of audiocassettes, compact disks, and videocassettes."

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	5	7	★★ NO. 1 ★★ WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	◆ MICHAEL BOLTON 1 week at No. 1
2	3	3	12	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
3	1	1	11	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS
4	5	8	6	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
5	2	2	12	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
6	6	7	10	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
7	11	15	6	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
8	9	11	8	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
9	10	10	12	THROUGH THE TEST OF TIME GRP 3032	◆ PATTI AUSTIN
10	7	4	16	HOLD ON SBK 07322	◆ WILSON PHILLIPS
11	12	16	9	DARE TO FALL IN LOVE CHARISMA 4-98971	◆ BRENT BOURGEOIS
12	19	22	6	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
13	8	6	10	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
14	15	20	8	READY OR NOT VIRGIN 7-98995	◆ AFTER 7
15	26	41	3	TALK TO ME ELEKTRA 7-64964	◆ ANITA BAKER
16	21	21	7	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
17	24	45	3	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
18	13	9	13	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
19	25	36	4	NOTICE ME Geffen 4-19946	◆ NIKKI
20	14	14	16	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY
21	16	13	15	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
22	20	19	11	BABY, IT'S TONIGHT REPRISE 7-19869	◆ JUDE COLE
23	18	12	14	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
24	22	18	19	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
25	17	17	15	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSLIS	◆ SINEAD O'CONNOR
26	27	35	4	BABY YOU'RE MINE EPIC 34-73405	◆ BASIA
27	45	—	2	★★★ POWER PICK ★★★ RELEASE ME SBK 05342	◆ WILSON PHILLIPS
28	30	39	3	WHAT DO PEOPLE KNOW RCA 2623	◆ POCO
29	36	43	3	THIS IS LOVE COLUMBIA 38-73346	◆ REGINA BELLE
30	44	47	3	EVERY TIME I TURN AROUND MCA LP CUT	LITTLE RIVER BAND
31	42	44	5	BIRD ON A WIRE A&M 1499	◆ THE NEVILLE BROTHERS
32	23	23	9	DRIVING ATLANTIC 4-87983	◆ EVERYTHING BUT THE GIRL
33	33	38	5	SHOW ME ELEKTRA 4-64978	◆ HOWARD HEWETT
34	29	29	17	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
35	43	46	3	LOVE LETTER CAPITOL LP CUT	◆ BONNIE RAITT
36	39	31	24	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
37	NEW	—	1	★★★ HOT SHOT DEBUT ★★★ COME BACK TO ME A&M 1475	◆ JANET JACKSON
38	31	33	18	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
39	32	27	18	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
40	34	30	17	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
41	49	—	2	KING OF WISHFUL THINKING EMI 50307	◆ GO WEST
42	37	32	30	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
43	40	34	7	(IT'S THE) SAME OLD LOVE MOTOWN 2046	◆ SMOKEY ROBINSON
44	28	24	10	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA
45	NEW	—	1	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
46	35	25	11	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	◆ BILLY JOEL
47	46	40	20	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
48	41	26	13	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
49	38	28	11	I WANNA BE RICH SOLAR 4-74005/EPIC	◆ CALLOWAY
50	NEW	—	1	IF WISHES CAME TRUE ATCO 7-98953	◆ SWEET SENSATION

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	TOP 40/DANCE STEP BY STEP COLUMBIA 38-73343	NEW KIDS ON THE BLOCK	1	1	TOP 40/ROCK CRADLE OF LOVE CHRYSLIS 23509	BILLY IDOL
2	3	HOLD ON ATLANTIC 7-87984	EN VOGUE	2	3	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
3	1	POISON MCA 53772	BELL BIV DEVOE	3	2	IT MUST HAVE BEEN LOVE EMI 50283	ROKETTE
4	4	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL	4	4	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
5	5	SHE AIN'T WORTH IT COLUMBIA 38-73331	GLENN MEDEIROS/BOBBY BROWN	5	5	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
6	6	MENTIROSA CAPITOL 44533	MELLOW MAN ACE	6	10	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
7	10	THE POWER ARISTA 2013	SNAP	7	6	UP ALL NIGHT CHRYSLIS 23486	SLAUGHTER
8	8	GIRLS NIGHT OUT RCA 9174	TYLER COLLINS	8	15	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
9	7	READY OR NOT VIRGIN 7-98995	AFTER 7	9	7	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
10	13	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY	10	9	HOLD ON SBK 07322	WILSON PHILLIPS
11	12	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND	11	8	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
12	9	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER	12	16	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
13	11	NOTICE ME Geffen 4-19946	NIKKI	13	12	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
14	17	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD	14	19	THE OTHER SIDE Geffen 4-19927	AEROSMITH
15	21	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT	15	14	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
16	23	COULD THIS BE LOVE VENDETTA 1509/A&M	SEDUCTION	16	11	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
17	19	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE	17	17	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
18	16	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE	18	13	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
19	20	HOLD ON SBK 07322	WILSON PHILLIPS	19	20	LOVE IS ATLANTIC 4-87945	ALANNAH MYLES
20	22	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE	20	25	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
21	25	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION	21	21	POSSESSION EPIC 34-73398	BAD ENGLISH
22	14	THE HUMPTY DANCE TOMMY BOY 7944	DIGITAL UNDERGROUND	22	18	RISE TO IT MERCURY 875 098-4	KISS
23	24	MY KINDA GIRL SOLAR 4-74510/EPIC	BABYFACE	23	—	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
24	15	SITTIN' IN THE LAP OF LUXURY WTG 31-73266/EPIC	LOUIE LOUIE	24	27	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
25	18	VOGUE SIRE 7-19863/WARNER BROS.	MADONNA	25	28	HUNGRY RCA 2607	LITA FORD
26	29	HANKY PANKY SIRE 4-19789/REPRISE	MADONNA	26	29	HOLY WATER ATCO 4-98944	BAD COMPANY
27	—	LOVE AND EMOTION LMR 2645/RCA	STEVIE B	27	23	CHAIN OF FOOLS DGC 4-19693	LITTLE CAESAR
28	—	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER	28	30	PURE MCA 53816	THE LIGHTNING SEEDS
29	—	JERK OUT PAISLEY PARK 7-19750/REPRISE	THE TIME	29	24	WHAT IT TAKES Geffen 4-19944	AEROSMITH
30	—	DO ME! MCA 53848	BELL BIV DEVOE	30	—	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON

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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	2	1	18	M.C. HAMMER ▲ ³ CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
2	1	14	3	NEW KIDS ON THE BLOCK COLUMBIA 45129 (CD)	STEP BY STEP
3	3	2	5	MADONNA SIRE 26209/WARNER BROS. (10.98) (CD)	I'M BREATHLESS
4	6	4	14	SOUNDTRACK ▲ EMI 93492 (10.98) (CD)	PRETTY WOMAN
5	4	3	14	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98) (CD)	I DO NOT WANT WHAT I HAVEN'T GOT
6	5	5	14	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
7	7	8	13	WILSON PHILLIPS ● SBK 93745 (9.98) (CD)	WILSON PHILLIPS
8	8	9	14	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
9	9	6	12	HEART ▲ CAPITOL 91820 (9.98) (CD)	BRIGADE
10	11	10	51	MICHAEL BOLTON ▲ ² COLUMBIA OC 45012 (CD)	SOUL PROVIDER
11	10	7	7	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
12	12	12	32	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
13	13	13	10	JOHNNY GILL ▲ MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
14	33	—	2	KEITH SWEAT VENTUREMENT 60861/ELEKTRA (9.98) (CD)	I'LL GIVE ALL MY LOVE TO YOU
15	14	11	8	BILLY IDOL ● CHRYSALIS 21735 (9.98) (CD)	CHARMED LIFE
16	15	15	40	JANET JACKSON ▲ ⁴ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
17	16	17	65	BONNIE RAITT ▲ ² CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
18	18	19	5	STEVE VAI RELATIVITY 1037 (9.98) (CD)	PASSION AND WARFARE
19	20	21	41	AEROSMITH ▲ ³ GEFEN 24254 (9.98) (CD)	PUMP
20	24	26	6	ICE CUBE PRIORITY 57120 (9.98) (CD)	AMERIKKA'S MOST WANTED
21	21	24	4	SOUL II SOUL VIRGIN 91367 (9.98) (CD)	VOL. II - 1990 - A NEW DECADE
22	19	16	11	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
23	17	18	18	LISA STANSFIELD ▲ ARISTA 8554 (9.98) (CD)	AFFECTION
24	22	23	52	DON HENLEY ▲ ² GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
25	23	22	21	SLAUGHTER ● CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
26	25	25	11	EN VOGUE ● ATLANTIC 82084 (9.98) (CD)	BORN TO SING
27	26	27	13	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
28	28	29	42	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
29	31	36	4	THE JEFF HEALEY BAND ARISTA 8632 (9.98) (CD)	HELL TO PAY
30	29	30	34	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
31	27	20	12	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
32	42	56	20	FAITH NO MORE SLASH 25878/REPRISE (9.98) (CD)	THE REAL THING
33	30	28	103	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
34	32	32	4	MILLI VANILLI ARISTA 8622 (9.98) (CD)	THE REMIX ALBUM
35	34	40	7	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
36	54	77	50	THE 2 LIVE CREW ▲ SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
37	38	46	57	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
38	47	49	43	L.A. GUNS VERTIGO 838 592 1/POLYDOR (CD)	COCKED & LOADED
39	39	38	38	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
40	45	37	17	MIDNIGHT OIL ● COLUMBIA 45398 (CD)	BLUE SKY MINING
41	80	—	2	MARIAH CAREY COLUMBIA 45202 (CD)	MARIAH CAREY
42	44	48	30	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
43	37	44	26	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
44	51	50	38	AFTER 7 ● VIRGIN 91061 (9.98) (CD)	AFTER 7
45	36	35	6	GEORGE STRAIT MCA 6415 (9.98) (CD)	LIVIN' IT UP
46	41	34	15	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
47	35	31	11	FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD)	BEHIND THE MASK
48	40	33	49	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
49	53	53	7	VAN MORRISON MERCURY 841-970-1 (CD)	THE BEST OF VAN MORRISON
50	86	—	2	BAD COMPANY ATCO 91371 (9.98) (CD)	HOLY WATER
51	52	47	98	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
52	55	55	4	LITA FORD RCA 2090-1-R (9.98) (CD)	STILETTO
53	43	41	14	ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
54	46	43	19	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	58	59	33	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
56	50	42	51	THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD)	COSMIC THING
57	59	54	30	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 1 (CD)	PICKIN' ON NASHVILLE
58	56	51	14	DAVID BOWIE ● RYKO RALP 0171/RYKODISC (13.98) (CD)	CHANGESBOWIE
59	48	39	16	ROD STEWART ● WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
60	60	65	7	THE SUNDAYS DGC 24277/GEFFEN (9.98) (CD)	READING, WRITING AND ARITHMETIC
61	57	52	5	PRETENDERS SIRE 26219/WARNER BROS. (9.98) (CD)	PACKED
62	NEW ▶	1	1	BRUCE HORNSBY & THE RANGE RCA 2041-1-R (9.98) (CD)	A NIGHT ON THE TOWN
63	49	45	29	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
64	61	57	4	ALABAMA RCA 2108-4-R* (9.98) (CD)	PASS IT ON DOWN
65	NEW ▶	1	1	ERIC B. & RAKIM MCA 6416 (9.98) (CD)	LET THE RHYTHM HIT 'EM
66	67	74	4	SNAP ARISTA 8536 (9.98) (CD)	WORLD POWER
67	62	63	36	BILLY JOEL ▲ ³ COLUMBIA OC 44366 (CD)	STORM FRONT
68	66	60	50	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
69	65	69	43	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
70	70	84	10	THE LIGHTNING SEEDS MCA 6404 (9.98) (CD)	CLOUDCUCKOOLAND
71	77	96	9	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
72	63	62	16	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
73	64	61	49	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
74	69	68	36	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
75	68	64	12	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
76	85	82	26	TROOP ● ATLANTIC 82035 (9.98) (CD)	ATTITUDE
77	NEW ▶	1	1	VARIOUS ARTISTS WARNER BROS. 26241 (9.98) (CD)	WE'RE ALL IN THE SAME GANG
78	74	85	6	JULEE CRUISE WARNER BROS. 25859 (9.98) (CD)	FLOATING INTO THE NIGHT
79	78	78	64	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
80	72	67	13	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
81	82	88	6	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98) (CD)	GOODBYE JUMBO
82	93	99	6	MELLOW MAN ACE CAPITOL 91295 (8.98) (CD)	ESCAPE FROM HAVANA
83	158	—	2	JEFF LYNNE REPRISE 26184 (9.98) (CD)	ARMCHAIR THEATRE
84	84	73	31	KENNY G ▲ ARISTA AL 13-8613 (13.98) (CD)	LIVE
85	73	58	11	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
86	75	76	31	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
87	71	66	42	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
88	83	86	61	TOM PETTY ▲ ³ MCA 6253 (9.98) (CD)	FULL MOON FEVER
89	79	71	26	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
90	98	109	7	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
91	99	123	3	GLENN MEDEIROS MCA 6399 (9.98) (CD)	GLENN MEDEIROS
92	76	70	11	LITTLE FEAT WARNER BROS. 26163 (9.98) (CD)	REPRESENTING THE MAMBO
93	91	91	60	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
94	87	79	10	SUZANNE VEGA A&M 5293 (8.98) (CD)	DAYS OF OPEN HAND
95	96	114	39	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
96	90	87	77	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
97	81	72	7	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
98	126	141	3	JOE COCKER CAPITOL 93416* (9.98) (CD)	JOE COCKER LIVE
99	97	89	11	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
100	102	113	7	BRUCE DICKINSON COLUMBIA 46139 (CD)	TATTOOED MILLIONAIRE
101	88	81	33	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
102	104	92	36	LUTHER VANDROSS ▲ THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE EPIC E2-45320 (CD)	
103	106	124	6	ELECTRIC BOYS ATCO 91337 (9.98) (CD)	FUNK-O-METAL CARPET RIDE
104	89	80	68	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
105	108	118	6	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
106	100	106	18	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
107	NEW ▶	1	1	DAVID BOWIE RYKO RALP 0134-2/RYKODISC (10.98) (CD)	RISE & FALL OF ZIGGY STARDUST/SPIDERS...
108	166	—	2	VARIOUS ARTISTS SIRE 26236*/WARNER BROS. (10.98) (CD)	DICK TRACY
109	127	153	37	SEDUCTION ● VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE

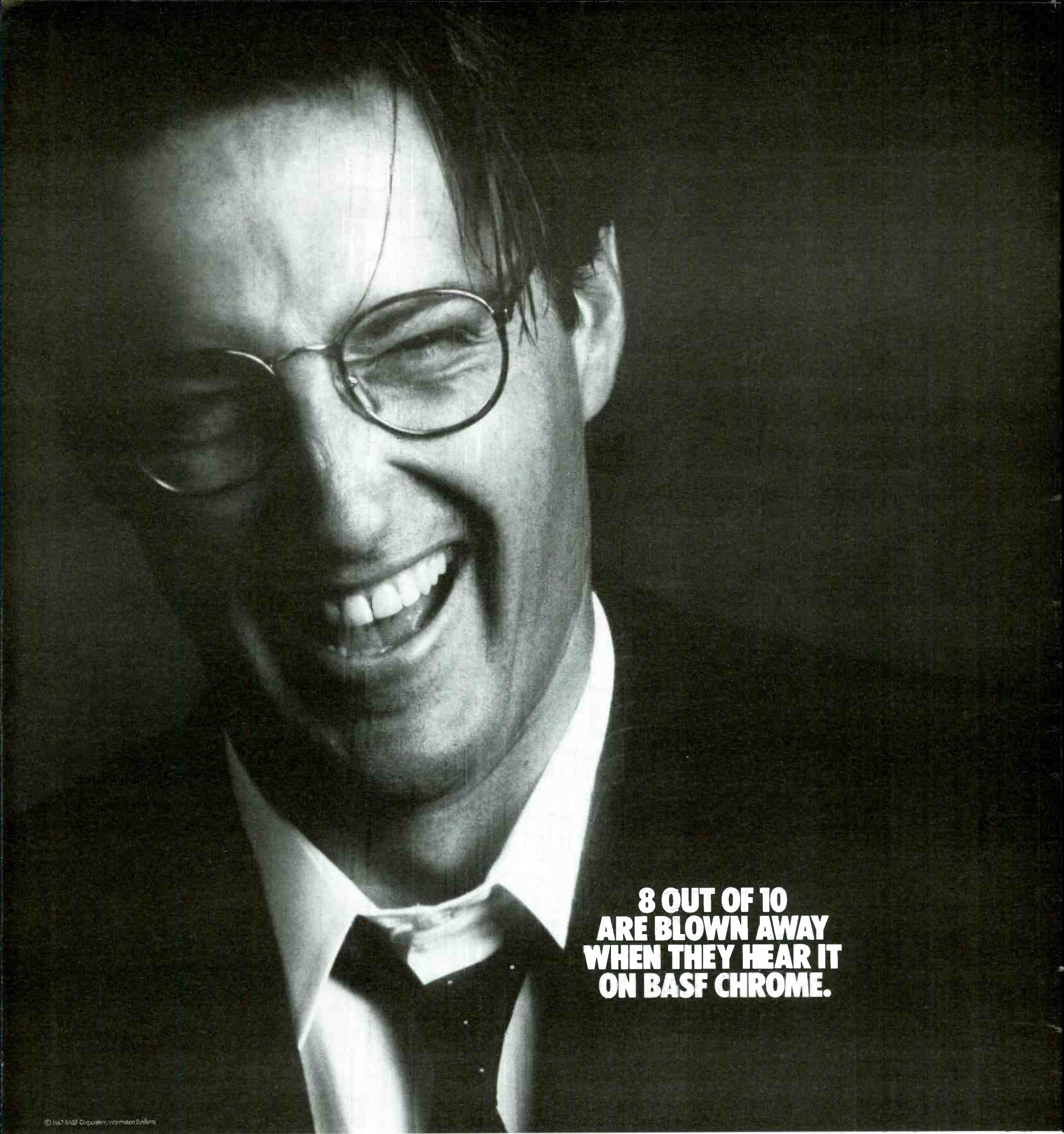
○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. *Asterisk indicates vinyl unavailable.



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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGG. LIST PRICE)*	TITLE
110	92	75	6	DIO REPRIS 26212 (9.98) (CD)	LOCK UP THE WOLVES
(111)	131	115	6	MICHAEL MCDONALD REPRIS 25979 (9.98) (CD)	TAKE IT TO HEART
112	101	94	16	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
113	111	122	10	THE LONDON QUIREBOYS CAPITOL 93177 (9.98) (CD)	A BIT OF WHAT YOU FANCY
114	105	95	14	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
115	110	98	15	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
116	117	131	6	Y & T GEFEN GHS 24283 (9.98) (CD)	TEN
117	103	105	11	SWEET SENSATION ATCO 91307 (9.98) (CD)	LOVE CHILD
118	95	97	15	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
119	107	93	15	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
120	109	119	26	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
121	113	126	15	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
122	115	121	8	SLEEZE BEEZ ATLANTIC 82069 (9.98) (CD)	SCREWED, BLUED 'N TATTOOED
123	114	102	74	SKID ROW ▲3 ATLANTIC 81936 (9.98) (CD)	SKID ROW
124	122	103	13	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVING LIKE HUSTLERS
(125)	132	111	10	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
(126)	137	137	5	CONCRETE BLONDE I.R.S. 82037/MCA (9.98) (CD)	BLOODLETTING
127	94	83	33	MICHAEL PENN RCA 9692-1-R (9.98) (CD)	MARCH
(128)	150	174	46	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY . . ."
129	120	108	7	BANGLES COLUMBIA 46125 (CD)	GREATEST HITS
130	128	140	3	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608 (9.98) (CD)	FAST FORWARD
131	116	112	11	A TRIBE CALLED QUEST PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM JIVE 1131-1-J/RCA (8.98) (CD)	JANE CHILD
132	119	116	19	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
(133)	145	128	32	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! . . . YA KNOW IT!
134	121	101	34	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
135	129	127	13	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
(136)	148	132	71	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
(137)	NEW ▶	1	1	WYNTON MARSALIS COLUMBIA 46143 (CD)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
138	118	120	6	ADRIAN BELEW ATLANTIC 82099 (9.98) (CD)	YOUNG LIONS
139	133	145	4	KWAME ATLANTIC 82100 (9.98) (CD)	A DAY IN THE LIFE
140	123	129	9	JOHNNY CLEGG & SAVUKA CAPITOL 93446 (9.98) (CD)	CRUEL, CRAZY, BEAUTIFUL WORLD
141	130	164	5	KINGS OF THE SUN RCA 9889-1-R (9.98) (CD)	FULL FRONTAL ATTACK
142	136	144	6	LOUIE LOUIE WTG NK 45285/EPIC (CD)	THE STATE I'M IN
(143)	NEW ▶	1	1	MICHAEL FRANKS REPRIS 26183 (9.98) (CD)	BLUE PACIFIC
144	142	—	2	LITTLE CAESAR DGC 24288/GEFFEN (9.98) (CD)	LITTLE CAESAR
145	146	160	125	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1 (CD)	PHANTOM OF THE OPERA
(146)	153	200	4	SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98) (CD)	HERE COMES TROUBLE
(147)	NEW ▶	1	1	JOHN HIATT A&M 5310 (8.98) (CD)	STOLEN MOMENTS
148	125	90	14	SALT-N-PEPA ● NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
149	112	104	15	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
150	141	130	66	MADONNA ▲3 SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
(151)	NEW ▶	1	1	COMPTON'S MOST WANTED ORPHEUS 75627/EMI (9.98) (CD)	IT'S A COMPTON THANG
152	139	100	34	THE SMITHEREENS ● ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
153	151	159	32	DANGER DANGER IMAGINE FZ 44342*/EPIC (CD)	DANGER DANGER
154	134	110	8	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
(155)	163	143	83	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 36	Garth Brooks 71	The Dead Milkmen 173	The Jeff Healey Band 29
Paula Abdul 11, 33	Bobby Brown 133	Del Amitri 114	Heart 9
Above The Law 124	Alex Bugnon 184	Depeche Mode 8	Heavens Edge 160
Aerosmith 19	Mariah Carey 41	Bruce Dickinson 100	Don Henley 24
After 7 44	Larry Carlton 183	Digital Underground 27	Howard Hewett 80
Alabama 64	Cher 156	John Hiatt 147	John Hiatt 147
Alisha 166	Jane Child 132	Bruce Hornsby & The Range 62	Bruce Hornsby & The Range 62
Adam Ant 185	The Chimes 195	Eazy-E 155	Ice Cube 20
Joan Armatrading 193	The Church 119	Electric Boys 103	Billy Idol 15
Patti Austin 135	Eric Clapton 55	En Vogue 26	Janet Jackson 16
The B-52's 56	Andrew Dice Clay 75	Eric B. & Rakim 65	Alan Jackson 121
Babyface 48	Johnny Clegg & Savuka 140	Gloria Estefan 68	Billy Joel 67
Bad Company 50	Joe Cocker 98	Melissa Etheridge 187	Elton John 69
David Baerwald 180	Jude Cole 158	Everything But The Girl 178	John Doe 198
Bangles 129	Phil Collins 12	Faith No More 32	Quincy Jones 86
Basia 54	Tyler Collins 90	Marianne Faithfull 189	Journey 177
Baton Rouge 171	Compton's Most Wanted 151	Faster Pussycat 74	The Kentucky Headhunters 57
The Beach Boys 162	Concrete Blonde 126	Fleetwood Mac 47	Kings Of The Sun 141
Adrian Belew 138	Harry Connick, Jr. 128	Flotsam & Jetsam 179	Kiss 196
Bell Biv DeVoe 6	Cowboy Junkies 149	Lita Ford 52	Klymaxx 175
The Black Crowes 72	Julee Cruise 78	Michael Franks 143	Kwame 139
Clint Black 37	The Cure 170	Kenny G 84	L.A. Guns 38
Michael Bolton 10	Damn Yankees 46	Giant 101	k.d. lang & The Reclines 199
Boo-Yaa T.R.I.B.E. 174	Danger Danger 153	Johnny Gill 13	
David Bowie 58, 107	Taylor Dayne 30	M.C. Hammer 1	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	143	133	51	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
(157)	167	156	22	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
158	140	158	10	JUDE COLE REPRIS 26164 (9.98) (CD)	A VIEW FROM 3RD STREET
159	138	134	8	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
(160)	171	183	3	HEAVENS EDGE COLUMBIA 45262 (CD)	HEAVENS EDGE
161	124	107	33	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
(162)	191	196	43	THE BEACH BOYS CAPITOL 16156 (4.98) (CD)	PET SOUNDS
163	152	136	23	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
164	135	146	34	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
(165)	181	—	2	MODERN ENGLISH TVT 2810 (8.98) (CD)	PILLOW LIPS
(166)	170	185	3	ALISHA MCA 6378 (9.98) (CD)	BOUNCE BACK
167	159	147	72	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS . . . TOO SHORT
168	147	150	8	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
169	154	151	7	OTTMAR LIEBERT HIGHER OCTAVE HOM 7026 (9.98) (CD)	NOUVEAU FLAMENCO
170	155	167	53	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
171	160	173	6	BATON ROUGE ATLANTIC 82073 (9.98) (CD)	SHAKE YOUR SOUL
172	165	152	21	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
173	164	194	6	THE DEAD MILKMEN ENIGMA 73564/CAPITOL (9.98) (CD)	METAPHYSICAL GRAFFITI
174	144	125	11	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
175	168	179	3	KLYMAXX MCA 6376 (9.98) (CD)	THE MAXX IS BACK
176	172	172	4	POOR RIGHTEOUS TEACHERS PROFILE 1289 (8.98) (CD)	HOLY INTELLECT
177	169	157	76	JOURNEY ▲2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
178	149	149	17	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
(179)	NEW ▶	1	1	FLOTSAM & JETSAM MCA 6382 (9.98) (CD)	WHEN THE STORM COMES DOWN
(180)	NEW ▶	1	1	DAVID BAERWALD A&M 5289 (8.98) (CD)	BEDTIME STORIES
(181)	NEW ▶	1	1	PAT METHENY GEFEN GHS 24293 (9.98) (CD)	QUESTIONS & ANSWERS
(182)	RE-ENTRY	21	21	LORRIE MORGAN ● RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
(183)	194	—	2	LARRY CARLTON GRP 9611 (9.98) (CD)	COLLECTION
184	162	154	7	ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD)	HEAD OVER HEELS
(185)	195	117	19	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
186	186	178	25	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
187	178	190	40	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
188	180	169	7	SOCIAL DISTORTION EPIC E-46055 (CD)	SOCIAL DISTORTION
(189)	NEW ▶	1	1	MARIANNE FAITHFULL ISLAND 842 794* (11.98) (CD)	BLAZING AWAY
(190)	NEW ▶	1	1	BUCKWHEAT ZYDECO ISLAND 842 925 (9.98) (CD)	WHERE THERE'S SMOKE THERE'S FIRE
191	188	184	5	D.O.A. RESTLESS 72376 (9.98) (CD)	MURDER
192	173	163	5	SQUEEZE I.R.S. 82040*/MCA (9.98) (CD)	A ROUND AND A BOUT
193	179	—	2	JOAN ARMATRADING A&M 5298 (8.98) (CD)	HEARTS & FLOWERS
194	175	176	22	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
195	174	162	6	THE CHIMES COLUMBIA 46008 (CD)	THE CHIMES
196	177	161	36	KISS ● MERCURY 838 913 1 (CD)	HOT IN THE SHADE
197	189	192	17	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
198	200	193	3	JOHN DOE DGC 24291/GEFFEN (9.98) (CD)	MEET JOHN DOE
199	157	187	56	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
200	156	186	19	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND

Ottmar Liebert 169	New Kids On The Block 2, 51, 73	Skid Row 123	Randy Travis 95
The Lightning Seeds 70	Nine Inch Nails 157	Slaughter 25	A Tribe Called Quest 131
Linear 85	Sinead O'Connor 5	Sleeze Beez 122	Travis Tritt 115
Little Caesar 144	ORIGINAL LONDON CAST	The Smithereens 152	Troop 76
Little Feat 92	Phantom Of The Opera 145	Snap 66	The U-Krew 172
The London Quireboys 113	Phantom/Highlights 106	Social Distortion 188	UB40 120
Louie Louie 142	Tommy Page 112	Soul II Soul 21	
Jeff Lynne 83	Michael Penn 127	SOUNDTRACK	Steve Vai 18
	Perfect Gentlemen 97	Beaches 96	Luther Vandross 102
	Tom Petty 88	The Little Mermaid 42	VARIOUS ARTISTS
	Robert Plant 53	Pretty Woman 4	Dick Tracy 108
	Poor Righteous Teachers 176	Teenage Mutant Ninja Turtles 31	We're All In The Same Gang 77
	Pretenders 61	Spyro Gyra 130	Suzanne Vega 94
	Public Enemy 22	Squeeze 192	Barry White 168
	Mellow Man Ace 82	Lisa Stansfield 23	Whitesnake 161
	Michelle 89	Rod Stewart 59	Wilson Phillips 7
	Midnight Oil 40	Doug Stone 159	The Winans 154
	Milli Vanilli 34, 104	The Stone Roses 186	World Party 81
	Modern English 165	George Strait 45	X-Clan 105
	Lorrie Morgan 182	The Sundays 60	Y & T 116
	Van Morrison 49	Keith Sweat 14	Young And Restless 125
	Motley Crue 28	Sceatation 117	Young M.C. 87
	Alannah Myles 43	Technronic 63	Buckwheat Zydeco 190
	N.W.A. 136	They Might Be Giants 194	
	Najee 99	Tony! Toni! Toné! 35	
		Too Short 167	

LABELS DEMAND ACTION AGAINST PIRATES

(Continued from page 1)

only states where it is a felony are California, Texas, Florida, North Carolina, South Carolina, Alabama, Virginia, Tennessee, Arizona (effective in September), and Maryland (which just passed such a law). Bills to upgrade counterfeiting penalties are now pending in New York and New Jersey, he says.

Besides pushing for the passage of felony statutes in more states, the RIAA is also preparing to seek *ex parte* seizure orders and injunctions against counterfeit vendors, similar to those that have been obtained by concert merchandise firms against bootleg merchandise sellers.

"We are exploring civil litigation in major Northeastern cities, and we expect results in a few months," says D'Onofrio. He adds that such seizure orders have been effective in reducing counterfeit activities in San Jose, Calif., and Boston.

MAJOR-LABEL ACTION

While independent labels have been screaming about the prevalence of counterfeit cassettes on the street for some time, the majors

have not been too vocal about the situation until recently. But now they are up in arms, too.

"I think this has filtered up to the top of the labels," says Pete Stocke, regional VP and New York branch manager for WEA. "This is the most serious threat I've seen, especially to small black dealers and one-stops."

Similarly, Jack O'Connell, executive VP of finance for WEA, says, "[Counterfeiting] is a lot more than it used to be. It's a lot more serious, and it's hurting a lot of our customers." He feels the situation is especially bad in New York and Philadelphia.

Paul Smith, president of CBS Records Distribution, says, "Counterfeiting has been growing blatantly, particularly in a few major cities like New York. But there are indications that it could be happening in other areas of the country as well. There is evidence of it in Chicago and other large cities . . .

"It started on a large-scale basis in Philadelphia. Universal [Distributing] was the first to bring it to our attention. It started with cassettes

for sale on carts on street corners. We have even found counterfeit copies outside our branch in Queens."

Says Lou Mann, VP of sales for Capitol Records, "Counterfeiting is always on the front burner. But Capitol is very hot right now. And as we get hotter, counterfeiting comes up more often. It's very apparent on our minds right now."

Both Mann and Neal Edelson, BMG director of legal and business affairs, say their companies are willing to contribute more to the RIAA's anti-piracy efforts. Edelson, who used to be with the RIAA, supports D'Onofrio's call for stricter anti-counterfeit laws in more states, as do several other label executives. WEA is trying to organize a letter-writing campaign among New York retailers to urge legislators to pass the pending bill in that state.

RETAIL CAMPAIGNS

Independent and major-label executives also propose retail campaigns to increase consumer awareness that piracy is unfair to artists and that counterfeit tapes are inferior to legitimate product in both packaging and sound quality. Members of an indie label coalition, Artists Against Counterfeit Tapes (including Select, Profile, Tommy Boy, Next Plateau, Priority, Sleeping Bag, and Fantasy) plan to put stickers on their product to "warn people of the dangers of buying from unauthorized dealers," according to Select president Fred Munao.

Munao also suggests another tack: "One of the most important things is to get artists involved, to make PSAs, to let people know these are counterfeit tapes and they shouldn't buy them."

In addition, there is an RIAA hot line (800-BAD-BEAT), which retailers, label people, and consumers can call if they have any information on counterfeit vendors.

Some label execs suggest that the National Assn. of Recording Merchandisers could do more to fight counterfeiting. Jim Murphy, NARM's director of finance, responds, "Usually we take down the information [from retailers] and direct them to the RIAA piracy hot line or transmit it ourselves to the RIAA. The RIAA, which represents the copyright holders, is set up to fight this [from a legal standpoint]. A retailer is not a copyright holder."

But Murphy adds, "The retailers are concerned about the problem because it affects them." So NARM has joined with the RIAA and other trade groups to lobby for passage of state "true name and address" statutes, which can be used to prosecute counterfeiters.

BIG CHUNK OF SALES

How significant is the counterfeiting problem in the areas most affected? Although it is difficult to quantify, independently distributed labels such as Select and Tommy Boy estimate that 10%-15% of their sales are being lost to the pirates. Tom Silverman, chairman of Tommy Boy, thinks he lost 50,000-100,000 units on "Humpty Dance" by Digital Underground, and he estimates that MCA might have sold 100,000-200,000 more units of the Bell Biv DeVoe album if not for the counterfeiting competition.

According to John Burns, execu-

tive VP, MCA Distribution Corp., "We have no doubt that product as enormously popular as Bell Biv DeVoe's record has fallen prey to counterfeiting. MCA is actively working with the RIAA to find a solution to this increasingly disturbing problem for our industry."

Independent retailers are also feeling the heat from the street. Stocke notes that WEA's New York branch recently held an open-house gathering that was attended by about 70 black music retailers, wholesalers, and artists, as well as by RIAA assistant general counsel Clemon Williams. The buzz among the attendees, he says, was about counterfeits. "There was a lot of emotion there," he recalls. "People are threatened with going out of business over this."

Stocke says that these dealers did well with Elektra's new Keith Sweat album when it first appeared; then, a couple of days later, the counterfeits appeared and Sweat's sales dropped off "to almost nothing" at stores in Harlem.

OTHER KINDS OF MUSIC

Although black music counterfeits seem to be the most common, label executives say other genres are involved as well. "It is all kinds of music and it is very current music," notes Paul Smith of CBS. And BMG's Edelson says, "I don't see it limited to any kind of music. Anything that is hot is counterfeited within 24 hours after it hits the stores, whether it be top 40, rap, or heavy metal."

Bunky Wilson, VP of operations at Jerry Bassin Distributors in Miami, says he has seen product by such big acts as Guns N' Roses and Whitney Houston selling on store counters for \$3. And D'Onofrio points out that so much counterfeit Hispanic product is available that it might outsell legitimate cassettes on some Latin hits.

Counterfeit tapes generally sell for about \$4, half the retail price, although three-for-\$10 deals are also not uncommon on the street. Side-

walk vendors are frequently found right outside record stores, where music buyers are likely to encounter them.

"They are out there and it is mostly black product," says Danny Robinson, president of Hittown Records One-Stop in Harlem. "They are selling it like it is an open house. They are selling it for much less than the stores can buy it for from the wholesalers. It is affecting everybody. The retailer, the wholesaler and the consumer." His own business, he adds, "is off \$700 a week."

One affected retailer is Dominic Torres, manager of Bates Records in New York's Lower East Side, who recounts a fruitless battle with a vendor outside his store.

"I have had the cops here about 10 times to remove the guy selling counterfeits," he says. "The cops come and remove him, but they remind me that if they chase the counterfeit vendor, then they have to get everybody off the street, including those selling books and clothing. They are chasing him because he is vending on the street without a license, not because he is selling counterfeits."

Tommy Boy's Silverman feels that the answer to this kind of problem is for retailers to build better relationships with their local police. But the RIAA's D'Onofrio, while not disparaging such efforts, says, "Law enforcement isn't that interested in a misdemeanor situation, because prosecutors are looking for felonies where you're going to get jail time. Unless it's a felony, there's very little interest in law enforcement; they have other high-priority crimes to deal with."

For the same reason, he says, adding more investigators to the 10 currently employed by the RIAA won't help clean up the street in the worst-affected areas. Without stronger laws, he states, "you won't put people away in jail, and they'll just pop up on some other street corner. More manpower won't help; statutes are the answer."

HBO To Telecast Madonna 'Ambition' Tour From France

BY THOM DUFFY

NEW YORK—Madonna's "Blonde Ambition" concert will be telecast by HBO from Nice in the south of France Aug. 5, the final night of her European tour, the cable channel has announced.

On a same-day tape delay due to the time difference, the show will be seen from 9 to 11 p.m. EDT. It will be the same extravagant production Madonna has mounted in the U.S. "uncut and unedited," says Betty Bitterman, VP of original programming at HBO.

In contrast to other recent cable performances by major acts such as the Rolling Stones and New Kids On The Block, Madonna's performance will not be offered as a pay-per-view program, but will be available to regular HBO subscribers.

According to Bitterman, the cable

channel approached Madonna's manager, Freddy DeMann, periodically over the last few years to express HBO's interest in broadcasting a Madonna performance, whenever she chose to do a cable show.

Negotiations began in earnest "four or five months ago," says Bitterman. "At that point," she added, "everybody knew it was a hot item."

"I know that Madonna had a lot of pay-per-view offers and some very good ones," says Bitterman. "But it wasn't exactly all about money. The considerations were how it would be presented and promoted and that's a specialty of ours."

Bitterman says HBO emphasized its track record with previous major musical events such as Billy Joel's concerts in the Soviet Union and the Amnesty International worldwide tour.

Irish Up For Role At NMS

DUBLIN, Ireland—The Irish Export Board, CTT, has allocated some \$32,000 for an Irish stand at the New Music Seminar in New York, July 14-18, in a bid to raise the profile of Irish acts in North America.

Representatives of recording studios, record and publishing companies, and TV production houses will be among the Irish delegation.

CTT's involvement in the NMS is an indirect result of a Billboard story about Ireland's participation in MIDEM 1989, in which U2 manager Paul McGuinness criticized the "low quality of Ireland's involvement."

Derry O'Brien, CTT executive, and a former marketing manager of EMI Ireland, took action. "We first alerted the industry we would take an information booth but, after costing the project, we and the record industry felt it was too expensive."

Una Johnston, New Music Seminar's international director, returned

to Ireland last fall after 12 years in the U.S., and gave stimulus to the idea of an Irish NMS participation.

Says O'Brien: "In the past, an Irish band's main ambition has been to get a deal with a London-based record company. But now, more than ever before, our music is slanted toward North America rather than Europe. Some 21 new Irish signings to major international labels, several direct to U.S. companies, have been noted in the last 18 months."

CTT has commissioned Hot Press to produce an Irish music directory for distribution to international contacts, and leading U.S. music writers are being invited to visit Ireland in September. Bands and companies set for the NMS include Hothouse Flowers, Hinterland, Hummingbird Productions, Lighting Dimensions, Loner Records, and the Ropewalk, Lansdowne, Ringsend Road, and Windmill Lane studios. **KEN STEWART**

Malaco Targeting Counterfeiters Bogus Product Being Sold Openly

NEW YORK—At least one label president isn't waiting for outside help on his counterfeiting problem.

Tommy Couch, president of Malaco Records of Jackson, Miss., says he has spent \$50,000 in legal fees over the last few months in a battle to eradicate counterfeiting in the Southeast.

Couch reports he has seen bogus product being sold on street corners and at flea markets, convenience stores, and service stations in Louisiana, Mississippi, Alabama, and Tennessee.

"The [counterfeiters] throughout the Southeast, the ones we check, it looks like 20% of what they sell is ours," Couch says. "Our market share is not that big."

Among the Malaco artists being counterfeited are Bobby Bland, Johnny Taylor, and the Mississippi Mass Choir, although Couch reports "We see everything else, from Quincy Jones to 2 Live Crew. Whatever is popular is what they're

selling."

Couch says he contacted local law authorities and the FBI, "and frankly, all of them have a lot to do and they can't get real excited about our tapes."

With the aid of lawyers and private investigators, Couch's program seeks to target stores that are selling the bogus merchandise.

"We haven't lost any cases and we won't lose any," Couch says. "I feel like we are making progress. You've just got to concentrate on an area."

The Recording Industry Assn. of America did provide some assistance in the fight, Couch says.

However, he notes that the goal of independent labels may differ from that of the majors in the battle against counterfeiters. "We want to stop the people from selling these tapes, whereas they would like to go and get the main manufacturer. We just want to get everybody we can." **BRUCE HARING**

4TH-QUARTER VIDEO MARKET DOMINATED BY KIDDIE FARE

(Continued from page 1)

man"-like scenario, in which a major summer theatrical hit is rushed into video stores in time for Christmas.

At press time, four major sell-through releases had been announced for the fourth quarter. Both Disney Home Video and GoodTimes Home Video plan versions of "Peter Pan," each priced at \$24.95 and including a \$5 rebate (Billboard, May 26). MGM/UA will unleash "All Dogs Go To Heaven," also at \$24.98 and a \$5 rebate (Billboard, June 16), and IVE is planning a fourth-quarter release of "Teenage Mutant Ninja Turtles" at what is widely expected to be a sell-through price.

IVE president and CEO David Mount declines to discuss "Turtle" specifics because his company has not officially announced the title's release. He confirms, however, that it will be released in the fourth quarter, probably in October, and that IVE is "certainly leaning" toward a sell-through price.

But in the past two weeks, the industry has been rife with speculation that other major sell-through titles will be announced by the time the Video Software Dealers Assn. convention ends on Aug. 8—a development rackjobbers and distributors would wel-

come in light of what they regard as a gap at the non-kidvid end of the sell-through market.

"I think what you've seen to date is largely a coincidence," says Doug Harvey, director of Target stores' in-house rackjobber Jetco, referring to the kidvid coloring of the fourth-quarter releases so far. "There will probably be more releases. Nobody's gone so far as to talk about November [releases] yet."

Harvey says he regards Carolco Pictures' "Total Recall," Paramount's "Days Of Thunder" and Disney's "Dick Tracy" as strong possibilities. Home video rights to "Total Recall," which had grossed nearly \$80 million in three weeks at the box office, belong to IVE.

"It wouldn't surprise me to see some adult [oriented] titles in the fourth quarter," Mount says. "What you saw in the first quarter was in part a reflection of seasonality. I don't think it means you can't release an R-rated movie for sell-through in the fourth quarter."

Mount says "Total Recall" is "clearly a candidate" for the "Batman" treatment. "I think you have to consider anything that does over \$100 million at the box office," he says.

"Recall" is widely expected to

break the \$100 million barrier before it is finished in theaters.

LEAVING OPTIONS OPEN

While "Days Of Thunder" was not even scheduled to open theatrically until after press time, Paramount Home Video senior VP/GM Eric Doctorow refuses to rule out a fourth-quarter video release, de-

I think what you've seen today is largely a coincidence'

pending on its theatrical performance. "Obviously, we're leaving our options open," he says.

Disney executives decline to comment on video plans for "Dick Tracy," which opened strongly at theaters, pulling in \$25 million in its first weekend and holding up well in its second.

Another Disney title highly thought of by the racks is "Pretty Woman," a surprise hit at the theaters that has grossed over \$120 million to date. While Disney has already announced the fourth-quarter release of "Peter Pan," distributors note the studio un-

leased two major sell-through titles in the fourth quarter last year, including "Bambi" and "Who Framed Roger Rabbit."

According to several sources, Disney has been sampling trade opinion on a possible sell-through release of "Pretty Woman" in the fourth quarter.

"'Pretty Woman' could be very strong as a sell-through title," says one major rackjobber executive. "It has all the right ingredients."

Primary among those ingredients, according to Harvey, is a strong appeal to women. "Keep in mind that 80% of our customers are women," Harvey says of Target stores. "So you have to think about whether a title appeals to women when you're considering it for the mass merchants."

Referring to the sell-through release of Paramount's "Indiana Jones And The Last Crusade" and Warner Home Video's "Lethal Weapon 2" earlier this year, Harvey notes, "Action movies tend to appeal more to men than to women. I think you're more apt to reach [men] in rental stores, and then you have the question of whether people who walk into a rental store are really prepared to buy."

Harvey adds that the preponderance of women patronizing mass merchants also explains why children's titles comprise the strongest sell-through genre, "given that women are still the primary caretakers."

CATALOG PROMOTIONS

Also missing so far this year is a major catalog title along the line of last year's 50th anniversary edition of "Wizard of Oz" from MGM/UA, which sold over 2 million copies.

Nonetheless, rackjobbers and distributors say they are encouraged by the strength of catalog promotions planned by the studios.

Disney's sister label, Touchstone Home Video, will weigh in this month with its Top Renters Priced To Own promotion, including "Good Morning Vietnam," "Splash," and "Stakeout" at \$19.99 each, and will follow in August with its Most Ownable Hits promotion, featuring "Cocktail," "Three Men And A Baby," and "Beaches."

Also attracting considerable attention is the possibility of a "Star Wars" three-pack from CBS/Fox. Distributor execs note the titles have been off the market for two years, and a move may be afoot for

a re-release of the trilogy at \$19.98 each, as well as in a gift pack retailing in the \$50-\$60 range.

CBS/Fox has already announced the September release of six classic Rodgers & Hammerstein musicals at \$19.98 each, including "Carousel" and "State Fair," which have never been on video before (Billboard, June 23).

MGM/UA will have two major catalog promotions, including its Retailer's Choice collection and what MGM/UA senior VP Herb Fischer describes as a "best-selling hit" campaign. Included will be "West Side Story," "The Manchurian Candidate," and "Moonstruck" at \$19.98 each.

"We will very heavily promote the catalog," Fischer says. "We'll have a very strong TV and print sell-through presence, including more than \$1 million [in media] on sell-through catalog titles alone."

PRISM PROFITS FROM PARAMOUNT DISTRIB DEAL

(Continued from page 9)

carries higher margins than video sell-through.

Net income, which was also \$346,000, declined 9.6%, however, because last year's net includes operating results from a discontinued subsidiary. Actually, Prism sold 90% of the subsidiary, Fox/Lorber Asso-

ciates Inc., to its managers in last year's fourth quarter. Fox/Lorber is a syndicator of television programming.

Although Prism has reduced its stake in the TV business, it has begun to take a more active role in the production of feature films.

It is seeking movie deals through what Rosenstein terms "pre-buy situations with independent producers." In such a case, Prism acquires home-video rights to a film before it is made. This gives the producer some of the financing he or she needs to make the movie. And it gives Prism "some input" into the production. Prism's first pre-buy feature, "Night Eyes," was released in May.

To help finance operations, Prism recently floated an offering of \$6 million-principal, 13%-interest, bonds that are convertible to Prism stock at \$5 a share. Rosenstein says the company raised about \$3.3 million from the bond sale through the end of May.

Prism is a publicly held company. About 770,000 shares, or 35% of the total outstanding, trade on the American Stock Exchange. The stock has been selling recently at \$3-\$3.25 a share. Its 52-week price peak is \$4.25.

In the first quarter, Prism's earnings per share dipped to 16 cents from 17 cents last year.

EURO LASERDISK ASSN. TO MAP PROMO

(Continued from page 9)

and with the accelerating penetration of hardware, this problem, too, will ultimately be overcome."

Another factor militating against a homogenous promotion campaign in Europe is varying levels of technological sophistication in Europe, where countries like Greece and Portugal are a long way behind France, Switzerland, and Germany. Although no reliable figures are available, the most advanced country in Europe in terms of laserdisk penetration is France, with Germany, Switzerland, and the Benelux some way behind. The U.K. market is lagging, although it is generally seen as having great potential.

As of Jan. 1, there were an estimated 50,000 laserdisk players in Europe and a further 80,000 were expected to be sold this year. Prices range from \$1,300 for a high-end machine which can play PAL, Secam, and NTSC disks to \$800 for a low-end, Secam/PAL player. Average price of feature film software is \$30-\$45.

Says van Eck: "The association's immediate target is to spread the development of the system in Europe by working in concert and evolving a combined promotional approach in the software and hardware areas, working for standardization, promoting the laserdisk logo and emphasizing the compatibility of the system, which can play all CD formats."

Van Eck says that while hardware

availability is no problem, there is a distinct shortfall in the delivery of software. "Currently, there are some 300 music titles available in Europe, including 100 long-form subjects. Availability of movies varies from country to country, with 100 titles currently on sale in France, 60 in the Benelux.

Sales of laserdisk players in the U.S. this year are projected at 200,000 with the software catalog expanding to more than 5,000 titles.

In Japan, hardware manufacturers expect to sell a million players this year, and there are about 10,000 software titles available.

A Pioneer PAL Laser Effort For Europe

TOKYO—The Pioneer Corp. has begun production of PAL-type laserdisks for export to the European market to assist promoting sales of videodisk hardware there.

The repertoire comprises 100 popular American movies, and the monthly production total will be 20,000-30,000 units.

Prior to Pioneer's entry into the laserdisk arena, Philips of Holland had been the only manufacturer of laserdisks in Europe.

Pioneer produces 2 million laserdisks a month of the NTSC type, used in Japan and the U.S.

There are now about 10,000 laserdisk titles available in Japan, some 8,000 for domestic use and the rest of the karaoke sing-along variety intended for public places.

When laserdisks were first marketed in 1981, there was an average of 20-30 titles released each month.

On the hardware side, Pioneer is building a \$34 million plant in

Wakefield, England, with a start-up date of May 1991. Its first production assignment is domestic CD players, with laserdisk players and car audio units to be added later.

A Pioneer spokesman in the U.K. says 80% of the factory's output will be exported to other European countries.

This story was prepared by Shig Fujita with assistance provided by Nigel Hunter in London.

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BMI AND HBO AWAIT LICENSING JUDGMENT

(Continued from page 8)

BMI's repertoire until a new licensing arrangement could be finalized. However, BMI says no such agreement was reached and that HBO was in a copyright infringement situation since Feb. 1.

HBO has estimated that BMI repertoire is contained in 71% of its programming.

Sprizzo's decision could impact ASCAP, which has also been seeking to license cable system operators as well as programmers. ASCAP and BMI operate under different consent decrees in the U.S.

Under ASCAP's consent decree, its licensees are allowed to challenge its rate structure in a federal rate court. Showtime, Turner Broadcasting, and HBO, along with 15 other programmers, are pursuing a claim against the performing rights society in rate court (Billboard, Dec. 16).

"We decided long before BMI that the way to license cable was to license the systems," says Bernard Korman, general counsel with ASCAP. "The magistrate who has our matter has had this under advisory for quite a while, and we're expecting a decision any day."

Korman notes that the decision in the BMI case will determine how cable is going to be licensed. "Are we going to be licensing just the program suppliers or will we be licensing the cable systems as well as the cable program suppliers?" he asks, noting that one solution might be to have ca-

ble systems pay the bulk of the fees, with program suppliers paying less.

He adds that ASCAP, like BMI, feels that programmers and systems operators should pay licensing fees.

SURVEY EXPANDED

ASCAP has announced plans to extend its cable television music surveying system to include 14 additional cable program suppliers. As a result of the expanded system, ASCAP members are expected to begin receiving royalties for compositions used by these cable systems.

Being sampled for the first time in ASCAP's 1990 survey are American Movie Classics, Arts & Entertainment, Black Entertainment Television, Bravo, CNN, CNN Headline News, Country Music Television, Discovery Channel, Family Channel, Lifetime, Playboy, Prism, Turner Network Television, and USA Network.

Although ASCAP concluded licensing agreements with all of these channels some time ago, this is the first time they will actually be surveyed. ASCAP currently surveys only nine cable suppliers: HBO, Cinemax, MTV, VH-1, Nickelodeon, Showtime, The Movie Channel, the Disney Channel, and the Nashville Network.

Assistance in preparing this story was provided by Fred Kirby and Phyllis Stark in New York.

Parliament Series To Roll This Summer Hall & Oates, Dayne, Poindexter Will Headline

NEW YORK—The Parliament Sound Series, which exposed world music artists along with pop acts during its first season of free concerts here last summer, has been expanded this summer to five cities and will continue its eclectic booking approach.

Hall & Oates, Taylor Dayne, Buster Poindexter, Youssou N'Dour, and Kid Creole & the Cocanuts are among the acts who will headline Sound Series concerts this summer in New York, Philadelphia, Los Angeles, Chicago, and San Francisco. Opening acts will include the Clan, an Irish rock band; Buckwheat Zydeco; Wayne Toups & Zydecajun; and the African group Samite.

Although admission to the concerts is free, the series is expected to raise money for AmeriCares, a privately funded charity, by seeking donations from fans in exchange for Parliament Sound Series T-shirts.

"This year's Parliament Sound Series concerts are very special," says Doreen Baker, manager of the series. "The world is becoming a

smaller place every day, and music is the universal language. At the same time, Americans have become more receptive to the rich musical traditions of other countries.

"By combining recognizable American artists with international acts, we're giving audiences an energizing mix of music, while expanding their appreciation of new sounds."

The Sound Series at New York's South Street Seaport, promoted by John Scher's Metropolitan Entertainment, opened June 28 with the Radiators and the Clan. It continues with the Hooters and Bel Canto Thursday (5); Buckwheat Zydeco and Wayne Toups & Zydecajun, July 12; Youssou N'Dour and Samite, July 19; the Fabulous Thunderbirds, July 26; Buster Poindexter, Aug. 16; and Kid Creole, Aug. 23.

At Penn's Landing in Philadelphia, the series, promoted by Electric Factory Concerts, opened June 29 with the Radiators and Milton Nascimento and continues with Buckwheat Zydeco and Wayne

Toups, July 13; N'Dour and Samite, July 20; Spyro Gyra, Aug. 3; Buster Poindexter, Aug. 17; and Kid Creole, Aug. 8.

Sound Series shows will be promoted by Avalon Productions at Irvine Meadows in Laguna Hills, Calif., beginning July 12 with a headliner to be announced and continuing with N'Dour and Samite, July 22; Hall & Oates, July 27; Taylor Dayne, Aug. 5; and Kid Creole, Aug. 25.

At Golden Gate Fields in Albany, Calif., outside San Francisco, the Sound Series will be promoted by Bobby Corona Productions. Among the featured acts are Hall & Oates, July 29; Taylor Dayne, Aug. 12; Buster Poindexter, Aug. 19; and Kid Creole, Aug. 26.

In Chicago, Sound Series shows at the Navy Pier will be promoted by Jam Productions and will open Aug. 16 with a headliner to be announced, followed by Buster Poindexter, Aug. 23 and Kid Creole, Aug. 30. Additional dates and artists are due to be announced in each market.



(Continued from page 82)

NEW VOTE FOR LA. LABELING BILL

(Continued from page 6)

omy is suffering, and its state coffers are already nearly drained.

Recording Industry Assn. of America president Jay Berman reacted to the press conference announcement by saying, "These amendments may satisfy a political need for Louisiana legislators, but they do not make an unconstitutional bill any less unconstitutional."

The number of music industry groups threatening to boycott the state should the measure become law continues to grow. NARAS, the recording academy, has already threatened a Grammy Hall of Fame site pullout, and the NARM has said it would withdraw its consideration of New Orleans as a convention site.

On June 23, the RIAA's Berman suggested some labels, as well as artists, distributors, songwriters, publishers, and others, may stop doing business in the state rather than

subject themselves to the risks in the bill (see story, page 6).

On June 27, New Orleans residents and A&M artists the Neville Brothers, one of the best-known acts hailing from the state, released a statement from London that if the bill becomes law, "it would be very difficult for the Neville Brothers to perform in a state which doesn't permit free speech." The Nevilles also called the bill "racist."

The bill would require manufacturers to place a special warning label on a product that has lyrics with themes of rape, incest, homicide, satanism, illegal use of alcohol or drugs "or other unlawful conduct."

Retailers would be subject to prosecution if they display or sell such labeled recordings to minors.

Insiders have said Gov. Roemer thinks the bill is "too strong," and say chances that he would veto the bill have increased.

Kids' Tour Continues Despite Injury

NEW YORK—New Kids On The Block is continuing its sold-out concert tour despite the hospitalization of singer Donnie Wahlberg, who fell through a trap door on stage during a June 24 show at the Saratoga Raceway in upstate New York.

It is not clear when Wahlberg will return to the tour but no dates are being canceled, according to Famous Artists Agency, which books the group.

Wahlberg suffered injuries to his chest, arms, and mouth when, during the concert's encore, he jumped from a riser onto a stage trap door, which gave way. He was admitted to the Saratoga Hospital in Saratoga Springs, N.Y., and received stitches for facial cuts.

The Saratoga Raceway concert was the second date on the band's current tour to support its No. 1 Columbia Records album "Step By Step." **THOM DUFFY**

and video release, the Saturday (7) open-air concert featuring superstars Luciano Pavarotti, Placido Domingo, and Jose Carreras. The event coincides with the final weekend of the World Cup soccer championship in Italy.

DROPPING SCIENCE IN OAKTOWN: The Committee For Excellence in Black Music, spearheaded by Jerry Davis, ASCAP's West Coast director of black music, will present its second event Saturday (7). The mini-rap symposium, titled "The Real Deal," will be held at the Black Repertory Theatre in Oakland, Calif., from 9 a.m.-5 p.m., and will feature two sessions: "Lyrical Content & Social Responsibility" and "How To Get Paid (The Economics Of Rap)." CEBM's first "Real Deal" rap seminar was held March 30-April 1 in Culver City, Calif.; CEBM was formed to "educate, protect, and enhance all forms of black music as well as members and supporters of the black music community specifically and the black community in general." Among those participating on the panels will be artists Paris (Tommy Boy), Def Jef (Delicious Vinyl), Too Short (Jive), and M.C. Trouble (Mottown), as well as Dexter Moore, BMI; Sam Sapp, PolyGram; producer Al Eaton; and Chris Boyd, A&M. For more information, call Davis or Alonzo Robinson at ASCAP: 213-466-7681.

WELL DONE: The June 22 annual Silver Clef awards lunch in London to benefit the Nordoff-Robbins Music Therapy Centre drew a large and enthusiastic crowd, raising \$425,000. Among the celebrities on hand were Robert Plant, Elton John, and Bob Geldof. Lisa Stansfield was given the newcomer's accolade. The event's auction raised money and lots of laughs, with prizes ranging from a Morgan sports car (for which Rondor Music's Stuart Hornall paid \$60,000) to a "champagne helicopter flight" to the Knebworth concert. Paparazzo Richard Young's services were bought for a day by Elton John, who threatened to send the photographer to New Zealand to photograph sheep.

ROARING SUCCESS: CBS Special Products, happy with the reception given its line of MGM soundtrack releases—via a deal with SBK, owner of the track rights—plans eight more titles in September and yet another batch next spring. Besides restoration of sound quality, the titles include, for the first time, all music heard in the theatrical release. The September titles are "Kiss Me Kate," "The Band Wagon," "Silk Stockings," "Summer Stock," "The Unsinkable Molly Brown," "Dr. Zhivago," "2001," and "That's Entertainment, Part 2." Among the spring 1992 titles are "Til The Clouds Roll By," "Good News," and "Ben Hur."

GARY DELFINER recently left the Philadelphia-based West Coast/National Video chain, where he had been VP of promotion. During his four-year tenure with the 625-store web, Delfiner coordinated the company's move into self-through and was also instrumental in producing proprietary video product for sale in West Coast stores and in the general marketplace. Questioned about his decision to leave the company, he says, "I'm now negotiating to pursue on a full-time basis the new business opportunities that I was pursuing part-time in the context of my position at West Coast Video. And those opportunities will be more on the manufacturing/distribution side."

PAYOLA TRIAL: Final arguments are expected Monday (2) in U.S. District Court in Memphis in the trial of independent promotion man Howard Goodman, who is charged with violating federal payola statutes. He is the first person outside California to be charged with the offense since the current round of payola indictments began in 1988. Testimony is expected to continue this week.

THERE HE IS: Arnie Orleans, named president of Long Island, N.Y.-based Esquire Records, gives the new indie a bicoastal posture: He is to be located in Los Angeles.

FAST WORK: It has been only a month since Jack Eugster, chairman, president, and CEO of The Musicland Group appointed Paula Connerney president of European operations and dispatched her to Europe to explore expansion opportunities. Connerney apparently works fast: Reports have surfaced that the chain is involved in negotiations for a 4,000-square-foot location in a shopping center in Essex, England.

NEW STRUCTURE: The New Music Distribution Service, a nonprofit organization specializing in noncommercial and experimental music, has suspended operations and laid off several employees. The company is attempting to restructure and will not go out of business, according to Timothy Marquand, the organization's president.

STARLINE CREATIONS is the name of a new merchandising division of Gemini Concerts Inc. launched by New England promoter Frank J. Russo that will manufacture and distribute New Kids On The Block souvenir costume jewelry in more than 10,000 U.S. retail outlets, Europe, and the Far East. Other artists have already signed on for costume jewelry, according to Russo, including Janet Jackson, Eric Clapton, Prince, Cher, Bad English, Heart, and Living Colour.

2 LIVE CREW VIA ATLANTIC... see page 72.

WEST GERMANY LOOKS EAST TO BOOST PROFITS

(continued from page 1)

also highly conditional.

"At the present time," says BMG managing director Thomas Stein, "there is an enormous demand for product; but whether that demand can be translated into sales is another matter."

And in a letter to East German record dealers, Manfred Zumkeller, chairman of the West German branch of the IFPI, warned against the dangers of inviting bankruptcy by over-ordering at a time when the consumers' ability and desire to buy are unknown quantities.

Not only are records relatively low on the priority list of purchases of most East Germans, but there are strong indications that, in the short term, a high proportion of the populace will simply bank their newly acquired West marks and take their time in preparing their lists of expenditure options.

"Nevertheless," says CBS managing director Jochen Leuschner, "the country has strong musical traditions, and over 45 years, a great hunger has developed for Western repertoire, hitherto mainly accessible via home-recorded cassettes."

In the expectation that there is a substantial vacuum to be filled, the East German retailing business is about to undergo a dramatic expansion. There are around 600 record stores in the country. Before the end of the year, there could be almost 1,000—a spinoff from the mighty surge into retailing by citizens who see this category of work as an agreeable way to embrace the new market economy.

Certainly there is no shortage of manpower. It is reported that 10,000 people are joining the ranks of the unemployed every week, and the jobless total could soon reach a quarter of a million.

"While in the long term, monetary and economic union will certainly strengthen the economy to the benefit of the record industry and all other enterprises, in the short term there could be adverse repercussions," says Zumkeller.

Unemployment is certainly likely to accelerate as businesses using more automation and computerization become established at the expense of the unwieldy, monolithic state combines.

Increasingly, German industry leaders are condemning the "gold rush" mentality exhibited in some areas of the business. The East German prime minister, Lothar de Maiziere, has appealed to West German companies not to regard East Germany solely as a market for their products. He urged the need for investment to help restore the country's economic infrastructure.

M.C. HAMMER EXPERIMENT

(Continued from page 82)

So Capitol decided to experiment, he explains. One of the things the label wanted to see is how withholding the cassette single would affect the Billboard charts. "One aspect that is not so positive is it stopped us from taking the song to No. 1 on the singles chart," Mann says. "It showed us that for a No. 1 single, you need a cassette single companion."

The song, which is available as a 12-inch single and a maxicassette single, peaked on the pop singles chart at No. 8.

LABELS OPENING OFFICES

Since the dismantling of the Berlin Wall, the West German record industry has industriously created special offices to deal with the new potential of the GDR. Among the most active in this respect has been BMG Ariola, which now has a nine-person office in East Berlin; its staff is drawn exclusively from East Germany.

Says Stein: "We have been working on this market for 18 months. All our new staff have been trained in Munich in sales and marketing techniques, and we'll be starting our direct selling program on August 1."

Meanwhile, BMG has invited East German record retailers to special product presentations in East Berlin, Chemnitz, and Helle at the end of this month.

West German record companies will, for the most part, maintain the same dealer prices and conditions as exist in West Germany, and it is generally expected that budget and mid-price repertoire will dominate the sales picture. With only about 50,000 CD players in use in East Germany, compact disk sales will be minimal, pending the growth of player penetration.

CBS' Leuschner believes that the opening up of the East German market could boost the West German industry's sales by up to 30% over the next five years. "Last year, business in the Federal Republic was up by 11% over 1988; I think this year, with the help of East German sales, we could see a 15% increase."

Other sources see a gain of 5%-10%, but realistic estimates are difficult, first because nobody really knows just what the repercussions of economic and monetary union will be, and second because monitoring the product sold in East Germany is not easy. Apart from the direct sales by West German companies, there is already a growing traffic in parallel imports from West German exporters and rackjobbers.

BOOST FOR DOMESTIC ACTS

In terms of repertoire, Peer Southern chief Michael Karnstedt sees the opening up of East Germany as providing a filip for domestic repertoire. "This should encourage more investment in German artists," he says. BMG's Stein agrees that there tends to be a stronger affinity for German-language product in East Germany, where the population has been more sheltered from Anglo-American lifestyles and music culture than are people in the Federal Republic.

For West Germany's music publishers and composers, however, the addition of GEMU (German Economic & Monetary Union) to the music industry's dictionary of acronyms is

not a matter for unalloyed rejoicing.

There is anxiety over the severe discrepancies between the two Germanys' copyright legislation and a concern about widespread default in the matter of royalty payments. Dr. Hans-Henning Wittgen, managing director of the German Music Publishers' Assn. (DMV), has called urgently for harmonization of West German and East German copyright law, and the association has passed a resolution expressing concern that the GEMU treaty makes no reference to the protection of intellectual property. Discrepancies in the copyright could, it says, cause a massive economic detriment to rights owners in the FRG.

BLANK TAPES COST MORE

CBS' Leuschner agrees that harmonization is a top priority for the music industry, and BMG's Stein notes what seems to be an implicit acceptance of large-scale home taping in the fact that blank cassettes in East German record shops cost, on average, one mark more than prerecorded cassettes—a kind of built-in home taping levy.

While the West German record industry is preoccupied with enlarging the market for its product, there is a general recognition that the GDR can also be an important source of talent, and certainly there is no shortage of would-be record stars beating a post-al path to the labels' doors.

Leuschner says: "We are getting approaches all the time from artists and from would-be-but-aren't-quite-yet artist managers, concert promoters independent producers, record dealers, and talent scouts."

CBS, like most labels, is contemplating signing one or two East German artists, and Leuschner is certain that there must be many undiscovered potential stars.

DAB THREATENS RADIO'S STATUS QUO

(Continued from page 5)

would employ a \$1 billion satellite system.

The target is to create, within 10 years, a national and eventually international hi-fi/stereo DAB network to carry music, news, and information—and advertising.

The Wall Street Journal reported that one satellite entrepreneur invited to speak, Gary Noreen, president of Radio Satellite Corp. in Pasadena, Calif., proposed a national 10-station system that could be operable by 1993.

The meeting, however, was also closed to the press. One reporter, Pat Clawson of the trade weekly Radio & Records, armed with legal papers from Ralph Nader's freedom of information group that argued for the meeting to be made open to the public, was forcibly turned away. He has filed an assault complaint with the agency's security office, which, a Commerce Dept. spokesperson says, has been "duly recorded—from our viewpoint, it is not accurate."

The spokesperson added that "the simple fact was, it was a closed meeting and as far as future meetings . . . well, it all depends. This was not a full advisory meeting or anything; it was just an ad hoc meeting to get advice and information."

Opponents of the hush-hush approach Commerce is taking on

Williams Heir Wins Case Court Upholds Her Inheritance

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court on June 18 upheld two decisions affirming the inheritance claims of Hank Williams' daughter, Cathy Deupree Adkinson, who uses the stage name Jett Williams.

The rulings end a four-year court battle between Adkinson and the legal heirs of the estate: Williams' widow, Billy Jean Williams; their son, Hank Williams Jr.; and Roy Acuff, of Acuff-Rose Music, which controls the singer's songs.

Last year, Adkinson, as Jett Williams, began touring, backed up by members of the Drifting Cowboys, former backup band of Hank Williams Sr.

The court rejected an appeal filed by Williams Jr. after an Alabama Supreme Court ruling last year awarded Adkinson "a proportionate share" of the estate.

The justices also let stand a December 1989 New York federal appeals court decision that Adkinson was entitled to a jury trial on copyright and royalty renewal issues.

According to several sources, income from the Hank Williams estate is nearly \$1 million a year.

Adkinson did not learn of her paternity until 1974, when her adoptive parents, Wayne and Louise Deupree, told her she was about to inherit \$2,000 left to her by the singer's mother, Lillian Williams Stone. Stone had adopted Adkinson as an infant, but when she died in 1955, the child, for a time, became a ward of the state.

In 1985, Adkinson and her lawyer and now-husband, F. Keith Adkinson, located the written proof of her paternity—an agreement signed by Williams, as well as Adkinson's mother, the late Bobbie Webb Jett, a Nashville secretary. It was witnessed by Williams' attorney, the late Robert Stewart. The document stated Williams' willingness to provide support and care for the unborn child. Williams died five days before Adkinson was born.

Throughout the last decade, Adkinson and Williams Jr., Billy Jean Williams, and Acuff-Rose Publishing went through a series of court battles to seek declaratory judgments.

Last summer, the Alabama Supreme Court, in a 5-2 ruling, found that Adkinson/Jett Williams had been a victim of a fraud scheme to hide the facts of her identity set in motion years before by Hank Williams' attorney, Stewart, and the singer's sister, Irene Smith.



JETT WILLIAMS.

DAB are quick to point out that they soon may have the White House on their side; Bush administration senior officials have been dead set against government involvement in new commercial technologies.

NAB is taking a "low profile" during such procedural wrestling matches, but its position is clear from remarks by NAB president Eddie Fritts following a recent

board meeting here. "Any use of a hybrid satellite/terrestrial DAB system poses a threat to localism," he said.

For Congressmen facing upcoming elections, any talk of threatening hometown radio stations is bound to engender a thorough study of the DAB issue, one that will surely include the broadcast industry.

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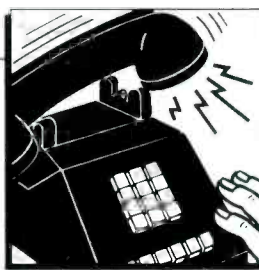
7-3 harrisburg, pa	7-19 baltimore, md	8-4 ventura, ca
7-6 chicago, il	7-20 boston, ma	8-5 san francisco, ca
7-7 detroit, mi	7-23 atlanta, ga	8-7 los angeles, ca
7-8 cleveland, oh	7-25 orlando, fl	8-8 s.j. capistrano, ca
7-9 cincinnati, oh	7-26 ft. lauderdale	8-11 kansas city, mo
7-12 pittsburgh, pa	7-28 new orleans, la	8-12 omaha, ne
7-13 asbury park, nj	7-30 dallas, tx	8-13 minneapolis, mn
7-14 philadelphia, pa	7-31 houston, tx	8-14 milwaukee, wi
7-16 new haven, ct	8-1 san antonio, tx	8-15 columbus, oh
7-18 washington, dc	8-3 las vegas, nv	8-17 sag harbor, ny
		8-18 ny, ny

7-15 ny, ny (nms gala night)



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INSIDE TRACK



Edited by Irv Lichtman

DONE DEAL: The **Mighty Three Music Group** catalog, formed in 1973 by **Thom Bell**, **Kenny Gamble**, and **Leon Huff**, has been acquired by **Warner/Chappell Music**. The company, originally thought to be worth about \$20 million, went for somewhat less, but definitely above \$10 million. The catalog, an outgrowth of the trio's **Philadelphia International** music complex, contains some 2,500 copyrights. They include such stalwarts as "I'm Gonna Make You Love Me," "Backstabbers," "Love Train," "You Make Me Feel Brand New," "Bet-cha By Golly Wow," "La La Means I Love You," "Me & Mrs. Jones."

EVEN IN THE FACE of a massive debt of more than \$10 billion resulting from the merger of **Time Inc.** and **Warner Communications Inc.**, **Bob Morgado**, executive VP of the **Warner Music Group**, says, "We do not intend to run scared... we will not pull back from taking new initiatives and we will not limit our opportunities to expand our business." Morgado certainly gave these assurances to the right people: 70 delegates from 29 countries who attended the recent worldwide managing directors' meeting in Madrid, Spain, hosted by **Ramon Lopez**, chairman and CEO of **WEA International**. Morgado made note of a good incentive for Time Warner management to keep the home fires burning at WEA, which is WEA's standing as "the single most important profit center and cash generator for Time Warner."

BY THE TIME most folks read this item, **Marvin Cohn** will be officially operating as president of **CBS Music Publishing**, which incorporates **Tree Music**, among other catalogs. The CBS unit has been without a formal chief for some time, although former **Tree** owner **Buddy Killen** has handled many matters out of Nashville. Cohn's successor as senior VP of business affairs for CBS Records is yet to be revealed.

BORN AGAIN? Not everyone is happy **Bruce Springsteen** has allowed **Luther Campbell** to excerpt the melody of "Born In The U.S.A." on Campbell's new 12-inch single, "Banned In The U.S.A." **Jack Thompson**, the Florida obscenity crusader, wrote the Boss a letter, care

of his management company, stating: "I have in my possession, available to you, recorded telephone messages from women thanking me for saying on [The Phil] **Donahue** [Show] recently that 2 Live Crew encourages the rape of women. One caller—a black lady, 16 years old—tells me of girls who have been gang-raped in her high school by guys who have played 2 Live Crew's album during the rapes." **Jon Landau**, Springsteen's manager, says Springsteen OK'd Campbell's use of his music on the merits of the individual track "Banned In The U.S.A.," which does not contain any profane language. "The issue is support of Luke's right [of free expression], not endorsement or nonendorsement of Luke's work. We can all argue about the merits of Luke's work after that principle is safe."

UNDERGROUND PIPELINE: **Charles Freeman**, the co-owner of **E.C. Records** in Fort Lauderdale, Fla., who was arrested for selling 2 Live Crew's "As Nasty As They Wanna Be," is still selling the album—only Freeman is offering it via mail order. Freeman takes money from customers and forwards it to a record store in New York, according to the **Miami Herald**. The store then mails it to the customer. Freeman reports selling 70 records in such fashion. Broward County Sheriff **Nick Navarro** is aware of the situation, according to the **Herald**, but has not responded.

THE BATTLE over the over the CD longbox is heating up. A three-page press release listing "the real facts" about the 6-by-12-inch CD package was issued by a New York-based entity called the **Entertainment Packaging Assn.**, or **EPA**, as in the Environmental Protection Agency. It's not known which companies belong to the organization. The release originated from the offices of the New York law firm **Chadbourne & Parke**. Meanwhile, the **Ban The Box** coalition has already shot back with its own release, challenging the EPA's facts. In related news, **RCA's** "A Night On The Town" by **Bruce Hornsby & the Range** and **Rhino's** "The Best Of **KC & the Sunshine Band**" are first releases to feature **ECO** environmental messages on CD longboxes (**Billboard**, April 28). Twenty-one other labels are likely to follow suit with July and August releases.

JACKSON MOVING?: There is heavy speculation at press time that **Michael Jackson** is splitting with longtime attorney **John Branca**, with at least one report putting the superstar together with heavy-duty L.A. law firm **Mannatt, Phelps, Rothenberg & Phillips**.

DOING LONDON'S BIDDING: The **London** label, winning out over heavy bidding, is recording, for audio
(Continued on page 80)

Capitol Experiments With M.C. Hammer

U Can't Get Cassette Single On 'U Can't Touch This'

BY ED CHRISTMAN

NEW YORK—By not making "U Can't Touch This" available in the cassette single format, Capitol Records may have picked up incremental sales and strengthened the staying power of M.C. Hammer's "Please Hammer Don't Hurt 'Em," which this week jumps back into the No. 1 spot on **Billboard's** pop albums chart.

At least that's a theory being advanced by some merchandisers, including **Cindy Barr**, director of purchasing and product manager at 55-unit **Spec's Music & Video** in Miami, and "Smokie" **Smokler**, singles buyer at **Win Records & Video**, a one-stop in **Elmhurst, N.Y.**

"In the long run I believe [not having a cassette single] helped us sell more albums, but we don't have a way to back that up," says Capital VP of sales **Lou Mann**, who acknowledges that the label deliberately withheld the cassette single as an experiment.

"You will never convince me that having no cassette single is responsible for Hammer's success," he

says of the album, which has a reported sale of 3.5 million units. "The whole Hammer campaign has just exploded. Hammer did a lot of TV appearances, received plenty of publicity, and has a tour just getting under way."

Since last summer, the industry has been split on whether cassette singles cannibalize album sales (**Billboard**, Aug. 2, 1989). The results of a study commissioned by the labels were inconclusive (**Billboard**, Jan. 27).

But to **Spec's Barr** the answer is clear. "When you've got a huge No. 1 single and there is nowhere to buy it except by purchasing the album, it doesn't take a rocket scientist to figure out that" the album is getting incremental sales because people can't buy the single. A strong cassette single will detract from album sales, she adds.

Barr notes, however, that cannibalization is not a problem as far as **Spec's** is concerned. "If we are selling cassette singles and making money, then that is not cannibalization," she says. "If the consumer wants the cassette single, then

that's what we sell."

Smokler agrees that not having the cassette singles boosted M.C. Hammer's album sales. "'U Can't Touch This' was getting saturation play all over the radio without the single," he says. "People hear it and want to own it so they buy the album."

In fact, even though Capitol has released the follow-up single, "Have You Seen Her," radio is still playing "U Can't Touch This," which is why the album is still selling so strongly, he adds.

Capitol's decision to withhold the "U Can't Touch This" cassette single may have been a deliberate experiment, but that decision was made only after radio already had made the song a huge hit.

"Capitol was trying to push 'Dancing Machine' but radio went on 'U Can't Touch This,'" **Barr** says. **Mann** says Capitol planned to release the song in the cassette single format, but "'U Can't Touch This' just exploded and we didn't think we could catch up with a single."

(Continued on page 81)



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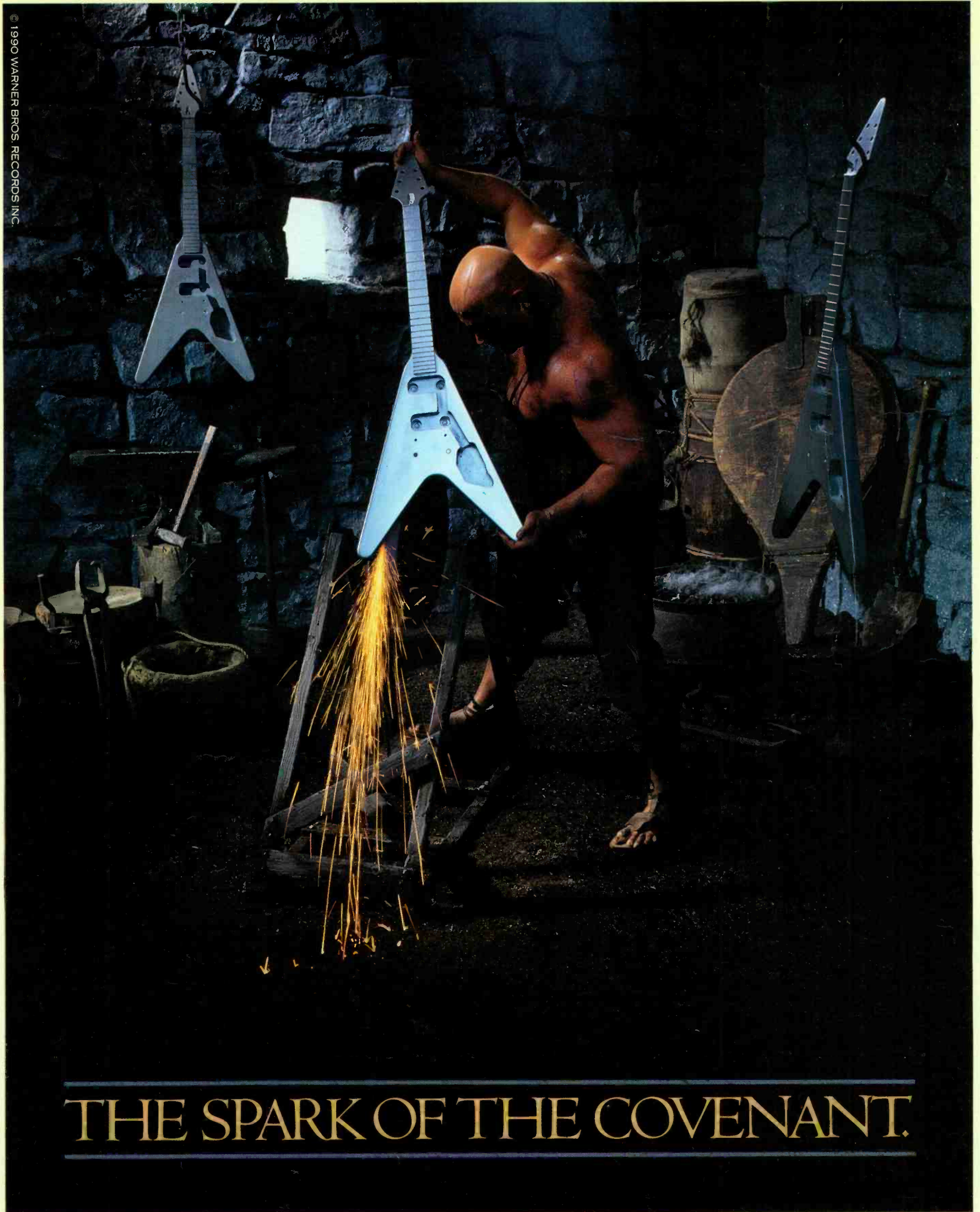
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