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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT July 14, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

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GERMANY, AUSTRIA & SWITZERLAND

Indie Promoter Convicted Of Payola Charges

BY RICK CLARK

MEMPHIS—Independent record promoter Howard "Howie" Goodman was convicted July 2 on all five counts of felony and 10 counts of misdemeanor charges concerning commercial bribery of fenses.

The verdict came at the end of a long federal investigation of payola in the Memphis area. The probe began in 1987 as an IRS tax audit for individuals suspected of conducting commercial bribery.

Goodman could be sentenced to up to 31 years and ordered to pay a fine of no more than \$60,000, or both. In a statement issued after the verdict, he pledged to continue operating his Memphis-based promotion company, Good Choice Productions Inc. "I am not going

(Continued on page 83)

CEMA Flexes Muscle In Midyear Tally WEA Still Tops In Share Of Pop Chart

BY BRUCE HARING

NEW YORK—CEMA registered the biggest gain among distributors in Top Pop Albums chart share over the last six months, according to the latest analysis by Billboard.

Reflecting the impact of Sinead O'Connor, M.C. Hammer, Bonnie Raitt, and Wilson Phillips, CEMA's first-half share of the Top Pop Albums chart is up 3.9 percentage points from its level in the second half of 1989, leaping to 14.1% of the chart from 10.2%. The increase pushes CEMA ahead of BMG and MCA into the No. 3 spot among pop distributors, behind only WEA and CBS.

CEMA had as little as 8.5% of the pop chart in the first half of 1989, but has since added the chart power of Chrysalis and SBK to its distribution pipeline.

WEA continues as the Billboard chart share leader in pop and black music, but was surpassed on the country side by new No. 1 CBS and

No. 2 BMG in the first half of 1990.

That development ends the WEA system's total domination of the Billboard charts. WEA swept the biggest yearly distributor share of the Top Pop, Black, and Country album charts in 1988 and 1989.

But WEA is still clearly the 800-

pound gorilla of the music industry when it comes to share of the Billboard charts.

The distribution giant outdistances the field in pop and black music by a wide margin, and trails only marginally in country music.

(Continued on page 82)

Video Indies Upbeat Over Success Of Vidmark IPO

BY DON JEFFREY and PAUL SWEETING

NEW YORK—The success of Vidmark Inc.'s initial public offering late last month has buoyed the spirits of independent home video suppliers, particularly those operating primarily in the beleaguered B-movie business.

Despite some skepticism on Wall Street, Vidmark, a licenser and dis-

tributor of independent films on videocassette, went public at \$12.50 a share—the high end of its estimated price range—and sold its entire initial offering of 1.5 million shares of stock.

Shares closed at \$12.625 each in over-the-counter trading on the Nasdaq national market system on June 29, the first day the stock was publicly sold.

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No. 1 IN BILLBOARD

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| HOT 100 SINGLES | |
| ★ STEP BY STEP | (COLUMBIA) |
| TOP POP ALBUMS | |
| ★ PLEASE HAMMER DON'T HURT 'EM | (CAPITOL) |
| HOT BLACK SINGLES | |
| ★ MY, MY, MY | (MOTOWN) |
| TOP BLACK ALBUMS | |
| ★ PLEASE HAMMER DON'T HURT 'EM | (CAPITOL) |
| HOT COUNTRY SINGLES | |
| ★ THE DANCE | (CAPITOL) |
| TOP COUNTRY ALBUMS | |
| ★ LWIN' IT UP | (MCA) |
| TOP VIDEO SALES | |
| ★ THE LITTLE MERMAID | (WALT DISNEY HOME VIDEO) |
| TOP VIDEO RENTALS | |
| ★ BACK TO THE FUTURE PART II | (MCA/UNIVERSAL HOME VIDEO) |

Texas Retailer Faces Charges For Selling 'Nasty'

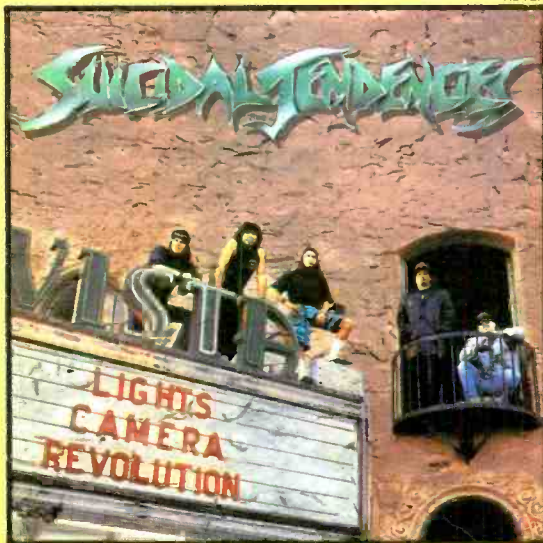
BY RAMIRO BURR

SAN ANTONIO, Texas—A retailer here was charged with obscenity June 28 after he sold a copy of 2 Live Crew's controversial album "As Nasty As They Wanna Be" to the adult son of a local anti-pornography crusader. The action came as area concert promoters began feeling pressure—including death threats—to cancel upcoming 2 Live Crew appearances throughout the state.

David Ward Risher, 35, owner of Hogwild Records and Tapes, became the fifth person known to be arrested for selling the 2 Live Crew album.

(Continued on page 78)

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AN INDELIBLE MARK IS ABOUT TO BE LEFT ON ROCK 'N' ROLL
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FEATURING THE SINGLE:

"tell me something"

Produced By: Ian Mackenzie and Michael Szumowski
Management: Amanda Pelman/Map Management
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AND THE DUKES

"I'm still the apple of my mama's eye
I'm my daddy's worst fears realized
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I'm the other kind..." **steve earle**

**the
hard
way**



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the other kind

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Album Certs Down, But Singles Rebound

■ BY PAUL GREIN

LOS ANGELES—M.C. Hammer's sophomore album, "Please Hammer Don't Hurt 'Em," was the most popular recording of the first six months of the year, selling in excess of 3 million copies. Hammer's album contributed to strong showings for black music and for Capitol Records, though overall the number of platinum and multiplatinum albums declined.

The Recording Industry Assn. of America certified 30 platinum albums (signifying 1 million sales) in the first half of 1990, down from 35 in the first half of 1989 and 36 in the first half of 1988. Six albums sold at least 2 million copies in the first half, down

from nine in the first half of last year.

Madonna's "Vogue" was the top single in the six months ending June 30, with sales of more than 2 million copies. It's the first double platinum single since Tone Loc's "Wild Thing" in early 1989. Singles in general continued their resurgence after years of decline. Ten singles topped the million sales mark in the first half, up from six in the first half of last year and just two in the first half of 1988. It's the best first-half tally for million-selling singles since 1984, when there were 12.

Five albums in addition to Hammer's were certified for sales of 2 million copies in the first half: Paula Abdul's "Forever Your Girl," Janet

Jackson's "Rhythm Nation 1814," Aerosmith's "Pump," Sinead O'Connor's "I Do Not Want What I Haven't Got," and Phil Collins' "...But Seriously." Abdul's album had previously sold 4 million copies, bringing its total sales to 6 million. Jackson's album had previously sold 2 million; Aerosmith's had sold 1 million.

Five debut albums went platinum in the first six months of the year, down from 12 in the first half of 1989

and nine in the first half of 1988. This year's freshman class consisted of Bad English, Bell Biv DeVoe, Alanah Myles, Lisa Stansfield, and Technotronic.

Eight albums by black artists went platinum in the first half, the same as in the first half of 1989. Rap constituted about half of this total, with rappers M.C. Hammer and Public Enemy joined by the rap-influenced
(Continued on page 83)

Madonna's 'Vogue' Hits Multiplatinum Mark In June

LOS ANGELES—Madonna's "Vogue" last month became only the third single to top the 2 million sales mark since the introduction of multiplatinum awards in 1984. It follows USA For Africa's "We Are The World" and Tone Loc's "Wild Thing."

Also in June, the Recording Industry Assn. of America certified M.C. Hammer's "Please Hammer Don't Hurt 'Em" for U.S. sales of 3 million copies. That makes it the best-selling album of the first half of the year (see story, this page).

Babyface's "Tender Lover," the red-hot producer's debut album as a performer, topped the 2 million sales mark. The album went gold in October and platinum in December.

Public Enemy's "Fear Of A Black Planet" and "Johnny Gill" were both certified gold and platinum simultaneously. It took Public Enemy's previous album, "It Takes A Nation Of Millions To Hold Us Back," nearly a year to advance from gold to platinum.

Bell Biv DeVoe's single "Poison" was certified gold and platinum simultaneously on June 1, one week after the album of the same name was certified both gold and platinum.

En Vogue's single "Hold On" was certified platinum and its album, "Born To Sing," went gold. Digital Underground's album, "Sex Packets," went gold, two months after
(Continued on page 83)

Disney Entering Music-Vid Field With Elvis Set

■ BY JIM McCULLAUGH

LOS ANGELES—Walt Disney—one of the industry's major suppliers of movies and family entertainment titles on videocassette—is entering the growing music video sell-through market Aug. 17 with a two-volume, made-for-video set called "Elvis: The Great Performances."

The two volumes, compiled by director Andrew Solt and being billed as the "ultimate Elvis collection," will be accompanied by an Aug. 7 soundtrack release from RCA Records bearing similar cover art. Executives from Disney and RCA say that, where feasible, the two companies will jointly promote the videos and the album. Disney plans to ship at least 300,000 copies each of the \$19.95 listed cassettes.

According to Bill Mechanic, president of international theatrical and worldwide home video for Disney, the Elvis release marks the first of at least four high-profile longform music video titles to be released this year on the Buena Vista Home Video label. Mechanic says the next
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Blacks Hail FCC Affirmative Action Ruling Decision Seen As Ensuring 'An Even Playing Field'

■ BY JANINE McADAMS

NEW YORK—Black broadcasters expressed surprise and delight this week following the Supreme Court's June 28 decision to uphold two FCC affirmative action programs aimed at increasing minority ownership of broadcast licenses (Billboard, July 7).

"Delightful" is how the ruling is described by Bennie Turner, president of the National Assn. of Black Owned Broadcasters (NABOB) and of T&W Communications, owner of WACR-AM-FM, Columbus, Miss.

"Perhaps the decision is a recognition by the court of what is painfully obvious to us: the small number of

minority and women holding broadcast licenses, and the difficult atmosphere that we have to conduct business in," adds Turner. He describes the FCC policies as "an effort made to make a more even playing field for minorities."

James Winston, executive director of NABOB, says: "We view this as a firm affirmation of the commission's stance on minority ownership policies, which gives the FCC the ability to continue to actively enforce and enact those policies. It also gives them a sound legal basis for expanding and building on those policies."

"There is hope after all, even with a Reagan-appointed court," says Lee Bailey, president of Lee Bailey Communications, which provides syndicated programming to more than 200 stations. He adds that his company's long-range plan is to own a chain of radio stations. "Let's face it, as long as the doors remain open, it will be easier [for minorities] to get financing."

"This is the best news I've received all year," says Cathy Hughes, owner/GM of WOL/WMMJ Washington, D.C. "My first property was a distress sale, the second was a regular acquisition. But if I didn't already have my foot in the door as a discounted buyer [on the first sale], none of that would have occurred. I'm a glowing example that it does work."

While the percentage of minority station ownership has not increased dramatically since 1978, when the FCC first adopted the distress-sale and comparative preference programs, they have proven the most ef-
(Continued on page 85)

Packagers Unite To Counter CD Longbox 'Misinformation'

■ BY CRAIG ROSEN

LOS ANGELES—Four major industry packagers have joined forces to form the Entertainment Packaging Assn., an organization founded to counteract "misinformation" on the wastefulness of the 6-by-12-inch CD longbox, says the group's president, Shorewood Packaging Corp. executive VP Floyd Glinert.

The organization includes Shorewood, Ivy Hill Corp., Queens Group, Inc., and AGI Inc. Associate members include four of the largest paperboard suppliers: Westvaco, International Paper, Federal Paperboard, and the Container Corp. of America.

According to Glinert, the organization, formed shortly after Earth Day, April 22, was partially motivated by what he calls "misinformation" distributed by the Ban The Box Coalition. "We decided to pre-

sent the other side of the coin to the record companies, the artists, management, and store owners," Glinert says. "We all are environmentally concerned and we do a lot of packaging that is environmentally friendly. All four printing companies make longboxes from recycled paperboard."

In early June, the EPA launched what Glinert calls "an educational campaign." Representatives from the organization met with the National Assn. of Recording Merchandisers' board of directors and with the heads of WEA, MCA, CEMA, PGD, CBS, and BMG distribution. EPA representatives have also met with officials at MCA, Capitol, and EMI. At those meetings the group distributed a three-page memo listing what were called "The Real Facts About The 6 X 12 CD Packaging."

In response to the EPA memo,
(Continued on page 73)

'Banned In U.S.A.' Rockets On Radio Controversy Fuels Campbell's Solo Effort

This story was prepared by Melinda Newman and Bruce Haring in New York and Craig Rosen in L.A.

NEW YORK—"Banned In The U.S.A." is anything but. Radio stations have jumped on the first single from the upcoming solo release by Luther Campbell, the rap group's leader. And listener response seems strong in key markets.

In Los Angeles, urban KKBT (The Beat), rap-slanted KDAY, and Rock 40 KQLZ (Pirate Radio) had all aired the cut by its official July 3 radio-release date. Top 40 KIIS had no plans

to play the record, but rival KPWR (Power 106) featured "Banned In The U.S.A." on its evening "make it or break it" segment July 3 "to get some audience reaction," says KPWR PD Jeff Wyatt. Listeners voted 82% in favor of the record.

Similarly, top 40/dance WQHT (Hot 97) New York first aired the song on its "hot or not" feature on July 2. PD Joel Salkowitz says "the phones went crazy" with a strong positive reaction.

But Salkowitz is cautious about actually adding "Banned" in a regular rotation. "The problem with that record right now is that this has not become an issue in New York," he says.

The single, which will not be in stores until Tuesday (10), is a purely political rap about the travails of 2 Live Crew. It is performed over the sampled melody of Bruce Springsteen's "Born In The U.S.A." and contains samples from other patriotic songs and excerpts from interviews about and by the group. It is devoid of any profanity or sexual overtones.

The release sports the new Luke Records logo and is the first title under a new association between Luke

Records (formerly Skywalker Records) and Atlantic Records (Billboard, July 7). It is credited to "Luke Featuring 2 Live Crew."

Although it was leaked to a few stations as early as June 29, the single was officially released to radio via multiple satellite feeds on July 3-4.

In addition to the radio feeds from ABC Radio Network, Westwood One/Mutual/NBC/The Source Radio Network, and the Unistar Network, most major-market stations surveyed said the single was made available by label representatives.

Programmers are divided on how the single will perform.

KPWR's Wyatt doesn't think it will be a smash. "It's a quick-flash record," he says. "I don't know if it will be on the air two weeks from now."

But after seeing the audience's reaction to the song, Al Tavera, the station's MD says, "It was a pretty positive response. We usually don't get a lot of that."

KOY-FM Phoenix MD Dena Yasner thinks it can be a hit. "Because of all the controversy, we'll ex-

(Continued on page 78)



A Really Big Show. Tony Martell, right, thanks Elektra Entertainment chairman Bob Krasnow and singer Linda Ronstadt for helping to make the recent T.J. Martell Foundation fund-raising concert the single most successful event in the charity's 15-year history. The concert, held at Avery Fisher Hall in New York, brought out 2,000 industry executives, who pledged more than \$4 million to the cancer and AIDS research foundation. At the event, Krasnow received the foundation's Humanitarian of the Year Award; Ronstadt donated her talents and performed several classic rock hits. Martell is founder of the charity and senior VP/GM of CBS Associated Labels.

All Parties To Talk DAT At July 16 Meet

BY BILL HOLLAND

WASHINGTON, D.C.—The music publisher/songwriter Copyright Coalition has invited hardware and software participants in last year's Athens agreement on DAT to a July 16 meeting to open discussions on a royalty-inclusive copyright protection proposal.

The pending bill to give Congressional approval to the Athens agreement plan met resistance on Capitol Hill last month for not including the copying protection concerns of the publishers and songwriters.

The June 29 letter, written by Ed Murphy, president of the National Music Publishers Assn. and spokesman for the coalition, follows Congressional suggestions that all parties involved in the issue meet again to address the copyright protection concerns of opponents, especially in light of recently revealed digital compact cassette technology, in development by Philips.

The letter suggests a meeting here or in New York, and says an alternative date is possible if there are scheduling conflicts.

It calls for discussions on a "comprehensive approach" to home copying copyright protection, a phrase that has become synonymous with agreements overseas which include a royalty to compensate for home taping losses.

Japanese DAT manufacturers have steadfastly opposed any royalty provision in U.S. negotiations for the last decade.

However, government and private sector support in individual European countries and the EC has continued to mount for agreements that include a royalty provision.

Those developments, when added to recent news that U.S. labels are still noncommittal on DAT or are against providing software in the midst of the DAT rollout in the U.S., may force the manufacturers to modify their stance in light of the increasingly tenuous future of the new format.

The new home DAT machines
(Continued on page 85)

CBS Names Cohn To Head Up Renewed CBS Pub Operation

BY IRV LICHMAN

NEW YORK—With a mandate from CBS Records president Tommy Mottola that reflects goals set by parent company Sony Corp., CBS is priming its financial pump to create anew a commanding presence in music publishing.

Guiding the hoped-for return of CBS music publishing to, as Mottola puts it, "its former pre-eminence," is Marvin Cohn, a 17-year label veteran who has spent the last seven as senior VP of business affairs and administration. His CBS career also involved responsibilities in music publishing.

Cohn says, "I wouldn't take the job if Tommy hadn't assured me that CBS is making a long-term commitment. We're looking at big catalogs at the right price."

"From a business point of view, it would be sheer folly for us not to cap-

italize on all possible areas of income, especially since here at CBS we have early exposure in the life cycle of writer/artists."

Although Cohn defers comment on the matter, it has been known for some time that CBS has regretted the dismantlement of the core of its former holdings in music publishing, a situation not unlike the earlier spin-off of PolyGram's Chappell Music unit.

In November 1986, a partnership of Charles Koppelman, Martin Bandier, and Stephen Swid (known as SBK Entertainment) acquired the CBS Catalogue Partnership—containing the vaunted MGM/UA publishing catalogs—and CBS Records' own homegrown April and Blackwood catalogs from CBS Inc., the label's former parent. That purchase by SBK, at a cost of more than \$120 million, later became the centerpiece

(Continued on page 85)

Rossi, Benjamin Get Chart Dept. Promotions

NEW YORK—Billboard has expanded the duties of several key members of the chart department, including Terri Rossi, who is promoted to associate director of charts, special markets.

In her new role, Rossi continues to manage the black and rap charts and oversee the jazz and gospel charts, which are managed by Doug Grober. Rossi's new duties include research and development of other specialized music markets. Rossi was senior chart manager.

Bob Benjamin is promoted to senior chart manager, video & archive research. He will continue to supervise the video charts, which are

managed by Marc Zubatkin. He also will work to expand the archive research department.

Karen Fulgenzio is promoted to manager of two charts: Hot Dance Music and Studio Action. She was formerly administrative assistant for the chart department.

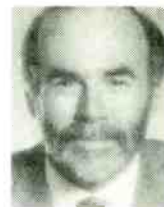
Fulgenzio was involved in the development of the Studio Action chart, a new biweekly feature in the Pro Audio section. The chart will increase to a weekly frequency beginning with the July 28 issue.

As for the dance charts, Fulgenzio succeeds Sharon Russell, who has left Billboard for a move to the U.K.

EXECUTIVE TURNTABLE

PUBLISHING. Marvin Cohn is named president of CBS Music Publishing in New York. He was senior VP of business affairs and administration at CBS Records (see story, this page).

RECORD COMPANIES. CBS Records Nashville makes the following appointments: Roy Wunsch, president; Jack Lameier, VP of national country promotion, Epic Records; Bob Montgomery, VP of Nashville A&R, Epic Records; and Steve Buckingham, VP of Nashville A&R, Columbia Records. They were, respectively, senior VP/GM, CBS Records Nashville; director of national promotion, CBS Records Nashville; VP of Nashville A&R, CBS Re-



COHN



WUNSCH



MONTGOMERY



BUCKINGHAM

ords Nashville; and director of A&R and executive producer at CBS Records Nashville.

Jeff Gold is named senior VP of creative services at Warner Bros. Records in Los Angeles. He was VP of marketing and creative services at A&M Records.

MCA Records in Los Angeles appoints Jonas Livingston senior VP of creative affairs. He was an independent creative consultant.

Tom Gorman is promoted to senior VP of promotion at Chrysalis Rec-



GOLD



LIVINGSTON



GORMAN



COAKLEY

ords in New York. He was VP of promotion for the label.

Sean Coakley is named VP of product development at Arista Records in New York. He was VP of album promotion at the label.

PolyGram Records in New York names Andy Szulinski director of pop promotion. He was director of pop promotion, secondaries.

Capitol Records in Los Angeles promotes Karen Goodman to director of international promotion and artist relations, and Anne Deasey manager of video production. They were, respectively, manager of international press and artist relations, and senior coordinator of video production for the label.

Deborah Caponetta is named West Coast director of artist development at Charisma Records in Los Angeles. She was a U.S. representative for O'Dell Artist Management.

Mark "Money" Green is promoted to national urban marketing manager at EMI Records in New York. He was manager of jazz/retail for the label.

Barbara Kelly is named national promotion manager at Curb Records in Nashville. She was an independent promoter.

Mango/Antilles Records in New York appoints the following: Brian Bacchus, director of Antilles; Becky West, national marketing and product manager; Tom Terrell, national promotion manager; and Ellen Battle, publicity manager. They were, respectively, director of A&R and promotion at PolyGram Jazz; a product development representative at PolyGram; a DJ at WHFS-FM Washington D.C.; and a press representative at the Brooklyn Academy of Music.

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Smooth Sailing For Sound Shop Meet Forecast Looks Sunny For Retail Chain

■ BY GERRY WOOD

GRAND CAYMAN, British West Indies—How do you follow a hurricane? Randy Davidson, president of Central South Music Sales and the Sound Shop retail chain, does it by throwing his largest convention yet, announcing the addition of up to 20 new outlets, debuting a new training video, holding a seminar on the legal ramifications of running a store, and staging showcases that should gain record-breaking audiences for a mu-

sic-related convention.

The last Sound Shop conclave, held here in September 1988, was interrupted by the vicious pounding of Hurricane Gilbert (Billboard, Sept. 24, 1988). The 1990 version, June 24-29, drew 297 attendees, plus a production crew of 20 from The Nashville Network. This convention featured sunny skies and breezy forecasts for the future. Davidson, during the June 24 kickoff managers meeting, reported that the company had "by far" its best year last year—

and that 1990 looks even better.

During the past year, the number of Sound Shop outlets has increased from a total of 65 to 70. Plans call for the addition of six to 10 stores each year for the next two years. These stores will most likely be located in what Davidson terms the "glorified Southeast" that, in a geographical blip, somehow also includes Oklahoma, Texas, and Indiana. Although the operation may spread further into the northeast, Davidson told Billboard, "We have no ambition to wind up in New York City or Baltimore or any place like that."

Noting that one of the predominant themes of the convention was hiring more qualified workers, Davidson introduced a 33-minute training
(Continued on page 84)



London Calling. Capitol recording group the London Quireboys celebrate after their sold-out showcase at New York's Marquee. The British group recently did a 10-date U.S. tour with L.A. Guns in support of its album, "A Bit Of What You Fancy," and first single, "7 O'Clock." The video for the upcoming single, "I Don't Love You Anymore," is in rotation on MTV. Shown, from left, are Clark Duval, director of artist development, Capitol Records; Joe McFadden, VP of national sales, CEMA Distribution; Art Jaeger, executive VP, Capitol; Guy Bailey, London Quireboys; Gene Rumsey, New York branch manager, CEMA; Spike and Chris Johnstone, London Quireboys; Hale Milgrim, president, Capitol; Rudy Richman, London Quireboys; Rand Bleimeister, VP of marketing, CEMA; Guy Griffin and Nigel Mogg, London Quireboys; Lou Mann, VP of sales, Capitol; and Laura G., regional marketing director, East Coast, Capitol.

SBK Launches U.S.-Based Dance/Alternative Label

■ BY LARRY FLICK

NEW YORK—In an effort to strengthen its presence in dance and alternative music, SBK Records Group has formed SBK One, a new custom label.

The announcement of the startup by SBK principals Charles Koppelman and Martin Bandier comes less than one year after SBK scored its breakthrough hit with the No. 1 club smash "Pump Up The Jam" by Technotronic. Most of the label's biggest successes since have been in the pop field.

SBK One is actually a domestic version of an already existing U.K. counterpart bearing the same name. Guy Moot, recently appointed senior

director of A&R international for EMI Music Publishing and SBK, has been tapped to head up stateside operations, based in New York.

"The concept of this label is to be at the cutting edge of progressive music by developing our acts from a street level," says Moot. "I avoid categorizing our music 'dance' exclusively because we plan on widening our scope to include other forms of alternative music, such as rap and reggae."

Since SBK One will be initially targeting club play for its acts, Moot says the label will be issuing 12-inch vinyl singles exclusively. He adds, however, that CD singles could be phased in within a year.

(Continued on page 84)

Knebworth '90 Fest Wows Fans With 11-Hour Benefit

■ BY HUGH FIELDER

KNEBWORTH, U.K.—It was the finest array of U.K. talent ever assembled for a single show—Pink Floyd, Paul McCartney, Eric Clapton, Mark Knopfler, Elton John, Phil Collins, Genesis, Robert Plant (plus Jimmy Page for a three-song reunion), Cliff Richard, Status Quo, and Tears For Fears.

Little wonder that 120,000 tickets for the Knebworth '90 Festival on June 30 sold out within a week of the show's announcement last December.

There had even been speculation of a "clean sweep" of U.K. megastars, but the Rolling Stones and David Bowie were preoccupied with their tours and George Michael pulled out in circumstances that left the organizers "angry and disappointed."

The 11-hour parade of Silver Clef award winners—the U.K. music industry's highest accolade—was a benefit for the music industry's favorite charities: The Nordoff-Robbins Music Therapy Centre for handicapped children and the BRITS School for the Performing Arts, which opens this fall.

Everybody dug deep into their pockets, from the fans who shelled out more than \$50 a ticket, to Pink Floyd, which spent more than \$100,000 hauling its spectacular stage show out of mothballs. Record companies paid more than \$35,000 for a hospitality tent to wine and dine guests who watched the show on TV monitors.

RadioVision International expects to raise more than four times the gate sales for TV sales worldwide. MTV beamed six hours of updates, interviews, and backstage action live to the U.S. and Australia and will be showing highlights of the show Saturday (14).

(Continued on page 83)

BPI, MCPS Dispute Reaches U.K.'s Copyright Tribunal

LONDON—Copyright Tribunal chairman Michael Bowers has reserved judgment after taking submissions and hearing evidence from the British Phonographic Industry and the Mechanical Copyright Protection Society in their dispute over a new mechanical royalty rate (Billboard, June 23).

Bowers has promised a response within two weeks and his finding may entail a hearing of the full tribunal on the issue. Meanwhile, the BPI has advised member companies to continue the old statutory rate of 6.25% of retail price under the terms of the moratorium that expired June 30.

New Edition Solo Successes Surpass Group; John Hiatt, Eric B. & Rakim, Hornsby Surge

JOHNNY GILL's eponymous solo album jumps to No. 9 on the Top Pop Albums chart, while "Poison" by Bell Biv DeVoe—composed of three of Gill's New Edition colleagues—rebounds to No. 5. The irony of this top 10 double play is that New Edition didn't make the top 10 with its latest album, "Heart Break." But that was before Bobby Brown's massive success with "Don't Be Cruel" boosted New Edition's industry stature and media profile.

"Johnny Gill" is Motown's first top 10 album since Lionel Richie's "Dancing On The Ceiling" nearly four years ago.

Gill's single "Rub You The Right Way" jumps to No. 7 on the Hot 100 eight weeks after it topped the Hot Black Singles chart. His follow-up, "My, My, My," jumps to No. 1 on this week's black chart.

Jimmy Jam & Terry Lewis supervised "Rub"; L.A. Reid & Babyface oversaw "My, My, My."

THREE ALBUMS explode in their second week on the pop albums chart. John Hiatt's third A&M outing, "Stolen Moments," vaults from No. 147 to No. 76, already becoming his highest-charting album to date. Hiatt's acclaimed 1987 label debut, "Bring The Family," peaked at No. 107; his 1988 follow-up, "Slow Turning," reached No. 98.

Eric B. & Rakim's first MCA album, "Let The Rhythm Hit 'Em," shoots from No. 65 to No. 34. It's almost certain to top the No. 22 peak of "Follow The Leader," the group's 1988 release for MCA's short-lived Uni subsidiary.

Bruce Hornsby & the Range's "A Night On The Town" jumps from No. 62 to No. 29. It's their bid for a third straight top five album.

FAST FACTS: The Time is headed for its biggest hit to date as "Jerk Out" vaults from No. 53 to No. 32 in its third week on the Hot 100. The group, featuring Morris Day, Jesse Johnson, and Jimmy Jam & Terry Lewis, landed back-to-back top 40 hits in early 1985 with "Jungle Love" and "The Bird." Both songs were included in Prince's smash film "Purple Rain."

The Chi-Lites landed just two top 10 pop hits, but both of those early '70s classics are back on the Hot 100. M.C. Hammer's update of the Chicago quartet's 1971 hit, "Have You Seen Her," jumps to No. 46; Paul Young's reading of its 1972 smash, "Oh Girl," is the top new entry at No. 88.

Depeche Mode lands its first top 10 single, as "Enjoy The Silence" jumps to No. 8 on the Hot 100. The band's "Violator" album has been in the top 10 for three months.

Ice Cube's "AmeriKKKa's Most Wanted," on Los Angeles-based Priority Records, jumps to No. 19 on the pop albums chart, one of the highest rankings an album has ever achieved with such minimal pop and black radio support.

Crosby, Stills & Nash's "Live It Up" is the top new entry on the pop albums chart at No. 90. Each of the trio's three previous studio albums made the top 10. "Crosby, Stills & Nash" peaked at No. 6 in 1969, "CSN" hit No. 2 in 1977, and "Daylight Again" reached No. 8 in 1982.

Tom Cruise, whose soundtracks keep him on the charts more consistently than most pop stars, appears to have another hit soundtrack as "Days Of Thunder" enters the pop albums chart at No. 95. Cruise's "Top Gun" soundtrack logged five weeks at No. 1 in 1986, "Cocktail" hit No. 2 in 1989, "Rain Man" reached No. 31 in 1989, and "Born On The Fourth Of July" hit No. 32 in March.

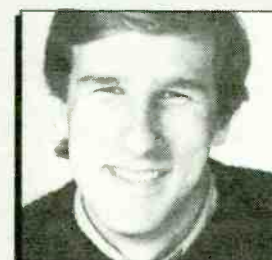
Jeff Lynne's flurry of hit production credits in recent years aren't yielding instant success for his solo debut album, "Armchair Theatre." The Reprise album, which shot from No. 158 to No. 83 last week, falls to No. 97 in its third week.

WE GET LETTERS: Rich Appel of CBS-TV in New York notes that Mellow Man Ace's "Mentiroso" is the most extreme instance of a top 40 hit alternating between two languages. The Spanish/English smash surpasses Lou Monte's "Pepino The Italian Mouse," which switched from Italian to English and back more than six times... Appel adds that Madonna's "Hanky Panky" is not the first top 40 hit to explore the joys of spanking. That barrier was toppled by Ray Parker Jr.'s 1983 song "Bad Boy" with its teasing line, "Break out the leather, baby."

William Simpson of Los Angeles notes that Faith No More's "Epic" is one of the few top 40 hits whose title is the namesake of a major record company. Among the others: the Jackson 5's "ABC" and Earth, Wind & Fire's "Fantasy."

David Rosoff of St. Paul, Minn., notes that two weeks ago marked the first time in nearly nine years that no album in the top 10 on the pop albums chart had spent more than 17 weeks on the chart.

Ian Wallis of Scarborough, Ontario, notes that Tommy Page's "When I Dream Of You," which peaked at No. 42 a few weeks ago, is the first follow-up to a No. 1 single to fall short of the top 40 since Mike + the Mechanics' "Seeing Is Believing" stalled at No. 62 last year.



by Paul Grein



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Martin Luther King, Jr.
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LEAD BY EXAMPLE. 'CBS RECORDS HAS AN EXEMPLARY RECORD OF ADDRESSING AFRICAN AMERICAN CONCERNS.'—**CORETTA SCOTT KING**, FOUNDED PRESIDENT AND CHIEF EXECUTIVE OFFICER, MARTIN LUTHER KING, JR. CENTER FOR NON-VIOLENT SOCIAL CHANGE. ■ "CBS RECORDS IS A LEADING EXAMPLE AND BUSINESS ROLE MODEL FOR CORPORATIONS."—**THE REVEREND JESSE L. JACKSON, SR.**, FOUNDED PRESIDENT, OPERATION PUSH ■ "CBS RECORDS HAS BEEN A GOOD PUBLIC SERVICE PARTNER, IMPROVING THE LIVES OF CHILDREN—ESPECIALLY POOR AND MINORITY."—**MARIAN WRIGHT EDELMAN**, PRESIDENT, CHILDREN'S DEFENSE FUND ■ "CBS RECORDS HAS BEEN AN IMPORTANT PARTNER IN OUR EFFORTS TO ENSURE EQUAL RIGHTS AND EQUAL OPPORTUNITIES FOR AFRICAN AMERICANS."—**JULIUS L. CHAMBERS**, DIRECTOR, COUNSEL, NAACP LEGAL DEFENSE FUND ■ "CBS RECORDS HAS CONTRIBUTED IMMEASURABLY TO THE EDUCATIONAL AND CULTURAL EMPOWERMENT OF TOMORROW'S LEADERS."—**THE HONORABLE JULIAN DIXON**, FORMER PRESIDENT, CONGRESSIONAL BLACK CAUCUS FOUNDATION ■ "CBS RECORDS SUPPORTS OUR QUEST FOR EQUALITY IN SUCH CRUCIAL AREAS AS EMPLOYMENT, TRAINING, LITERACY, EDUCATION, BUSINESS DEVELOPMENT."—**JOHN W. MACK**, PRESIDENT, LOS ANGELES URBAN LEAGUE ■ "THIS NATION AND OUR COMMUNITY HAVE BEEN THE BENEFICIARIES OF THE VISIONARY LEADERSHIP AND EXTRAORDINARY ADVOCACY OF CBS RECORDS."—**THE HONORABLE RONALD V. DELLUMS**, CHAIRMAN, CONGRESSIONAL BLACK CAUCUS ■ "CBS RECORDS' SUPPORT OF THE NATIONAL COUNCIL OF NEGRO WOMEN SET A STANDARD FOR



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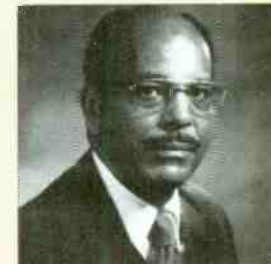


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Joint Center for Political
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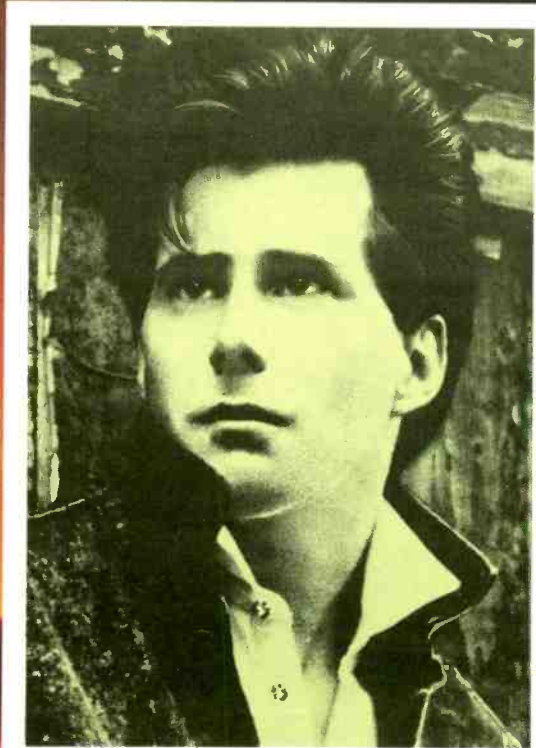
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Gold Rush Or Recession Scenario?

MUSIC PUBLISHERS 'GO FOR BROKE'

BY LEEDS LEVY

Everybody's asking, "Why do publishing deals cost so much?"

Why are several major music publishing companies falling over one another to obtain the publishing rights to new acts' debut LPs?

I believe the answers to these and other questions can be drawn from several parallels between the music publishing and the motion picture businesses. It seems that, just like the big movie studios whose voracious appetite for new scripts has created hyperinflation in movie production costs, the music publishing world is also "going for broke."

Music publishers, like their motion picture studio counterparts, don't appear to be letting up in the race for acquisitions of new, unproven talent. The hunt for the next big hit has music publishers in their own spending frenzy. But everyone seems to be asking why or how it got to this point.

Well, the movie moguls believe the fuel behind their fire is the result of the wave of consolidations that has swept the motion picture industry over the past few years. That notion has a familiar ring to it when one considers the purchases of UA Music by CBS, of the CBS

music publishing interests by SBK Entertainment, and, most recently, of SBK by EMI Music.

In fact, within the last 10 years, the business has seen an astounding consolidation. Remember Chappell Music, Screen-Gems Music, ABC Music, East Memphis Mu-

incurred, one wonders about the fiscal strength of the acquiring players. Yet the spending continues. Just like our movie cousins, some of the money driving up the prices comes from new cash-rich parents like Sony Corp.

The next question is, where is all

lot like a scene from the dark days of 1979, when the supposedly recession-proof record business hit a wall. It is equally reminiscent of the words of Merrill Lynch's Harold Vogel, who recently said of the movie business, "It's highly unlikely that some of these [deals] will ever [recoup]." Will many of these publishing transactions ever realize the returns that were originally promised?

Of course, that's the pessimistic view. And one must certainly differentiate between the purchase of standard catalogs and the acquisition of new, highly speculative rights (the music publishing equivalent to scripts). The latter kind of transactions are completed by publishers in an effort to maintain market share or chart presence, to fill in for the loss of old catalog due to the loss of administration rights, renewals, termination of rights, and even the loss of copyright protection as works enter the public domain.

So far, it all appears rosy, but then again, so did the junk bond market. It therefore remains a challenge to all of us to be responsible, prudent, and very flexible in dealing with our rapidly changing business in order to ensure a strong and prosperous future.



'So far it all appears rosy, but so did the junk bond market'

Leeds Levy is president of MCA Music.

sic, Belwin Mills, Al Gallico, Columbia Pictures Publishing, Combine Music, Tree Music, Welk Music, Sunbury/Dunbar Music, New York Times Music, etc.? On one hand, the result of this real-life game of musical chairs has left the acquiring music publishers rich in catalog depth. But on the other hand, given the premium prices paid and the massive debt

this leading? Well, the payoff comes, hopefully, from increases in the mechanical royalty rate, new revenue sources from new technologies (e.g., CD, VCR, CDV), more frequent use of music in feature films, television and cable productions, the futuristic vision of new European markets, etc.

The alternate scenario looks a

Disks, Yes; Compact, No . . . Just Ask A Collector

BY DAVE DIMARTINO

Q: What does a record collector do?

A: Buy records.

Q: What else does a record collector do?

A: Buy them all over again.

Why am I talking about this?

Yesterday I was explaining my theories about CD shelves to somebody. I build them myself—it saves money—and I'm building them more and more often. I was telling these people what you may already know: CDs may be disks, but they're not compact. They take up more room than records—or at least more wall space—and if you've got a shelf crammed with CDs, you can't just shove that new CD in. You've got to pull a bunch out, file the new one, and move the rest of your collection to the right by one CD-width. It's one reason

I'm not looking forward to CD releases by Aalon, Aardvark, or, for that matter, the A's.

But I guess the point is, if I already have those acts' LPs, why would I even consider getting new versions on CD?

Because they sound better, you say.

OK, right. So let's say I'm a Jimi Hendrix fan (I am) and love "Electric Ladyland" (I do). I bought the LP back in 1968. I liked it so much I wore it out. I bought a new one in the mid-'70s. When I bought a CD player, the Hendrix CDs were available only as German imports. I paid \$30 for a risqué cover and two CDs that featured LP sides 1 and 4 on one disk and sides 2 and 3 on the other. And the sound was good, but not great. So when Reprise finally issued it here a few years ago, it was cheaper, it was sequenced properly, and it sound-

ed better. So I bought it. Now it's available on one CD. It's even cheaper. It sounds even better.

So at this very moment, at my house, on my various shelves, I have two copies of "Electric Ladyland" on vinyl—and don't forget it's a double LP—and could, if I'd caved in, have five CDs bearing the same music. Or, in more practical terms, more than 2 1/2 inches of one album.

Bear in mind two things: (1) Hendrix is by no means my favorite artist ever; and (2) he recorded lots of other albums I also collect. In all configurations.

But so what, you say. Once you get the best copies of the CDs, you

can sell off the albums and "consolidate." Right, sucker. As long as I have the room—and a wife who doesn't know how to use a gun—you think I'd risk ditching a favorite LP? What if: (1) The original master was lost, and my LP is actually a better copy of the recording than the CD? (2) The label cheaped out on the artwork and didn't include lyrics and/or full cover art? (3) I could sell my original, mint-condition copy of the first Soft Machine album to a collector in Germany for \$35 if I wanted to, so I better hang on to it because it'll probably be worth even more in a few years?

(Continued on page 65)



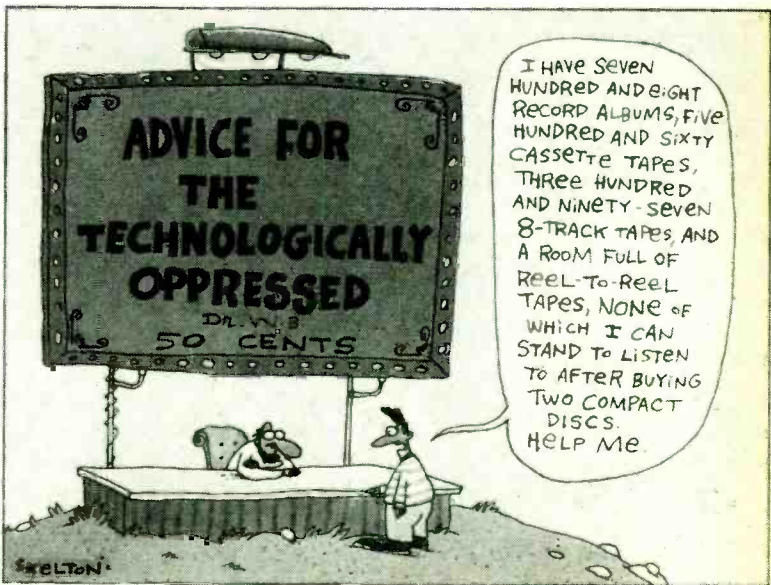
HEATED UP OVER PEPPERS REVIEW

I am writing in regard to Evelyn McDonnell's review of the Red Hot Chili Peppers live at the Ritz in New York (Billboard, June 2). Maybe McDonnell was just seeing what she was looking for, but her statement about the audience being "mostly male, mostly white" was just not true. I saw plenty of female fans there, along with some Asian ones, African American ones, etc. And they all sang along to

"Party On Your Pussy." I mean, it's a funny song. Sometimes I wonder if feminists like McDonnell want to simply abolish sexual relations between men and women. They certainly seem to be against men referring to women in any sexual way whatsoever, be it in jest or appreciation. Well, she's giving the rest of us a bad name. This is not the agenda of most women's rights advocates. Lighten up!

Also, your magazine has still not apologized for mislabeling the photograph of Voivod in your recent Heavy Metal spotlight. For shame!

Crystal Meth
New York



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Wake-Up Beat. Album WNOR-AM-FM Norfolk, Va., woke up the market by sending morning show intern Chuck "The Intern" out on the back of a pickup truck, where he performed a 4½-hour drum solo while being driven around the city. The stunt was an attempt to get into a local record book. Other records being set include longest Spam toss and largest jellyfish.

Meeting The Demands Of Commuter Marriages

BY SEAN ROSS

NEW YORK—"It's a hell of a test," says WBSL New York PD Ray Boyd. "It certainly lets you know if your relationship is worth having or not. If you don't have an extremely strong relationship, I wouldn't recommend it."

"It's frustrating at times," says Vinny Brown, PD of rival WRKS. "It's lonely at times. It's everything you would think it is."

Both of New York's urban PDs are survivors of commuter marriages. For six months, Boyd and his wife, Melanie, took turns flying between New York and Atlanta, where she had just begun a new real estate project when Ray got the call from WBSL. Brown, whose wife, Anita, works for Black Entertainment Television, has been commuting for two years while his oldest son finished high school in Washington, D.C.

In a business of constant personnel flux, a higher-than-usual number of commuter marriages seems inevitable. "When both people are in broadcasting, sometimes there isn't a job for both people at the same time. Usually, you have to go where the jobs are," says Bolton Research's Lou Patrick. When Patrick became PD of WKSZ Philadelphia, his wife Chris stayed at Fox-TV in Washington, an arrangement that lasted for 16 months before she came to Philadelphia.

WOKS/WFXE Columbus, Ga., PD Philip David March has a similar story. When urban WJYL Louisville, Ky., changed format, he went to afternoon drive at KATZ-FM St. Louis—four hours away. Before his wife could join him, he got his first PD job in Columbus. "A month after I arrived here, she received a promotion, and because she works in a much more stable industry, we decided she would stay in Louisville and continue

with her career goals and I would try to continue with my career goals," March says.

Says Brown, "I wasn't going to deny my wife her opportunity with BET just because I had a job in New York. I figured it was the payback since she had followed me all over the country." Brown came to WRKS first as a jock, before becoming MD, then PD. Had he come to WRKS as PD, Brown says, his family would have come with him. Now, he says, Anita is making plans to move to New York.

KRZY/KRST Albuquerque, N.M., PD Don Cristi's two-year commuter arrangement was one of many in the radio industry that was supposed to last only a short while. Cristi's wife managed to sell a business they owned in a year, but selling their house took two years.

"[In the] long term, as strange as it sounds, commuting may have helped our relationship," says Cristi. "We

had already been married 15 years. It's not unusual for a couple to take each other for granted after that time. The two-year commute kept us from doing that. Certainly, when we got together on the weekends, there wasn't enough time to fight."

Patrick says his commuter marriage "worked pretty well at first. We got to spend the weekend together, which, in reality, is when you have more time together anyway." When the couple was together in Washington, "she was working nights, and I was working the 8 a.m.-7 p.m. hours of a PD. We were in the same building, but we'd see each other for maybe 30 minutes when we got to work. So we figured it would really be no different, except for the two-and-a-half-hour drive each weekend."

But about halfway into the 16 months of the commuter marriage, Chris got a better offer in D.C. that involved working weekends. At that point, Patrick says, "things started to

get shaky because we weren't seeing each other a lot." Finally, Chris moved to Philadelphia. Commuting, Patrick says, "was probably about 20% of her income. We figured that she could take a minor pay cut to come up here, and we'd still be in the same ballpark."

Surprisingly, not all the radio people interviewed about commuter marriages have actually added up the monetary costs involved, with several saying they were afraid to even think about it. WRKS' Brown says that "what we pay on long distance each month is enough to pay a car note."

Patrick points out that his arrangement worked as long as it did only because there wasn't much distance involved. "If everybody made \$250,000 a year to own a pair of airline seats, it would make a lot of sense. But if it's too far, it's a problem."

(Continued on page 23)

FCC Revises Minority Policy

BY BILL HOLLAND

WASHINGTON, D.C.—Is it legitimate for a company to include a non-investing minority partner in a firm and then apply to get a minority preference for a new radio station? Not according to the FCC. After a California company attempted to do this, the commission, in a review board decision, called the group's actions a manipulation of the FCC's minority preference rules. Fresno FM Limited Partnership, which includes Maryland Lt. Governor Melvin A. Steinberg as well as other Maryland and

Some PDs Destroy Morning Shows To Save Them

BY CRAIG ROSEN

LOS ANGELES—When is it time to blow up your morning show? Some PDs say that despite the importance of mornings as an anchor for the rest of the day, it's necessary to destroy the existing show to when a key personality is ousted. It's also important to have a buffer period before a new personality debuts. Others say that the destruction of a longstanding morning show is necessary to give the replacement a fresh start.

WLOL Minneapolis OM Gregg Swedberg says he realized it was time to alter the station's longstanding morning show of John Hines & Bob Bergland two years ago when, even after using a direct-TV promotion, the whole station was up except in mornings.

According to Swedberg, attempts to have the duo try to adapt to younger demographics failed, so it was time to make a change.

"The morning show was the radio station," he says. "It was everything we talked about and almost all the promotions were tied in to mornings. Hines & Bergland were WLOL and WLOL was Hines & Bergland."

Swedberg eventually decided to keep Hines on board, but broke up the duo that Twin Cities residents had been listening to for eight years.

In order to help "erase the old image," Hines hosted the show solo for a while. "We didn't want to go from one show immediately to a new one," Swedberg says. "People don't like to forgive the replacement."

Eventually, midday personality Pam Lewis was brought in to join Hines on an interim basis. But the show was kept basically bare bones, without a lot of comedy or production bits.

When all the deals were signed for the new morning team, Swedberg "blew the whole thing up totally." Hines signed off June 15, saying, "Have a nice life," and leaving listeners wondering if he would never return to the station.

The following week the unhosted morning show featured a synthesized clock during time checks and occasional promos and jokes teasing that

"The zoo concept is bigger than the sum of its parts"

the new morning show was coming soon.

On June 25, the new morning show debuted, with Hines returning and new co-hosts Mike Miller and Eleanor Mondale also on board. "If something is clearly not very popular you can replace it right away," Swedberg says. "But if it's something that has been on the air for a while and has a loyal core, it's best to keep the replacement well separated."

WHTZ (Z100) New York had a different experience with its morning show. The longtime market leader had begun to dip in the ratings. Meanwhile, rumors began to circulate that "Morning Zoo" co-host Brian Wilson was leaving the show when Wilson made some negative remarks about the station in the local press. PD Steve Kingston decided that action had to be taken.

"There is no way we could have brought [Wilson] back in," Kingston says. So the Monday immediately following the day the remarks ran in the paper, the "Morning Zoo" was off the air. Instead, character Mr. Leonard

sat in, bumbling around the studio and attempting to figure out what was going on.

When the zoo returned two days later, Kingston said it was "listener driven." Ross Brittain remained on, but Wilson was gone. Kingston says no one really noticed a change. "Here the zoo concept is to have each personality play bit parts within an ensemble cast. Even with Brian being disengaged, the zoo concept remained intact. The zoo concept is bigger than the sum of its parts."

Kingston says that when one member of the ensemble leaves, he or she is not sorely missed. Some listeners, he says, still think Scott Shannon is part of the morning zoo.

"The reason we blew it up was just a little shock value," he adds. "We did it to reunite the family, our zoo, and our listeners, and rally around the morning show. It was a publicity stunt. Never at any moment did we think of detonating or destroying the zoo [for good]."

According to Kingston, the shake-up benefited the station. "It has been a cleansing process," he says. "The show will be better off."

Edens Broadcasting VP Gary Wall knows the morning-show dilemma all too well. AT WRBQ (Q105) Tampa, Fla., Wall recently went through a crisis when morning man Cleveland Wheeler was unsure if he wanted to remain at the station and took some time off. Last fall in San Diego, KKLQ (Q106) could not come to terms with morning co-host Jack Murphy, and he soon exited. Three weeks later, Terence McKeever also exited, leaving mornings empty. Yet Q106 did not abolish its morning show, nor did it start using talking clocks. Instead, Wall went on the air and did it himself. "Everyone pulled

together tighter, and we actually went up [in the ratings]," Wall says.

Rather than hire someone quickly, Wall says he took his time and finally hired John Murphy seven months later. "We weren't renouncing Murphy & McKeever," Wall says. "It just came apart."

Wall questions whether eliminating a morning show is necessarily the right thing to do to survive a crisis. "If you had success, why would you want to go and say that what you were doing sucked?" he asks. Yet he maintains that in cases in which the station has nothing to lose, it could be a good strategic move.

When WKXX (X106) Birmingham, Ala., PD Mark Evans' morning show decided not to renew, X106 dealt with the situation by running a hostless morning show with a synthesized clock on time checks. The morning show is music intensive, but still includes regular features such as weather and traffic. The hostless show has been running since May 1.

"Whoever we bring in, we want them to have a fresh start, instead of Band Aid-ing the situation with a part-timer or midday person," Evans says.

Surprisingly, the hostless show has been rating better than the previous X106 morning show. "People who want an alternative and hear a lot of music are pretty pleased," he says. "But it's not something we are planning to do forever."

Even crosstown rival WAPI-FM VP of programming Mark St. John says X106's hostless show is an improvement over its previous incarnation. "We just figured it was some sort of interim measure," he says. "But they are actually doing better than they were before."

WASHINGTON ROUNDUP

California investors, filed an application for a Fresno, Calif., FM license.

Fresno was first granted the license because of the preference given to noninvesting partner Jesus Cruz, but competitors appealed the case to the review board, which recently found the company's proposal "not a bona fide business arrangement," adding that the group attempted to "exploit artificially" the commission's minority preference plan. Fresno is now appealing the case to the full five-member commission.

FCC BOOTS ROOT

The FCC has formally disbarred indicted Washington communications attorney Thomas L. Root from practicing law before the commission. The action is effective July 6.

(Continued on next page)

Who Told How To Call Crusader? Exactly; Midwest Stations Have A Beef With k.d. lang

KLSX Los Angeles air personality **Susie Who** was so upset when anti-porn crusader **Jack Thompson** denounced **Bruce Springsteen** for letting **2 Live Crew** leader **Luther Campbell** permission to use the melody of "Born In The USA" for his new "Banned In The USA," that she called directory assistance to get Thompson's home phone number and then gave out the number over the air June 28. After receiving a number of allegedly obscene phone calls from KLSX listeners, Thompson called the station and threatened legal action. In response, Who read a statement from KLSX GM **Bob Moore** on the air asking listeners to stop calling Thompson. Moore also invited Thompson to guest on the KLSX public affairs show "California Conference Call" to discuss the matter, but so far Thompson has declined that offer.

Instead, he says he has filed complaints with the Federal Communications Commission and the Los Angeles Police Department. "I have told the radio station that they will have to satisfy me as to how [they] will deal with Susie Who, who did this thing," Thompson says. "I've gotten at least 30 long-distance obscene or harassing phone calls. KLSX has indicated no satisfactory remedy."

Meanwhile, in a beef of a different kind, **KRVN** Lexington, Neb., initiated a ban of **k.d. lang** records on June 26 in response to the country singer's anti-beef stance. "Under no circumstances will anyone on this staff be allowed to play any music by k.d. lang until such a time as she publicly renounces her ties with People for the Ethical Treatment of Animals and her fanatic anti-meat philosophy," read a station memo. The lang ban is ironic given the resistance she already faces at country radio (Billboard, March 10). At **KRVN**, for instance, lang received airplay on the station only two or three times a week.

KRVN farm service director **Rich Hawkins** stresses that the action isn't against lang, only the cause she is supporting. "We don't have any problem with her music and lifestyle," Hawkins says. "We have vegetarians on the staff. She is simply involved with a campaign that could destroy some of our listeners' livelihoods." The station is encouraging listeners to send in postcards to the station that will be forwarded to lang. More than 200 have been received so far.



by Sean Ross with
Craig Rosen & Phyllis Stark

Other stations have also followed suit with a ban on lang records, including the Missouri-based Shepherd Enterprises' **KRES** Moberly, Mo., **KAAN** Bethany, Mo., and **KTJJ** Farmington, Mo. But **KRES** PD **Ken Kujawa** admits that lang doesn't get much airplay on the stations in any case.

The Mid-America Ag Network, which runs a few small stations in Kansas, also has banned lang material. So has **CKDQ** Calgary, Alberta. Rival **CFAC** has responded by preceding lang's records with the sounds of cows mooing.

Yet the usually conservative Great Empire chain, which does play lang, decided against a ban. CEO **Mike Oatman** says that the 10-station group, which includes **KTTs** Springfield, Mo., polled its listeners. "About 45% said she shouldn't be banned, 30% said take her off, and the rest felt it was a nonissue," Oatman says. "We didn't want to give it a lot more publicity than it was worth."

PROGRAMMING: SMITH GOES WYLD

Jimmy Smith, former PD of urban **WGCI-FM** Chicago, is the new OM of similarly formatted **WYLD-FM** New Orleans. Across town, **Bob Mitchell**, former PD of top 40 **WEZB** (B97), is now interim PD of hot AC **WMXZ** until a full-time person can be named. **John Volpe** remains on for p.m. drive.

Religious **WXLN** Louisville, Ky., has made its long-anticipated switch to what owner **Buddy Scott** calls adult-slanted top 40; the station is now **WZKS** (Kiss 104) . . . Another easy listening outlet has begun the transition toward soft AC. **WLYF** Miami went from 25% to 75% vocals on July 1.

Adult alternative **KKSF** San Francisco MD **Nick Francis** is the new PD of similarly formatted **KNUA** Seattle, replacing **Ralph Stewart**, who is expected to stay with the station in another, yet undetermined capacity. **KKSF** also loses night jock **Josefa** to rival

KBLX for middays. She replaces **Belle Nolan**.

Sandusky Radio has eliminated the VP of programming position. **Jeff Sattler** (602-852-0222) is out after 10 years with the company . . . Top 40 **KRBE** Houston PD **Adam Cook** (713-493-3676) has been replaced by top 40 **WAPW** (Power 99) Atlanta OM **Steve Wyrstock** July 16. Power 99 promotion manager **Toby Gerson** becomes OM there. **Roberta Gale** joins the station as part of the Power 99 Breakfast Club from **WBSB** (B104) Baltimore.

WMMS Cleveland has finally named a PD; **WAZU** Dayton, Ohio, PD **Michael Luczak** starts July 16. No replacement has been named in Dayton . . . AC **WAXY** Miami PD **Michael Ward** is now marketing director. News director **Rob Sidney** is upped to MD and will be interim PD until a replacement is named for Ward.

N/T **WSMB** New Orleans PD/talk host **Ron Hunter** was fired following the suicide of his wife last week, hours after she called the station and discussed their marital problems over the air. GM **John Mikovich** says Hunter's dismissal had been in the works, but putting his wife on the air rather than hitting the dump button was the last straw.

Top 40/dance **WNRJ** Columbus PD/morning man **Mike Motley** is out. APD/afternoon jock **Bob Summers** is upped to PD, while MD/evening jock **Steve Edwards** is upped to APD. Summers moves to mornings. Edwards moves to afternoons. Night jock **Eric Banks** moves to evenings.

N/T **WSUN** Tampa, Fla., has returned to country. Two staffers, **Bill Burnett** and **Sharon Taylor**, remain for mornings, and Burnett adds news director duties. No other shifts have been filled at the station, which is billing itself as "classic country."

Vancouver, British Columbia, which had one of Canada's first urban outlets in the early '80s—the former **CJAZ**, now **CKKS**—will get another one around the beginning of next year. The Canadian government has granted a dance license to the owners of oldies **AM CISEL** (C-Isle).

AC/religious combo **WEWO/WSTS** Fayetteville, N.C., became simulcast top 40 combo **WMXF-AM-FM** (Mix 96) on July 2. Former FM PD **Jerry Stout** stays on as a copywriter; AM PD/morning man **Tank Sherman** moves to overnights. PD/morning man **Dale O'Brian** joins from similar duties at top 40 **WKSI** Greensboro, N.C., bringing with him midday man **Sean Michaels**, who assumes the same duties at Mix 96, and **WKSI** overnights **Sammy Simpson** who joins for late nights. Two former **WJMH** (102 Jamz) Greensboro staffers round out the new Mix staff: Midday man **Gary Cannon** does afternoons under the name **Pete Moss**; night jock **Scott Robbins** will do evenings as **Joe Mama**.

newsline...

SHELLY OWENS has been transferred from former Gannett property **KNUA** Seattle, where she was VP/station manager, to **KKBQ** Houston, where she assumes the newly created position of VP/business manager. Also, GM **Brenda Adrience** adds president stripes at **KOAI** Dallas.

JON COLEMAN exits as VP/radio for Capitol Broadcasting; he will also buy back that company's share in his **Coleman Research** firm.

KSJO PAYS UP: Citing what GM **David Baronfeld** calls a desire to "close the book on this chapter," album **KSJO** San Jose, Calif., has elected to pay the \$20,000 fine assessed by the FCC in response to broadcasts by morning man **Perry Stone** (Billboard, July 14).

STONER BROADCASTING has bought a 10% stake in Britain's three-station Metro radio group for \$2.5 million.

PAIGE LAMERS has been upped from GSM to GM at **WEST/WLEV** Allentown, Pa. She replaces VP/GM **Mike McGann**.

BIRCH/SCARBOROUGH Research will be issuing its biannual **Black Target Market Report** quarterly beginning with the Spring 1990 report.

MUSIC MONITOR, PARTS I & II

WKQX (Q101) Chicago, which has fluctuated between top 40 and AC since the early '80s, has again moved toward AC, eliminating all dance product from its airwaves. New slogans include "the best variety of the '70s, '80s, and '90s."

Here's a sample of Q101 nights: **Tears For Fears**, "Everybody Wants To Rule The World"; **Calloway**, "I Wanna Be Rich"; **Steve Winwood**, "Back In The High Life"; **Roxette**, "It Must Have Been Love"; **REO Speedwagon**, "Keep On Loving You"; **George Michael**, "Faith"; **Miami Sound Machine**, "Here We Are"; **John Waite**, "Missing You"; **Heart**, "Alone"; **Richard Marx**, "Children Of The Night"; **Elton John**, "Sacrifice"; and **Belinda Carlisle**, "I Get Weak."

And here's a sample from the first week of Toronto's new top 40, **CHOG**: **Poison**, "Unskinny Bop"; **Taylor Dayne**, "I'll Be Your Shelter"; **Sinead O'Connor**, "Nothing Compares 2 U"; **Billy Idol**, "Cradle Of Love"; **Roxette**, "It Must Have Been Love"; **Little Caesar**, "Chain Of Fools"; **Jane Child**, "Don't Wanna Fall In Love"; **Jeff Lynne**, "Every Little Thing"; **Howard Jones**, "No One Is To Blame"; **M.C. Hammer**, "U Can't Touch This"; **Depeche Mode**, "Enjoy The Silence"; **Colin James**, "Just Came Back"; **Corey Hart**, "Bang"; and **Motley Crue**, "Don't Go Away Mad."

PEOPLE: TRANE DEPLANES?

Add **Chris Trane** to the list of jocks whose across-the-country moves have set off squabbling between his old and new stations. Top 40 **WAPE** Jacksonville, Fla., PD **Bill Pasha** is now saying that he "fully expects Trane to honor" his current contract, which still has 11 months to go, leaving Trane's previously announced move to p.m. drive at **WIOQ** Philadelphia in limbo.

Former AC **WSTR** (Star 94) Atlanta p.m. driver **John David Wells** is the new morning man at **AC WSTF** Orlando, Fla., replacing **Steve Kellogg** . . . AC **KKOS** San Diego has hired crosstown **KFMB-FM** (B100) morning man **Scott**

Kenyon to co-host mornings with **Rick Rome**. B100 weekender **Doug Ray** segues to weekends at **KKOS** . . . Oldies **WOMC** Detroit jock **Jeff Jennings** moves to crosstown religious station **WMUZ** for mornings in August.

Jeffrey Sprung, a 22-year veteran of **ABC Radio**, died July 1 in New York of an apparent heart attack at age 50. He was news director of the Entertainment and Direction Radio Networks for **ABC News**. Sprung, a widower, is survived by two sisters.

Former **WRBQ** (Q105) Tampa jock **Tramonte Watts** joins urban **WJHM** (102 JAMZ) Orlando, Fla., for weekends/swing . . . **Kurt Gilchrist** has been named research director/production assistant at **KNRJ** Houston. He was formerly PD at **AC KLTO** El Paso, Texas.

At N/T **WWRC** Washington, D.C., morning men **Ed Walker** & **Bruce Alan** are gone, as is midday host **Bev Smith**. They can be reached through the station at 301-587-4900. **M.L. Williams**, previously morning man at **XETRA** San Diego, is upped from part time to mornings. **Joel Spivak** moves from late middays to early middays. Part-timer **Joe Madison** goes full time in Spivak's shift.

As of July 16, **Glenn Boychuck** will be the new morning man at top 40 **WXXX** Burlington, Vt. He was formerly the overnight jock at album **CITI** Winnipeg, Manitoba . . . Former urban **WBLX-FM** Mobile, Ala., night jock **Chuck Nobles** returns to town as p.m. driver for black/AC **WBLX-AM**.

EVENTS: ABDUL MISSES BEAT

KKBT (The Beat) Los Angeles has pulled **Paula Abdul** from its playlist after the station received a cease-and-desist order from **Virgin Records** ordering the removal of Abdul's likeness from a **KKBT** billboard at Vine Street near Hollywood Boulevard. **KKBT** president/GM **James de Castro** claims that complaints from crosstown rival **KPWR** (Power 106) PD **Jeff Wyatt** led to **Virgin's** actions.

Assistance in preparing this column was provided by **Bruce Har- ing**.

WASHINGTON ROUNDUP

(Continued from preceding page)

The lawyer awaits sentencing Aug. 6 after pleading guilty to five felony counts of counterfeiting and forging federal documents. He has also been charged with client fraud and lying to the FCC. Last month, **Root** pleaded not guilty in North Carolina to 445 counts of securities fraud and other charges in connection with his handling of radio station licensing cases before the commission.

FCC FINE LIMITS UP 12.5%

The FCC can now implement legislation adopted last year that will allow it to raise its ceiling for violations fines to \$25,000 per day, with a limit of \$250,000 for any violation. These large fines would be for egregious actions, according to the commission.

Previously, the commission could levy fines of up to \$2,000 per day, with a ceiling of \$20,000.

KILLER TRACKS

"I have to satisfy a lot of people! . . . With 2,000 affiliates, 30 million listeners each week and a 20 year reputation to uphold, ABC Watermark's production has to be KILLER and with HLC'S KILLER TRACKS production library I'M SATISFIED!!!"

Rod West
General Manager
ABC/Watermark - L.A.

"My producers find a lot of good cuts on other libraries. They find the cut they use on KILLER."

Jeanna Shelley
Creative Services Director
KGW-TV
Portland, OR

"This is, without a doubt, the best production music library I've ever used, in fact the best I've ever heard! It's bright, fresh, clever, technically perfect, and perfect for radio. The cuts are so good they actually inspire creativity!
In short, The Killer Tracks Library IS A KILLER!"

Terry Setzer
Production Director
WTDR Thunder 96.9
Charlotte, NC

"It has been a pleasure producing commercials and projects with the KILLER library. The diversity of music and quality sound accommodates any production need. KILLER is heads above the rest!"

Kathy Kent
Sr. Writer/Producer
WXII TV Creative Services
Winston-Salem, NC

"Just a short note to say how much we enjoy the Killer Tracks Production Library. Not only does the music have a fresh quality which makes it stand out, the multi-tracks are extremely versatile for all our production needs."

Craig Cornwell
Production Manager
WTVQ-Lexington, KY

"I can't tell you how wonderful it is to finally have a Production Music Library that lived up to what it said it was going to be, plus it turned out to be more!!!
Killer Tracks is a production director's dream. It seems as though your music writers and producers went to radio stations and finally asked what was needed to make the station sound like the program director envisioned. Killer tracks makes radio production fun again.
One final parting note to all the people who made Killer Tracks possible. . . 'Don't you ever die' . . ."

Tommy Charles
Production Director
WIVY-FM
Jacksonville, FL

"Yes I said it and I meant it, 'The Killer Tracks library' is the greatest in the history of the world, everything else pales in comparison, nothing else even comes close!!!"

Your Friend in the Void
Shadoe Stevens
American Top 40

"Creativity & Quality is alive & throbbing at Killer Tracks."

Russ Morley
Taylor Communications
Group Program Director

The Music Production Library of the '90s

Call for a demo 1-800-877-0078

6528 Sunset Boulevard, Hollywood, CA 90028

20 16 Madonna, Vogue
21 23 Sweet Sensation, If Wishes Came True
22 25 M.C. Hammer, Have You Seen Her



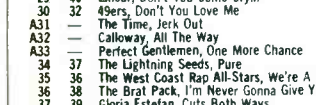
Baltimore P.D.: Steve Perun
1 Wilson Phillips, Hold On
2 Roxette, It Must Have Been Love (From After 7, Ready Or Not)



Miami P.D.: Frank Amadeo
1 Gloria Estefan, Cuts Both Ways
2 Roxette, It Must Have Been Love (From Wilson Phillips, Hold On)



Tampa P.D.: Marc Chase
1 Tyler Collins, Girls Nite Out
2 Glenn Medeiros Featuring Bobby Brown, Bell BiV Devoe, Poison



Columbus P.D.: Dave Robbins
1 Phil Collins, Do You Remember?
2 Taylor Dayne, I'll Be Your Shelter

8 6 Richard Marx, Children Of The Night
9 Heart, All I Wanna Do Is Make Love To You
10 Janet Jackson, Alright



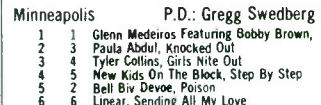
Cleveland P.D.: Cat Thomas
1 Roxette, It Must Have Been Love (From Phil Collins, Do You Remember?)
2 Digital Underground, The Humpty Dance



Cincinnati P.D.: Dave Allen
1 Linear, Sending All My Love
2 Michael Bolton, When I'm Back On My F



Milwaukee P.D.: Mike Berlak
1 Phil Collins, Do You Remember?
2 Richard Marx, Children Of The Night



Minneapolis P.D.: Gregg Swedberg
1 Glenn Medeiros Featuring Bobby Brown, Paula Abdul, Knocked Out

28 34 St. Paul, Stranger To Love
29 Adam Ant, Rough Stuff
30 Snap, The Power



St. Louis P.D.: Lyndon Abell
1 M.C. Hammer, U Can't Touch This
2 Go West, King Of Wishful Thinking (Fr Motley Crue, Don't Go Away Mad (Just G West, King Of Wishful Thinking (Fr



San Diego P.D.: Garry Wall
1 En Vogue, Hold On
2 Johnny Gill, Rub You The Right Way

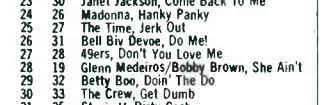


Seattle P.D.: Tom Hutyler
1 New Kids On The Block, Step By Step
2 Depeche Mode, Enjoy The Silence

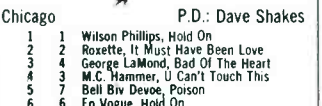


New York P.D.: Joel Salkowitz
1 En Vogue, Hold On
2 India, The Lover Who Rocks You

10 11 Johnny Gill, Rub You The Right Way
12 Mellow Man Ace, Mentiroso
13 Aiana, Bounce Back



Chicago P.D.: Dave Shakes
1 Wilson Phillips, Hold On
2 Roxette, It Must Have Been Love



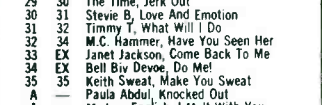
Los Angeles P.D.: Jeff Wyatt
1 Mellow Man Ace, Mentiroso
2 En Vogue, Hold On



Los Angeles P.D.: Jeff Wyatt
1 Mellow Man Ace, Mentiroso
2 En Vogue, Hold On



Philadelphia P.D.: John Roberts
1 Wilson Phillips, Hold On
2 Roxette, It Must Have Been Love

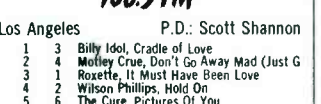


Los Angeles P.D.: Steve Woods
1 Lisa Stansfield, You Can't Deny It
2 Miki Howard, Until You Come Back To Me



San Francisco P.D.: Keith Naftaly
1 En Vogue, Hold On
2 Johnny Gill, Rub You The Right Way

San Francisco P.D.: Keith Naftaly
1 En Vogue, Hold On
2 Johnny Gill, Rub You The Right Way



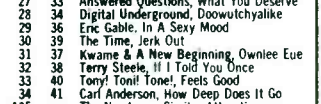
Los Angeles P.D.: Scott Shannon
1 Billy Idol, Cradle Of Love
2 Motley Crue, Don't Go Away Mad (Just G



Sample Playlists of the Nation's Largest Black Radio Stations



Memphis P.D.: Bobby O'Jay
1 Michelle, Nicely
2 Regina Belle, This Is Love

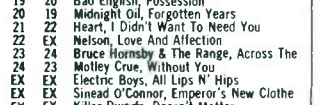


New Orleans P.D.: Brian Wallace
1 Miki Howard, Until You Come Back To Me
2 Regina Belle, This Is Love

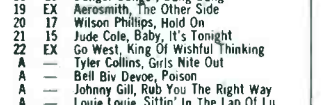


Los Angeles P.D.: Steve Woods
1 Lisa Stansfield, You Can't Deny It
2 Miki Howard, Until You Come Back To Me

6 7 Phil Collins, Do You Remember?
7 5 Depeche Mode, Enjoy The Silence
8 13 Danger Danger, Bang Bang



Dallas P.D.: Joel Folger
1 New Kids On The Block, Step By Step
2 Billy Idol, Cradle Of Love



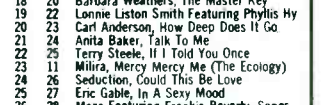
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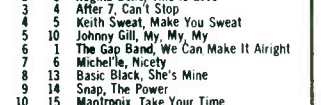
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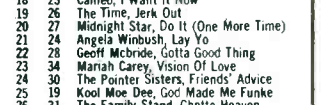
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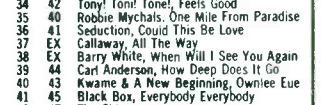
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1 New Kids On The Block, Step By Step
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1 New Kids On The Block, Step By Step
2 Billy Idol, Cradle Of Love



Dallas P.D.: Joel Folger
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Dallas P.D.: Joel Folger
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Promotion Directors Measure Success By Visibility, Execution

NEW YORK—While many program directors consider ratings to be their report card—the measure of success or failure in their jobs—promotion directors complain that they have no such measure. So just how do promotion directors gauge their success? And, perhaps more importantly, how do their bosses measure it?

The most obvious yardstick for a promotion director is visibility and exposure in the market. "The promotion directors' job is to make people aware of the station," says **Frank Bell**, VP/programming for

Keymarket. "The name of the game is to stay top of mind." **Jocelyn Taub**, promotion director of modern rock **WDRE** Hempstead, N.Y., agrees. "What's important to my GM is visibility, which is our No. 1 priority," she says.

Jim Berry, creative services director of classic rock **WBOS** Boston, says a station's reputation also comes into play. "One of the measures of success is how you are considered in the marketplace—if you have a track record or reputation in the city for being able to perform what you promise. The more suc-

cessful you are in good, solid promotions with good results, [the better you are]."

Sales promotions are another way to determine success. **Michele Snyder**, director of marketing for top 40 **WAVA** Washington, D.C., identifies two ways she can tell how well her department is doing with sales promotions. First, she says, is "satisfaction of both parties' goals. Was the client totally satisfied with the promotion and was the station totally satisfied?" To determine the promotion's success, Snyder says, she concludes all of her sales promo-

tions with a wrap-up meeting with the client. Second, "do clients come to you and ask for promotions?" If they do, Snyder says, "then you have established a reputation in your market as a promotionally oriented station."

Another measure of success, and one that seems particularly important to broadcast executives, is execution. **Randy Michaels**, **Jacor Communications'** executive VP/chief operating officer, says, "We judge a promotion director on their ability to see the big picture and work toward that goal—getting the most bang for the buck with listeners and getting the most revenue for the station. [The good] promotion directors can take a modest budget and get us a lot of topspin and a lot of coverage."

Mickey Franko, VP/radio for **Nationwide Communications**, judges his promotion directors on creativity. "We should be looking to update [promotions] and make everything current and exciting," he says.

And some promotion directors do use ratings to determine their success. "For better or worse, the ratings certainly play into it," Snyder says. "When the ratings are good, I certainly feel that I was a part of that."

Finally, Berry says, promotion directors can determine their success based on cume. "It's our job to bring in the listeners," he says, "and then it's programming's job to keep them there."

IDEA MILL: SINEAD SIMPSON?

Vic St. John, midday man for Satellite Music Network's "The Heat" format, recently conducted a contest to give shorn singer **Sinead O'Connor** hair. St. John asked listeners to apply an appropriate hairdo to the picture of O'Connor that recently appeared on the cover of

Rolling Stone. Among the hundreds of entries were Sinead with a mohawk, Sinead with Cleopatra-style hair, and the Sinead-Bart Simpson hairdo. Winners received Sinead O'Connor product and a certificate for a free haircut.

Country **WYAI/WYAY** (Y104 &



by Phyllis Stark

Y106) Atlanta morning man **Rhubarb Jones** walked across the state for 22 days collecting pennies for the Georgia Leukemia Society. More than 4 million pennies were collected.

In top 40 **WYHY** (Y107) Nashville's **M.C. Hammer** "can't touch this" promotion, listeners were asked to bring things to the studio that they thought afternoon jock **Gary Jeff Walker** wouldn't want to touch... After **Donny Wahlberg** of **New Kids On The Block** fell through a trap door in concert, top 40 **WYFZ** (Z95) Chicago morning men **Welch & Woody** gave away a pair of front-row **New Kids** tickets to the first person to call after hearing the sound of **Wahlberg** crashing through the door.

Top 40 **WNCI** Columbus, Ohio's morning zoo got drunk on the air to promote the dangers of drinking and driving during the Fourth of July holiday. Under the supervision of the Ohio State Highway Patrol, each member of the morning zoo got legally intoxicated while broadcasting the show. **John Cline** drank beer while **Shawn Ireland** consumed wine and **Dave Calin** downed shots of tequila and beer
(Continued on page 17)

Billboards
PD of the week
Fred Horton
WGNA Albany, N.Y.



BIT BY BIT, country radio ingratiates itself into different parts of the Northeast, a region where it isn't supposed to do well. Since the mid-'80s, various country FMs have come to industry prominence, including **WYRK** Buffalo, N.Y., **WBEE-FM** Rochester, N.Y., and, most recently, **WYFZ** Hartford, Conn.

By contrast, OM/PD/morning man **Fred Horton** calls **WGNA-AM-FM** (Country 107.7) Albany, N.Y., "country radio's best kept secret." Where **WYFZ** stunned New England within six months, **WGNA** has almost crept up on its market in the past 2½ years.

In the winter Arbitron, **WGNA** was No. 1 overall, up 11.0-11.9 12-plus, and up from the mid-fours as recently as summer 1987. And while its game plan began differently, **WGNA** seems to have arrived at a similar place to **WYFZ**—somewhat more tempo- and current-driven than some of its counterparts.

When he arrived at **WGNA** in August 1988, Horton had worked every major format except urban. And every upstate New York market. In 20 years, he had been at such well-known outlets as **WBBF** and **WCMF** Rochester, **WYYY-FM** Syracuse, and eventually oldies **WTRY** Albany, which, during Horton's tenure, went No. 1 25-54, despite being an AM.

"One of the reasons I came over from **WTRY** was that I knew a well-programmed country station would do well in this market. Even though this is a state capital, the market is basically blue-collar males and females who have a proclivity to country, whether it's **Marshall Tucker** or **CCR** or something else. Even in the state government and service industries, you have blue-collar workers with white collars," Horton says.

"When I first came in, I put a new morning show on, restructured the music, and focused the radio station. Once the station had focus, we had ratings again within three months. Once the morning show had a chance to be known by the core and be sampled by secondary and tertiary listeners, it was able to grow."

At one point, Horton says, "WGNA had a long playlist and AOR-style rotations. By the time we got there, they had cut it back substantially, but not enough."

That has, however, worked to **WGNA's** advantage. Despite an increased current posture in recent months—going from a 25-record list to 40 titles, and adding two current slots an hour—**WGNA** also leans heavily on '70s war-horses: "Snowbird," "(I'm A) Stand By My Woman Man," "Mamas Don't Let Your Babies Grow Up To Be Cowboys," "Daytime Friends," etc. That, Horton says, is possible because **WGNA's** loose rotations kept songs fresh.

"None of these records were beaten to death on a country station. 'The Most Beautiful Girl' still tests well here. In some markets, it doesn't, because after you've played something for 10 years, people tend not

to like it anymore. I'm sure **Charlie Rich** won't be in my power gold in 10 years, but that song hasn't been rotated heavily here since it was a current."

This is **WGNA** in middays: **Sawyer Brown**, "Putting The Dark Back Into The Night"; **Garth Brooks**, "If Tomorrow Never Comes"; **Larry Gatlin**, "Broken Lady"; **Doug Stone**, "I'd Be Better Off (In A Pine Box)"; **Dolly Parton**, "Here You Come Again"; **Ricky Skaggs**, "Hummingbird"; **George Strait**, "Ocean Front Property"; **Charlie Rich**, "The Most Beautiful Girl"; **Restless Heart**, "Dancy's Dream"; **Eddy Raven**, "In A Letter To You"; and **Kenny Rogers**, "She Believes In Me."

With no other country outlet, and no oldies on FM, Horton doesn't see **WGNA** as having any one competitor. "Everybody can listen to country music. It doesn't matter what age you are. This station has pretty solid numbers in every demo. We don't have a 12-share in 18-24, but we don't have a one-share either." (In fact, **WGNA** is actually fourth in teens—albeit a distant fourth—after the market's three

top 40s.)

So while some Northeastern country outlets ignore listeners below age 35, Horton actively pursues 18-34, adding such songs as "Hillbilly Rock" early. "Marty Stuart may be a new artist, but that particular song has something to say to a certain segment of the audience that may not necessarily be the core listener."

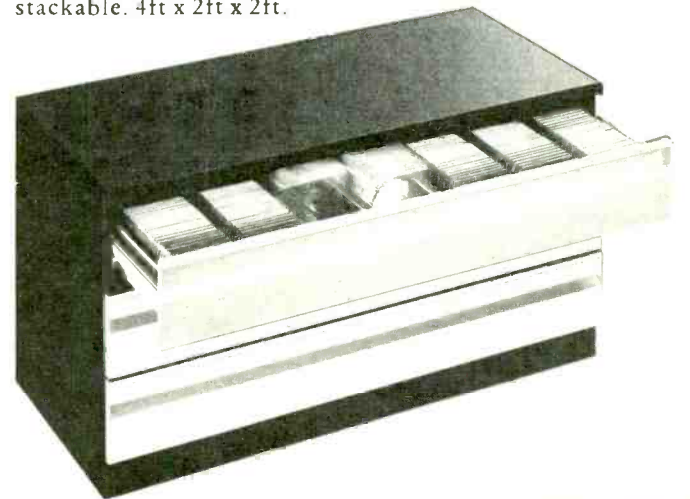
Since March 1989, **WGNA's** main promotion has been the **Dollar Bill Game**, with prizes ranging from \$10,000 in cash to \$10,000 in jewelry with a \$50 qualifier prize to Florida and Bahamas trips. It is currently doing a "count the songs"-type contest. Although the station has done two direct-mail pieces—neither with a prize attached—Horton says he prefers remotes and community promotions to outside advertising.

WGNA's first direct-mail piece informed listeners that Horton and partner **Rhymin' Richie Philips** were there. (Like other **Rusty Walker** clients, **WGNA** jocks have flashy handles; **MD Dollar Bill Early**, **Gamblin' Gary Briggs**, **Brother Lou**, and **Dick Stark After Dark** round out the lineup.) **Philips** is a contributor to **American Comedy Network** and a number of other services. And the team has a piano in the studio. On the morning of this interview, the team had celebrated both **Joan Rivers'** birthday and the anniversary of the invention of the vacuum cleaner by having listeners imitate **Joan Rivers** selling a vacuum cleaner.

Because he keeps morning-man hours, Horton does a lot of work, including all the music scheduling and most of his paperwork, at home. Early talks to the record people. This schedule allows Horton "to hear the radio station at home instead of being locked in the office all day. Being in meetings all day isn't the best way to program a station."
SEAN ROSS

'Charlie Rich hadn't been beaten to death by a country station'

CD Storage Cabinet. Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 960 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.



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ALBUM ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|------------|---------------|---|---------------------------------|
| | | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 2 | 7 | HOLY WATER ATCO 4-98944 | BAD COMPANY 2 weeks at No. 1 |
| 2 | 2 | 3 | 5 | ACROSS THE RIVER RCA 2621 | BRUCE HORNSBY & THE RANGE |
| 3 | 3 | 7 | 5 | THE OTHER SIDE Geffen 4-19927 | AEROSMITH |
| 4 | 6 | — | 2 | GOOD CLEAN FUN EPIC LP CUT | ALLMAN BROTHERS BAND |
| 5 | 5 | 5 | 8 | I THINK I LOVE YOU TOO MUCH ARISTA LP CUT | THE JEFF HEALEY BAND |
| 6 | 4 | 1 | 11 | CRADLE OF LOVE CHRYSALIS 23509 | BILLY IDOL |
| 7 | 11 | 11 | 7 | COME AGAIN WARNER BROS. LP CUT | DAMN YANKEES |
| 8 | 10 | 12 | 6 | YOUR MA SAID YOU CRIED IN YOUR... ESPARANZA 4-98950/ATLANTIC | ROBERT PLANT |
| 9 | 9 | 9 | 7 | EVERY LITTLE THING REPRISE 4-19799 | JEFF LYNNE |
| 10 | 7 | 4 | 10 | DOUBLEBACK WARNER BROS. 7-19812 | ZZ TOP |
| 11 | 8 | 8 | 6 | LIVE IT UP ATLANTIC 4-87909 | CROSBY, STILLS & NASH |
| 12 | 24 | — | 2 | UNSKINNY BOP ENIGMA 4-44584/CAPITOL | POISON |
| 13 | 13 | 14 | 10 | DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962 | MOTLEY CRUE |
| 14 | 26 | 33 | 3 | HOW BAD DO YOU WANT IT? Geffen 4-19699 | DON HENLEY |
| 15 | 18 | 28 | 3 | JUST CAME BACK VIRGIN LP CUT | COLIN JAMES |
| 16 | 15 | 20 | 7 | OH PRETTY WOMAN CHARISMA LP CUT | GARY MOORE |
| 17 | 12 | 6 | 9 | NEVER DO THAT SIRE 4-19820/WARNER BROS. | PRETENDERS |
| 18 | 28 | 40 | 3 | TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN | THE BLACK CROWES |
| 19 | 14 | 15 | 8 | HUNGRY RCA 2607 | LITA FORD |
| 20 | 23 | 23 | 8 | YESTERDAY GIRL ENIGMA 44587/CAPITOL | THE SMITHEREENS |
| 21 | 25 | 29 | 4 | WOMAN IN LOVE WARNER BROS. LP CUT | LITTLE FEAT |
| 22 | 22 | 22 | 8 | ALL FOR YOU A&M 1505 | DAVID BAERWALD |
| 23 | 17 | 18 | 9 | CHAIN OF FOOLS DGC 4-19693 | LITTLE CAESAR |
| 24 | 29 | 42 | 3 | I DIDN'T WANT TO NEED YOU CAPITOL 7-44553 | HEART |
| 25 | 16 | 10 | 11 | BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE | ERIC CLAPTON |
| 26 | NEW | 1 | 1 | ★★★ FLASHMAKER ★★★ | |
| | | | | BRICKYARD ROAD ATLANTIC LP CUT | JOHNNY VAN ZANT |
| 27 | 21 | 21 | 9 | WAY DOWN NOW ENSIGN 23522/CHRYSALIS | WORLD PARTY |
| 28 | 27 | 27 | 5 | TOY SOLDIER EPIC LP CUT | RIVERDOGS |
| 29 | 38 | 46 | 3 | ★★★ POWER TRACK ★★★ | |
| | | | | HAUNTED HEART EMI 50298 | ALIAS |
| 30 | 20 | 19 | 11 | ALL LIPS N' HIPS ATCO 4-98973 | ELECTRIC BOYS |
| 31 | 30 | 36 | 4 | CHILD OF THE WILD BLUE YONDER A&M 1510 | JOHN HIATT |
| 32 | 41 | 50 | 3 | GIVE IT UP LONDON 869 044-4/POLYDOR | HOTHOUSE FLOWERS |
| 33 | 32 | 38 | 4 | ME & ELVIS COLUMBIA LP CUT | HUMAN RADIO |
| 34 | 19 | 13 | 14 | WILD CHILD CAPITOL LP CUT | HEART |
| 35 | NEW | 1 | 1 | CAN'T GET ENUFF ATLANTIC LP CUT | WINGER |
| 36 | 42 | 48 | 4 | JOEY I.R.S. 73014 | CONCRETE BLONDE |
| 37 | 35 | 39 | 5 | COWGIRL ATLANTIC LP CUT | SONS OF ANGELS |
| 38 | 31 | 32 | 6 | BACK TO SQUARE ONE ELEKTRA LP CUT | ERNIE ISLEY |
| 39 | 43 | 35 | 21 | JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN | THE BLACK CROWES |
| 40 | 33 | 16 | 17 | BABY, IT'S TONIGHT REPRISE 7-19869 | JUDE COLE |
| 41 | NEW | 1 | 1 | LAST TIME IN PARIS ELEKTRA LP CUT | QUEENSRYCHE |
| 42 | 37 | 24 | 13 | YER SO BAD MCA 53833 | TOM PETTY |
| 43 | NEW | 1 | 1 | MOTHER EARTH/THIRD STONE FROM THE SUN COLUMBIA LP CUT | SANTANA |
| 44 | NEW | 1 | 1 | EPIC SLASH 4-19813/REPRISE | FAITH NO MORE |
| 45 | 46 | 34 | 16 | TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC | ROBERT PLANT |
| 46 | NEW | 1 | 1 | JEALOUS Geffen 4-19688 | GENE LOVES JEZEBEL |
| 47 | 48 | — | 2 | TATTOOED MILLIONAIRE COLUMBIA LP CUT | BRUCE DICKINSON |
| 48 | 47 | 37 | 16 | I'LL SEE YOU IN MY DREAMS A&M 1495 | GIANT |
| 49 | NEW | 1 | 1 | THE OTHER KIND MCA 79058 | STEVE EARLE |
| 50 | 36 | 31 | 8 | DON'T BE AFRAID OF THE DARK Geffen LP CUT | Y & T |

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

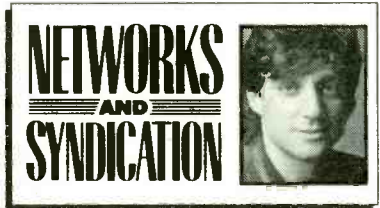
RADIO

Billboard Ballot: Run-down Of The Top Nominees

LOS ANGELES—There is still time to vote for the 1990 Billboard Radio Awards. Ballots will be accepted until July 20. In an effort to aid voters, here is a run-down of the nominees in the networks/syndicator nationally distributed program categories.

In the top 40 category, nominees include ABC/Watermark's "American Top 40 With Shadoe Stevens," Westwood One's "Casey's Top 40 With Casey Kasem," James Paul Brown Entertainment's "Hitline USA," SuperRadio's "Open House Party," and Unistar's "Rick Dees' Weekly Top 40."

"AT40," of course, is the granddaddy of the top 40 shows, having recently celebrated its 20th anniversary. The two most notable recent changes include the much-publicized and controversial decision that brought Stevens in as host, allowing Kasem to go to WW1, and the show's move from



NETWORKS AND SYNDICATION

by Craig Rosen

vinyl disks to CD, making it the first countdown to go CD.

"Casey's Top 40," which made its debut in January 1989 and took the award in 1989, features Kasem's familiar voice counting down the hits in a show very much like "AT40." One difference: "AT40" uses the Billboard chart, whereas "Casey" counts down Radio & Records' top 40.

JPBE's "Hitline USA" is a top 40 counterpart to Global Satellite Network's "Rockline," a listener call-in interview format. The show, hosted by KPWR Los Angeles personality Brenda Ross and recent addition WHITZ (Z100) New York p.m. driver Elvis Duran, runs live on Sunday nights and is distributed by Media-America. It debuted in February 1987.

"Rick Dees' Weekly Top 40" is the third player in the countdown war. The show, hosted by the popular KIIS Los Angeles morning man, returned to the Unistar fold in January after DIR Broadcasting ran into financial trouble. It bowed in 1987.

Nominated in the adult category, which includes contemporary, oldies, and alternative programming, are WW1's "Dick Bartley's Original Rock & Roll Oldies Show," Progressive Music Network's The Breeze, Unistar's "Dick Clark's Rock, Roll & Remember," Premiere Radio Networks' "Live From The '60s With The Real Don Steele," and Satellite Music Network's The Wave.

Bartley's five-hour oldies show debuted in February 1988 and took the honors in 1989, while Premiere's "Live" has been on the air since January 1988. Unistar's "Rock" is the oldest of the oldies shows nominated, having made its debut in 1982.

PMN's Breeze adult alternative
(Continued on next page)

MARY'S DANISH LIVE!

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MODERN ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|------------|---------------|--|------------------------------------|
| | | | | ★★ NO. 1 ★★ | |
| 1 | 4 | 8 | 6 | JOEY I.R.S. 73014 | CONCRETE BLONDE 1 week at No. 1 |
| 2 | 1 | 1 | 11 | WAY DOWN NOW ENSIGN 23522/CHRYSALIS | WORLD PARTY |
| 3 | 3 | 2 | 12 | POLICY OF TRUTH SIRE 0-21534/REPRISE | DEPECHE MODE |
| 4 | 6 | 9 | 7 | GIVE IT UP POLYDOR 869 044-4 | HOTHOUSE FLOWERS |
| 5 | 2 | 3 | 9 | PRETTY PINK ROSE ATLANTIC 4-87924 | ADRIAN BELEW & DAVID BOWIE |
| 6 | 14 | 27 | 3 | KING OF THE MOUNTAIN COLUMBIA LP CUT | MIDNIGHT OIL |
| 7 | 10 | 13 | 5 | SWEET SMELL OF SUCCESS EPIC LP CUT | THE STRANGLERS |
| 8 | 11 | 20 | 7 | PINEAPPLE FACE CAPITOL V-15559 | REVENGE |
| 9 | 17 | 22 | 3 | JEALOUS Geffen 4-19688 | GENE LOVES JEZEBEL |
| 10 | 26 | — | 2 | WORLD IN MOTION QWEST 4-21582/WARNER BROS. | NEW ORDER |
| 11 | 13 | 14 | 4 | ONION SKIN GIANT 4-19889/WARNER BROS. | BOOM CRASH OPERA |
| 12 | 9 | 12 | 6 | ALL I WANT MCA LP CUT | THE LIGHTNING SEEDS |
| 13 | 12 | 7 | 13 | HERE'S WHERE THE STORY ENDS ROUGH TRADE 4-19691/DGC | THE SUNDAYS |
| 14 | 21 | 23 | 5 | HELLO, HELLO, HELLO, HELLO... CHARISMA LP CUT | SOMETHING HAPPENS |
| 15 | 5 | 4 | 9 | NEVER DO THAT SIRE 4-19820/WARNER BROS. | PRETENDERS |
| 16 | 20 | 25 | 3 | KOOL THING DGC LP CUT | SONIC YOUTH |
| 17 | NEW | 1 | 1 | I'LL BE YOUR CHAUFFEUR BEGGAR'S BANQUET 2613/RCA | DAVID J |
| 18 | 15 | 10 | 8 | TEARS WON'T HELP RHINO LP CUT | STEVE WYNN |
| 19 | 24 | 21 | 6 | GROWING OLD VIRGIN 4-98977 | THE ORIGIN |
| 20 | 19 | 19 | 5 | LET'S BE MAD DGC LP CUT | JOHN DOE |
| 21 | 16 | 16 | 8 | BALL AND CHAIN EPIC LP CUT | SOCIAL DISTORTION |
| 22 | NEW | 1 | 1 | STEP ON ELEKTRA 0-66624 | HAPPY MONDAYS |
| 23 | 7 | 6 | 11 | WHEN THE RIVER RUNS DRY ATLANTIC 4-87929 | HUNTERS & COLLECTORS |
| 24 | NEW | 1 | 1 | THE CRYING SCENE SIRE 2-21591/REPRISE | AZTEC CAMERA |
| 25 | 8 | 5 | 15 | THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS | SINEAD O'CONNOR |
| 26 | 25 | — | 2 | A STRANGE KIND OF LOVE BEGGAR'S BANQUET LP CUT/RCA | PETER MURPHY |
| 27 | 23 | 11 | 7 | FALLING WARNER BROS. 4-19757 | JULEE CRUISE |
| 28 | 22 | 18 | 9 | NOVEMBER SPAWNED A MONSTER SIRE 0-21529/REPRISE | MORRISSEY |
| 29 | 29 | — | 2 | CHILD OF THE WILD BLUE YONDER A&M 1510 | JOHN HIATT |
| 30 | NEW | 1 | 1 | HEAVY WEATHER TRAFFIC REPRISE LP CUT | KATYDIDS |

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

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Coming Up**, Paul McCartney, COLUMBIA
2. **It's Still Rock And Roll To Me**, Billy Joel, COLUMBIA
3. **The Rose**, Bette Midler, ATLANTIC
4. **Little Jeannie**, Elton John, MCA
5. **Cupid/I've Loved You For A Long Time**, Spinners, ATLANTIC
6. **Steal Away**, Robbie Dupree, ELEKTRA
7. **Funkytown**, Lipps Inc., CASABLANCA
8. **Magic**, Olivia Newton-John, MCA
9. **Let's Get Serious**, Jermaine Jackson, MOTOWN
10. **Let Me Love You Tonight**, Pure Prairie League, CASABLANCA

POP SINGLES—20 Years Ago

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

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. **Soundtrack**, The Empire Strikes Back, RSO
5. **Empty Glass**, Pete Townshend, ATCO
6. **Let's Get Serious**, Jermaine Jackson, MOTOWN
7. **Heroes**, The Commodores, MOTOWN
8. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL
9. **Soundtrack**, Urban Cowboy, ASYLUM
10. **Mouth To Mouth**, Lipps Inc., CASABLANCA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **You Win Again**, Charley Pride, RCA
2. **Friday Night Blues**, John Conlee, MCA
3. **True Love Ways**, Mickey Gilley, EPIC
4. **Bar Room Buddies**, Merle Haggard & Clint Eastwood, ELEKTRA
5. **He Stopped Loving Her Today**, George Jones, EPIC
6. **Midnight Rider**, Willie Nelson, COLUMBIA
7. **Dancin' Cowboys**, Bellamy Brothers, Warner/Curb
8. **The Blue Side**, Crystal Gayle, COLUMBIA
9. **It's True Love**, Conway Twitty & Loretta Lynn, MCA
10. **Clyde**, Waylon Jennings, RCA

SOUL SINGLES—10 Years Ago

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

NETWORKS AND SYNDICATION

(Continued from preceding page)

programming made its debut in September 1987, and is delivered via satellite, as is competitor The Wave, based on the format pioneered at KTWV (The Wave) Los Angeles. Recently, Lee Abrams has come on as a consultant to The Wave, which has since become a lot more rock-oriented in texture.

In the black category, WW1's "The Countdown With Walt Love" is up against CBS Radio's "On The Move With Tom Joyner," Premiere's "On The Phone With Ti-Rone," Lee Bailey Communications' "RadioScope," and the STRZ Entertainment Network's "Top 30 USA With Donnie Simpson."

WW1's "Countdown," which bowed in August 1988, is the veteran of the bunch and won the category last year, while "Move," also a countdown, debuted in January 1987. LBC's "RadioScope" magazine has been on since 1983 and is hosted by LBC founder Lee Bailey. Premiere's "Ti-Rone," hosted by Brad Sanders, and STRZ's "Top 30" are the new kids on the block, airing since January 1988 and July 1989, respectively.

The country category pits ABC's "American Country Countdown" against the Emerald Entertainment Group's "Nashville Live," WW1's "On A Country Road," Emerald's "Saturday Night House Party," and Unistar's "Weekly Country Music Countdown," hosted by Chris Charles.

"ACC," hosted by Bob Kingsley, is the longest running of the bunch. It has been on since 1973 and, like its top 40 counterpart, is now available on CD. Last year it won the award. Emerald's "Nashville" is a call-in interview show, hosted by Lon Helton, that has been running since 1987, while "Saturday," hosted by WSIX-FM Nashville morning man Gerry House, is the newest entry, making its debut in September 1989. WW1's "Road," hosted by Lee Arnold, is a magazine show that has been running since 1983. Unistar's "Countdown" has been on since 1981.

In the rock division, which encompasses album, modern, and classic

rock programming, DIR Broadcasting is nominated with its long-running "King Biscuit Flower Hour" concert program. Global Satellite Network has two nominations with the much-copied "Rockline" and "Powercuts." WW1 scores yet another nomination with "Timothy White's Rock Stars," while another satellite format, SMN's Z-Rock, also scores a nomination.

Last year's winner, "Rockline," hosted by KLOS Los Angeles personality Bob Coburn, has been on since 1981. Global's other nominee, "Powercuts," hosted by KLOS jock Geno Michellini, made its debut in 1984. "Biscuit," hosted by Bill Minikin, is one of the oldest syndie hits, making its debut back in 1973. The interview show "Rock Stars" has been with WW1 since 1988. Z-Rock's satellite-delivered hard rock programming has been offered since September 1988. In the past few years the format has become more mainstream under the guidance of Lee Abrams.

AROUND THE INDUSTRY

Atlantic Records and Luke's Records are scheduled to use WW1, ABC, and Unistar satellite facilities for a special broadcast of Luther Campbell's "Banned In The USA" single on July 3. Campbell is the leader of controversial rap act 2 Live Crew and head of Luke's Records (formerly Skyywalker). The single is a rap version of Bruce Springsteen's "Born In The USA," with new lyrics to address the hoopla surrounding the Crew's controversial "As Nasty As They Wanna Be" album.

Los Angeles-based Bailey Broadcasting Services has signed an agreement with four British radio stations to carry Bailey programming. FTP Radio Bristol and WNK London will carry "RadioScope" and the "Hip-Hop Countdown And Report." Sunset Radio Manchester has also signed on for "RadioScope." In addition, Choice FM London has agreed to carry such Bailey specials as the recent "Marvin Gaye: We Miss You."

WW1's Mutual Broadcasting System has signed a three-year agree-

ment with the Orange County Sports Assn. to provide coverage of the college football season opener the Pigskin Classic. The game, scheduled for Aug. 26 at Anaheim Stadium, pits Colorado against Tennessee.

Kelli Potter has joined Premiere as a marketing assistant. She was formerly with Major Market Radio.

MUSIC SPECIALS

July 13-14, **Seduction**, On The Radio, Westwood One Radio Networks, one hour.

July 13-15, **Madonna/Linear**, Party America, MediaAmerica/Cutler Productions, one hour.

July 13-15, **Sonny Bono/the Chantels/the Bobbettes/the B-52's/Beatles** film director Victor Spinetti, Cruisein' America with Cousin Brucie, CBS Radio Programming, three hours.

July 13-15, **Poison**, Metalshop, MJI Broadcasting, two hours.

July 13-15, **Michael Bolton**, The Weekly Special, Unistar Radio Networks, 90 minutes.

July 13-15, **Ringo Starr**, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.

July 13-15, **Benny Goodman Tribute**, The Great Sounds, Unistar Radio Programming, four hours.

July 13-15, **Oak Ridge Boys**, The Stories Behind The Songs, Unistar Radio Programming, one hour.

July 14, **Dion**, Solid Gold Saturday Night, Unistar Radio Programming, five hours.

July 14, **Vern Gosdin**, Country Gold Saturday Night Live, Unistar Radio Programming, five hours.

July 14-15, **M.C. Hammer/George LaMond**, Open House Party, MediaAmerica/SupeRadio, five hours.

July 14-15, **Bill Cosby/Mariah Carey**, RadioScope, Bailey Broadcast Services, one hour.

July 15, **Go West/Sweet Sensation**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

July 16-22, **Doctor Demento's Demented Diet**, Dr. Demento, Westwood One Radio Networks, two hours.

July 16-22, **Keith Sweat**, Starbeat, MJI Broadcasting, one hour.

July 16-22, **Miles Davis**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

July 16-22, **Maximum Voltage: Little Caesar**, High Voltage, Westwood One Radio Networks, two hours.

July 16-22, **Bad Company/Lynyrd Skynyrd/Talking Heads/Beach Boys/Derek & the Dominos**, Classic Cuts, MJI Broadcasting, one hour.

July 16-22, **John Hiatt**, Rock Today, MJI Broadcasting, one hour.

July 16-22, **Alabama**, Country Today, MJI Broadcasting, one hour.


July 16-22, **Allman Brothers**, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

July 16-29, **Allman Brothers**, Up Close, MediaAmerica, 90 minutes/two hours.

July 16-22, **David Bowie, Part 1**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

July 16-22, **Bobby Brown/BeBe & CeCe Winans**, In The Spotlight, Westwood One Radio Networks, one hour.

RADIO



Hot Hits in Tokio

Week of June 24, 1990

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

- 1 Vogue Madonna
- 2 Hold On Wilson Phillips
- 3 All I Wanna Do Is Make Love To You Heart
- 4 It Must Have Been Love Roxette
- 5 Step By Step New Kids On The Block
- 6 U Can't Touch This M.C. Hammer
- 7 Poison Ball Biv DeVoe
- 8 She Ain't Worth It Glenn Medeiros & Bobby Brown
- 9 Children Of The Night Richard Marx
- 10 Alright Janet Jackson
- 11 Ready Or Not After 7
- 12 I'll Be Your Shelter Taylor Dayne
- 13 A Dream's A Dream Soul II Soul
- 14 Rub You The Right Way Johnny Gill
- 15 Do You Remember Phil Collins
- 16 Hold On En Vogue
- 17 The Power Snap
- 18 Want To Be With You Zan
- 19 Nothing Compares 2 U Sinéad O'Connor
- 20 Take It To Heart Michael McDonald
- 21 Make You Sweat Keith Sweat
- 22 Sending All My Love Linear
- 23 Nicety Michel'le
- 24 Ooh La La (I Can't Get Over You) Perfect Gentlemen
- 25 Heaven Give Me Words Propaganda
- 26 Mercy Mercy Me Milira
- 27 The Longest Song Thomas Lang
- 28 The Humpty Dance Digital Underground
- 29 Do It (One More Time) Midnight Star
- 30 Rhythm Of Life Oleta Adams
- 31 The Art Of Love Michael Franks
- 32 How Much Love Propaganda
- 33 Morcega Lisa Ono
- 34 Juliette Kalapana
- 35 The Blues Tony! Toni! Toné!
- 36 Don't Wanna Fall In Love Jane Child
- 37 You Can't Deny It Lisa Stansfield
- 38 This Old Heart Of Mine Rod Stewart & Ronald Isley
- 39 I Wanna Be Rich Galloway
- 40 Koi To Machinegun The Flapper's Guitar
- 41 Monster Rock Tokyo Ska Paradise Orchestra
- 42 When I'm Back On My Feet Again Michael Bolton
- 43 The Crying Scene Aztec Camera
- 44 The Right Combination Seiko & Donnie Wahlberg
- 45 Save Me Fleetwood Mac
- 46 Softly Whispering I Love You Paul Young
- 47 Come Back To Me Janet Jackson
- 48 Cradle Of Love Billy Idol
- 49 1990 Medley Mix Paula Abdul
- 50 Hanky Panky Madonna

Women Execs Form Crucial Quartet At Capitol

BY DAVID NATHAN

LOS ANGELES—In what traditionally has been a male-dominated industry, the number of women—and black women in particular—occupying key jobs within record companies and publishing firms has been gradually increasing in the past few years. Women like Sylvia Rhone at Atlantic, Sharon Heyward at Virgin, Ornetta Barber at WEA, Brenda Andrews at

Almo-Irving, Rachele Fields at Warner/Chappell, and Carol Ware at MCA Publishing have risen to levels that recognize their effectiveness as major executives.

In what may be one of the most unique situations within the black music community, four women in important positions at Capitol Records have created a closely knit team that directly impacts the success of the label's burgeoning urban roster.

Barbara Lewis, VP of promotion, came to Capitol last November after seven years with CBS and stints at A&M and MCA; Jean Riggins, senior director of artist development, joined the label seven years ago and now oversees pop and black music acts; Jalila Larsuel, national director of publicity, media, and artist relations, covering urban, jazz, and some selected pop acts, entered the music industry in 1978 at Elektra and subse-

quently held key posts at Orchid Communications and Columbia Records; and Gwen Franklin, national director of black music marketing at Capitol's East Coast office, has been with the company for three years following regional and national slots with A&M and Casablanca.

The four echo each other's sentiments about the kind of cooperation they experience as a team. Riggins says that, in tandem with Franklin, the three L.A. executives "depend on each other. In many instances, we'll start off listening to the music early on so we can look at the direction of the packaging, the imaging, what kind of promotion we can do."

Larsuel cites an upcoming label debut by the Whispers as typical of the approach she, Riggins, and Lewis have adopted. "Jean suggested we all go down to the studio while the group was still working on the music, and that gave us a bird's eye view way in advance of what we could do. Since everybody knows their history as hit makers, we talked with the group about how we can take the Whispers to the next level of success."

In another example of what the four call their "stick-to-it" attitude, the team launched an aggressive campaign in support of bilingual rapper Mellow Man Ace. "I brought Ace in to meet with Barbara every day for two weeks," says Riggins. "We outlined what we wanted to do because all four of us had a commitment to build and develop an artist here."

Larsuel admits that after Ace's album, "Escape From Havana," was released last year, it did not receive an immediate response. "We had to come up with a different approach for the press. Just working with Barbara, Jean, and Gwen created a lot of energy to do something with him."

Lewis adds, "When I came to the company, I knew we couldn't just depend on black radio for this project, that there had to be a street team also working on it, that we had to fire everybody up again behind the second single [the more successful "Mentiroso," released in March]."

Other recent projects that have kept all four busy included records by Melba Moore, Meli'sa Morgan, and Johnny Clegg & Savuka.

Franklin, who is in constant phone communication with her three West Coast-based colleagues, looks at the work done on M.C. Hammer's proj-

ects and on BeBe & CeCe Winans' gold "Heaven" album as prime examples of the cooperative effort that underscores the strong working relationship enjoyed by the four. "I definitely plan to spend even more time out in Los Angeles so I can be more involved," she says, adding that she considers herself "very fortunate, because we're dealing with women who are totally professional."

In a reference to what some male executives might erroneously consider an inevitable outcome of four women working together, Larsuel says, "There's no cattiness. We don't beat around the bush, and that's unique and special. I haven't had that kind of relationship with three other women before."

"We're patient with one another," says Riggins.

"We speak out and give each of our opinions, and then there's a real give-and-take attitude," notes Lewis, while Larsuel says that "someone always comes up with a plan that will work for a project. There's flexibility."

Do any of the four feel any resentment from their male counterparts about their female "conspiracy?" "No, because there's a real openness at Capitol," says Larsuel. "In Hale Milgrim, we have a label head who really believes in women moving up in the company. Plus, Jean was here before any of the rest of us—it was like she seasoned it for us."

Noting that they like to focus on developing new acts, all four agree that one of their pet projects for the year "will be taking BeBe & CeCe Winans to the status of a platinum act," says Riggins.

"That's a real challenge," adds Lewis, "because they were only the third gospel act to have a gold album in 17 years."

"And we have to break through the media's notion that BeBe & CeCe are just gospel and show that they're universal," says Larsuel.

"We're definitely going through planning that whole campaign out," says Riggins.

TO OUR READERS

Due to holiday production requirements, the Black section continues on page 79.

Anti-Censorship Battle Takes Center Stage N.Y. Rally Unites Artists In Support Of Campbell

IT'S GETTIN' KINDA HECTIC: As the labels swing into the high social season—as well as the high marketing season to establish the summer's hottest records—there remains the hot issue of battling lyrics censorship.

Bill Adler, president of New York's Rhyme & Reason Communications, put together an anti-censorship rally June 26 at a SoHo art gallery featuring artists, record label executives, representatives of the Recording Industry Assn. of America and NARAS, the music press, and members of the anti-censorship arts community (Billboard, July 7). For a last-minute event, it effectively communicated the growing concern among artists and labels about the issues that have forced Luther Campbell and 2 Live Crew to run a legal and emotional gauntlet. As varied a group of speakers as Tommy Boy's Tom Silverman, Chicago artist

**The
Rhythm
and the
Blues**

by Janine McAdams



went top 10 on the black singles chart recently. Jaz, Silver, Turk, and Kraze were presented with proclamations from the New York City Council, the 73rd precinct in Brooklyn, and Mayor David Dinkins for their outstanding voluntary and charitable contributions around the city; a portion of the sales from the next single, "Bad Habit," will be donated to help the homeless... New York-based Pow Wow Records, which brought us the 12-inch dancehall smash "Sorry" by Foxy Brown, has issued the reggae/dancehall compilation "Girl Talk," featuring "Sorry" and the new Brown 12-inch, "Fast Car" (perhaps with a Bobby Konders remix?). Also on the dancehall tip, check out artist Debraha's single "Don't Test Me," and "Twice My Age," featuring several artists doing different songs on one basic "telephone" track. Try it, you'll like it. Call Judy Cacase at 212-245-3010.

EVERYTHANG'S movin': Keir Worthy, formerly an independent promoter and Western regional promotion person for Def Jam out of Houston, has a new gig in New York. By the time you read this, he will be national director of rap promotions and marketing for Elektra. Elektra will unveil new female rapper Shazzy July 2 with the single "Keep It Flowin'."... Some of our publicity pals have been doing some fancy footwork: Kelly Haley, who announced just weeks ago her return to Cold Chillin' Records as publicity and management coordinator, has made a leap to director of publicity at MCA Records, effective Monday (9). Former Jive publicity director Duane Taylor had announced he was taking up the publicity reins at Rush Associated Labels; now he moves into the EMI slot vacated by Haley. Congrats, all.

PAGE & STAGE: Been reading the 1990 soft-bound edition of the 1986 "James Brown: The Godfather Of Soul" autobiography by Brown with Bruce Tucker (Thunder's Mouth Press, \$13.95), completed soon after Brown was inducted into the Rock and Roll Hall of Fame and landed a top three chart hit with the "Rocky IV" anthem "Livin' In America." Brown's recollections are funny and astute, and reveal the complex, idealistic, often egotistical, and creative man. Both Tucker's foreword and critic Dave Marsh's epilogue put a '90s perspective on Brown's run-ins with the law and his significant contributions to contemporary music. Meanwhile, Polydor has just rereleased "James Brown 'Live' At The Apollo," recorded in 1962 and originally released in 1963... "Further Mo'" at the Village Gate in New York is a stage presentation that effectively recreates the music and atmosphere of the black vaudeville circuit in the '20s. Like its predecessor, "One Mo' Time," writer/director Vernel Bagneris' stage play has a simple plot about the New Orleans Lyric Theater, which is about to be torched for insurance purposes. Stellar performances are given by Bagneris, Sandra Reaves-Phillips, Frozine Thomas, and Topsy Chapman. This play is significant in that it presents a slice of American musical theater history that is not often remembered.

IN CELEBRATION of Black Music Month, ASCAP handed out songwriting and publishing honors to those who had reached the top 10 with their compositions in 1989. Among the many writers taking home awards from New York's Puck Building June 25 were Tony! Toni! Toné's Ray Wiggins, Dwayne Wiggins, and Timothy Christian; Diane Warren ("It Isn't, It Wasn't, It Ain't Never Gonna Be" with Albert Hammond and "All I Want Is Forever"); Jimmy Jam & Terry Lewis (who arrived with Jellybean Johnson and Karyn White); Jazzie B and Simon Law; Ashford & Simpson; Timmy Gatling & Teddy Riley (once with Aaron Hall and once with Al B. Sure!); Angela Winbush; and Peabo Bryson. Jam & Lewis took songwriter-of-the-year honors, with five songs in the top 10 in 1989; EMI Music Publishing was publisher of the year, with 17 top 10 titles... T!T!T! was the focus of a grand "Revival" when Wing/PolyGram and Rhyme & Reason hosted a party June 27 for the Oakland, Calif., troupe at Bridgewater's, at New York's South Street Seaport. Besides your basic food, folks, and fun, we were treated to a gospel choir, specially enameled tambourines recreating the album cover, and a live performance... Select Records and Pretty Special Public Relations engineered a pretty special breakfast bash June 28 at New York club Sweetwater's for quartet Whistle, whose "Always & Forever" remake



Mahlathini Music. PolyGram recording artists Mahlathini & the Mahotella Queens perform their South African-originated music at a recent date at New York's Bottom Line. (Photo: Chuck Pulin)

FOR WEEK ENDING
JULY 14, 1990

| 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 | 2 | 18 | M.C. HAMMER ▲ ³ CAPITOL 92857 (9.98) (CD) | PLEASE HAMMER DON'T HURT 'EM |
| 2 | 2 | 1 | 11 | JOHNNY GILL ▲ MOTOWN 6283 (8.98) (CD) | JOHNNY GILL |
| 3 | 3 | 3 | 12 | EN VOGUE ● ATLANTIC 82084 (9.98) (CD) | BORN TO SING |
| 4 | 5 | 6 | 8 | TONY! TONI! TONE! WING 841 902/POLYDOR (CD) | THE REVIVAL |
| 5 | 4 | 4 | 15 | BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD) | POISON |
| 6 | 8 | 10 | 6 | ICE CUBE PRIORITY 57120 (9.98) (CD) | AMERIKKA'S MOST WANTED |
| 7 | 6 | 5 | 12 | PUBLIC ENEMY ▲ DEF JAM C 45413/COLUMBIA (CD) | FEAR OF A BLACK PLANET |
| 8 | 7 | 7 | 18 | LISA STANSFIELD ▲ ARISTA 8554 (9.98) (CD) | AFFECTION |
| 9 | 9 | 8 | 44 | AFTER 7 ● VIRGIN 91061 (9.98) (CD) | AFTER 7 |
| 10 | 21 | 57 | 3 | KEITH SWEAT VINTERTAINMENT 60861/ELEKTRA (9.98) (CD) | I'LL GIVE ALL MY LOVE TO YOU |
| 11 | 10 | 9 | 14 | HOWARD HEWETT ELEKTRA 60904 (9.98) (CD) | HOWARD HEWETT |
| 12 | 11 | 14 | 35 | TROOP ● ATLANTIC 82035 (9.98) (CD) | ATTITUDE |
| 13 | 12 | 13 | 9 | THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD) | RETURN |
| 14 | 13 | 11 | 14 | DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) (CD) | SEX PACKETS |
| 15 | 16 | 17 | 9 | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD) | TO THE EAST, BLACKWARDS |
| 16 | 14 | 12 | 41 | JANET JACKSON ▲ ⁴ A&M 3920 (9.98) (CD) | JANET JACKSON'S RHYTHM NATION 1814 |
| 17 | 17 | 21 | 4 | SOUL II SOUL VIRGIN 91367 (9.98) (CD) | VOL. II - 1990 - A NEW DECADE |
| 18 | 15 | 16 | 50 | BABYFACE ▲ ² SOLAR FZ 45288/EPIC (CD) | TENDER LOVER |
| 19 | 19 | 19 | 13 | ABOVE THE LAW RUTHLESS E 46041/EPIC (CD) | LIVIN' LIKE HUSTLERS |
| 20 | 20 | 18 | 12 | NAJEE EMI 92248 (9.98) (CD) | TOKYO BLUE |
| 21 | 23 | 25 | 9 | POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) (CD) | HOLY INTELLECT |
| 22 | 83 | — | 2 | ERIC B. & RAKIM MCA 6416 (9.98) (CD) | LET THE RHYTHM HIT 'EM |
| 23 | 22 | 20 | 28 | MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD) | MICHEL'LE |
| 24 | 29 | 34 | 5 | SNAP ARISTA 8536 (9.98) (CD) | WORLD POWER |
| 25 | 18 | 15 | 31 | QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD) | BACK ON THE BLOCK |
| 26 | 24 | 23 | 12 | A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD) | PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM |
| 27 | 25 | 22 | 36 | BARRY WHITE A&M 5256 (8.98) (CD) | THE MAN IS BACK |
| 28 | 31 | 47 | 51 | THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD) | AS NASTY AS THEY WANNA BE |
| 29 | 28 | 24 | 44 | REGINA BELLE ● COLUMBIA FC 44367 (CD) | STAY WITH ME |
| 30 | 26 | 27 | 11 | THE JAMAICA BOYS REPRIS 26076 (9.98) (CD) | J BOYS |
| 31 | 27 | 26 | 28 | TYLER COLLINS RCA 9642 (8.98) (CD) | GIRLS NITE OUT |
| 32 | 36 | 41 | 5 | KLYMAXX MCA 6376 (9.98) (CD) | THE MAXX IS BACK |
| 33 | 34 | 32 | 7 | ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD) | HEAD OVER HEELS |
| 34 | 35 | 49 | 37 | ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD) | THE REAL THING |
| 35 | 30 | 31 | 35 | RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD) | RICH AND POOR |
| 36 | 33 | 33 | 17 | YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD) | SOMETHING TO GET YOU HYPED |
| 37 | 37 | 40 | 13 | BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD) | NEW FUNKY NATION |
| 38 | 70 | — | 2 | VARIOUS ARTISTS WARNER BROS. 26241 (9.98) (CD) | WE'RE ALL IN THE SAME GANG |
| 39 | 46 | 44 | 19 | RON "C" PROFILE 1284 (9.98) (CD) | "C" YA |
| 40 | 42 | 43 | 8 | JANE CHILD WARNER BROS. 26858 (9.98) (CD) | JANE CHILD |
| 41 | 32 | 28 | 20 | DIANNE REEVES EMI 92401 (9.98) (CD) | NEVER TOO FAR |
| 42 | 40 | 38 | 32 | 3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD) | THE CACTUS ALBUM |
| 43 | 39 | 39 | 6 | PERFECT GENTLEMEN COLUMBIA 46070 (CD) | RATED PG |
| 44 | 41 | 29 | 14 | SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98) (CD) | BLACK'S MAGIC |
| 45 | 38 | 37 | 30 | NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD) | NICE & SMOOTH |
| 46 | 47 | 55 | 5 | MILIRA APOLLO THEATRE 6297/MOTOWN (9.98) (CD) | MILIRA |
| 47 | 53 | 53 | 13 | LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD) | LOVE GODDESS |
| 48 | 55 | 85 | 4 | GLENN JONES JIVE 1181/RCA (9.98) (CD) | ALL FOR YOU |
| 49 | 44 | 35 | 8 | SOUNDTRACK ▲ SBK 91066 (9.98) (CD) | TEENAGE MUTANT NINJA TURTLES |

| | | | | | |
|-----|-------|----|----|--|---|
| 50 | 56 | 63 | 5 | MIDNIGHT STAR SOLAR E 75316/EPIC (CD) | WORK IT OUT |
| 51 | 43 | 30 | 16 | KID 'N PLAY SELECT 21638 (9.98) (CD) | KID 'N PLAY'S FUNHOUSE |
| 52 | 49 | 58 | 4 | KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98) (CD) | A DAY IN THE LIFE |
| 53 | 50 | 51 | 16 | LITTLE MILTON MALACO 7453 (8.98) (CD) | TOO MUCH PAIN |
| 54 | 51 | 50 | 36 | SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD) | SEMINAR |
| 55 | 45 | 36 | 23 | MICHAEL COOPER REPRIS 25923/WARNER BROS. (9.98) (CD) | JUST WHAT I LIKE |
| 56 | 58 | 60 | 17 | JEFF REDD MCA 42299 (8.98) (CD) | A QUIET STORM |
| 57 | 48 | 42 | 35 | MIKI HOWARD ATLANTIC 82024 (9.98) (CD) | MIKI HOWARD |
| 58 | 73 | — | 2 | MARIAH CAREY COLUMBIA 45202 (CD) | MARIAH CAREY |
| 59 | 61 | 54 | 11 | THE DOGS JR 2003/JOEY BOY (8.98) (CD) | THE DOGS |
| 60 | 57 | 66 | 5 | THE FAMILY STAND ATLANTIC 82036 (9.98) (CD) | CHAIN |
| 61 | 65 | 80 | 5 | YZ TUFF CITY 0569 (8.98) (CD) | SONS OF THE FATHER |
| 62 | 52 | 46 | 9 | M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98) (CD) | PLAY IT AGAIN, SHAN |
| 63 | 54 | 45 | 15 | SOUNDTRACK MOTOWN 6269 (8.98) (CD) | HOUSE PARTY |
| 64 | 60 | 67 | 68 | ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD) | RAW |
| 65 | 64 | 75 | 3 | NEW KIDS ON THE BLOCK COLUMBIA 45129 (CD) | STEP BY STEP |
| 66 | 59 | 56 | 15 | LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD) | LAYIN' IN WAIT |
| 67 | 62 | 48 | 12 | WHISTLE SELECT 21635 (9.98) (CD) | ALWAYS & FOREVER (THE ALBUM) |
| 68 | 90 | 94 | 14 | MELLOW MAN ACE CAPITOL 91295 (9.98) (CD) | ESCAPE FROM HAVANA |
| 69 | 66 | 62 | 28 | CALLOWAY SOLAR FZ 75310/EPIC (CD) | ALL THE WAY |
| 70 | NEW ▶ | — | 1 | COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98) (CD) | IT'S A COMPTON THANG |
| 71 | 63 | 52 | 30 | THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD) | GRIP IT ON THAT OTHER LEVEL |
| 72 | 75 | 70 | 26 | CHILL ROB G WILD PITCH 2002 (8.98) | RIDE THE RHYTHM |
| 73 | 86 | 91 | 3 | JUST ICE FRESH 82016/SLEEPING BAG (8.98) (CD) | MASTERPIECE |
| 74 | 67 | 73 | 33 | THE GAP BAND CAPITOL 90799 (8.98) (CD) | ROUND TRIP |
| 75 | 71 | 65 | 9 | MR. LEE JIVE 1273/RCA (8.98) (CD) | GET BUSY |
| 76 | 77 | 76 | 16 | WILLY DEE RAP-A-LOT 104 (8.98) (CD) | CONTROVERSY |
| 77 | NEW ▶ | — | 1 | K-SOLO ATLANTIC 82108 (9.98) (CD) | TELL THE WORLD MY NAME |
| 78 | 72 | 68 | 37 | LUTHER VANDROSS ▲ EPIC E2 45320 (CD) | THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE |
| 79 | 68 | 71 | 6 | PAULA ABDUL ● VIRGIN 91362 (9.98) (CD) | SHUT UP AND DANCE |
| 80 | 82 | 81 | 4 | MILLI VANILLI ARISTA 8622 (9.98) (CD) | THE REMIX ALBUM |
| 81 | 80 | 82 | 26 | JOHNNIE TAYLOR MALACO 7452 (8.98) (CD) | CRAZY BOUT YOU |
| 82 | 76 | 72 | 49 | BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD) | MIDNIGHT RUN |
| 83 | 96 | — | 2 | ANTOINETTE NEXT PLATEAU 1021 (8.98) (CD) | BURNING AT 20 DEGREES BELOW |
| 84 | 79 | 61 | 12 | MELBA MOORE CAPITOL 92355 (9.98) (CD) | SOUL EXPOSED |
| 85 | 74 | 88 | 6 | THE CHIMES COLUMBIA 46008 (CD) | THE CHIMES |
| 86 | 69 | 59 | 12 | PATTI AUSTIN GRP 9603 (9.98) (CD) | LOVE IS GONNA GETCHA |
| 87 | NEW ▶ | — | 1 | CARL ANDERSON GRP 9612 (9.98) (CD) | PIECES OF A HEART |
| 88 | 81 | 69 | 15 | PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD) | PAWNS IN THE GAME |
| 89 | 84 | 64 | 18 | SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD) | LOVE, SMOKEY |
| 90 | NEW ▶ | — | 1 | D.J. MAGIC MIKE CHEETAH 9403 (9.98) (CD) | BASS IS THE NAME OF THE GAME |
| 91 | 85 | 77 | 17 | CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD) | TAKE IT TO THE STREETS |
| 92 | 94 | 98 | 3 | SILK TYMES LEATHER GEFFEN 24289 (9.98) (CD) | IT AIN'T WHERE YA FROM, IT'S WHERE YA AT |
| 93 | 78 | 74 | 5 | AUDIO TWO FIRST PRIORITY 91358/ATLANTIC (9.98) (CD) | I DON'T CARE: THE ALBUM |
| 94 | 89 | 89 | 19 | DEF DAMES SEDONA 7521/JCI (8.98) (CD) | 2-4 THE BASS |
| 95 | 88 | 83 | 30 | TECHNOTRONIC ▲ SBK 93422 (9.98) (CD) | PUMP UP THE JAM: THE ALBUM |
| 96 | 93 | 87 | 9 | SOUNDTRACK ORPHEUS 75625/EMI (9.98) (CD) | DEF BY TEMPTATION |
| 97 | 99 | — | 2 | SOMETHING SPECIAL ASSOCIATED E 45302/EPIC (CD) | SOMETHING SPECIAL |
| 98 | 91 | 84 | 44 | THE TEMPTATIONS MOTOWN 6275 (8.98) (CD) | SPECIAL |
| 99 | 87 | 79 | 23 | RUBY TURNER JIVE 1298/RCA (8.98) (CD) | PARADISE |
| 100 | 95 | 93 | 3 | GLENN MEDEIROS MCA 6399 (9.98) (CD) | GLENN MEDEIROS |

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.

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EMI

HOT DANCE MUSIC™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Label & Number/Distributing Label | ARTIST |
|--|------------|------------|---------------|--|-------------------------------|
| CLUB PLAY Compiled from a national sample of dance club playlists. | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 2 | 9 | DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND | 2 weeks at No. 1 ◆ 49ERS |
| 2 | 5 | 8 | 5 | YOU CAN'T DENY IT ARISTA AD1-2024 | ◆ LISA STANSFIELD |
| 3 | 4 | 6 | 6 | A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469 | ◆ SOUL II SOUL |
| 4 | 14 | 30 | 3 | EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA | BLACK BOX |
| 5 | 7 | 14 | 6 | CAN'T HOLD BACK ATLANTIC 0-86192 | ◆ DOUG LAZY |
| 6 | 6 | 7 | 8 | THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS. | ◆ INDIA |
| 7 | 13 | 24 | 4 | POLICY OF TRUTH SIRE 0-21534/WARNER BROS. | DEPECHE MODE |
| 8 | 8 | 9 | 7 | TALKING WITH MYSELF (REMIX) MERCURY 875 215-1 | ◆ ELECTRIBE 101 |
| 9 | 12 | 22 | 4 | STAR SIRE 0-21558/WARNER BROS. | ERASURE |
| 10 | 3 | 4 | 8 | THIS BEAT IS TECHNOTRONIC SBK V-19709 | ◆ TECHNOTRONIC |
| 11 | 2 | 1 | 12 | HOLD ON ATLANTIC 0-86234 | ◆ EN VOGUE |
| 12 | 11 | 15 | 7 | AMADO MIO/CRACK ATTACK CAPITOL V-15551 | GRACE JONES |
| 13 | 18 | 25 | 5 | FX COLUMBIA 44 73186 | ◆ A GUY CALLED GERALD |
| 14 | 26 | 37 | 3 | DIRTY CASH MERCURY 875 803-1 | THE ADVENTURES OF STEVIE V |
| 15 | 17 | 23 | 6 | TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579 | MANTRONIX |
| 16 | 10 | 11 | 8 | BOUNCE BACK MCA 24018 | ◆ ALISHA |
| 17 | 21 | 28 | 5 | COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0 | RED FLAG |
| 18 | 25 | 32 | 4 | BLACK BETTY EPIC 49H 73195 | RAM JAM |
| 19 | 24 | 31 | 4 | PINEAPPLE FACE CAPITOL V-15559 | REVENGE |
| 20 | 23 | 27 | 5 | BROOKLYN-QUEENS DEF JAM 44 73187/COLUMBIA | ◆ 3RD BASS |
| 21 | 16 | 17 | 8 | RUB YOU THE RIGHT WAY MOTOWN MOT-4657 | ◆ JOHNNY GILL |
| 22 | 33 | 41 | 3 | MAKE YOU SWEAT ELEKTRA 0-66683 | ◆ KEITH SWEAT |
| 23 | 32 | 38 | 4 | I CAN HANDLE IT SBK V-19705 | MR. MIXI & SKINNY SCOTTY |
| ★ ★ ★ POWER PICK ★ ★ ★ | | | | | |
| 24 | 41 | — | 2 | WORLD POWER (LP CUTS) ARISTA AL-8536 | SNAP |
| 25 | 9 | 5 | 11 | BAD OF THE HEART COLUMBIA 44 73177 | ◆ GEORGE LAMOND |
| 26 | 20 | 20 | 9 | TALK ABOUT ROCKIN' CAPITOL V-15574 | 2 GIRLS |
| 27 | 19 | 19 | 7 | SUNSHINE/I FEEL LOVE SANDSTONE SSL 12-1 | FAX YOURSELF |
| 28 | 29 | 34 | 5 | MOMENTS IN SOUL Zyx 6278-12 | J.T. AND THE BIG FAMILY |
| 29 | 36 | 43 | 4 | TRUTH IS OUT OF STYLE NETWORK 74005/I.R.S. | MC 900 FT. JESUS WITH DJ ZERO |
| 30 | 37 | 48 | 3 | GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA | WHITE KNIGHT |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | | | | |
| 31 | NEW | 1 | 1 | GETTING CLOSER GEFEN 0-21606 | NITZER EBB |
| 32 | 22 | 13 | 10 | WHAT U WAITIN 4? WARNER BROS. 0-21553 | ◆ JUNGLE BROTHERS |
| 33 | 38 | 44 | 4 | THE WARNING/THE FINAL FRONTIER STRICTLY RHYTHM SR-1207 | LOGIC |
| 34 | 40 | 47 | 3 | CRAZY EARTH MUTE, BRAZIL IMPORT | FORTRAN 5 |
| 35 | 35 | 33 | 6 | STRIKE TO THE BODY/JACKHAMMER FICTION 873 849-1/MERCURY | DIE WARZAU |
| 36 | 46 | — | 2 | I'LL ADMIT IT EPIC 49-73198 | LAURIE SAUNDERS |
| 37 | 42 | — | 2 | I DON'T LOVE YOU (BUT I LIKE YOU) ACTIVE ACT-3065/SELECT | ANNETTE TAYLOR |
| 38 | 15 | 3 | 14 | THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR | ◆ D-MOB WITH CATHY DENNIS |
| 39 | 45 | — | 2 | GOD TONIGHT CURB V-77053 | REAL LIFE |
| 40 | NEW | 1 | 1 | GANGSTER BOOGIE NEXT PLATEAU NP-50120 | TONY SCOTT |
| 41 | NEW | 1 | 1 | DJ GIVE ME THAT FUNKY BASS MCA 24027 | LYDIA RHODES |
| 42 | NEW | 1 | 1 | GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 | DEEE-LITE |
| 43 | 27 | 21 | 6 | INFINITY DECONSTRUCTION 2570-1-RD/RCA | GURU JOSH |
| 44 | 47 | — | 2 | TELL ME SOMETHING MCA 24032 | INDECENT OBSESSION |
| 45 | 49 | — | 2 | MANGOUS YE M BEAT Beat 002 | BOOM TRIBE |
| 46 | NEW | 1 | 1 | LET THE RHYTHM HIT EM MCA 24026 | ◆ ERIC B. & RAKIM |
| 47 | NEW | 1 | 1 | CAN'T STOP VIRGIN 0-96470 | AFTER 7 |
| 48 | NEW | 1 | 1 | TURN AND RUN AWAY WARNER BROS. 0-21533 | JOVANN |
| 49 | 43 | 49 | 4 | THE BLUES WING 873 995-1/POLYDOR | ◆ TONY! TONI! TONE! |
| 50 | 31 | 12 | 11 | WILL YOU BE THERE ENIGMA 7 75550-0 | CELEBRATE THE NUN |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Label & Number/Distributing Label | ARTIST |
|---|------------|------------|---------------|--|-----------------------------------|
| 12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports. | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 3 | 11 | THE POWER ARISTA A01-2014 | 2 weeks at No. 1 ◆ SNAP |
| 2 | 2 | 2 | 9 | U CAN'T TOUCH THIS CAPITOL V-15571 | ◆ M.C. HAMMER |
| 3 | 5 | 7 | 5 | A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469 | ◆ SOUL II SOUL |
| 4 | 3 | 1 | 14 | HOLD ON ATLANTIC 0-86234 | ◆ EN VOGUE |
| 5 | 4 | 4 | 11 | BAD OF THE HEART COLUMBIA 44 73177 | ◆ GEORGE LAMOND |
| 6 | 6 | 8 | 11 | WHAT U WAITIN 4? WARNER BROS. 0-21553 | ◆ JUNGLE BROTHERS |
| 7 | 12 | 25 | 4 | POLICY OF TRUTH SIRE 0-21534/WARNER BROS. | DEPECHE MODE |
| 8 | 10 | 13 | 7 | THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS. | ◆ INDIA |
| 9 | 11 | 14 | 6 | LET THE RHYTHM HIT 'EM MCA 24026 | ◆ ERIC B. & RAKIM |
| 10 | 9 | 11 | 6 | THIS BEAT IS TECHNOTRONIC SBK V-19709 | ◆ TECHNOTRONIC |
| 11 | 16 | 22 | 5 | MAKE YOU SWEAT ELEKTRA 0-66683 | ◆ KEITH SWEAT |
| 12 | 8 | 10 | 11 | GHETTO HEAVEN ATLANTIC 0-86238 | ◆ THE FAMILY STAND |
| 13 | 17 | 20 | 7 | YOU CAN'T DENY IT ARISTA AD1-2024 | ◆ LISA STANSFIELD |
| 14 | 15 | 17 | 8 | MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509 | ◆ MELLOW MAN ACE |
| 15 | 20 | 27 | 6 | DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND | ◆ 49ERS |
| 16 | 7 | 6 | 11 | THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR | ◆ D-MOB WITH CATHY DENNIS |
| 17 | 18 | 23 | 6 | SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC | ◆ LOUIE LOUIE |
| 18 | 34 | — | 2 | EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA | BLACK BOX |
| 19 | 27 | 40 | 3 | STAR SIRE 0-21558/WARNER BROS. | ERASURE |
| 20 | 14 | 9 | 11 | PUMP THAT BODY JIVE 1337-1-JD/RCA | ◆ MR. LEE |
| ★ ★ ★ POWER PICK ★ ★ ★ | | | | | |
| 21 | 29 | 37 | 4 | WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549 | ◆ THE WEST COAST RAP ALL-STARS |
| 22 | 19 | 21 | 9 | WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") MOTOWN MOT-4711 | ◆ TODAY |
| 23 | 24 | 28 | 8 | GOOD LOVE MCA 24000 | ◆ KLYMAXX |
| 24 | 22 | 18 | 8 | GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M | THE CREW |
| 25 | 13 | 5 | 12 | VOGUE SIRE 0-21513/WARNER BROS. | ◆ MADONNA |
| 26 | 25 | 19 | 12 | THE POWER WILD PITCH WP-1018 | ◆ POWER JAM FEATURING CHILL ROB G |
| 27 | 23 | 15 | 11 | NICETY RUTHLESS 0-96480/ATCO | ◆ MICHEL'LE |
| 28 | 36 | 44 | 3 | PINEAPPLE FACE CAPITOL V-15559 | REVENGE |
| 29 | 32 | 34 | 5 | YOU SHOULD KNOW BY NOW ATLANTIC 0-86186 | CHRISSEY I-EECE |
| 30 | 33 | 47 | 3 | CAN'T HOLD BACK ATLANTIC 0-86192 | ◆ DOUG LAZY |
| 31 | 21 | 12 | 14 | RUB YOU THE RIGHT WAY MOTOWN MOT-4657 | ◆ JOHNNY GILL |
| 32 | 31 | 33 | 7 | LOVING YOU LIKE CRAZY CUTTING 235 | CORINA |
| 33 | 40 | 48 | 4 | WILL YOU BE THERE ENIGMA 7 75550-0 | CELEBRATE THE NUN |
| 34 | 42 | 46 | 4 | FIRST TRUE LOVE MICMAC 537 | TIANA |
| 35 | 26 | 30 | 7 | BOUNCE BACK MCA 24018 | ◆ ALISHA |
| 36 | 47 | — | 2 | CAN'T STOP VIRGIN 0-96470 | AFTER 7 |
| 37 | 28 | 31 | 9 | THE BLUES WING 873 995-1/POLYDOR | ◆ TONY! TONI! TONE! |
| 38 | 35 | 36 | 4 | STEP BY STEP COLUMBIA 44 73376 | ◆ NEW KIDS ON THE BLOCK |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | | | | |
| 39 | NEW | 1 | 1 | JUBILATION EPIC 49 73357 | ANYTHING BOX |
| 40 | 37 | 35 | 8 | HEAD LIKE A HOLE TVT 2614 | ◆ NINE INCH NAILS |
| 41 | 49 | — | 2 | COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0 | RED FLAG |
| 42 | 50 | 50 | 3 | TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579 | MANTRONIX |
| 43 | NEW | 1 | 1 | LA RAZA VIRGIN 0-96498 | KID FROST |
| 44 | 39 | 26 | 13 | ALRIGHT (REMIX) A&M 75021-1235-1 | ◆ JANET JACKSON |
| 45 | 48 | 39 | 5 | STREET TUFF DESIRE 873 743-1/MERCURY | ◆ REBEL MC & DOUBLE THE TROUBLE |
| 46 | 38 | 32 | 10 | GIRLS NITE OUT RCA 2546-1-RD | ◆ TYLER COLLINS |
| 47 | 30 | 16 | 10 | FAME 90 (REMIX) RYKO V-56163/EMI | ◆ DAVID BOWIE WITH QUEEN LATIFAH |
| 48 | NEW | 1 | 1 | THE GIRL I USED TO KNOW EMI V-56160 | BROTHER BEYOND |
| 49 | 45 | 41 | 6 | NOVEMBER SPAWNED A MONSTER SIRE 0-21529/WARNER BROS. | MORRISSEY |
| 50 | NEW | 1 | 1 | FRIENDS' ADVICE (DON'T TAKE IT) MOTOWN 4661 | THE POINTER SISTERS |

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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

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

Housecleaning: Holloway, Pal Joey, London Exchange



ANNETTE TAYLOR

NEW ON THE CHARTS

"I Don't Love You (But I Like You)" is not Annette Taylor's debut single for Active/Select (212-691-1200) but it seems to be the cut that is putting the soulful singer on the map. This hot R&B/club track is currently scaling Billboard's Club Play chart with potential to go beyond.

The Oakland, Calif.-bred artist has seemingly been preparing for success since childhood. At a very young age, Taylor began taking piano lessons, trained in both classical and gospel music, majored in voice at college, and performed with the local Oakland Ensemble Theatre.

However, it was when Taylor made the move to New York in 1981 and crossed paths with producer/songwriter Vincent Bell (Oran "Juice" Jones, Alyson Williams) that things started to develop, resulting in her current recording relationship with Active/Select Records. The singer has recorded a number of overlooked 12-inch singles for Select, but "I Don't Love You" seems to be the hit she has longed for. Taylor is currently completing an album scheduled for release later this year. In regard to her multifaceted talents, Taylor concedes, "I've been blessed."

HOT DANCE BREAKOUTS

CLUB PLAY

1. **HOLDING MY HEART** BANG VENETTA
2. **JUBILATION** ANYTHING BOX EPIC
3. **RAINDROPS** RHYTHM CLUB POPULAR
4. **I MELT WITH YOU** MODERN ENGLISH
5. **AND I LOVED YOU** SATOSHI TOMIIE

12" SINGLES SALES

1. **SHE AIN'T WORTH IT** GLENN MEDEIROS FEATURING BOBBY BROWN MCA
2. **LOVE AND EMOTION** STEVIE B LMR
3. **BROTHER'S GONNA WORK IT OUT** PUBLIC ENEMY DEF JAM
4. **CAN'T LET YOU GO** CORO CUTTING
5. **DIRTY CASH** THE ADVENTURES OF STEVIE V MERCURY

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

F.Y.I.: Sharon Russell has resigned as dance/crossover charts manager and is taking her talents to the U.K. Replacing Sharon as dance charts manager and maintaining her duties as Studio Action chart manager is **Karen Fulgenzio**. She can be reached at 212-536-5049. Good luck and the best of wishes to both!!!

NOBODY'S DIARY: Our spring cleaning for summer ain't over yet, so . . . Those in need of a serious Philly fix should check out "You Can Make It" (United Sounds Of America, 718-786-8473) by **Dunamis Featuring Sahirah**. Classic vibe is enhanced by Sahirah's enchanting vocal panache. A treat for voguees and voguees alike. Don't miss . . . Be on the lookout for **Yvonne Turner's** jammin' treatments of **Lisa Stansfield's** "You Can't Deny It" (Arista). New mixes provide the track with a meatier bottom . . . Also making strides is **Annette Taylor** with "I Don't Love You (But I Like You)" (Active, 212-691-1200). Catchy chorus, great track, and Taylor's styling stand to make this one her biggest yet. A talent to be reckoned with. Active is keeping its divas working this month as "I Won't Surrender" is unleashed from **Dee Holloway**. Once again produced and mixed by **George Morel**, Holloway retains her R&B/club stance in a similarly styled setting, providing just the right vocal nuances to get a crowd working overtime . . . **Projection** offers a tasty club number with "Heart & Soul" (MCA). Hypnotic rhythmic base carries a tasteful vocal and hook. Could possibly click with certain radio programmers . . . Two of this columnist's favorite underground house tracks (which have been out for quite a few weeks now) come courtesy of **Pal Joey Longo**. Under the

pseudonyms **Dreamhouse** and **Soho**, Longo has supplied us with "I Can Feel It" and "Hot Music" b/w "Give It Up" (United Sounds Of America), respectively. The Dreamhouse cut pumps at a pace that's definitely off-kilter. The bass throbs and the choice of samples and mix excites. "Hot Music" churns a vintage jazz loop with a heavy drum pattern and tasty vocal sample choices. Beatnik house, anyone? The flip maintains a very underground feel with great results. Must-haves . . . The **Brat Pack's** underground club mix of "I'm Never Gonna Give You Up" has also been creating a stir. The track's reworking, titled "Never Givin' Up," works well as the duo adopts a more aggressive techno stance for 15 minutes-plus. The background vocals kick . . . "This Is My House" by **Italian Ecstasy** is one of our favorite



by Bill Coleman

Italian imports, which has finally found a domestic home on ZYX Records (516-568-3777). Slammin' hip-house track takes a hint or two from the **Fast Eddie/Tyree** posse with winning results . . . **Fonda Rae** returns with the recommended number "Do You Want My Love" (Flatbush Beat, 718-786-8473) by the **Rock Posse**. Five mixes are included, but only two keep us interested: The "smooth R&B mix" and "Pal Joey's Jazzy Mix" are subtle yet supply Rae with enough grit to get the point across.



Rhythms In 'Em. Robert Owens recently celebrated the release of his new 4th & B'Way album "Rhythms In Me" with friends. Shown here at Zig Zag's in New York, from left, are producer/remixer Frankie Knuckles, Owens, Judy Weinstein of Def Mix Productions, and producer/remixer David Morales.

ARTIST DEVELOPMENTS

ALISHA BOUNCES BACK

It may be difficult to imagine a 21-year-old hitting the career comeback trail, but that is exactly what Alisha is doing.

With the release of her first album for MCA Records, "Bounce Back," the singer who scored a pair of club hits with "Baby Talk" and "All Night Passion" when she was a mere 15 has shrugged off the problems of what she calls a lack of commitment from her previous label, RCA.

"That whole situation proved to me that it doesn't matter how good or bad a record is; if they don't work your record, it isn't going to be heard," she says. "And while I think there are several reasons why the album that I did for them ["Nightwalking"] didn't do well, I believe that the biggest one is that the label didn't promote it well."

Alisha admits that another factor in the commercial failure of "Nightwalking" was the decidedly pop/rock style of the songs. After

establishing herself as a club-oriented artist, she says that the move toward a more mainstream sound may have worked against her.

With the influence of producer Michael Jay, fresh off his recent hit project with Martika, "Bounce Back" takes a clear aim at pop radio without alienating her core dance following. The set features Alisha's first crack at songwriting, sharing a credit with Scott Yahney on "Don't Let Our Love Go."

"We actually wrote six songs together last year, but they weren't right for the album," she says. "Songwriting is something that I need to work at, but it's not really a priority for me. I just want to sing great songs—it doesn't matter who writes it. My ego isn't so big that I need to hog up the whole show."

Alisha says that she would rather point her energy toward achieving crossover success. And it appears that she may reach that goal soon. Tracking reports for "Bounce Back," the single, show the song in medium to heavy rotation on pop and power radio stations in major markets including New York, Philadelphia, Los Angeles, and Chicago,

and the cut has recently begun charting on the Hot 100.

The track is also striding up both of Billboard's dance charts: It is currently at No. 26 on the 12-inch Singles Sales chart and in the top 10 on the Club Play chart.

The Brooklyn, N.Y.-born singer is currently on a national track date tour, and is eyeing the possibility of forming a band. And while the current single has yet to peak, positioning for its follow-up has begun. Though it could not be confirmed, it appears likely that a Keith Cohen remix of "Wrong Number" will be serviced to club jocks and radio once "Bounce Back" has run its course. In fact, New York's WQHT-FM (Hot 97) has begun playing the track in breakout rotation.

Alisha agrees with the label's promotional scheme, but is anxious for the third single, which is slated to be one of the album's two ballads.

"It's on those two songs that I feel I've done my best singing," she says. "I can't wait for people to hear them. I think it will change their minds about me and [make them] see that I have what it takes to be a mass-appeal artist." **LARRY FLICK**

Other tracks of interest include: "First Time Ever" (Easy Street, 212-254-7979) by **Joanna Law**. Produced by her sibling, **Simon Law**, the vocalist adapts the **Roberta Flack** classic to a downtempo R&B rhythmic base. A weathered idea but the groove is nice; **Adamski's** U.K. hit "Killer" (MCA); "Simple Rhythm" (Cardiac, 212-586-7700) by **Soul Rebellion**: Note the hot "Let Me See You Shake" version; hot underground house screamer "I'm A Bitch" (Project X, 212-757-1329) by **A Bitch Named Johanna**; techno heaven with "Get Down" (Nu Groove, 212-398-1855) by **Transphonic**; "I Believe" (Strictly Rhythm, 212-246-0026) by **Scram**; and from the **FFRR/PolyGram** "Gold On Black 1990" compilation: "And I Loved You" by **Satoshi Tomiie** featuring **Arnold Jarvis**, "Down On Love" by **One World**, and "Do You Dream" by **Carlton**.

SITUATION: Local Miami faves **London Exchange** return with "Lost Without Your Touch" (Merlin, 305-253-5055). Another fine myriad of Euro-inflected freestyle/pop of great interest. To be continued . . . **Shana** returns with "Falling Slowly" (Vision, 305-893-9191), a Latin-spiced charmer that should easily click with those programmers who were on the singer's top 40 breakthrough, "I Want You" . . . "Don't Take Your Love And Go" (Renegade Records—love to give you the contact number but there was none listed) by **Lisa-Joelle** shows great radio as well as club potential in its post-production and mixes by **Chep Nunez** and **Louie Flores**. The Latin/house/pop teaser radiates with a rare appeal . . . The **Shep Pettibone**-mixed dance/pop number "Holding My Heart" (A&M) by duo **Bang** sports plenty of Shep-isms and lends itself easily to pop and crossover-styled programming . . . "Someone To Hold" (Metropolitan, 201-483-8080) is yet another Latin/pop confection with promise to spark with crossover programmers. Also check out: "Stranger To Love" (Atlantic) by **St. Paul**; "Rhythm Of Life" (Fontana/PolyGram) by **Oleta Adams**; "Turn The Beat Around" (Atlantic) by **Laura Branigan**; "Love & Emotion" (LMR/RCA) by **Stevie B**; "Backseat Lover" (Platinum, 215-638-3186) by **Steven Paul Perry**; and fab **Steve Hodge** mixes of **Jane Child's** "Welcome To The Real World" (Warner Bros.).

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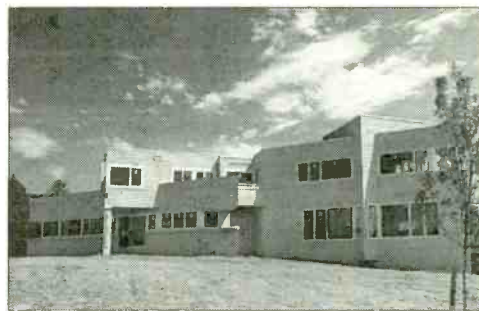
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COMMUTER MARRIAGES

(Continued from page 10)

WLS Chicago GM Tom Tradup can attest to that. His marriage disintegrated when it changed from a New York-to-Washington commute to a New York-to-Dallas commute. "It became increasingly hard to make the marriage work when we didn't have the resources to fly coast to coast," he says. "Connie Chung and Maury Povich can do it. Arnold Schwarzenegger and Maria Shriver could do it for a while, but eventually she packed it in."

And Tradup admits that halfway across the country from his wife, he no longer considered his marriage much of a marriage. "Around the time of the Gary Hart affair, I asked myself how long we could live in two different states without my being an embarrassment to my company by dating or somehow making a sham of my marriage vows.

"It became clear that my bride was not going to leave New York, and I was not going to go live in New York again. At that point, we decided to have an amiable parting of the ways," says Tradup. Ironically, Tradup is now dating someone in Dallas. But it won't turn into a marriage, he says, unless both parties are in the same city.

There are other problems with commuter marriages besides the physical logistics. March, on his first PD job, says, "You have the long hours and the strain of the job itself without the instant support when you get home from work." Says Brown, "It's difficult to take care of household business, like paying the bills." It has also postponed more than one couple's decision to have children. Says March, "I can just hear my wife talking about how she's up there in pain while I'm down here playing radio."

For those in commuter marriages, the best advice is constant communication. "We had a rule that we would talk to each other several times a day so that we were up on each other's lives and could communicate the kind of things that people communicate when they're married," says Patrick. "Then try to spend as much time together on the weekends as possible. Make sure you schedule your private time for the times you can't be together."

March follows advice from an interview he read with Steadman Graham, Oprah Winfrey's steady. "Keep the lines of communication open. When you fail to do that, that's where the doubt filters in. I make an attempt to tell my wife about everything that's going on, every station event, and on down the whole list. If she needs to talk to me, she can always find me."

Some of the radio people interviewed for this story believed that commuter marriages had a better chance of surviving when both people were in the entertainment industry. "It's something you're tolerant of because you're both in the same profession," says Brown. "You look at TV people and other entertainers and they do it all the time. I always seem to run into Willard Scott or Al Roker on the Trump Shuttle."

"A lot of our weekend activity is going to promotions," says one commuter marriage PD who asked not to be named. "If I go to her city this summer, it will be for one of their big events. When she comes here, she's a big part of our promotions. Some of our listeners see her so much, they figure she must work at the station."

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TOP LATIN ALBUMS™

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

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL | |
|-----------|------------|---------------|--|---|
| | | | ARTIST | TITLE |
| 1 | 1 | 15 | ANA GABRIEL | QUIEN COMO TU CBS 200310 |
| 2 | 3 | 27 | DANIELA ROMO | QUIERO AMANECER CON ALGUIEN CAPITOL-EMI LATIN 42227/CAPIOTL-EMI LATIN |
| 3 | 11 | 3 | LUIS MIGUEL | LUIS MIGUEL-20 ANOS WEA LATINA 71535-4 |
| 4 | 2 | 21 | JOSE LUIS RODRIGUEZ | JOSE L. RODRIGUEZ/M. VARGAS POLYGRAM LATINO 842085/POLYGRAM-LATINO |
| 5 | 7 | 27 | RICARDO MONTANER | UN TOQUE DE MISTERIO TH-RODVEN X |
| 6 | 9 | 5 | RUDY LA SCALA | CUANDO YO AMO SONOTONE 1437 |
| 7 | 5 | 33 | MIRIAN HERNANDEZ | MIRIAN HERNANDEZ CAPITOL-EMI LATIN 42162/CAPIOTL-EMI LATIN |
| 8 | 6 | 39 | ROBERTO CARLOS | SONRIE CBS DCL-80179 |
| 9 | 4 | 27 | XUXA | XUXA GLOBO 9113 |
| 10 | 8 | 17 | MIJARES | UN HOMBRE DISCRETO CAPITOL-EMI LATIN 42293/CAPIOTL-EMI |
| 11 | 12 | 9 | ALVARO TORRES | SI ESTUVIERAS CONMIGO CAPITOL-EMI LATIN 42260 |
| 12 | 15 | 13 | LUIS ANGEL | SENALES DE VIDA CBS 80272 |
| 13 | 13 | 51 | LOS BUKIS | Y PARA SIEMPRE FONOVISA 8828 |
| 14 | 10 | 5 | WILKINS | UNA HISTORIA IMPORTANTE GLOBO 2174 |
| 15 | 21 | 57 | FRANCO DE VITA | AL NORTE DEL SUR CBS 80093 |
| 16 | — | 1 | JOSE JOSE | EN LAS BUENAS Y EN LAS MALAS ARIOLA 2226 |
| 17 | 25 | 6 | GUILLERMO DAVILA | EXITOS Y ALGO MAS TH-RODVEN 2721 |
| 18 | 20 | 5 | PANDORA | 999-RAZONES CAPITOL-EMI LATIN 42294 |
| 19 | 16 | 17 | SUZY GONZALES | UNA PRUEBA DE AMOR WEA LATINA 56235 |
| 20 | — | 67 | CHAYANNE | CHAYANNE CBS 80051 |
| 21 | — | 1 | VARIOS ARTISTAS | LAS 12 GRANDES DEL 89 CBS 80289 |
| 22 | — | 1 | ROCIO DURCAL | SI TE PUDIERA MENTIR ARIOLA 2271/BMG |
| 23 | 14 | 25 | KAOMA | LAMBADA EPIC 46010 |
| 24 | 22 | 8 | QUE PASA | MAMI YO TE QUIERO LATIN SOUND NETWORK 150 |
| 25 | 23 | 10 | PABLO RUIZ | OCEANO CAPITOL-EMI LATIN 4209/CAPIOTL-EMI LATIN |
| 1 | 1 | 45 | LUIS ENRIQUE | MI MUNDO CBS 80146 |
| 2 | 2 | 3 | JUAN LUIS GUERRA Y LA 440 | LA BILIRRUBINA KAREN 52 |
| 3 | 6 | 13 | JUAN MANUEL LEBRON | EL PRIMERO CAPITOL-EMI LATIN 001/CAPIOTL-EMI |
| 4 | 5 | 17 | EDDIE SANTIAGO | NEW WABE TH-RODVEN 2660 |
| 5 | 3 | 45 | JUAN LUIS GUERRA Y LA 440 | OJALA QUE LLUEVA CAFE KAREN 126 |
| 6 | 8 | 35 | FRANKY RUIZ | MAS GRANDE QUE NUNCA TH-RODVEN 2664 |
| 7 | 7 | 11 | VITI RUIZ | VITI AT WORK CAPITOL-EMI LATIN 42307/CAPIOTL-EMI LATIN |
| 8 | 15 | 5 | TONY VEGA | LO MIO ES AMOR RMM-CBS 80349/RMM-CBS |
| 9 | 9 | 13 | LA COCO BAND | POCHI Y SU COCO BAND KUBANEY 20028 |
| 10 | 11 | 27 | LA PATRULLA 15 | EL CANTINERO TTH 00-1 |
| 11 | 16 | 7 | CHEO FELICIANO | LOS FELINGS DE CHEO RMM-CBS 80348/RMM-CBS |
| 12 | 23 | 3 | NINO SEGARRA | CON LA MUSICA POR DENTRO M.P.I. 6031 |
| 13 | 14 | 7 | BONNY CEPEDA | PA' LA CALLE COMBO 2068 |
| 14 | 17 | 9 | JOE ARROYO | EL SONERO DE AMERICA-15 EXITOS SONOTONE 1634 |
| 15 | 4 | 7 | HECTOR TRICOCHÉ | CLASE APARTE TH-RODVEN 2734 |
| 16 | — | 1 | RALPHY LEAVITT Y LA SELECTA | PROVOCAME RL RECORDS 90-01/LR |
| 17 | 13 | 23 | LOS HERMANOS ROSARIO | FUERA DE SERIE KAREN 133 |
| 18 | 10 | 31 | WILLIE CHIRINO | ACUARELA DEL CARIBE CBS 80228 |
| 19 | 12 | 15 | VARIOS ARTISTAS | SALSA EN LA CALLE 8-1990 TH-RODVEN 2720 |
| 20 | — | 32 | MAX TORRES | APRENDERE CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN |
| 21 | — | 1 | PUERTO RICAN POWER | CON MAS PODER M.P.I. 6033 |
| 22 | — | 2 | SILVA Y GUERRA | AMOR INCONDICIONAL CAPITOL-EMI LATIN 42306 |
| 23 | 25 | 3 | CONJUNTO CLASICO Y RAFAEL DE JESUS | SENSACIONES LO MEJOR |
| 24 | 18 | 25 | LALO RODRIGUEZ | SEXSACIONAL! TH-RODVEN 2661 |
| 25 | 22 | 7 | MARIO ORTIZ | QUE SERA DE MI COMBO 2067/COMBO RECORDS |
| 1 | 1 | 27 | GRUPO MAZZ | NO TE OLVIDARE CAPITOL-EMI LATIN 42186/CAPIOTL-EMI LATIN |
| 2 | 2 | 45 | BRONCO | A TODO GALOPE FONOVISA 8830 |
| 3 | 3 | 39 | LOS TIGRES DEL NORTE | MI BUENA SUERTE FONOVISA 8831 |
| 4 | 10 | 15 | LA MAFIA | ENTER THE FUTURE CBS 80314 |
| 5 | 8 | 51 | VICENTE FERNANDEZ | POR TU MALDITO AMOR CBS 80127 |
| 6 | 5 | 9 | RAMON AYALA | MI ACORDEON Y YO FREDDIE 1515 |
| 7 | 4 | 11 | ROBERTO PULIDO | NUEVOS CAMINOS CAPITOL-EMI LATIN 42256/CAPIOTL |
| 8 | 12 | 15 | DAVID LEE GARZA | EL QUE MAS TE HA QUERIDO CAPITOL-EMI LATIN |
| 9 | 7 | 35 | LOS YONICS | A TU RECUERDO FONOVISA 8832 |
| 10 | 19 | 3 | GRUPO LA SOMBRA | GOOD BOYS WEAR WHITE FREDDIE 1516 |
| 11 | 6 | 41 | LOS TEMERARIOS | INCONTENIBLES TH-MEX 2513 |
| 12 | 18 | 7 | LOS CAMINANTES | ENAMORADOS LUNA 1187 |
| 13 | 9 | 7 | LOS INVASORES DE NUEVO LEON | ORO PURO FONOVISA 8849 |
| 14 | — | 1 | DAVID MARES | EL MUSICANO CBS 80340 |
| 15 | — | 1 | LOS TEMERARIOS | 20 EXITOS TH-RODVEN 2640 |
| 16 | 16 | 33 | GRUPO LA FIEBRE | ON THE RIGHT CBS 80168 |
| 17 | — | 79 | BRONCO | UN GOLPE MAS FONOVISA 8808 |
| 18 | 15 | 11 | LAURA CANALES | NO REGRETS CAPITOL-EMI LATIN 42239/CAPIOTL-EMI LATIN |
| 19 | 14 | 15 | GRUPO LLUVIA | GRUPO LLUVIA GUIA 1024 |
| 20 | 11 | 29 | JUAN VALENTIN | CANCIONES DE MI PUEBLO CAPITOL-EMI LATIN |
| 21 | 17 | 26 | SELENA Y LOS DINOS | SELENA CAPITOL-EMI LATIN 421-44/CAPIOTL-EMI LATIN |
| 22 | 13 | 10 | JUAN VALENTIN | 16 CORRIDOS DE EXITOS CON BANDA CAPITOL-EMI |
| 23 | 25 | 22 | GRUPO AUDAZ | NI JUANA LA CUBANA CAPITOL-EMI LATIN 42178/CAPITOL |
| 24 | 20 | 35 | EMILIO NAVAIRA | EMILIO NAVAIRA AND THE RIO BAND CBS CRL-80140 |
| 25 | — | 34 | LOS CAMINANTES | NO CANTAN MAL LAS RANCHERAS LUNA 71184 |

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Latin Notas



by Carlos Agudelo

NEW MUSIC ANYONE? The following is a roundup of new acts emerging on the Latin scene these days.

Three Puerto Rican sisters raised in Boston and based in California got their dance act together, formed the group **Tres**, and now have an album out on Priority Records called "Hold On To Your Dreams." The songs, touted by the label as "a vibrant mix of dance music and lush ballads," were composed by the band. The album is available in Spanish and English versions... An up-and-coming group in the field of Latin jazz is **Turnaround**, headed by veteran trumpet player **Charlie Sepúlveda**. He has played with the likes of **Eddie Palmieri** and **Tito Puente**, and has collaborated with **Dizzy Gillespie**, **David Sanborn**, the **Talking Heads**, **David Byrne**, and **Paul Simon**, among others. Sepúlveda is as smooth a trumpet player as one is likely to hear, completely in control of his instrument. That is perhaps why, at 27, he has participated in more than 70 recordings, ranging in style from the very typical to the less orthodox. Now he wants to record on his own, a possibility that seems relatively close as he proves himself time and again on the stages of America and Europe, playing with Palmieri as well as with his own band... In the Tex-Mex arena, the artist to watch is singer **Adalberto**, whose debut album, "Me Nace," has just been released by CBS. The label says Adalberto "has pioneered a unique Tejano sound, blending the native Mexican country music with urban influences to produce an elegantly textured sound occasionally layered with lush symphonic arrangements. This he calls 'contemporary vaquero,' a concept he coined to describe his repertoire, which varies from the traditional Tejano con-

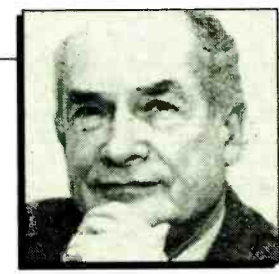
junto, the Mexican classics, the modern rhythm & blues influence crossing over to a contemporary a cappella experience." Even the packaging of the record seems to be an experiment, a genuine desire to innovate. And innovation, especially in technique—recording as well as performing—and arrangements, is something Tex Mex music could use a lot if it wants to expand to the rest of the country, where it is not popular yet... There are other rising Latin jazz artists. **Eddie Martinez** doesn't have his own group yet, but he has two outstanding records. One is a **Gato Barbieri** album on which Martinez is pianist and musical director; the other is an album whose release is being negotiated. Martinez has been distilling his experience of so many years recording dozens of albums for art-

New music anyone? Check Tres, Sepúlveda, Adalberto

ists other than himself. The preliminary result is an outstanding product, which we hope to see in the market soon... We welcome the arrival of two new groups from Puerto Rico. One of them is **Jibaro Jazz**, a quintet defined as Puerto Rican folk-jazz, headed by **Pedro Guzman**. The music of the group is centered on the cuatro, the string instrument made famous by another Jibaro artist, **Yomo Toro**. "Jibaro Jazz II" is the band's second album, due shortly on the Sonotone label. "We see Jibaro Jazz as the Latin new age group that will reach international levels within the next few years," says **Oscar Lord**, Sonotone's GM. The other promising new jazz act from the island is **Tropical People**, a sextet whose first album is being negotiated for release. The main instrument is the vibraphone, played by **Raúl Rodríguez Jr.**, the group's leader and devoted follower of vibes master Puente.

New music anyone? This is only the tip of the iceberg. New music is blossoming around us as we write, so stay tuned.

Classical KEEPING SCORE



by Is Horowitz

DENON RECORDS, which has long explored classical recording opportunities in the U.S., took a first step at the end of June with a live taping of the Mozart "Requiem" during the run of the Boston Early Music Festival. The festival's orchestra and chorus was conducted by **Andrew Parrott**, with whom Denon now has a continuing relationship.

The Boston sessions also covered a rare performance of one of Mozart's very last works, "Eine kleine Freimaurer-Kantate," for male chorus and orchestra.

Will Denon be doing more stateside classical recording soon? Almost certainly, execs say, although no details are cited. The label, of course, has had an active domestic jazz program under way for some years.

Parrott's agreement with Denon, incidentally, is limited to works composed after 1785. That's presumably to avoid repertoire conflict with the conductor's obligation to Angel/EMI for earlier music.

SESSION NEWS: Current recording projects under the Sony Classical banner have cellist **Yo-Yo Ma** and pianist **Emanuel Ax** performing works by Rachmaninoff, Stravinsky, and Prokofiev, in addition to a newly commissioned piece by William Bolcom. The Worcester, Mass., sessions are produced by **William Mallinson**. And in Princeton, N.J., Sony producer **Gary Schutz** is in charge of a piano album by **Yefim Bronfman** to include Mussorgsky's "Pictures At An Exhibition" and three movements from Stravinsky's "Petrouchka."

The **Juilliard String Quartet** has recorded **Stephan Wolpe's** String Quartet for CRI. The CD, which will also present works by Milton Babbitt and Roger Sessions, is due for release in September. The ensemble appears on

CRI courtesy of Sony Classical.

Cellist **Bernard Greenhouse**, who retired from the Beaux Arts Trio last year, was guest with the Guarneri Quartet in a mid-June recording of the Schubert C Major String Quintet for Philips. Producer of the New York sessions was the label's **Hein Heidekker**.

Jessye Norman, who has been recording "Cavalleria Rusticana" in Paris, along with baritone **Dmitri Hvorostovsky**, for Philips, came armed with five new honorary degrees, including parchments from Juilliard, Yale, and The New School. She's to collect another this month from Edinburgh Univ.

PASSING NOTES: Koch International Classics has set a deal with the World Federation of International Music

Denon recorded the Mozart 'Requiem' at a Boston festival

Competitions to consider contestant tapes of Mozart performances for release on CD. An international jury in Austria this coming October will review candidates. More than 80 competitions around the world are affiliated with the WFIMC. Koch's **Michael Fine** says he hopes to issue the first recordings in January 1992, as events marking the bicentennial of Mozart's death peak.

The Erato-Costallat group, which traces its publishing activities back to 1880, has generated new expansion steam with the launch of its Patrimoine subsidiary, to be devoted largely to the publication of rare or neglected French music. Artistic director is **Francois Lesure**, a musicologist with special credentials in Debussy studies.

Dan Welcher will become the Honolulu Symphony's first composer-in-residence next September. A recording by the orchestra of a commissioned work is part of the program.

Paul Turok, composer and longtime record reviewer for a number of publications, has started his own reviewer newsletter. Information is available at Turok's Choice, Old Chelsea Station, P.O. Box 202, New York, N.Y. 10113.



Wright Turn. Arista Records welcomes newly signed artist Michelle Wright to the label. Pictured, from left, are Phran Schwartz, Arista director of marketing and artist development; Brian Ferriman, Wright's manager; Wright; and Tim DuBois, VP/GM of Arista's country division.

Canadians Pick Country's Best Country Fans Asked To Vote For Nation's Top Talent

NASHVILLE—For the first time, country music fans in Canada will be afforded the opportunity to vote for their favorite Canadian country music entertainer. Balloting for the Fan Choice Entertainer of the Year award is being sponsored by the Canadian Country Music Assn., with tied-in support from Budweiser.

The promotion, developed by a CCMA board of directors subcommittee headed by board member Jason Sniderman and dubbed "This Is Your Country," began July 3 and will run through Aug. 18. It was designed to bring greater attention to country music in record outlets and to involve country fans at a main-street level

throughout Canada.

Country fans are being encouraged, via radio spots across Canada, to stop by any of more than 1,000 participating retail stores to vote for one of five well-known country artists. There are no purchase requirements to vote and each outlet has been provided a giant promotion-themed poster and a large ballot box. The five acts listed on the ballot are Family Brown, George Fox, k.d. lang, Rita MacNeil, and Michelle Wright. There is also space for fans to write in other names if they wish.

Cassette tapes featuring major Canadian country artists were mailed to all country radio stations to help promote voting. Besides the five artists on the ballot, the tape includes songs by Gary Fjellgaard, the Good Brothers, Tommy Hunter, Murray McLachlan,

Anne Murray, Prairie Oyster, and Ian Tyson.

In addition, the headset programming flights on Air Canada is being used to promote Canadian country music. During the months of July and August, those listening to the country-programmed headset channel will hear a representation of Canada's top country stars.

The award will be highlighted and presented at the 1990 Canadian Country Music Awards, to be broadcast live by CTV Sept. 8. The telecast attracts more than 2 million Canadian viewers each year, and is the spotlight event during Canada's Country Music Month. The CCMA's annual convention, scheduled for Sept. 3-9 in Edmonton, Alberta, will kick off the monthlong country celebration.

DEBBIE HOLLEY

Cayman Meet Generates Musical Heat Rising Female Stars Wow Confab Crowd

CAYMAN COUNTRY: Talent Watch. "We are going to dedicate ourselves to making absolute superstars of these five artists," said Randy Davidson, head of the Nashville-based Central South/Sound Shop distribution-retailing giant. He referred to the acts performing onstage for the firm's 1990 convention at Silver's Nightclub in the Ramada Treasure Island Resort on Grand Cayman Island. The shows by Baillie & the Boys, Mary Chapin Carpenter, Robin Lee, Patty Loveless, and Lacy J. Dalton will go far beyond the shores of the Caymans as cameras from The Nashville Network captured the performances for a series of half-hour "Onstage" specials scheduled for October.

Baillie & the Boys kicked off the three nights of entertainment with "Fool Such As I." Kathy Baillie seemed nervous at first, but the stage jitters soon disappeared thanks to the warm reception from the artist-friendly audience of Sound Shop and Central South executives and employees. "Treat Me Like A Stranger," a strong song written by her husband and band mate, Michael Bonagura, turned the Caribbean tide for her. And Bonagura's jump-start island mentality helped calm a short-lived technical sound problem as he mused, "It doesn't matter if it works. This is the islands—it'll work sooner or later." Ironically, the next song was "It's Got To Be Perfect." The duo was joined by a bass player for such numbers as "She Deserves You," "I Can't Start To Be Unhappy," and "I Can't Turn The Tide." The RCA act's only problem seems to be the awkward name, "Baillie & the Boys," especially when there is only one "boy" onstage when the show opens. Baillie came through with winning versions of "I'm Going To Get You" and the Dolly Parton jewel "I Will Always Love You."

The June 26 show starred two of the fastest-rising acts in country music: Carpenter and Loveless. Both earned standing ovations. Because of the simplicity and honesty in their production, Carpenter's songs sound onstage exactly as they do on record; no frills, big thrills for this CBS Records act. Her growing collection of hits (such as "You've Never Had It So Good") were well-received, but one of the unexpected highlights was "Opening Act," the get-back song for every blood-sweating, third-class musical citizen who has ever opened for a major star. "You don't know me/ I'm the opening act/ I don't have a hit/ on the Billboard charts..." The limo-

less world of opening acts has never been more accurately or hilariously exposed.

Loveless a few years ago was a brilliant but bland country music singer. Then... something happened! She is suddenly becoming the hottest femme fatale on the female circuit. The MCA singer's performance was absolutely steamy. She matched sexual heat with scorching, soulful performances of "Timber, I'm Falling In Love" and "Don't Toss Us Away." This, friends, is a future CMA and ACM entertainer of the year. Mark it down for 1991.

Atlantic's Robin Lee, propelled by "Black Velvet," proved to be a winning, confident stage performer. Surprisingly, she opened with the Kentucky Headhunters' revitalization of Bill Monroe's "Walk Softly On This Heart Of Mine." She can be soft and sweet or gritty and snarling, as she was

on her version of "Sad Eyes."

Lacy J. Dalton, whose career has thankfully been resuscitated by Capitol Records, has the voice and soul to turn any song into her own personal statement. That's why she is one of the few acts who can turn Roy Orbison's "Dream Baby" into a signature tune. An unknown, never-recorded song, "Slip Away," was another winner. Dalton scored with recent hits "I'm A Survivor" and "Black Coffee" before singing one of her all-time greats—"Sixteenth Avenue." It was only appropriate, as the closing act on these nights of female supremacy, that Dalton would change the word from boys to girls as she sang, "God bless the girls who make the noise on Sixteenth Avenue."

An added attraction as a happy-hour performer was Capitol's Cheryl Wheeler. Her stage patter is the stuff of great Letterman, Carson, or Hall shows. A devastating anti-gun song was preceded by a description of a gun that fires 900 rounds a minute. "The [National Rifle Assn.] says it's for hunters," said Wheeler, adding, "Very bad hunters, I guess." Her views on snorkeling and scuba diving in this resort that touts some of the best of both were equally hilarious when she envisioned fish arriving, fully equipped, on the beach to look at the humans. Rather than hide her ample build with loose and dark outfits, Wheeler makes it part of her act. "I like sprouts," she admitted. "But I also like Whitman's Sampler." Called back for an encore, she sang the powerful song she wrote for Dan Seals, "Addicted."



by Gerry Wood

Oslin, Van Shelton Team For 28-City, Three-Act Tour

NASHVILLE—Two of country's brightest stars, K.T. Oslin and Ricky Van Shelton, are teaming up to co-headline a tour, scheduled to begin July 14 in Fayetteville, N.C.

With plans to stop in 28 major markets, the tour will run through Sept. 28, with the finale in Houston.

Each of the shows will offer a three-act package, with Oslin and Shelton alternating the closing position. RCA act Baillie & the Boys and Epic Records acts Doug Stone and Les Taylor will take turns as the supporting third act.

Both headliners will debut new shows, each featuring songs from their platinum-selling albums, as well as some new material. The tour will mark the return to the concert stage for Oslin, who has not toured in more than 10 months.

In its 24th week, Shelton's gold-certified "RVS III" album is currently positioned at No. 8 of Billboard's Top Country Albums chart. "I Meant Every Word He Said," his latest single and the follow-up to the recent No. 1 "I've Cried My Last Tear For You," is spending its third week on the Hot Country Singles & Tracks chart in the No. 50 slot.

Oslin debuted on the singles chart last week with "Two Hearts," which is bubbling at No. 73 with a bullet on the current listing. Oslin's third album is slated for release this fall.

Special lighting and set designs for the tour have been created by Mike Swinford (recognized for his work with Alabama), and producer (Continued on page 27)

'Row' Banks On 3rd Nat'l Branch Opens In Music City

NASHVILLE—Third National Bank's music industry office will be making its move to "The Row" with a new branch opening in the Gregg Building at 1025 16th Ave. So. in August.

According to Brian Williams, head of Third National's music division, "We are the first full-service bank to locate on Music Row." Third National has made recognized efforts toward creative financing within the entertainment industry. He believes the move, though not a great distance from the division's current location on West End, will solidify the bank's commitment to Nashville's entertainment community.

The new branch will offer complete banking services, including cash investment accounts, equity reserve loans, investment services, loans against royalty income, loans for catalog publishing

acquisitions, loans to artists for commercial vehicles, and working capital needs, as well as the more basic banking functions such as traveler's checks and regular check cashing and deposit services.

Williams says the bank's music clients range from country and rock to R&B and gospel in genre, and from studios and publishers to management and booking companies as well as individual professionals. "In addition," he says, "we work closely with ASCAP, BMI, and SESAC in assisting new and proven writers with their financial needs."

Williams, who says catering to the entertainment industry means leaving the conventional bank atmosphere in the main office, will open the branch with five full-time staff members. There will not be a (Continued on next page)

COUNTRY CORNER



by Marie Ratliff

AS PROMISED, four more radio stations have been added to the Hot Country Singles & Tracks monitored reporting panel this week. At the same time, we've deleted WKY in Oklahoma City, since it changed to an easy listening format June 30. The monitored panel now consists of 86 stations in 64 markets.

We welcome the addition of the musical expertise of KFDI-FM and KZSN Wichita, Kan., KIIM Tucson, Ariz., and KSSN Little Rock, Ark. Some other markets already have new monitors in place, and as soon as accuracy verification is completed, we will be announcing more additions to the reporting panel.

WRIGHT ON: Newcomer Michelle Wright's first single, "New Kind Of Love" (Arista), makes a hefty jump and lands inside the top 40 at No. 39. It makes a strong move this week at KSAN San Francisco, where MD Carl Brown says, "We got almost instant response, which is unusual for a new name."

Other stations showing big moves include WIL St. Louis, Mo., KEEY Minneapolis/St. Paul, WYAY Atlanta, WNOE New Orleans, WFMS Indianapolis, and WHOK Columbus, Ohio. It's a new add at WWKA Orlando, Fla., WMIL Milwaukee, KEBC Oklahoma City, WQYK Tampa, Fla., KZLA Los Angeles, WUBE Cincinnati, and KZSN Wichita.

MORE NEWCOMERS: "This is a group on the horizon of success," says PD Robert E. Lewis, WKML Fayetteville, N.C., of Pirates Of The Mississippi, whose remake of the Hank Williams Sr. classic "Honky Tonk Blues" (Capitol) is stirring early attention. "They have a sound that's different—it has that club atmosphere."

Among those airing it early: WTQR Winston-Salem, N.C., KXXY Oklahoma City, WTDR Charlotte, N.C., WWYZ Hartford, Conn., KWJJ Portland, Ore., KFDI Wichita, KEEN San Jose, Calif., and WNOE New Orleans.

"IT'S KNOCKIN' THE DOORS DOWN," says PD Greg Mazingo, WUSY Chattanooga, Tenn., of Vince Gill's "When I Call Your Name" (MCA). "Everybody in town is just going nuts over it."

"Our phones are buzzing with requests on the Gill record," says PD Rick Mize, WKNN Pascagoula, Miss. "I think some of the early feedback was generated by the video, and it just keeps getting stronger and stronger."

Gill's song, enhanced by Patty Loveless harmonies, jumps from 30 to 23, and is making big strides at WDAF Kansas City, WONE Dayton, Ohio, WZZK Birmingham, Ala., WGKX Memphis, WEZL Charleston, S.C., KKAT Salt Lake City, KSSN Little Rock, Ark., KUPL Portland, Ore., KILT Houston, and KAJA San Antonio, Texas.

"THE DUET OF THE SUMMER" is how MD Larry Pareigis, WSM Nashville, characterizes the electronic voice meshing of Keith Whitley and Lorrie Morgan on "Til A Tear Becomes A Rose" (RCA). "It's an absolutely fantastic record, a terrific tune. We slammed it on the air the day it came in, and we've been hitting it hot and heavy ever since. The people of Middle Tennessee have taken to it big time; it's our No. 1 most requested record by far."

"It's going to be a smash," agrees PD Mike Meehan, WCMS Norfolk, Va. "We added it right out of the box and it made the middle of our 'Top Ten At Ten' the first night on the air."

COUNTRY

This & DAT At Annual ASCAP Meet

NASHVILLE—Discussion of DAT legislation, a financial report, and the viewing of a new documentary film highlighted ASCAP's annual membership meeting held at the Vanderbilt Plaza Hotel, June 19. ASCAP president Morton Gould chaired the performing rights society's meeting here.

At the meet, attended by some 450 writer and publisher members from the Southern region, highlights and key issues of the past year were recapped. Topics included ASCAP's efforts, as a member organization of the Copyright Coalition, to defeat pending congressional legislation of DAT, which would allow copying of recorded music without making provision for the protection of copyright holders.

Also, attendees viewed a documentary film, "The ASCAP Story," produced in celebration of the

THIRD NATIONAL BANK

(Continued from preceding page)

traditional teller row and queuing line.

Besides Williams, personnel will include Elizabeth Robbins, asst. manager; Beverly Templeton, branch assistant/operations; and Amy Whitehead and Kim Hamrick, both customer service reps.

Third National's nontraditional approach to music banking has included in recent years a Third National Bank Writers' Showcase, during which the main branch's auditorium in downtown Nashville (where officers usually hold meetings) is turned into a nightclub for the bank's entertainment clients to perform.

Third National Corp. is a subsidiary of the \$31 billion SunTrust Banks Inc. **DEBBIE HOLLEY**

society's 75th anniversary.

ASCAP's managing director, Gloria Messinger, delivered the financial report, noting the Society's total receipts for 1989 at \$317 million. General counsel Bernard Korman reported on current legal matters.

Others attending from ASCAP's New York office included Paul Adler, director of membership; Karen Sherry, assistant to the president/director of public affairs; Lauren Iossa, manager of public relations; and Toni Winter, executive secretary to the president.

NEW ON THE CHARTS

Bright-eyed and country-bred, Carlene Carter is Reprise Records' newest country songstress.

"I feel like I've come full circle," she says. "After living all over the place and trying all kinds of music, I live in the house I grew up in, I'm on Warner Bros. again, and I've made a country record."

Her new strongly penned album, "I Fell In Love," was produced by Howie Epstein of Tom Petty's Heartbreakers and is slated for August release. It features an array of tasty material, including "Easy From Now On," a number Carter co-wrote with Susanna Clark that was featured on Emmylou Harris' "Quarter Moon In A Ten-Cent Town" album.

As the third generation of the Carter dynasty that started with A.P., Sara, and Maybelle Carter and filtered to June Carter Cash, Carlene Carter learned to fish, play guitar, and play poker from grandma Maybelle. Carter also lived in a household frequented by such notables as Kris Kristofferson, Willie Nelson, and many other Nashville singer/songwriter greats.

Her first songwriting credit was on a Tracy Nelson album. That was prior to her signing with Warner Bros. in 1978. Since then,

her songs have been recorded by such acts as the Doobie Brothers, Leo Sayer, and the Go-Go's.

Before Carter re-signed with Warner/Reprise, she toured for two years with the Carters, which led to a Carter Family album. Of working on the road with her family, Carter says, "I learned so much about where I came from. They're all so professional. I would stand up there at night and sing those songs and go, 'God, these songs are so old.' It was a pretty cool thing, and I'm really proud of it."

Carlene Carter is managed by William N. Carter Mgt., Suite 101, 1114 17th Ave. So., Nashville, Tenn. 37212; 615-327-1270. She is booked by Buddy Lee Attractions, Suite 300, 38 Music Sq. E., Nashville, Tenn.; 615-244-4336.

DEBBIE HOLLEY



CARLENE CARTER.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

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

Billboard HOT COUNTRY RADIO BREAKOUTS

- BORN AND RAISED... WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA
- WORK SONG CORBIN/HANNER MERCURY
- SMALL SMALL WORLD THE STATLER BROTHERS MERCURY
- BOOGIE AND BEETHOVEN THE GATLIN BROTHERS CAPITOL
- THE BATTLE HYMN OF LOVE KATHY MATTEA & TIM O'BRIEN MERCURY
- PRECIOUS THING STEVE WARINER MCA
- EVERY STEP OF THE WAY McBRIDE & THE RIDE MCA
- DANCE IN CIRCLES TIM RYAN EPIC
- I'M YOUR MAN SKIP EWING MCA
- SOME SOMEBODY RHONDA GUNN WARNER BROS.

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

OSLIN, VAN SHELTON TO CO-HEADLINE 28-CITY TOUR

(Continued from page 25)

tion details will be handled by Production Services Group.

Additionally, the tour will be associated with a special radio promotion tie-in with the Save The American Eagle effort by the National Foundation to Protect America's Eagles. Sponsoring stations will be able to secure a block of tickets to be sold at a higher ticket price. Money raised from the promotion is expected to heighten public awareness of the plight of the American Eagle and enable the

station and its listeners to adopt an American Eagle which costs \$5,000.

A complete list of scheduled tour dates and venues follows.

July 14: Cumberland County Civic Center, Fayetteville, N.C. (Les Taylor); July 17: Capital Music Center, Columbus, Ohio (Taylor); July 19: Civic Center, Huntington, W.Va. (Taylor); July 20: Chautaugua Amphitheatre, Chautaugua, N.Y. (Taylor); July 21: Civic Center, Glen Falls, N.Y. (Taylor);

July 26: Garden State Arts Center, Holmdel, N.J. (Doug Stone); July 27: New Haven Coliseum, New Haven, Conn. (Stone); July 28: Delaware State Fair, Harrington, Del. (Stone); July 31: Fingerlakes Amphitheatre, Rochester, N.Y. (Stone).

Aug. 2: Melody Amphitheatre, Pittsburgh (Stone); Aug. 3: Allentown Fairgrounds, Allentown, Pa. (Taylor); Aug. 5: Waterloo Village, Stanhope, N.J. (Stone); Aug. 11: Blossom Music Center, Cuyahogo

Falls, Ohio (Stone); Aug. 12: Melody Fair, N. Tonawanda, N.Y. (Stone); Aug. 16: Illinois State Fair, Springfield, Ill. (Taylor); Aug. 19: World Music Theatre, Tinley Park, Ill. (Stone); Aug. 31: DuQuoin State Fair, DuQuoin, Ill. (Taylor).

Sept. 7: Pacific Amphitheatre, Costa Mesa, Calif. (Baillie & the Boys); Sept. 8-9: Universal Amphitheatre, Los Angeles (B&TB); Sept. 11: McCallum Theatre, Palm Desert, Calif. (B&TB); Sept. 13:

Starlight Bowl, San Diego, Calif. (B&TB); Sept. 14: Calif. Expo Amphitheatre, Sacramento (B&TB); Sept. 15: Concord Pavilion, Concord, Calif. (B&TB); Sept. 16: Shoreline Amphitheatre, Mountain View, Calif. (B&TB); Sept. 18: Western Washington Fair, Puyallup, Wash. (B&TB); Sept. 27: Starplex Amphitheatre, Dallas (B&TB); Sept. 28: Woodlands Amphitheatre, Houston (B&TB).

DEBBIE HOLLEY

FOR WEEK ENDING JULY 14, 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 | 2 | 4 | 11 | THE DANCE A. REYNOLDS (T. ARATA) | ◆ GARTH BROOKS CAPITOL 79024 |
| ★ ★ NO. 1 ★ ★ 1 week at No. 1 | | | | | |
| 2 | 4 | 6 | 10 | HE WALKED ON WATER K. LEHNING (A. SHAMBLIN) | ◆ RANDY TRAVIS WARNER BROS. 7-29878 |
| 3 | 1 | 1 | 12 | LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER) | GEORGE STRAIT MCA 79015 |
| 4 | 9 | 9 | 14 | NOBODY'S TALKING R. SHARP, T. DUBOIS (R. SHARP, S. LEMAIRE) | ◆ EXILE ARISTA 2009 |
| 5 | 3 | 2 | 14 | WALK ON J. BOWEN, R. MCENTIRE (S. DEAN, L. WILLIAMS) | REBA MCENTIRE MCA 79009 |
| 6 | 7 | 7 | 15 | IF YOU COULD ONLY SEE ME NOW B. BECKETT, T. BROWN (S. LONGACRE, R. GILES) | T. GRAHAM BROWN CAPITOL 44534 |
| 7 | 8 | 10 | 9 | ON DOWN THE LINE T. BROWN (KOSTAS) | PATTY LOVELESS MCA 79004 |
| 8 | 5 | 5 | 13 | DANCY'S DREAM S. HENDRICKS, T. DUBOIS, RESTLESS HEART (M. POWELL, G. JENNINGS, T. DUBOIS) | RESTLESS HEART RCA 2503-7 |
| 9 | 6 | 3 | 12 | PASS IT ON DOWN J. LEO, L. M. LEE, ALABAMA (T. GENTRY, R. OWEN, W. ROBINSON, R. ROGERS) | ◆ ALABAMA RCA 2519-7 |
| 10 | 10 | 11 | 13 | ISLAND B. BECKETT (T. SEALS, E. RAVEN) | ◆ EDDY RAVEN CAPITOL 79997 |
| 11 | 12 | 23 | 6 | GOOD TIMES K. LEHNING (S. COOKE) | DAN SEALS CAPITOL 79120 |
| 12 | 14 | 22 | 12 | HILLBILLY ROCK R. BENNETT, T. BROWN (P. KENNERLEY) | ◆ MARTY STUART MCA 79001 |
| 13 | 13 | 16 | 9 | RICHEST MAN ON EARTH J. STROUD (P. OVERSTREET, D. SCHLITZ) | PAUL OVERSTREET RCA 2505-7 |
| 14 | 16 | 19 | 8 | THIS SIDE OF GOODBYE P. WORLEY, E. SEAY (M. NOBLE, J. PENNIG, C. MOSER) | HIGHWAY 101 WARNER BROS. 7-19829 |
| 15 | 15 | 18 | 9 | GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.) | HANK WILLIAMS, JR. WARNER/CORB 7-19872/WARNER BROS. |
| 16 | 27 | 37 | 6 | NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT) | ◆ SHENANDOAH COLUMBIA 38 73373/CBS |
| 17 | 17 | 26 | 10 | SEARCHIN' FOR SOME KIND OF CLUE N. LARKIN (P. RAKES, D. KEES, N. LARKIN) | BILLY JOE ROYAL ATLANTIC 3265 |
| 18 | 18 | 27 | 8 | HE TALKS TO ME B. BECKETT (W. REID, R. M. BOURKE) | ◆ LORRIE MORGAN RCA 2508-7 |
| 19 | 23 | 33 | 5 | I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI) | TRAVIS TRITT WARNER BROS. 7-19797 |
| 20 | 21 | 28 | 7 | OH LONESOME ME THE KENTUCKY HEADHUNTERS (D. GIBSON) | ◆ THE KENTUCKY HEADHUNTERS MERCURY 422 875 450-7 |
| 21 | 22 | 30 | 8 | WRONG R. ALBRIGHT, B. MONTGOMERY (S. SESKIN, A. PESSIS) | ◆ WAYLON JENNINGS EPIC 34-73352/CBS |
| 22 | 11 | 8 | 15 | SHE CAME FROM FORT WORTH A. REYNOLDS (P. ALGER, F. KOLLER) | KATHY MATTEA MERCURY 876746-4 |
| 23 | 30 | 38 | 8 | WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS) | ◆ VINCE GILL MCA 79011 |
| 24 | 19 | 13 | 19 | I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING) | RICKY VAN SHELTON COLUMBIA 38 73263/CBS |
| 25 | 20 | 15 | 20 | I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER) | KEITH WHITLEY RCA 9122-7 |
| 26 | 26 | 21 | 19 | I'D BE BETTER OFF (IN A PINE BOX) D. JOHNSON (J. MACRAE, S. CLARK) | ◆ DOUG STONE EPIC 34 73246/CBS |
| ★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ | | | | | |
| 27 | 39 | — | 2 | NOTHING'S NEWS J. STROUD, M. WRIGHT (C. BLACK) | CLINT BLACK RCA 2596-7 |
| 28 | 34 | 47 | 4 | WANTED S. HENDRICKS, K. STEGALL (A. JACKSON, C. CRAIG) | ◆ ALAN JACKSON ARISTA 2032 |
| 29 | 25 | 20 | 13 | HUMMINGBIRD R. SKAGGS, S. BUCKINGHAM (G. JENNINGS, T. DUBOIS) | RICKY SKAGGS EPIC 34 73312/CBS |
| 30 | 29 | 29 | 10 | WHITE LIMOZEEN R. SKAGGS (D. PARTON, M. DAVIS) | DOLLY PARTON COLUMBIA 38 73341/CBS |
| 31 | 24 | 14 | 19 | WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLS, D. GAY) | ◆ CLINT BLACK RCA 2520-7 |
| 32 | 32 | 25 | 21 | HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY) | ◆ TRAVIS TRITT WARNER BROS. 7-19918 |
| 33 | 31 | 17 | 17 | WALKING SHOES J. CRUTCHFIELD (P. KENNERLEY) | ◆ TANYA TUCKER CAPITOL 44520 |
| 34 | 46 | 54 | 4 | DON'T GO OUT J. CRUTCHFIELD (R. FOSTER, B. LLOYD) | ◆ TANYA TUCKER WITH T. GRAHAM BROWN CAPITOL 79149 |
| 35 | 33 | 31 | 17 | I WATCHED IT ALL (ON MY RADIO) S. SMITH, T. BROWN (L. CARTWRIGHT, D. SCHLITZ) | ◆ LIONEL CARTWRIGHT MCA 53779 |
| 36 | 37 | 44 | 8 | PUTTIN' THE DARK BACK INTO THE NIGHT R. SCRUGGS, M. MILLER (M. MILLER) | SAWYER BROWN CORB/CAPITOL 79040/CAPITOL |
| 37 | 28 | 12 | 15 | RUNNIN' WITH THE WIND R. LANDIS (E. RABBITT, R. NIELSEN) | EDDIE RABBITT CAPITOL 4JM-44538 |
| 38 | 35 | 24 | 16 | BLACK COFFEE J. BOWEN, J. STROUD, L. J. DALTON (E. STEVENS, H. KANTER) | ◆ LACY J. DALTON CAPITOL 79962 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|----------------------------|-----------|-----------|---------------|---|--|
| 39 | 48 | 52 | 7 | NEW KIND OF LOVE S. BOGARD, R. GILES (R. GILES, S. BOGARD) | ◆ MICHELLE WRIGHT ARISTA 2002 |
| 40 | 54 | 56 | 6 | BABY, WALK ON W. WALDMAN, J. LEO (M. BERG, R. SAMOSET) | ◆ MATRACA BERG RCA 2504-7 |
| 41 | 40 | 40 | 25 | HARD ROCK BOTTOM OF YOUR HEART K. LEHNING (H. PRESTWOOD) | RANDY TRAVIS WARNER BROS. 7-19935 |
| 42 | 41 | 42 | 24 | FIVE MINUTES B. BECKETT (B. N. CHAPMAN) | LORRIE MORGAN RCA 9118-7 |
| 43 | 47 | 51 | 8 | TILL I SEE YOU AGAIN P. WORLEY, E. SEAY (K. WELCH) | ◆ KEVIN WELCH REPRISE 7-19873/WARNER BROS. |
| 44 | 43 | 43 | 22 | LOVE ON ARRIVAL K. LEHNING (D. SEALS) | DAN SEALS CAPITOL 44435 |
| 45 | 51 | 57 | 5 | MAYBE THAT'S ALL IT TAKES D. WILLIAMS, G. FUNDIS (B. N. CHAPMAN) | DON WILLIAMS RCA 2507-7 |
| 46 | 53 | 61 | 6 | LOOKS AREN'T EVERYTHING D. JOHNSON, T. BROWN (M. COLLIE) | ◆ MARK COLLIE MCA 79023 |
| 47 | 55 | 62 | 5 | SOMETHING OF A DREAMER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER) | MARY-CHAPIN CARPENTER COLUMBIA 38 73361/CBS |
| 48 | 42 | 45 | 23 | STRANGER THINGS HAVE HAPPENED R. MILSAP, R. GALBRAITH, T. COLLINS (K. STEGALL, R. MURRAH) | RONNIE MILSAP RCA 9120-7 |
| 49 | 44 | 41 | 25 | JUST AS LONG AS I HAVE YOU D. WILLIAMS, G. FUNDIS (D. LOGGINS, J. O. MARTIN) | DON WILLIAMS RCA 9119-7 |
| 50 | 60 | 74 | 3 | I MEANT EVERY WORD HE SAID S. BUCKINGHAM (C. PUTMAN, B. JONES, C. CHAMBERS) | ◆ RICKY VAN SHELTON COLUMBIA 38 73413/CBS |
| 51 | 38 | 32 | 16 | GUARDIAN ANGELS B. MAHER (N. JUDD, J. JARVIS, D. SCHLITZ) | THE JUDDS CORB/RCA 25247/RCA |
| 52 | 49 | 39 | 18 | THE DOMINO THEORY R. SCRUGGS (B. LABOUNTY, B. FOSTER) | ◆ STEVE WARINER MCA 53733 |
| 53 | 52 | 49 | 21 | DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS) | ◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7 |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | | | | |
| 54 | NEW ▶ | 1 | 1 | FOURTEEN MINUTES OLD D. JOHNSON (D. KNUTSON, A. L. OWENS) | DOUG STONE EPIC 34-73425 |
| 55 | 45 | 35 | 17 | IN ANOTHER LIFETIME P. WORLEY, E. SEAY (C. HILLMAN, S. HILL) | ◆ THE DESERT ROSE BAND MCA/CORB 53804/MCA |
| 56 | 58 | 60 | 20 | IF LOOKS COULD KILL T. BROWN, R. CROWELL (R. CROWELL) | ◆ RODNEY CROWELL COLUMBIA 38 73254/CBS |
| 57 | 63 | 68 | 3 | I COULD BE PERSUADED E. GORDY, JR. (D. BELLAMY, H. BELLAMY, O. SCHLITZ) | ◆ THE BELLAMY BROTHERS MCA/CORB 79019/MCA |
| 58 | 62 | 59 | 19 | BLACK VELVET N. LARKIN (C. WARD, D. TYSON) | ◆ ROBIN LEE ATLANTIC 4-87979 |
| 59 | 57 | 58 | 23 | WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P. WORLEY, E. SEAY (R. MILLER, J. TUBB) | ◆ HIGHWAY 101 WARNER BROS. 7-19968 |
| 60 | 64 | 71 | 3 | I'LL LIE MYSELF TO SLEEP B. MONTGOMERY (T. MENSY, T. HASELDEN) | ◆ SHELBY LYNNE EPIC 34 73319/CBS |
| 61 | 61 | 63 | 22 | SEE IF I CARE R. HALL, R. BYRNE (W. ALDRIDGE, R. BYRNE) | SHENANDOAH COLUMBIA 38 73237/CBS |
| 62 | 73 | — | 2 | HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW) | LEE GREENWOOD CAPITOL 79106 |
| 63 | 50 | 34 | 14 | PERFECT K. LEHNING (M. E. NEVIN) | ◆ BAILLIE AND THE BOYS RCA 2500-7 |
| 64 | 69 | 75 | 3 | OUGHTA BE A LAW B. BECKETT (G. NICHOLSON, D. PENN) | ◆ LEE ROY PARNELL ARISTA 2028 |
| 65 | NEW ▶ | 1 | 1 | I FELL IN LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, B. TENCH, P. LAMEK) | ◆ CARLENE CARTER REPRISE 7-19915/WARNER BROS. |
| 66 | 65 | 66 | 8 | FROM SMALL THINGS (BIG THINGS ONE DAY COME) R. SCRUGGS, NITTY GRITTY DIRT BAND (B. SPRINGSTEEN) | THE NITTY GRITTY DIRT BAND MCA 79013 |
| 67 | 68 | 64 | 21 | BRING BACK YOUR LOVE TO ME R. SCRUGGS, E. T. CONLEY (J. HIATT) | EARL THOMAS CONLEY RCA 9121-7 |
| 68 | 59 | 50 | 14 | FIT TO BE TIED DOWN J. BOWEN, C. TWITTY, D. HENRY (W. ALDRIDGE) | CONWAY TWITTY MCA 79000 |
| 69 | NEW ▶ | 1 | 1 | MY PAST IS PRESENT T. BROWN (R. CROWELL, S. SMITH) | RODNEY CROWELL COLUMBIA 38-73423/CBS |
| 70 | 66 | 69 | 24 | RIGHT IN THE WRONG DIRECTION B. MONTGOMERY (V. GOSDIN, H. COCHRAN, M. VICKERY) | VERN GOSDIN COLUMBIA 38 73221/CBS |
| 71 | NEW ▶ | 1 | 1 | WHO'S GONNA TELL HER GOODBYE R. SCRUGGS, E. T. CONLEY (B. RICE, M. S. RICE) | EARL THOMAS CONLEY RCA 2511-7 |
| 72 | 71 | 70 | 6 | I DON'T HURT ANYMORE S. BERLIN (J. ROLLINS, D. ROBERTSON) | ◆ PRAIRIE OYSTER RCA 2510-7 |
| 73 | 74 | — | 2 | TWO HEARTS J. LEO, L. M. LEO (K. T. OSLIN, R. M. BOURKE) | K. T. OSLIN RCA 2567-7 |
| 74 | 70 | 72 | 26 | OKLAHOMA SWING T. BROWN (V. GILL, T. DUBOIS) | VINCE GILL WITH REBA MCA 53780 |
| 75 | 72 | — | 2 | DOWN THE ROAD J. E. NORMAN (M. MCANALLY) | MAC MCANALLY WARNER BROS. 7-19800 |

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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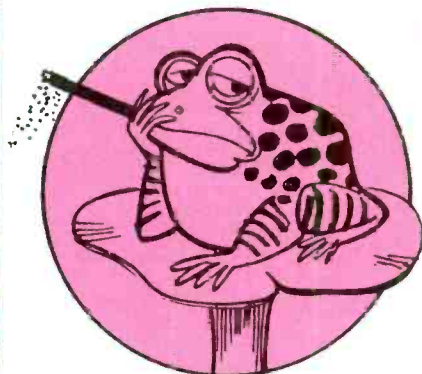
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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|---------------|-----------|------------|---------------|--|---------------------------------|
| ★ ★ No. 1 ★ ★ | | | | | |
| 1 | 2 | 2 | 6 | GEORGE STRAIT MCA 6415 (8.98) (CD) | LIVIN' IT UP 1 week at No. 1 |
| 2 | 1 | 1 | 61 | CLINT BLACK ▲ RCA 9668-1 (8.98) (CD) | KILLIN' TIME |
| 3 | 3 | 4 | 5 | ALABAMA RCA 52108 (9.98) (CD) | PASS IT ON DOWN |
| 4 | 4 | 3 | 35 | THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD) | PICKIN' ON NASHVILLE |
| 5 | 6 | 8 | 61 | GARTH BROOKS CAPITOL 90897 (8.98) (CD) | GARTH BROOKS |
| 6 | 5 | 5 | 16 | TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD) | COUNTRY CLUB |
| 7 | 7 | 7 | 39 | RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD) | NO HOLDIN' BACK |
| 8 | 8 | 6 | 24 | RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD) | RVS III |
| 9 | 9 | 9 | 17 | ALAN JACKSON ARISTA 8623 (8.98) (CD) | HERE IN THE REAL WORLD |
| 10 | 11 | 10 | 21 | HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD) | LONE WOLF |
| 11 | 12 | 13 | 56 | LORRIE MORGAN ● RCA 9594-1 (8.98) (CD) | LEAVE THE LIGHT ON |
| 12 | 10 | 11 | 64 | KATHY MATTEA MERCURY 836 950 1 (CD) | WILLOW IN THE WIND |
| 13 | 15 | 16 | 6 | PATTY LOVELESS MCA 6401 (8.98) (CD) | ON DOWN THE LINE |
| 14 | 13 | 12 | 21 | RESTLESS HEART RCA 9961-2 (8.98) (CD) | FAST MOVIN' TRAIN |
| 15 | 16 | 14 | 13 | DOUG STONE EPIC 45303/CBS (CD) | DOUG STONE |
| 16 | 14 | 15 | 18 | WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD) | HIGHWAYMAN 2 |
| 17 | 19 | 33 | 5 | SHENANDOAH COLUMBIA 45490/CBS (CD) | EXTRA MILE |
| 18 | 17 | 23 | 38 | PAUL OVERSTREET RCA 9717-1 (8.98) (CD) | SOWIN' LOVE |
| 19 | 18 | 19 | 164 | RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD) | ALWAYS & FOREVER |
| 20 | 20 | 17 | 36 | THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (CD) | SIMPLE MAN |
| 21 | 26 | 27 | 6 | LIONEL CARTWRIGHT MCA 42336 (8.98) (CD) | I WATCHED IT ALL ON THE RADIO |
| 22 | 25 | 24 | 57 | K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD) | ABSOLUTE TORCH AND TWANG |
| 23 | 22 | 22 | 40 | SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD) | THE BOYS ARE BACK |
| 24 | 21 | 21 | 10 | TANYA TUCKER CAPITOL 91821 (9.98) (CD) | TENNESSEE WOMAN |
| 25 | 35 | 41 | 27 | VINCE GILL MCA 42321 (8.98) (CD) | WHEN I CALL YOUR NAME |
| 26 | 24 | 20 | 15 | DAN SEALS CAPITOL 91782 (9.98) (CD) | ON ARRIVAL |
| 27 | 23 | 18 | 47 | KEITH WHITLEY RCA 9809 (8.98) (CD) | I WONDER DO YOU THINK OF ME |
| 28 | 27 | 25 | 72 | HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD) | GREATEST HITS III |
| 29 | 28 | 28 | 99 | THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD) | GREATEST HITS |
| 30 | 29 | 32 | 42 | REBA MCENTIRE MCA 8034 (8.98) (CD) | REBA LIVE |
| 31 | 32 | 26 | 8 | LACY J. DALTON CAPITOL 93912 (CD) | LACY J. |
| 32 | 30 | 31 | 152 | PATSY CLINE ▲ ² MCA 12 (8.98) (CD) | GREATEST HITS |
| 33 | 34 | 30 | 14 | STEVE WARINER MCA 42335 (8.98) (CD) | LAREDO |
| 34 | 33 | 38 | 56 | DOLLY PARTON COLUMBIA 44384/CBS (CD) | WHITE LIMOZEEN |
| 35 | 42 | 47 | 146 | GEORGE STRAIT ▲ MCA 42035 (8.98) (CD) | GREATEST HITS, VOL. 2 |
| 36 | 36 | 29 | 14 | ROBIN LEE ATLANTIC 7 82085 (8.98) (CD) | BLACK VELVET |
| 37 | 38 | 55 | 37 | MARTY STUART MCA 42312 (8.98) (CD) | HILLBILLY ROCK |
| 38 | 39 | 37 | 51 | VERN GOSDIN COLUMBIA 45104/CBS (CD) | ALONE |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|------------|------------|---------------|--|--------------------------------|
| 39 | 37 | 39 | 229 | ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD) | GREATEST HITS |
| 40 | 54 | 66 | 4 | BAILLIE AND THE BOYS RCA 2114 (8.98) (CD) | THE LIGHTS OF HOME |
| 41 | 49 | 49 | 212 | RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD) | STORMS OF LIFE |
| 42 | 45 | 36 | 73 | SHENANDOAH COLUMBIA 44468/CBS (CD) | THE ROAD NOT TAKEN |
| 43 | 51 | 53 | 59 | LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD) | LYLE LOVETT AND HIS LARGE BAND |
| 44 | 41 | 34 | 108 | KEITH WHITLEY ● RCA 6494-1 (8.98) (CD) | DON'T CLOSE YOUR EYES |
| 45 | 43 | 46 | 10 | EDDIE RABBITT CAPITOL 93882 (9.98) (CD) | JERSEY BOY |
| 46 | 44 | 56 | 243 | GEORGE STRAIT ▲ MCA 5567 (8.98) (CD) | GEORGE STRAIT'S GREATEST HITS |
| 47 | 31 | 35 | 35 | RODNEY CROWELL COLUMBIA 45242/CBS (CD) | KEYS TO THE HIGHWAY |
| 48 | 50 | 52 | 48 | MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (CD) | STATE OF THE HEART |
| 49 | 40 | 45 | 102 | RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD) | OLD 8 X 10 |
| 50 | 48 | 40 | 6 | FOSTER & LLOYD RCA 52113 (8.98) (CD) | VERSION OF THE TRUTH |
| 51 | 53 | 48 | 61 | THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD) | A DECADE OF HITS |
| 52 | 46 | 44 | 23 | THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD) | PAGES OF LIFE |
| 53 | 55 | 50 | 91 | RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD) | LOVING PROOF |
| 54 | NEW | | 1 | T. GRAHAM BROWN CAPITOL 91780 (9.98) (CD) | BUMPER TO BUMPER |
| 55 | 52 | 51 | 92 | PATTY LOVELESS MCA 42223 (8.98) (CD) | HONKY TONK ANGEL |
| 56 | 59 | 43 | 175 | RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD) | WILD EYED DREAM |
| 57 | 58 | 63 | 4 | HOLLY DUNN WARNER BROS. 26173 (8.98) (CD) | HEART FULL OF LOVE |
| 58 | 57 | 59 | 39 | DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD) | JUST LOOKIN' FOR A HIT |
| 59 | 47 | 42 | 64 | THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD) | RIVER OF TIME |
| 60 | 61 | 60 | 15 | JANN BROWNE CURB 10630 (8.98) (CD) | TELL ME WHY |
| 61 | 56 | 54 | 9 | WILD ROSE CAPITOL 93885 (9.98) (CD) | BREAKING NEW GROUND |
| 62 | 60 | 57 | 72 | GEORGE STRAIT ● MCA 42266 (8.98) (CD) | BEYOND THE BLUE NEON |
| 63 | 65 | 70 | 60 | REBA MCENTIRE ● MCA 6294 (8.98) (CD) | SWEET SIXTEEN |
| 64 | 62 | 67 | 107 | K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD) | SHADOWLAND |
| 65 | 63 | 64 | 320 | HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD) | GREATEST HITS, VOLUME I |
| 66 | 67 | 61 | 73 | ALABAMA ● RCA 8587-1 (8.98) (CD) | SOUTHERN STAR |
| 67 | 73 | 72 | 3 | MARK COLLIE MCA 42333 (8.98) (CD) | HARDIN COUNTY LINE |
| 68 | 75 | — | 2 | CONWAY TWITTY MCA 6391 (8.98) (CD) | GREATEST HITS, VOL. III |
| 69 | 72 | 74 | 124 | VERN GOSDIN ● COLUMBIA 40982/CBS (CD) | CHISELED IN STONE |
| 70 | 66 | 65 | 60 | KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD) | SOMETHING INSIDE SO STRONG |
| 71 | RE-ENTRY | | 10 | EXILE ARISTA 8624 (8.98) (CD) | STILL STANDING |
| 72 | 64 | 58 | 22 | SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD) | COUNTY LINE |
| 73 | RE-ENTRY | | 37 | EDDY RAVEN CAPITOL 76003/MCA (8.98) (CD) | TEMPORARY SANITY |
| 74 | RE-ENTRY | | 6 | DAVID LYNN JONES MERCURY 836 951 2 (CD) | WOOD, WIND AND STONE |
| 75 | RE-ENTRY | | 17 | SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD) | BUFFALO ZONE |

○ 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.

WAKE UP TO "THE REST OF THE DREAM"



NITTY GRITTY DIRT BAND

AFTER COMING OFF THEIR HIGHLY ACCLAIMED "WILL THE CIRCLE BE UNBROKEN, VOL. II" WHICH GARNERED THREE GRAMMY AWARDS AND CMA ALBUM OF THE YEAR AWARD...

The Nitty Gritty Dirt Band Continues The Dream



ON MCA RECORDS

MCA 6401



Gone But Not Forgotten. NARAS president Michael Greene, right, presents Wanda Horowitz, widow of Vladimir Horowitz, with a Lifetime Achievement Award in honor of the legendary classical pianist. The recording academy honored Horowitz at this year's Grammy Awards along with other Lifetime Achievement Award recipients Paul McCartney, Nat "King" Cole, Miles Davis, and Dick Clark.



Just One Of The Boys. Comedian/actor Dan Aykroyd chats with Digital Underground after a recent Los Angeles concert. Aykroyd is directing a movie featuring Digital Underground, which is due out at the end of this year. Shown, from left, are Chopmaster-J, Digital Underground; Aykroyd; Shock-G, Digital Underground; and group manager Atran Gregory.



A Reverend With Charisma. Charisma Records executives celebrate the upcoming release of "World Won't Miss You," the debut album by L.A.-based metal band Reverend, with a listening party at Charisma's New York headquarters. Shown, from left, are Bob Catania, VP of promotion, Charisma; Victor Levine, Rosevine Management; Danny Goodwin, VP of A&R, Charisma; David Wayne, Reverend; Phil Quartararo, president, Charisma; and Steve Rosen, Rosevine Management.



You Can Take His Word As Gospel. Gospel artist Thomas Whitfield, front, signs with the Benson Co. Whitfield has been nominated for several Grammy and Dove awards, and has garnered 10 awards from the James Cleveland Gospel Music Workshop of America, as well as a BMI award for his arrangement of "Peace Be Still." The signing is a homecoming for Whitfield, who was on the Benson roster in the early '80s. Welcoming him back, from left, are Brian Spear, Whitfield's manager; Ken Pennell, senior director of A&R, Benson; Jerry Park, GM/chief operating officer, Benson; and Robert Butler, director of A&R, Benson.



Sequel Without Equal. While in the studio recording several songs for the soundtrack of "The Return of Superfly," Curtis Mayfield, center, is visited by Capitol Records director of A&R Tim Devine, left, and Dave Alvin, former member of the Blasters. Mayfield composed, performed, and produced six songs on the soundtrack, including a reprise of his 1972 hit "Superfly" from the original film.



A Dizzy Award. ASCAP president Morton Gould, left, presents Dizzy Gillespie with the ASCAP Duke Award for his lifetime achievements in music at an all-star jazz centennial concert at Washington, D.C.'s Kennedy Center.



Am I Dreaming This? RCA/Novus recording artist Marcus Roberts, front and center, pauses to reflect after his Bottom Line show in support of his current jazz album, "Deep In The Shed." With him, from left, are Steve Backer, director, RCA Novus Series; Vernon Hammond, co-manager of Roberts; Rick Dobbis, executive VP/GM, RCA; and Bob Buziak, president, RCA.

VIDEO TRACK

LOS ANGELES

GENE LOVES JEZEBEL creates an appropriate mood for its **Geffen** clip "Jealous," directed by **Jeff Stein**. The **Eyeballs Inc.** production features a bevy of barely dressed women fighting over members of the band. **Julio Flores** produced the clip, which mixes highly stylized performance shots with an age-old storyline. The song is from the band's "Kiss Of Life" album.

Ex-Wham! popster **Andrew Ridgeley** follows his video "Shake" with "Red Dress," a new **Andy Morahan** clip directed by **Vivid**. The **Columbia** clip comes from Ridgeley's "Son Of Albert" album, and was produced by **Douglas Meyer** and **Luc Roeg**.

Die Laughing, a new **Curb Records** act from Australia, recently shot "Humans," a **DOOM Inc.** video with director **Thomas P. Mignone**. **Darci A. Oltman** produced and **Stephen McNutt** directed photography.

NEW YORK

BLACK & WHITE TELEVISION reeled the new **Bob Dylan** video, "It's Unbelievable," for **Columbia**. Dylan pops in and out of the clip alongside **Molly Ringwald**, who stars as the "love interest," and **Sally Kirkland**, who plays a "hotel proprietor." **Paris Barclay** directed the conceptual minifilm, which tracks the quest of a man "running away." Dylan was filmed in New York, and the clip includes footage

lensed in Los Angeles, Atlantic City, N.J., Southern California's Mojave Desert, and upstate New York. **Anne Mullen** produced. Meanwhile, **Black & White TV's Kim Watson** reeled **Milira's** second video for **Motown/Apollo Theatre Records**. Watson shot the young diva inside a glass penthouse to give "Outside In The Rain" a moody, dreamy feel. **Richard Carey** produced.

Limelight Productions director **Ken Nahoum** shot the new **Seduction** video, "This Could Be Love." Nahoum, an accomplished still photographer, brought a fashion-shoot feeling to the clip, using soft lighting and sensual, flowing drapes. **Alex Abramowicz** produced this latest video from the trio's **Vendetta** album, "Nothing Matters Without Love."

OTHER CITIES

BIG DADDY KANE thinks he's in "Casablanca" in his new video, "To Be Your Man," directed by **Classic Concept's Lionel C. Martin**. The Detroit-based shoot is a takeoff on the Bogart-Bergman classic film, and features a tribute to the unforgettable "airplane scene." **Sabrina Gray** produced.

Holly Dunn recently wrapped a new **Planet Pictures** video titled "You Really Had Me Going," from her **Warner Bros.** album "Heart Full Of Love." **Gerry Wenner** directed the Nashville performance clip, mixing footage of Dunn with boy-girl relationship vignettes. **Tom Calabrese** produced.

'LightMusic' Looks To Mainstream Christian Vid Show Airs Positive Message

BY MELINDA NEWMAN

NEW YORK—No man can serve two masters, but producer Tom Green is hoping to serve two audiences with "LightMusic," a daily contemporary Christian music video show that stretches far beyond traditional Christian programming.

A few months ago, Green began incorporating mainstream clips by such artists as Phil Collins and the Hooters into the LightMusic mix. And slowly, the show began to expand beyond its Christian and family station parameters to mainstream channels.

The show started as an outgrowth of the desire by WPCB, a Christian station based in Pittsburgh, to produce its own programming. "So one year, we made a commitment to start 10 new shows. They wanted me to do a show with light music and a very low budget," Green says.

That was almost seven years ago, and what started as a weekly 30-minute show seen only on WPCB has grown into a daily program aired on more than 60 broadcast stations, four satellite networks, and 900 cable systems in North America. However, because roughly 80% of the stations that air it are classified as Christian—and the Nielsen Co. does not track such channels—it is difficult for Green to know exactly how many people are viewing the show.

That is beginning to change, though. Green believes the new mix will make the show more appealing

to mainstream commercial stations.

"The first commercial station we added was in West Palm Beach [Fla.], a low-power UHF station," Green says. "I would really like to see more of those barriers broken down. I think in many ways the religious communities have erected them, not the mainstream community."

To wit, Green has been greeted with nothing but open arms from the mainstream labels when he requests videos. "I've been amazed at how quickly the labels have caught on. Most of them have been marvelous. Some of the labels don't send me everything, only clips they think I could use; others wait for me to call and ask for a clip, but there's never been a problem getting anything."

The decision to air mainstream videos was not made in an effort to gain ratings, but out of "guilt," says Green. "It was the right thing to do," he adds. "What could be a more tremendous message than 'Living Years' by Mike + the Mechanics or Phil Collins' 'Another Day In Paradise'? It's not that these people are or are not Christians. Faith is a personal thing. When someone does a song like 'Trouble Me,' that's a message that needs to be seen."

Not surprisingly, Green got flak when he altered the programming, but not as much as he expected. "My show's a funny show," he says. "It's not seen by the traditional Christian crowd—rock'n'roll put them off a long time ago. At first I got about five to 10 negative letters a week, but they were really negative. Now we're down to about one."

The main criterion for inclusion on the program is a positive message. But that's not always enough. "To be perfectly honest, I love 'Papa Don't Preach' by Madonna. It shows her reconciling with her father, it's pro-life, but I think I'd get blasted if I showed it on the air. I probably couldn't show Motley Crue's 'Dr. Feelgood,' even though it shows the death of the drug dealer."

Surprisingly, the most controversial video shown on the channel—for reasons Green has yet to understand—was New Kids On The Block's "This One's For The Children."

The show, which consists of four or

five clips interspersed with artist interviews and performances by a house band, appeals to an 18-to-25-year-old demographic, according to Green. And it programs to a fairly mainstream Christian audience. "We don't play metal because the Christian market for metal is younger, around 13-18." On the other end of the spectrum, the show does not include music as soft as Sandi Patti. "About the mildest I'll get is Amy Grant. Normal fare is BeBe & CeCe Winans, Russ Taff, Deniece Williams, Midnight Oil, U2... I don't have percentages of what's Christian and what's mainstream; it's more on what will give people an uplifting message."

Green sees the show more as a forum for spreading a positive message than as an evangelical mission. "I'm an ordained minister, but this isn't a preaching platform. There are plenty of messages that are just as important as that God is the answer to your problems, such as caring for the environment, feeding the hungry, and stopping racial hatred."

According to Green, the move to air mainstream videos is a good way to keep Christian labels on their toes. "The day of the \$5,000 Christian video is gone," he says.

Green expects the quality of Christian videos to rise even more substantially when the Christian Broadcast Network starts its video show this fall. "This will force the labels to come up with higher-quality clips, although many of them are already great," he says. "I think CBN will play pretty much the same mix I do. I can't see them playing anything that's less than top quality."

For the future, Green wants LightMusic to continue to expand. "Seven years from now, I'd like to be on more mainstream stations. I'd like to be the show that an artist, no matter what his religious background, feels is the program to be on if he has something positive to say."

TO OUR READERS

Due to holiday production requirements, the Video Clip List will not appear in this issue.

THE EYE



by Melinda Newman

THE MUSIC VIDEO PRODUCERS ASSN. has elected a new slate of officers. They are president, **Michael Hamlyn**, **Midnight Films**; VP, **Joni Sighvatsson**, **Propaganda Films**; treasurer, **Nancy DiToro**, **MGMM**; West Coast chairperson, **Pam Tarr**, **Squeak Pictures**; and East Coast chairperson, **Gale Sparrow**, **MGMM**. Also, continuing as executive administrator is **Laurane Sheehan**, and as press secretary is **Paul Flattery** of **FYI**.

According to new president Hamlyn, his priority is "trying to redefine our roles with the rest of the industry; talking to record companies, MTV... trying to get a better cycle of communication." He praises immediate past president **John Diaz** for getting the association going again, and says that he will continue stressing how important it is to the production community.

HDTV STRIKES AGAIN: The largest live HDTV music shoot took place June 30, when **NHK Enterprises USA** presented the Third Annual That's What Friends Are For Benefit, hosted by **Dionne Warwick**. The show was broadcast from L.A.'s Universal Amphitheatre to six closed-circuit locations in New York, Washington, D.C., Atlanta, Chicago, St. Louis, and Detroit. Among the artists appearing on the bill with Warwick were **Quincy Jones**, **Stevie Wonder**, **Kenny Rogers**, **Melissa Manchester**, the **Commodores**, **Melba Moore**, **Peter Allen**, the **Winans**, and **Bobby Brown** via satellite. The show was produced by **Stuart Samuels** and directed by **Marty Pasetta**.

Samuels says the concert "was an attempt to show that there really is a market for high-definition closed circuit where people can see the results now." **NHK** had previously broadcast last winter's **Leonard Duran** fight in hi-def. The signal was up- and downloaded by Comsat to 400-seat venues set up at Holiday Inns in the aforementioned towns. Ticket sales were handled by local AIDS organizations. The seven-camera shoot will later be transferred to NTSC for regular syndication showing, **Samuels** says.

VH-1 held an intimate party for the screening of its latest "VH-1-To-1" documentary on **Capitol** act **Johnny Clegg & Savuka**. The 30-minute special was shot in South Africa and contains beautiful footage of the band performing on stage and dancing with the **Zulu** tribe. According to VH-1 president **Ed Bennett**, the channel is doing at least four such specials a month. In other VH-1 news, the channel helped underwrite the cost of an environmental booklet being passed out at **Steve Miller** concerts. The pamphlet, produced with **Concerts For The Environment**, tells readers simple ways they can help save the environment, and serves as part of the channel's ongoing ecological campaign that includes the daily, on-air "World Alerts." In a final VH-1 tie-in, Miller's keyboardist on the tour is **Ben Sidran**, who must have been looking for work since "New Visions" went into hiatus.

OUT AND ABOUT: We ran into producer **Ed Stasium** at a party the other night. In addition to being a top-notch producer, he's also one of the leading advocates of closed captioning. He first got involved when one of the acts he works with, **Living Colour**, decided to closed-caption its videos after Stasium told group members that his hearing-impaired daughter wanted to know what was being sung in the band's clips. Since then, he has tirelessly campaigned to get labels to consider closed-captioning. His latest victory is **Capitol Records**. Let's hope he convinces the last few hold-outs soon.

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.

ALIAS

Haunted Heart
Alias/EMI
Paul Flattery, Irene Crinita/FYI
Jim Yukich

ASLEEP AT THE WHEEL

Keepin' Me Up Nights
Keepin' Me Up Nights/Arista
Wayne Miller/WM Productions
Wayne Miller

STEVIE B

Love And Emotion
Love And Emotion/LMR/RCA
Brian Forti/Forti-Layne Pro. Juctions
Kevin Layne

LARRY GATLIN & THE GATLIN BROTHERS

Boogie And Beethoven
Cookin' Up A Storm/Capitol
Kitty Moon/Scene Three
Marc W. Ball

M.C. HAMMER

Pray
Please Hammer Don't Hurt 'Em/Capitol
John Oetjen/Fragile Films
Jules Lichtman

THE RAVE-UPS

She Says (Come Around)
Chance/Epic
Tina Silvey, Mitchell Rothzeit/Silvey + Co.
Andrew Doucette



CHILDREN'S ENTERTAINMENT

The Audio/Video Merry-Go-Round Is About to Go Into Orbit on Its Way to Full Recognition as Industry in Boom and an Art Form on a Mission.

What a turnaround for children's audio and video! To think that a scant five years ago, many distributors and dealers claimed there was no demand for children's product. Now, this year, there's suddenly so much product, much of it of good quality, that it's bound to grab the attention of buyers and sellers throughout the decade as the younger demographics take over where the baby-boomers leave off.

Why now has children's entertainment suddenly decided to take off?

- One of the main reasons for the explosion is recognition by both the consumer and the music industry that children's music has superstar talent just like the pop, rock or jazz genres—and just as strong in their musical vision as their crossover counterparts.

- The major record labels are all getting into the act, scrambling to sign talent. Following

A&M, Disney, MCA and Western Publishing are gearing up new label ventures and signing artists, both folk-based and contemporary, and there's more talent out there than the existing labels know what to do with.

- The New Generation of kids singer/songwriters have the ability to mesh pop-quality songs with pop-quality productions that appeal to kids and adults at the same time. This New Generation knows it takes a video to break through the next level. Everybody knows Raffi, but do you know Joe Scroggs? You will soon. "Joe's First Video" will do for Joe what Raffi's first video did for him.

- Some of the most successful videos are music-oriented videos (Raffi, Sharon, Lois & Bram, Joe Scroggs, Rosen-shontz, Hap Palmer) and sing-alongs ("Kidsongs," "Baby-songs") that, in turn, re-ignite an artist's LP/CD catalog. The message here: If it's got good music, it sells—and video sells audio.

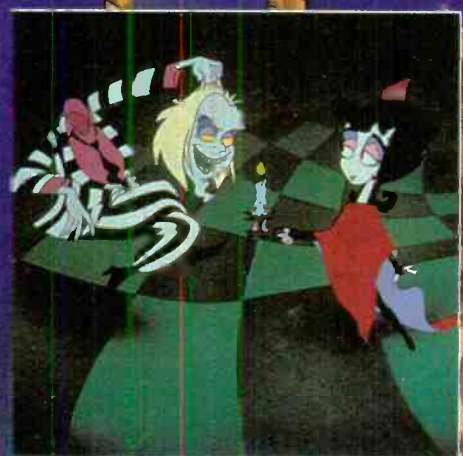
Beyond shelf space, the next big key to growth for both kid audio and video is dealer knowledge. Distributors and dealers can carry and stock it, but knowledgeable employees are needed to complete the sell-through process. "What do have after 'Babysongs'?" "What would you recommend for a seven-year-old girl who likes ballet?" "Do you have any kids tapes with classical music?" Dealers who care enough to watch it, stock it, and sell it will keep their customers coming back for more.



"Barber The Movie" (FHE)



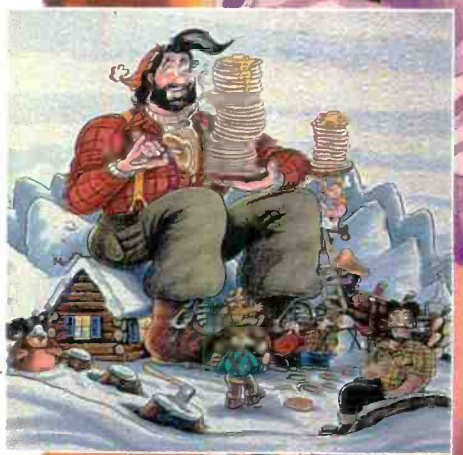
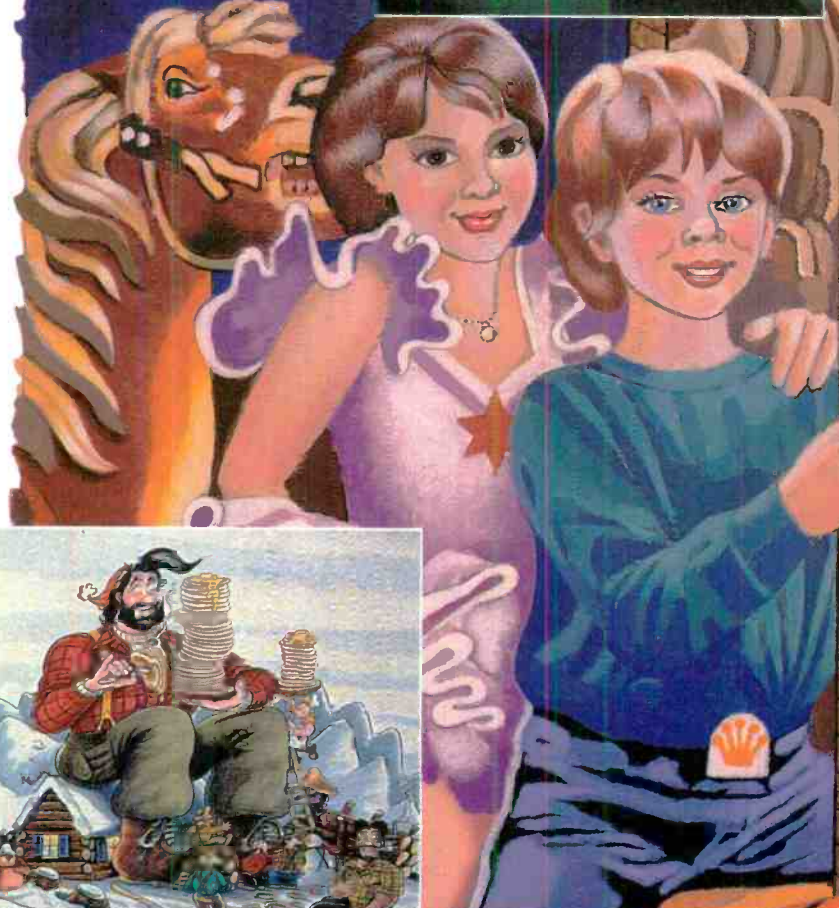
"All Dogs Go To Heaven" (MGM/UA)



"Beet Juice" (Warner)



"The Little Mermaid" (Walt Disney)



"Paul Bunyan" (SVS)

"Teenage Mutant Ninja Turtles" (FHE)



"Ewoks: The Battle For Endor" (MGM/JA)



Illustration by Katherine Aricn

ARION '90



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DISNEY MEANS
MUSIC.



DISNEY MEANS
BUSINESS.



Big business. With the most trusted name in children's entertainment, Walt Disney Records is exploding the children's music market with innovative new concepts.

This year alone, we're launching three major new releases – each backed

by our unequalled marketing muscle.

In August, we're introducing the Minnie 'n Me album for little girls, featuring Christa Larson, Disney's new 10-year-old recording star. September marks the debut of the Disney Afternoon album

taken from the syndicated weekday television program, with songs from Chip 'N Dale's Rescue Rangers, DuckTales, Gummi Bears, and Tail Spin.

And in October, Sebastian, the Academy Award-winning Caribbean crab from "The Little Mermaid," will release his first solo album featuring songs by Bob Marley, Jimmy Cliff and Harry Belafonte.

It all adds up to what promises to be a very good year for children, music and business.

Our business. And yours.



Walt Disney Records
Burbank, CA 91521



Tickle Tune Typhoon



Lori Richards



Hap Palmer



Fred Penner



"Classical Kids: Beethoven Lives Upstairs"

Without a doubt, the children's audio industry is booming. There is something akin to a goldrush mentality about the kid music business, with scores of new labels and performers emerging, and established artists flocking to record their own children's albums.

Not all, to be sure, have the purest intentions: ever since Raffi proved that there was money to be made in the children's audio market, more than a few adult performers have figured they could cash in. However, "Kids can see right through them," says Roy Clark, VP of **Pine Point Records** in Windham, Me., "if they're not sincere, if their approach is 'Hey, three chords, this is easy.'"

But the children's music boom, which most label operators and performers agree, began about five years ago, has for the most part been very positive. It has made possible the introduction of many quality children's performers, made it possible for them to ply their trade, and in doing so has raised the standard of children's music to unprecedented levels.

Besides selling in the customary bookstores, toy stores, and other specialty shops for children, kid music on independent labels is making inroads into the record store realm. "The large chains will carry major label children's product—A&M, Disney," says Dave Lovald, a sales representative for Waterbury, Vt.-based **Silo Inc.**, which handles 125-150 children's labels. "Therefore," he says, "The independent product is an opportunity for the indie retailer to carve a niche in his or her particular city as the store with a deep, interesting children's selection."

AUDIO LABELS: Goldrush Fever Spreading to Record Stores; Indies Answer Creative Call

By MOIRA McCORMICK

Lovald traces the beginning of the kid songs boom back five years ago, "when the full-priced children's item came into being." (Most non-licensed children's product, independent or otherwise, retails in the \$8.98-\$9.98 range for cassettes.)

"Why is kids' music selling?" says Lovald. "Yuppie guilt. The two-income family which feels guilty about the lack of parenting time wants to offer kids media alternatives—and they want a positive force, not just GoBots or Care Bears. Nothing is as powerful as a well-done music or story tape. People don't plunk down \$10 for a tape or \$20 for a video capriciously—they want an ongoing source of *alternative* media, non-sexist, non-racist, non-violent, with positive role models."

Silo has its own kids' label, **Alcazam**, which features among other offerings a series performed by established folk artists such as Doc Watson and Dave Van Ronk (the latter has a jug-band version of "Peter And The Wolf.") Another prominent indie which also offers top-notch children's product from name performers is **Music For Little People**, based in Redway, Calif., 200 miles north of San Francisco. "As many record stores don't have a chil-

dren's section, it's hard to place product there," says MFLP's director Jim Deerhawk. "But there may be interest in records by name artists, which then sometimes sparks interest in the rest of

the line." One of Music For Little People's bestselling titles is its first, the critically-acclaimed "Shake Sugaree" by Taj Mahal; another is "All For Freedom" by Sweet Honey In The Rock.

Music For Little People was founded in 1985 by Leib and Linda Ostrow as a mail-order company, to supply quality music, stories, and instruments for children and families, says Deerhawk. Its first catalog mailing was 20,000 pieces; the 1990 projection is 2 million catalogs.

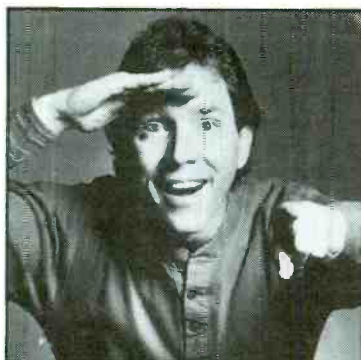
It was a scant two years ago that MFLP put out its first original release. "Now, we have two dozen

(Continued on page C-8)

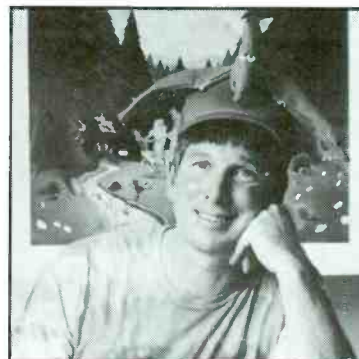


Pennie

Red Grammar



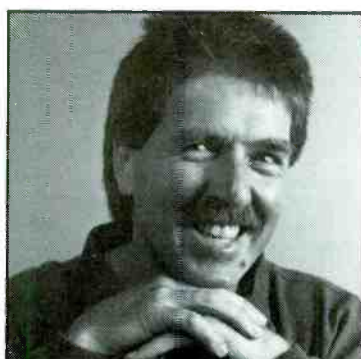
Jim Valley



Tia



Joanie Bartels



Rich Charette



Greg & Steve



Sharon, Lois & Bram

Rory

VIDEO LABELS: Now Offering More Depth, Diversity and Quality Than Ever Before

By PAM ARMENT

"Barney And The Backyard Gang" with Sandy Duncan.



"Ben's Dream" from "Fun In A Box Vol. 1."



"I Can Dance! Introduction To Ballet With Debra Maxwell."



"Betty Boop, Vol.1."



"Thomas The Tank Engine & Friends" narrated by Ringo Starr.



"Happy Birthday, Bugs—50 Looney Years"



"Timeless Tales From Hallmark" with Olivia Newton-John.



Joe Scuggs hits paydirt on "Joe's First Video."

From the "McGee & Me" series.

Below is a product survey of active children's labels, featuring current bestsellers and new titles, when available, through the fourth quarter. Product is generally priced for sell-through under \$20.

A&M VIDEO: New: Frank Cappelli & Company's "Slap Me Five" and "All Aboard The Train & Other Favorites," Sharon, Lois & Bram's Elephant Show "Back By Popular Demand—Live" and "Treasure Island," and Tim Noah's "Wazzie Woodle Wool!" Coming, too, is Fred Penner's debut video. **Current top sellers:** Raffi and Sharon, Lois & Bram titles. **Comments:** With the hottest children's artists on home video, A&M is still the market leader with top-notch musical entertainment that sells and sells.

CBS FOX/PLAYHOUSE VIDEO: New: "Garfield & Friends" series including "Here Comes Garfield," "Garfield Goes To Hollywood," and "Garfield On The Town." **Current top sellers:** Fairie Tale Theatre series, Mister Rogers series, Dr. Seuss series, and Tall Tales And Legend series from Shelley Duvall.

CELEBRITY HOME ENTERTAINMENT: New: "Serendipity The Pink Dragon," "Stowaways On The Ark," "The Wacky Adventures Of Wow-Wow Wowser," "Bobobobs Meet The Cosmic Creatures," "Sherlock Hound In Moriarity Unleashed," "Ox Tales," "Cops: The Big Shakedown," "Maxie's World: Dancin' & Romancin'," "The Adventurous Antics Of Asterix Vs. Caesar," "Asterix In Britain" and "Back To The Forest." **Current top sellers:** Parent's Choice Winner "Samson And Sally: The Song Of The Whales," "The Little Fox," "Here We Go" series, and "Journey Through Fairyland." **Comments:** Note pricing has lowered from \$39.95 to \$24.95 on some of these feature-length videos which now allows for sell-through.

CENTERPOINT COMMUNICATIONS: New: "Eco, You, And Simon, Too!" Basic intro to ecology and environment for kids 1-6 starring puppet sea otter Eco and boy friend Simon. To order call 408-993-1056.

CHILDREN'S CIRCLE: Current top sellers: "The Maurice Sendak Library," "Corduroy," "Norman The Doorman And Oth-

er Stories," "Really Rosie" and "Funny Stories." **Comments:** "The Maurice Sendak Library" topped everyone's best kid-vid list. Every video produced by Children's Circle is top-notch.

CREATIVE LEARNING PRODUCTS: New: "A Toddler Treasury" and "Mommy I Can Learn Myself" series.

ENCOUNTER VIDEO: New: "Where In The World," series includes "Kids Explore Mexico," "Kids Explore Alaska," and "Kids Explore Russia"—nine titles in all. **Comments:** "Where In The World" series travels all over the world using geography, history and culture of states and countries in an entertaining format. To order call 503-274-2719.

FAERIE GODMOTHER PRODUCTIONS: New: "Faerie Godmother's Dancing School." **Comments:** Introduction to ballet geared to 5-12 year olds. To order call 800-525-5644.

FAMILY HOME ENTERTAINMENT/I.V.E.: New: "Alice In Wonderland," "Wind In The Willows," "Red Shoes," "The Story Of The Dancing Frog," and last but not least, "Teenage Mutant Ninja Turtles: Super Rocksteady & Mighty Bebop" and the feature-length, "Teenage Mutant Ninja Turtles: The Incredible Shrinking Turtles" at \$39.95. New in September, "Around The World In 80 Days" and "Black Beauty." **Current top sellers:** Teenage Mutant Ninja Turtle series sales are incredible, along with the Clifford series, "The Velveteen Rabbit," "Classic Fairy Tales," "Mowgli's Brothers," "Rikki-Tikki-Tavi," "The White Seal," "Peter Pan," "Hiawatha" and the impressive "Babar The Movie." **Comments:** Tremendous flow of quality product (not to mention the "Turtles") is lifting the label to new heights of consistency—this label has only "hits" and no "misses." Check out the terrific feature "Tommy Tricker And The Stamp Travelers," a terrific rental and sell-through title. Look for the megahit "Ninja Turtles" movie this fall.

FRIES HOME VIDEO: New: "It's Howdy Doody Time: A 40-Year Celebration," "The Care Bears Way Out West," "Big-Top Denver" and "Holiday On Skis," both from Denver the last Dinosaur series. **Current top sellers:** "Lamb Chop's Sing-Along, Play-Along," "Denver The Last Dinosaur" series, and "Care Bears" series. **Comments:** The "Care Bears Rainy Day Activities" tape is a winner with rental and sell-through (check out the "day-glow" cover colors on a rainy day—the box pops out.)

GOODTIMES HOME VIDEO/KIDS KLASSICS: New: In September look for best-selling children's book series on video "The Babysitters Club" and "Peter Pan." **Current top sellers:** "Super Mario Brothers Super Show" and "Berenstain Bears Meet Big Paw."

HANNA-BARBERA PRODUCTIONS: New: Six classic episodes of "The Jetsons" to coincide with "Jetsons—The Movie" released in theaters July 6 at \$9.95, "Jonny Quest: Pirates" (Continued on page C-14)

TALENT AFTER RAFFI: Meet the New Children's Minstrels

By CATHERINE CELLA



Not so long ago, in Toronto, a young man started a revolution. He probably didn't even realize it. He almost certainly wouldn't have predicted that 14 years later, he'd be the leading artist in a renaissance of children's music. Yet today Raffi has sold over 4 million albums, has two double-platinum concert videos, and over a half million books in print.

Raffi and fellow A&M artists Sharon, Lois and Bram, are the most successful of a new breed of children's musicians. With a nod to the classics, they also compose original songs that are as fun as they are good for kids. And their musicianship is strong enough to pack concert halls across North America.

The following children's artists, while not as well-known, share the same commitment to quality. Their music finds adult listeners and has successfully made the leap to home video.

And each offers something unique in the growing market of children's music.

Hap Palmer: "I think kids enjoy getting a chance to be kids." Do you now this man? You should, he's the composer of "Baby Songs," the highly-acclaimed and best-selling video series. Because his name is not prominent on the box, however, Hap Palmer is not the household word it should be.

For over 20 years, Palmer has been a classroom name, selling strongly to educational market. When producers Amy Weintraub and Brooks McEwen found they preferred his music to their kids' other tapes, "Baby Songs" the video was born.

"Video has opened up a whole new world for me," claims Palmer. "Before I would always think educationally, now I think more in terms of stories and pictures." All the songs on the new "Even More Baby Songs," in fact, were written for the video. And they're not just for babies.

"It's funny," he says, "these songs are designed for one to five year-olds. But I use a lot of them in my son's second grade classroom and they really like them. I think kids enjoy getting a chance to be kids."

Joe Scuggs: "I try to see the humor in things."

It's hard to sit through a Joe Scuggs song and not laugh, whatever your age. Picture a baby whose 'goo goo ga ga' disarms every monster, a tyrannosaurus rex at show-and-tell, or a "Big Toe Truck," and you have an idea of Scuggs's inventive-

(Continued on page C-13)

COME HOME TO THE CLASSICS...



\$14⁹⁵ EA.
SUGG. LIST PRICE

WITH SUCCESS...

The Christmas Classics Series dominated *Billboard's* Top Kid Video Sales chart, as follows:

- #3—"Rudolph The Red-Nosed Reindeer" #5—"Frosty The Snowman"
- #7—"Santa Claus Is Coming To Town" #12—"The Little Drummer Boy"

SUPPORT...

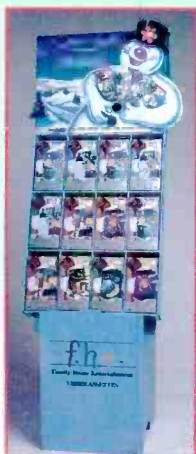
Multimillion dollar trade and consumer marketing campaign

IMPACT.

Dynamic P.O.P. material



Collector's Case



48-Piece Display



16-Piece Display



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The critics h



"Heavy playtime rotation heats up sales at the register!"
ERIC BURTNES
 VIDEO BUYER
 MUSICLAND/SUNCOAST MOTION PICTURE CORP.



"Hit ratings on Nickelodeon translate to booming sales nationwide!"
MAX ANDERSON
 MANAGER OF VIDEO PRODUCT
 INGRAM VIDEO INC.



"Hot sales out of the box and into the playroom!"
JOCELYN STRUTZ
 DIRECTOR OF PURCHASING
 BAKER & TAYLOR



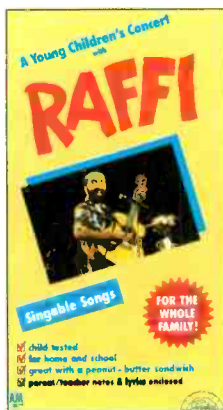
"Emmy-Award entertainment, huge register!"
LAUREN
 EXECUTIVE VI
 F.A.O. SC

Raffi

- Parents' Choice Award Winner
- Best Kid Video, VIDEO REVIEW
- Certified Quadruple-Platinum!
- "Childhood's magical minstrel king" PARENTING



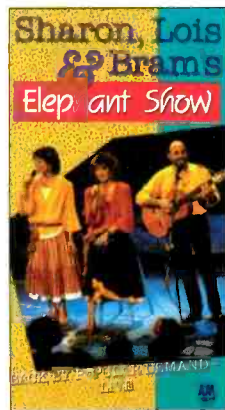
Raffi In Concert With The Rise And Shine Band [75026-1719-3]



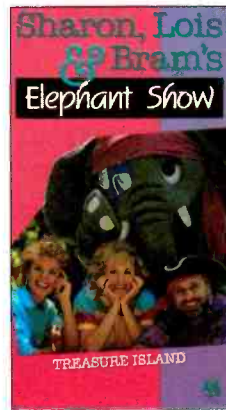
A Young Children's Concert With Raffi [75026-2707-3]

Sharon, Lois & Bram

- "The hottest thing since high-top sneakers!" PEOPLE
- "Irresistible" THE NEW YORK TIMES
- Parents' Choice Award Winners
- Certified Gold!



Back By Popular Demand – Live [75026-1313-3]



Treasure Island [75026-1314-3]

\$14.95;* approximate running time 30 minutes
 Also available: **Live In Your Living Room Sleep Over** [75026-1308-3]

Frank Cappelli

- "Musical entertainment at its best" VIDEO INSIDER
- "Simple, sunny fare" PEOPLE
- "Positive and useful messages ...an A." USA TODAY



All Aboard This Train and Other Favorites [75026-1315-3]



Slap Me Five [75026-1316-3]

\$14.95;* approximate running time 30 minutes

Tim

- Four stars! N
 - Parents' Choice
 - As seen on The
 - "We are so pl wonderful exan our ch
- HENRY & STA



Out Jul In Search C Wow Wibb Wazzie Wc [75026-1309-3]

\$14.95;* approximate ru



Have spoken!



"Award-winning
ent garners
r reaction!"

JARVIS
CE-PRESIDENT
HWARZ



"Proves imagination is the
key to big rewards
at retail!"

SPENCER FOREST
SALES MANAGER
SILO MUSIC



"Strollers line up around
the block to buy this one!"

IONA OSTROW
PRESIDENT
MUSIC FOR LITTLE PEOPLE, INC.



"A big crowd-pleaser
for both kids
and grown-ups!"

JONATHON STEPHENSON
MARKETING DIRECTOR
CAMELOT ENTERPRISES

Noah

Video Review
Award Winner
Disney Channel!
eased with the
ple Tim sets for
ildren."

CEY WINKLER

Linda Arnold

- American Library Association Notable Children's Recording
- "Full of imaginative storytelling and rich imagery."

L.A. PARENT MAGAZINE

- Look for her new recording **Peppermint Wings**, coming this Fall!

Fred Penner

- 1989 Juno Award Winner
- Parents' Choice Award Winner
- As seen on Nickelodeon!
- "Mesmerizes kids!"
- CHICAGO SUN-TIMES
- Look for Fred Penner's Christmas album **The Season**, available this Fall!

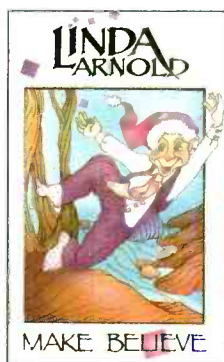
Tom Chapin

- American Library Association Notable Children's Recording
- Parents' Choice Award Winner
- "Defying the laws of demographics, Tom Chapin makes music that can be enjoyed by young and old alike!"
- RICHMOND TIMES DISPATCH



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of The Wow
ple Woggle
oodle Woo!
1728-3]

unning time 55 minutes



Make Believe
[75021-0404-4/9]
\$8.98[†]



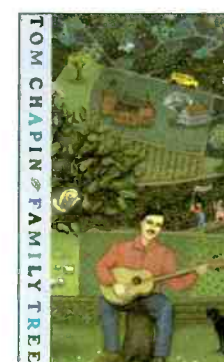
Happiness Cake
[75021-0405-4/9]
\$8.98[†]



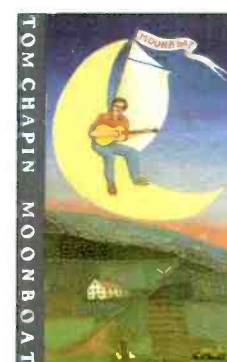
Fred Penner's Place
[75021-0401-2/4/9]
\$8.98[†]



Collections
[75021-0410-2/4/9]
\$8.98[†]



Family Tree
[75021-0402-2/4/9]
\$8.98[†]



Moonboat
[75021-0403-2/4/9]
\$8.98[†]

[†]suggested retail price
†cassette and longbox suggested retail price
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Little People

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AUDIO

(Continued from page C-3)

titles of our own," says Deerhawk, "and we sell 350-400 video and audio items through the catalogs, plus musical instruments and crafts which supplement exposures to other cultures." In addition to the MFLP imprint, which is home to toddler-oriented Lisa Monet, ecologically-oriented Banana Slug String Band, and fine-art-oriented Kathi, Milenko & Friends, among others, the company also runs a world music label, EarthBeat! Many of the MFLP releases are Parents' Choice award winners.

The company's products "encourage awareness of the environment," says Deerhawk (it put out its first recycled-paper catalog last spring, and new-release CDs are in recyclable longboxes.) "We're forced to carry longboxes, because stores won't stock the product without," he says, "though we're trying to raise their consciousness about the waste issue." CDs, he notes, are a growing category, making up 10%-15% of volume at present.

New releases this year include "Family Folk Festival," with many of the aforementioned folk artists; a Maria Muldaur kids album; "Favorite Native American Stories" by Joe Hayes; and something that's shaping up into a major release: "Aesop's Fables The Smothers Brothers Way," which Deerhawk says received significant pre-orders before its June 3 street date.

One of the artists on "Family Folk Festival" is **Tickle Tune Typhoon**, a Seattle-based group with its own label of the same name. It was founded in 1980 by Lorraine Bayes and Dennis Westphall, and has four releases: "Circle Around," "Keep The Spirit," "All Of Us Will Shine," and "Hug The Earth," all winners of one or both Parents' Choice and American Library Assn. awards. Each has sold approximately 40,000 units.

"We try to provide a blend of fun and learning," says Bayes. "So much of children's media has been trashy for so long; our emphasis is bringing families together."

Like most purveyors of quality children's music, one of TTT's stated aims is to provide music that parents can enjoy as well. "We also want to bring enriching music to older kids," says Bayes, "so they're not just victims of pop culture."

The touring ensemble includes a full band and dancers, which can be prohibitively expensive to tour. "We're toying with the idea of a smaller touring ensemble," says Bayes, "with four vocalists, sequenced music and one dancer."

The awards TTT has received, notes Bayes, "have helped draw distributors' attention to Tickle Tune Typhoon as an entity, and helped substantiate business in this country where we can't tour." The number of distributors developing the children's and adult market, she notes, are increasing—in addition to Silo and Kimbo Educational, there is San Francisco's Linden International, San Diego's Paradigm, and Milwaukee's Music Design (a division of new age company Narada.)

Bayes and Westphall are characteristic of the new wave of kid music

entrepreneurs. "As the children's industry changes, the people involved are changing," notes Silo's Lovald. "The leading edge is younger—it's no longer the old cigar chompers who haven't a clue what its music is, sitting in the executive chairs."

Another example of the financially astute, educated, and extremely enthusiastic new breed of children's music execs is Mark Jaffe, VP of **Walt Disney Records**. Jaffe, who as former head of children's music at A&M oversaw the careers of Raffi, Sharon Lois & Bram, Fred Penner, and Tom Chapin, started with the family entertainment giant this past January. The children's audio division of Disney now has two branches: the music product is on Walt Disney Records, and the story tapes, Read-Alongs, ect., come under the aegis of **Disney Audio Entertainment**, headed by VP Judy Cross.

"This is a brand-new era in children's music," says Jaffe. "Over the last 10 years, it has become more accepted as a real art form, with the emergence of the major children's recording artist—who is often folk-based. But kids are sophisticated enough to appreciate all kinds of music, and Disney, which has been in the music business over 50 years, is approaching that area as well."

Jaffe cites the popularity of a "fresh, contemporary" sound in kids' music, as well as the growing presence of world music, as two major avenues which Disney is exploring. The label recently signed its first artist, 10-year old Christa Larson, who is releasing an album called "Minnie 'N Me," along with a three-part "Minnie 'N Me" Read-Along series, in August. Promotional plans include promo and concert tours and a video sweepstakes, in which the winning child appears in a "Minnie 'N Me" music video. The concept "positions Minnie Mouse as a three-to-seven-year-old girl's best friend," says Jaffe. "The songs are about friendship, and other subjects of interest to little girls."

In the world music category, Disney plans to release an album of reggae and calypso songs by Sebastian, the singing crab from the monster movie "The Little Mermaid"—the soundtrack of which has sold 2 million copies. "What better way to introduce this music to kids than through Sebastian?" says Jaffe, who notes that the album will be cut on location in the Caribbean with local musicians—and will be sung by Sam Wright, the voice of Sebastian. Songs include Harry Belafonte's "Jamaica Farewell," Bob Marley's "Three Little Birds," Jimmy Cliff's "Sunrise," and Ziggy Marley's "Look Who's Dancing."

Recently released were a digitally-remastered CD soundtrack for "The Jungle Book," coinciding with re-release of the motion picture; and the CD version of the four-volume "Children's Favorites" series (the first three volumes of which are certified platinum; Vol. 4 was issued in June.). Due Sept. 25 is the digitally-remastered original soundtrack to "Fantasia," conducted by Leopold Stokowski, released to coincide with the film's 50th anniversary. According to Jaffe, a multimedia advertising campaign involving a rebate with a major consumer electronics manufacturer, as well as a sweepstakes and radio campaign, will be tied into the re-

lease. Also on tap is an album featuring music from upcoming syndicated program block "The Disney Afternoon," which is made up of four animated half-hour shows.

In addition, Jaffe is overseeing the repackaging of much of the Disney line—all audio products will now be in Norelco boxes, for instance. He says Walt Disney Records aims to put out "12-18 products per year," and notes that 1991 will see the release of Muppets-related products.

Many of today's success stories in the field of independent children's labels got their start because their founders weren't happy with the children's music on the market. One of these is **Discovery Music** of Sherman Oaks, Calif., recently picked up by **BMG Distribution**.

Founded by Ellen and David Wohlstadter, who had discovered music's calming effect on their infant son, the label now encompasses six releases, all sung by Joanie Bartels: "Lullaby Magic," "Lullaby Magic II" (winner of a Parents' Choice award), "Morning Magic," "Travelin' Magic," "Sillytime Magic," and "Bathtime Magic." Each feature an instrumental-only side for sing-along purposes, and each mixes contemporary and traditional songs (which is something of a trend in itself in current kids music.) Next in the series is "Christmas Magic," featuring a unique selection of fun songs for kids.

"Discovery Music has already sold 1 million units through non-traditional retailers," notes Lou Tatulli, senior director and label liaison for the distributed labels of BMG.

BMG Distribution, which through its distributed label **A&M** handled the likes of Raffi and Sharon, Lois & Bram until A&M switched to PolyGram, continues to "strongly supports children's music," says Tatulli. "Our field sales and marketing team has developed the ability to market this product successfully. Despite the changes with A&M, BMG has continued to work with upscale children's music."

BMG still distributes the **Rabbit Ears** label and its Storybook Classics series, which is affiliated with **Windham Hill**, which stayed on with BMG. Four new titles are due in September: "Br'er Rabbit," narrated by Danny Glover, music by Taj Mahal; "Paul Bunyan," narrated by Jonathan Winters, music by Leo Kottke; "The Emperor's New Clothes," narrated by John Gielgud, music by Mark Isham; and "Little Red Riding Hood," narrated by Meg Ryan, music by Art Lande. The total series encompasses 13 releases.

BMG recently signed Canadian act the Children's Group, headed by Glen Sernyk, Raffi's former manager. First scheduled releases are the acclaimed Classical Kids' Series, created by Susan Hammond, featuring "Mr. Bach Comes To Call" and the Juno Award-winning "Beethoven Lives Upstairs," which combine classical music and storytelling. Also due out is Red Grammer's "Teaching Peace."

"There's been more of an effort to place this product in record stores," says Tatulli. "We're using alternative ideas to position the product in-store—such as getting the Children's Group placed in classical as well as in children's sections." Tatulli says (Continued on page C-12)

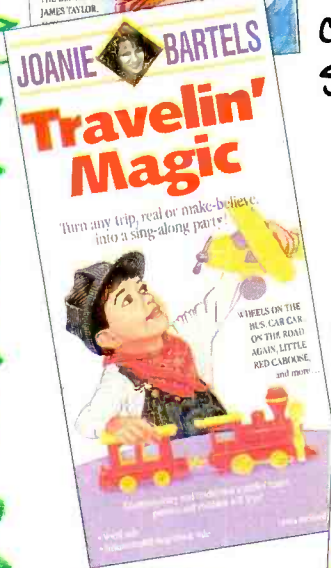
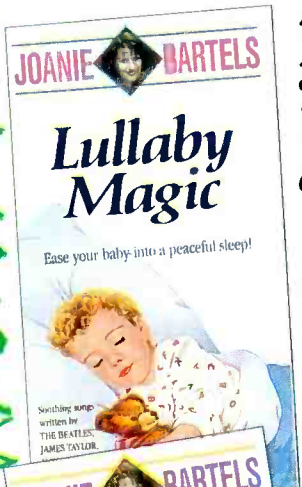
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Discovery Music presents the "Magic Series," a unique collection of contemporary hits and traditional favorites for every part of a child's day. From Brahms to The Beatles, from rock-and-roll to

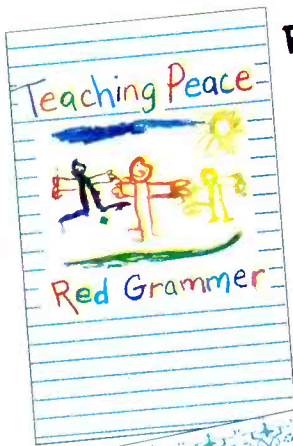
show tunes, Joanie Bartels brings magic to children's music. Stock the complete line today, and have parents, children, and cash registers singing!



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8/21 Pavi Buryan (Jonathan Winters, Leo Kottke, Duck Baker)
9/11 Zoo Riding Hood/ Goldilocks (Meg Ryan, Art Lande)
9/25 The Emperor's New Clothes (John Gielgud, Mark Isham)



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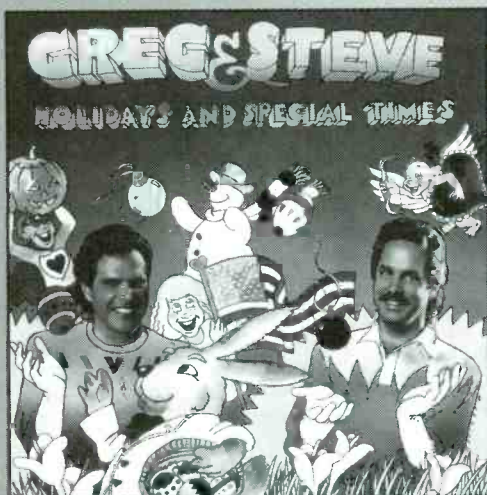
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"WE ALL LIVE TOGETHER" VOL. 3
(D-74770)

"WE ALL LIVE TOGETHER" VOL. 4
(D-74771)

"KIDDING AROUND"
(D-74772)

"ON THE MOVE"
(D-74773)

"QUIET MOMENTS"
(D-74774)

"KIDS IN MOTION"
(D-74775)



Marketed by CHAMELEON MUSIC GROUP

From *Youngheart Records*

CHILDREN'S

AUDIO

(Continued from page C-8)

BMG is also working on discount coupon promotions with daycare centers and PTAs; an in-store promotion featuring live orchestra members is in the works for the Children's Group; and sampler cassettes are being prepared for that ensemble as well as for the Discovery Music catalog.

Like Discovery Music, the hugely popular "Wee Sings" series was founded by parents—two mothers, in this case, who couldn't find collections of their favorites songs they learned as children. Susan Nipp and Pam Beall, both elementary school teachers from Lake Oswego, Ore., produced their first "Wee Sing"; songbook 13 years ago.

When they signed on with Los Angeles-based publisher Price/Stern/Sloan in 1979, they began compiling and producing records to go with their books, albums which are sung by their own children and co-workers, along with some adult voices. "We've trained our own choir," says Nipp. "We wanted the sound of normal kids, not Hollywood 'Annie'-type vocals, but something for the everyday child to relate to."

The "Wee Sing" series includes nine book-cassette packages, six "Wee Color" coloring book/music packages, and five videos. "We've sold millions of the books/cassettes," says Price/Stern/Sloan's Lisa Marsoli, editorial director of the juvenile division. Main sales outlets are major toy and book chains and discounters. The series has been "so successful, we weren't overly concerned with getting in the record stores," says Marsoli. "It seems to work just fine where it is."

Another publisher which does a big business in children's audio is Western Publishing of Racine, Wisc., publishers of Golden Books. According to Western Publishing's Todd Davis, production manager for youth electronics, Golden Books—which has put out Golden Book'n'Tapes since 1985, featuring primarily licensed characters—began releasing music titles in January.

"The growth of the children's music business has been the catalyst for our own growth in that area," says Davis. The Golden Music line debuted with six Sesame Street titles, including "The Best Of Sesame Street" and "Bert & Ernie Side By Side," retailing from \$3.99-\$5.99. In addition, Golden Music signed its first artists, Bob Schneider (who formerly recorded for the Peter Pan label) and David Jack. One of Jack's previous albums, "Dance In Your Pants" (a Parents' Choice award winner), and Schneider's "Playing Baseball," were released on cassette in April; Jack's new "Gotta Hop" and Schneider's new "In A Child's Heart" are due this summer.

"Mass retailers and toy chains are where Western's distribution strength lie," says Davis, adding that the company plans to expand its efforts to include record stores. "In addition," he says, "we have a special market sales force for catalog and direct mail." Currently, Golden Music's releases are on cassette only, but, Davis says, "CD is a viable format for the future."

A number of popular children's art-

ists have been around since well before the mid-decade boom, and are in a position to see how the industry has changed. One such act is Rosen-Shontz, one of the most consistently acclaimed kids' duos in the history of the genre. Founders Gary Rosen and Bill Shontz run their own RS Records out of Brattleboro, Vt., a label which is 10 years old this year.

Rosen and Shontz certainly were renowned in New England, where they played some 300 dates a year. Their first release "Tickles You" is still one of their biggest sellers, and is approaching platinum. Now with five releases to their credit, the pair plans to issue a new album, tentatively titled "Uh-Oh," in February 1991.

Another veteran children's act is Greg & Steve, whose L.A.-based Youngheart Records has been distributed by the prominent indie Chameleon Records for the last year and a half. Beginning their career in the educational market, the pair has released nine albums.

"The past three or four years, the demand for our records and live performances has doubled every year," says Steve Millang, who founded Youngheart in 1975 with partner Greg Scelsa. The duo continues to distribute their product to educational supply stores and specialty toy stores, while Chameleon handles the record retail end.

"We didn't have a specialized ability to sell to that market," says Millang of the record store market. "You usually don't see a children's section in traditional record stores, and label sales reps need a section to promote the releases. But that situation is changing, as everyone is seeing that people want quality children's music."

All of Youngheart's releases (including the "We All Live Together" series) are on cassette and vinyl, with Greg & Steve's latest album "Holidays And Special Times" on CD as well. "We are getting out of vinyl for the home market, but in the educational market it's still viable," says Millang.

"Because of our educational background, we have songs about numbers and letters," he notes, "but our main focus is to get children to work and play together in groups."

Many independent children's labels began, like Youngheart Records, in the classroom. One is Austin, Texas-based Shadow Records, distributed by Educational Graphic Press Inc., whose artist Joe Scruggs has released six albums since 1985. Scruggs started out performing songs for his schoolteacher-wife's classes, and his first area of concentration was the educational market. "But we found there was a larger crossover market to moms, dads, and kids," says label president Peter Markham. "It's 85% of our business now."

Markham says Scruggs will sell 180,000 units altogether in a good year, mostly through non-music outlets. Discovery Toys (no relation to Discovery Music), a major company which sells its product through home demonstrations, features the title "Traffic Jam" in its catalog, and moves 25,000 units of that a year," says Markham. "They were very instrumental in helping us get started." Best-selling titles like "Traffic Jam," "Late Last Night," "Deep In The Jun-

Joe Scruggs



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gle," and "Abracadabra" (the latter two won Parents' Choice awards) are evergreens, says Markham.

Pine Point Records is another label which up until now has served as the vehicle for a single artist, in its case performer and label president Rich Charette. However, notes VP Clark, "We're now in the process of adding more artists—we're negotiating with three at present." The company also produces children's books on tape, and videos.

While the line sells primarily in non-music outlets, "We're starting to make headway in record stores," says Clark. "They just can't ignore the size of the children's market."

Singer Pennie blends favorites old and new on her album "Love Songs For Our Children," which mixes standards like "Pennies From Heaven" with contemporary tracks like "Somewhere Out There." The album, wholesaled through L.A.-based juvenile book/audio distributor **Beyda & Associates**, "speaks to an emotion as relevant to a child as to an adult," says Pennie Sempel.

Songs about the environment, among other subjects, will be found in the upcoming release by pioneering children's artist Ella Jenkins. Chicago-based Jenkins is recording her first new album in five years, according to her attorney and executive producer Linda Mensch; it will appear on the **Folkways/Smithsonian** label, distributed by **Rounder**. Jenkins' fans can in the meantime find many of her best-loved songs on a new release, "Did You Feed My Cow?," interpreted by Fred Koch of **Red Rover Records**, of Lake Bluff, Ill.

North Star Records of Providence, R.I. features The Little Star Collection. Titles include "Time Can Be So Magic—Songs From Captain Kangaroo," "Olde Mother Goose," and "Tales Of An October Moon—Haunting Stories From New England." All retail for \$9.95.

MINSTRELS

(Continued from page C-4)

ness. He even dares to play with the classics, getting the likes of the Eensy Weensy Spider to dance and water ski.

"A lot of singers do them straight," notes Scruggs, "I think about what would be fun and go from there. A lot of ideas come from my wife Linda, who's a kindergarten teacher, and our two and five year-old children. I draw on my memory of what it was like as a kid, plus I'm one of those people who got bigger but never really grew up."

Scruggs' career has grown, from a teacher's songbook written at Linda's request seven years ago to a catalog of six albums and tapes on the Shadow Play label. A second video deal is in the works and concert requests increase with each album release. Scruggs' grassroots distribution, spurred by awards from Parents' Choice and through Discovery Toys, Silo, and Early Learning Centers, has seen "geometric" growth.

The seventh album, "Bahamas Pajamas," is set for September release. The title track tells of birds who back-up Scruggs but get the words wrong. Where he sings "I went to school in the Bahamas," the birds croon "I

(Continued on page C-16)

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VIDEO

(Continued from page C-4)

From Below" and "Superted: Leave It To Space Beavers." **Current top sellers:** "The Greatest Adventure Stories From The Bible" series, Storybook Classics series, "Flinstones" and "Yogi Bear." **Comments:** Look for "Timeless Tales From Hallmark" late September, a new series hosted by Olivia Newton-John which includes "Thumbelina," "Rapunzel" and "The Ugly Duckling," six titles in all. Also this fall, "Halloween Monster Madness" and "Joseph & His Brothers" from the "Greatest Adventure Stories From The Bible" series.

HI-TOPS VIDEO: New: "Even More Baby Songs" and "Baby Songs Presents: John Lithgow's Kid-Size Concert." In September look for "Baby's Morningtime" with music by Judy Collins, and "Pegasus" read by Mia Farrow. **Current top sellers:** "Beauty And The Beast," "Madeline," Baby Songs series, "Baby's Bedtime," "Baby's Storytime," "Noah's Ark," "Lyle Lyle Crocodile." **Comments:** Note new price of \$9.98 on best-sellers such as "Madeline" and the "Encyclopedia Brown" series.

J2 COMMUNICATIONS: New: Debby Boone's "Hug-A-Long Songs Vol. 1 and Vol. 2." In September, look for "Baby Vision" Vol. 1. and Vol. 2. which is targeted as "baby's first TV." **Current top sellers:** "Mother

Goose Treasury" series. **Comments:** Even though the "Mother Goose Treasury" has been out for a couple years it's still great sell-through product.

JCI: New: "I Can Dance! Introduction To Ballet With Debra Maxwell," "Home For A Dinosaur/Monster Under My Bed," "Balloonia/Magic Shoelaces," and "Maxwell Mouse/The Great Bunny Race." **Comments:** The impressive "I Can Dance! Introduction To Ballet With Debra Maxwell" should do very well in sell-through (as most special-interest children's videos do), and "Balloonia/Magic Shoelaces" is a lot of fun. Videos include little books.

KIDVIDZ: New: "Let's Get A Move On." **Current top sellers:** "Hey, What About Me?" and "Squiggles, Dots And Lines." **Comments:** Here is an excellent catalog for any store. Product sells consistently.

LYONS GROUP: New: Three new titles from "Barney And The Backyard Gang"—"Waiting For Santa," "Barney's Campfire Sing Along" and "Barney Goes To School." **Current top sellers:** "A Day At The Beach," "Three Wishes" and "Barney And The Backyard Gang." **Comments:** With the first three Barney tapes all passing gold, the next three in the series—each on a topic of some real interest—should find an even wider audience. "Barney" tapes really move.

MADE-TO-ORDER PRODUCTIONS: New: Three "Fun In A Box" ti-

ties including "Ben's Dream And Other Stories," "New Friends And Other Stuff" and "The Birthday Movie." **Comments:** A unique package of excellent quality programming using animation, storytelling and live-action along with literature-based titles. To order call 800-232-5252.

MCA/UNIVERSAL: New: "Rock & Read" and "Wizard" (the film starring Fred Savage of "The Wonder Years" and priced for rental). **Current top sellers:** "Back To The Future" and "E.T.," "The Land Before Time," and "An American Tail." **Comments:** "Rock & Read" is MCA's first venture into the live-action, original kid-vid. Coming soon, "The Little Engine That Could."

MEDIA HOME ENTERTAINMENT: New: "Mother Goose Rock 'N' Rhyme" (priced for rental). **Comments:** The mixture of comedy, dance and rock'n'roll with lots of stars (including Shelley Duvall, Teri Garr, Cyndi Lauper and Paul Simon) is best suited for older kids.

MIRAMAR PRODUCTION: New: "Gift Of The Whales" and "Free As Wild Horses" and in the fall "On Wings Of Eagles." **Comments:** "Gift Of The Whales" was shot entirely on location in Washington, Alaska and Hawaii. The story takes place on the Makah Indian Reservation with rare underwater footage and wonderful music. To order call 206-284-4700.

MGM/UA: New: August: "All Dogs Go To Heaven." July: "Flipper," "The Black Stallion Returns," "Lassie Come Home," "Tom Sawyer," "The Prince And The Pauper." June: "Little Monsters" and "Ewoks: The Battle For Endor," priced for rental. **Current top sellers:** "Wizard Of Oz," "The Secret Of N-I-M-H," "Horton Hears A Who," and, as ever, Bugs Bunny and Daffy tapes. **Comments:** What a hit "All Dogs Go To Heaven" will be in both rental and sell-through! Dealers should also stock up on "The Secret Of N-I-M-H" which is also directed by Don Bluth and an excellent sell-through full-length video.

MOOSE SCHOOL HOME VIDEO: Singer/songwriter Peter Alsop hits the video trail with "Costume Party," an outdoor concert featuring songs from his albums. To order call 213-455-2318.

MUSIC FOR LITTLE PEOPLE: New: "Man Of The Trees" **Comments:** Profiles the life of Richard St. Barbe Baker, exploring how one man's vision is helping to heal the

Earth. Includes scenes of his remarkable work in Africa, New Zealand and North America. An inspirational documentary for the family. To order call 800-346-4445.

PRICE/STERN/SLOAN: New for August: "Wee Sing—The Best Christmas Ever." **Current top sellers:** "Grandpa's Magical Toys," "Wee Sing In Sillyville" and "Wee Sing Together." **Comments:** The entire Wee Sing series of videos continues to sell—stores that carry the Wee Sing product know it doesn't sit on the shelf.

RANDOM HOUSE: New: "For Teens Only! The Teen Workout," "Monster Hits" and "Sing Yourself Silly" from Sesame Street. **Current top sellers:** "Elephant's Child," Dr. Seuss series, Richard Scarry series, and Sesame Street series. **Comments:** Some good videos here such as "Abel's Island" and "Sign Me A Story" anchor a strong catalog of sell-through titles.

REPUBLIC PICTURES HOME VIDEO: Current top sellers: "Best Of Betty Boop Vol. 1," "Best Of Betty Boop Vol. 2" and the Little Rascals series. **Comments:** Classic Betty Boop and the Little Rascals are offered at an excellent sell-through price.

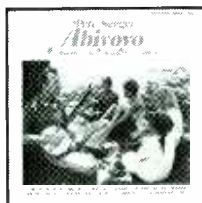
SHADOW PLAY VIDEO/EDUCATIONAL GRAPHICS PRESS INC.: New: Joe Scruggs' "Joe's First Video." **Comments:** "Joe's First Video" is a blend of animation, live-action and songs that set a new standard for contemporary excellence. He should quickly rise to the top. To order call 800-274-8804.

STRAND VCI ENTERTAINMENT: New: "Thomas The Tank Engine & Friends: Thomas Gets Tricked & Other Stories" and "Thomas The Tank Engine & Friends: James Learns A Lesson And Other Stories." **Comments:** Thomas books are bestsellers and with Ringo Starr as storyteller this should be a big hit this year.

SVS: New: Available in September "Rabbit Ears Storybook Classics" will add four new titles which include "Red Riding Hood/Goldilocks" (read by Meg Ryan/music by Art Lande), "Paul Bunyan" (read by Jonathan Winters/music by Leo Kottke), "Br'er Rabbit" (read by Danny Glover/music by Taj Mahal) and "The Emperor's New Clothes" (read by Sir John Gielgud/music by Mark Isham). **Current top sellers:** "Pecos Bill," "Snowman" and the fabulous "Curious

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George" series. **Comments:** Every title in the "Storybook Classics" series (including the new titles) are absolutely top-notch with great music, top star narrating and brilliant illustration.

TCV (TYNDALE CHRISTIAN VIDEO): New: Two from the "McGee And Me!" series: "Skate Expectations" and "Twister And Shout." **Current top sellers:** "McGee And Me's" "The Big Lie," "A Star In The Breaking" and "The Not-So-Great Escape." **Comments:** The "McGee and Me!" series is a wonderful live-action series suited for rental as well as sell through. To order call 800-243-1839.

TICKLE TUNE TYPHOON: Current top seller: "Let's Be Friends."

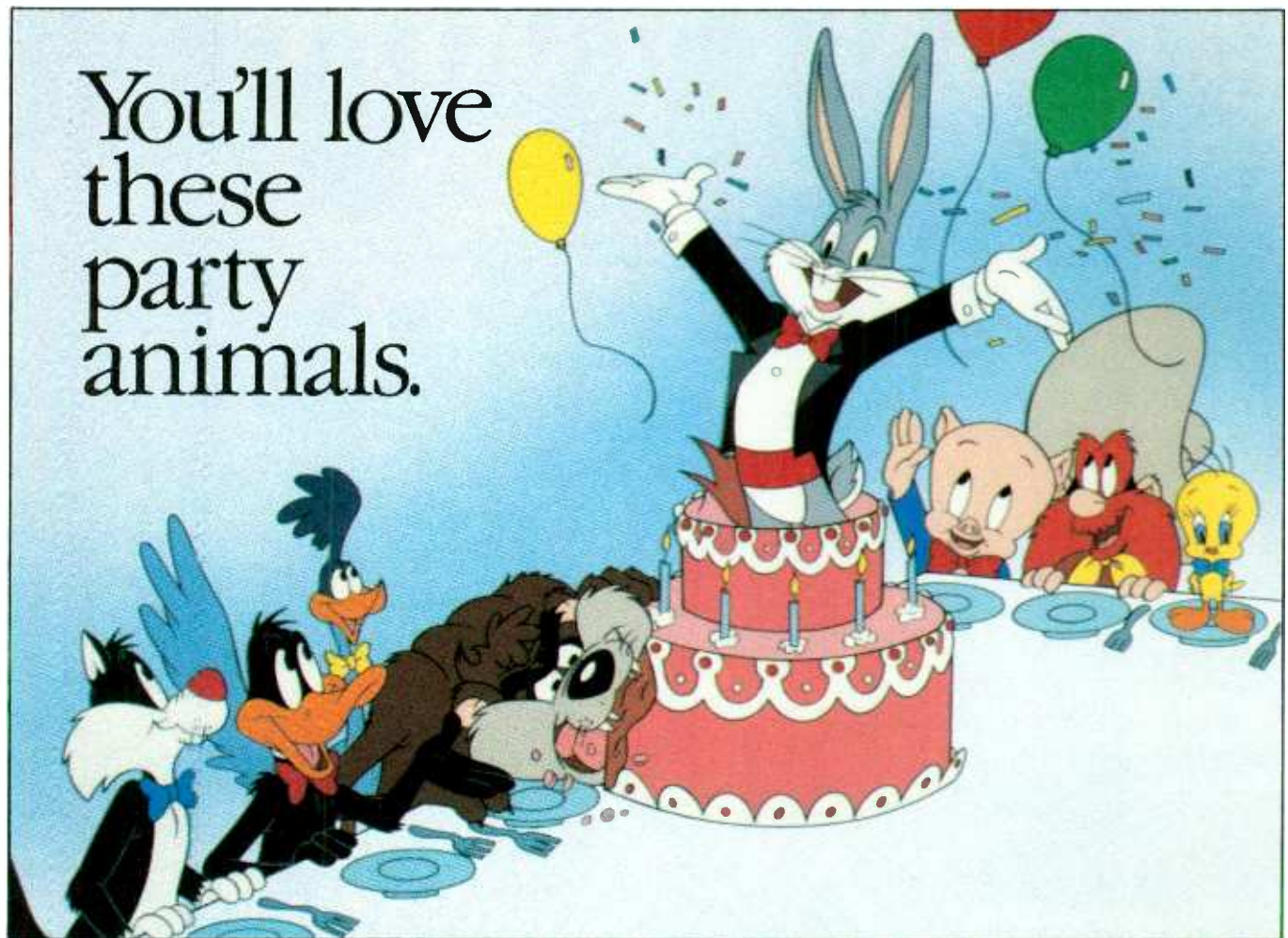
WALT DISNEY HOME VIDEO: New: "Cheetah" priced for rental. New from Buena Vista on July 31: the first of 31 budget titles, featuring Paddington Bear, Max Fleischer's Cartoon Capers, Superted, Asterix, Lucky Luke, and two animated features from the Hubley Studios. Coming this fall: "Peter Pan." **Current top sellers:** "The Little Mermaid," "Honey, I Shrank The Kids," "Ben And Me," "Donald In Mathmagicland," "Winnie The Pooh" series, and the "Sing Along" series.

WARNER HOME VIDEO: New: "Beetlejuice Vol. 4, 5 & 6," "Police Academy: The Series," Vol. 4, 5 & 6, and "Happy Birthday, Bugs!—50 Looney Years," celebrating half a century of that carrot-chomping wabbit. **Current top sellers:** "Daffy Duck's Quackbusters," "Daffy Duck's Movie: Fantastic Island," "The Bugs Bunny/Road Runner Movie," "Ramona" series, "Willy Wonka And The Chocolate Factory," and, of course, "Beetlejuice" and "Police Academy." **Comments:** All "Beetlejuice" and "Police Academy" tapes are now \$12.95. Check out the "Animal Alphabet," one of the all-time great sell through tapes.

WEA MUSIC VIDEO: New: From the new bestselling "Kidsongs" series comes "A Day At Camp" and "Ride The Roller Coaster." **Current top sellers:** Other titles in the "Kidsongs" series. **Comments:** The "Kidsongs" series sells right off the shelves year after year. The series is also distributed by View-Master.

WESTERN PUBLISHING/GOLDEN BOOK VIDEO: New: From Emmy-winning, PBS science show for kids "3-2-1 Contact" comes "Greatest Hits: Animal Tracks," "The Bloodhound Gang," "The Case Of Mr. Quickfingers" and "The Case Of The Girl From Outer Space." **Current top sellers:** "Dinosaurs!," "Sing, Giggle And Grin," "Merry Mother Goose," and Playskool's "Mine & Yours" and "How Come?" **Comments:** Stores should definitely stock the claymation "Dinosaurs"; kids love it and it's at a great sell-through price.

WOOD KNAPP VIDEO: New: Shirley Temple Storybook Theater (13 titles from the archives of TV's "golden age") as well as "The Smothers Brothers Yo-Yo Man Instructional Video" (includes a yo-yo), "Roller Coaster Thrills," and "How To Score More Points On Nintendo Games Vol. 1 & 2." **Current top sellers:** "Shari Lewis & Lamb Chop One-Minute Bible Stories." To order call 800-262-2437.



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MARY MARTIN IS *Peter Pan*

MINSTRELS

(Continued from page C-13)

went to school in pajamas." "It gets worse from there," confesses Scroggs, who enjoys his rhymes and jokes as much as his fans do. "I think kids have a lot of fun in learning different meanings and situations in life. So do I, I try to see the humor in things."

Frank Cappelli: "I like to keep things simple, build a pretty melody around simple little chords."

A&M's newest recording artist already has four albums, two videos, and a hit television program under his belt. "Cappelli And Company" is about to tape its fourth 13-week schedule in Pittsburgh and its star has added touring to his agenda.

"Last fall was my first tour of any magnitude and it was great," says Cappelli. "Each city was a five-day event, first going to preschools, all primed for my visit, and ending in a concert where the kids all sang my songs with me. What else could an artist want?"

Few artists have Cappelli's songwriting skills. Whether writing cautionary tunes about brushing your teeth and crossing the street or simply fun numbers about trains and fruits, Cappelli finds a melody that's hard to shake. It doesn't hurt, too, that he's hammy enough to deliver songs in broad, winning strokes.

"As a student teacher I found I could sing to kids and get their undivided attention," says Cappelli. "Then I realized I could also teach them with music and started writing little songs." It wasn't until years later, however, that Cappelli took up children's music professionally. It somehow suited his aim of simplicity as admired in Bach and The Beatles. "They can be so simple but so beautiful."

Tickle Tune Typhoon: "There's the fun and artistic side of songwriting, but then there are also things we want to communicate in our music."

These typhoon tunes do more than tickle, they engage the mind and spirit in themes ranging from race and prejudice to the environment and being differently-abled. And they come in an array of musical styles, a liberating advantage of children's music.

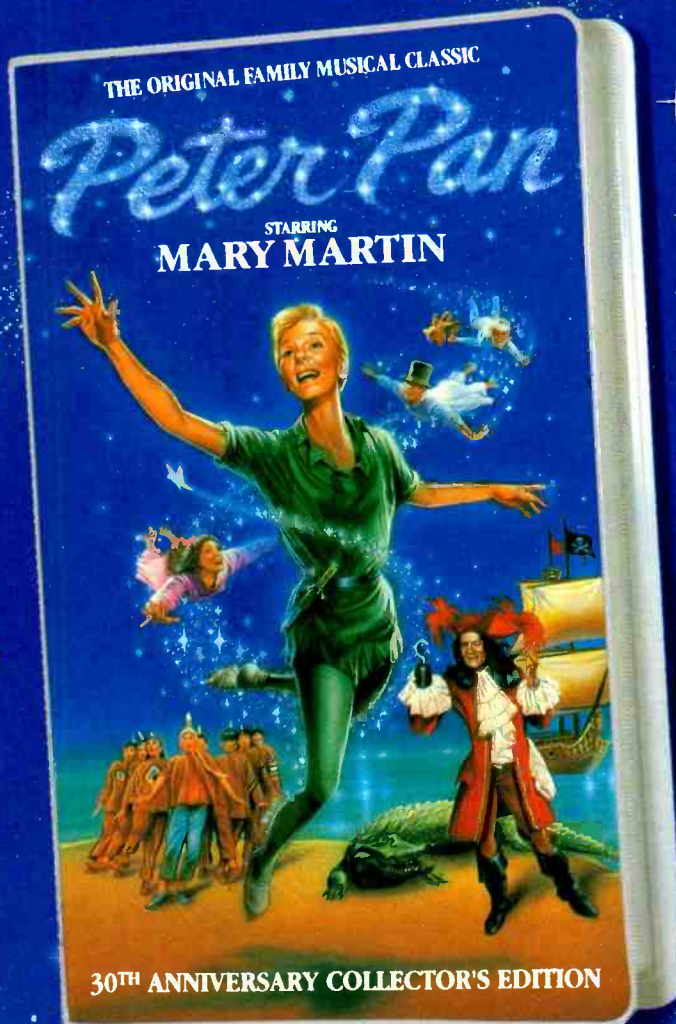
"Our albums might seem schizophrenic because we'll have 13-14 songs and nearly that many styles of music," laughs co-director of the eight-member band, Dennis Westphall. Co-director Lorraine Bayes Deardorff adds that in Seattle they can draw on "a very diverse ethnic population as well as international emphasis."

The result is a special brand of family music, a bridge from preschool songs to those of mass media. Tickle Tune's four albums have won Parents' Choice and American Library Assn. awards, and recent concert video was picked by the Disney Channel. Yet the band continues to handle its own distribution and is currently recording new material.

CREDITS: Editorial by Moira McCormick, Billboard Contributing Editor in Chicago; Pam Arment, a children's video specialist in Los Angeles; and Catherine Cella, a freelance writer in Cookeville, Tenn.; Cover & design, Steve Stewart; Cover illustration by Katherine Arion.

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Retail

IN THIS SECTION

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BMG Signs 3 Children's Music Labels Seeks Large Share Of \$150 Mil Market

BY DEBBIE HOLLEY

NASHVILLE—In signing three labels specializing in children's music, BMG Distribution is making a major thrust into the \$150 million-per-year marketplace.

In its most recent move, BMG signed a three-year agreement with Van Nuys, Calif.-based Discovery Music, a children's music label owned by David and Ellen Wohlstadt. That deal was preceded by a distribution agreement earlier in the year with Children's Group Records, a new label based in Brooklyn, N.Y., and by the re-signing of Stanford, Calif.-based Windham Hill, which distributes child-oriented Rabbit Ears Records.

Children's music is dominated by the Walt Disney Co., which fields two labels—Walt Disney Records and Disney Audio Entertainment—that are believed to snare about 60%

of the dollars generated by the genre.

BMG officials say the genre is growing and may reach \$200 million this year. BMG hopes to snare a piece of that pie by signing distribution agreements with a selection of upscale, quality, independent children's labels, says Lou Tatulli, senior director/label liaison at BMG's New York operation. If the company finds more labels that fit those requirements, it will sign distribution deals with them, he adds.

Children-oriented products are surging in popularity with the consumer, and children's music is benefiting from that trend, says Tom McPartland, BMG's senior director of legal and business affairs. Also, the genre enjoys increasing sales, thanks to the growing number of yuppie parents, he adds.

"For parents with kids between the ages of two and six, children's

music has become one more thing to buy, right up there with Pampers," McPartland says.

Coinciding with the growth of the children's music market was the emergence of "some very credible, interesting new children's labels," he says. "We felt strongly about bringing them into the distribution family and helping them expand their growth."

Having cut its teeth distributing
(Continued on page 36)



Heavenly Visitation. Twin Cities retailers congratulate Nouveau recording group Celestial Navigations after the group's performance at the Fine Line in Minneapolis. The band was in town supporting its current album, "Chapter 11." Shown, from left, are Geoff Levin, Celestial Navigations; Mike Gaffney, VP, independent music division, Navarre; Geoffrey Lewis, Celestial Navigations; Mike Meyer, VP, operations, Record Shop; Chris Many, Celestial Navigations; and Mickey Eifenbein, president, K-tel.

Nashville's Tubb Shops Welcomes Expansion Country's Return To Roots Is Seen As Key Factor

BY JIM BESSMAN

NASHVILLE—Country music's return to tradition has been a boon to Nashville's Ernest Tubb Record Shops, a four-unit chain that also has a thriving mail-order business and a 7-month-old distribution operation.

Steady growth of the mail-order sector, in fact, has necessitated Tubb Shops' purchase of a four-story building in the Music Row area. In August, the chain's headquarters and mail-order operation will move there from its current location in the back of the original downtown store on Broadway.

"The Broadway store can't accommodate our mail-order business anymore," says the Shops' GM, David McCormick, who co-owns the chain with its president, Justin Tubb. Tubb is the son of the late country music legend Ernest Tubb and is a Grand Ole Opry star in his own right. Tubb is not actively involved in running the chain.

According to McCormick, Tubb Shops' "steadily expanding" mail-order service now accounts for 35% of its overall business, and more 50% than during the November-April off-season.

The company expects to gross about \$2 million this year, excluding

revenues from its growing distribution operation, which handles more than 200 labels.

The distribution arm, a joint venture between McCormick and Jacqueline Rather, offers rare material that most distributors do not carry, says McCormick. "For instance, we distribute Rural Rhythms, a small label with hard-to-find bluegrass product."

McCormick adds that overseas business accounts for a lot of the distribution unit's sales volume.

As for the mail-order operation, he estimates a total of 3-4 million customers since Ernest Tubb opened his first store in 1947. Currently, he figures that the active list numbers about 50,000.

"The increasing popularity of country music worldwide is helping us more than anything else," says McCormick, specifically citing the renewed interest in traditional country artists.

"Traditional stuff and old reissues are a big part of our business, and we're importing a lot of reissue product from Europe," says McCormick, including everything on U.K. reissue label Stetson, as well as material on Bear Family, a German reissue label.

Adds Tubb, "Traditional music is back. That's why Fan Fair was big-

ger this year than ever, because all the big new artists are traditional. The word of mouth gets around that we have the records that the tourists can't find at home."

Also providing a boost, notes McCormick, are referrals to the Tubb shops from the Nashville-based TNN and Country Music Television cable networks.

Country music fans looking for Tubbs don't have to go off Nashville's beaten path to find the stores, as the chain occupies strategic locations in the city's music and tourist strongholds. The original store, which measures about 3,000 square feet, is in downtown Nashville. In addition, the chain runs a 1,200-square-foot outlet near the Country Music Hall of Fame in the Music Row area and 1,500-square-foot stores in the Opryland area and in Pigeon Forge, Tenn., near Dolly Parton's Dollywood theme park.

The chain generates about 50% of its sales from cassettes, 30% from vinyl, and the remainder in CDs.

Vinyl may be out of favor in most parts of the U.S., but there is still plenty of demand for it in Nashville, McCormick says.

"Our customers dictate to us what to carry," he says. "As long as they ask for it, and as long as we
(Continued on page 36)

'Astounding Sounds' Tour Spurs Astounding Sales On N.Y. Stop

NEW YORK—The "CD Review/Sony ES Astounding Sounds '90 Tour" ended with an especially astounding bang for Central Compact Disc, a software and hardware store in White Plains, N.Y.

The June 10 tour finale was celebrated by a massive giveaway, including more than 2,000 free CDs and three CD players. And if those giveaways weren't enough to lure customers, the store also placed everything on sale.

The store moved more than 900 CDs for the day, "blowing away our average Sunday, and was our biggest day of the year," says Robert Settler, president of the 1,500-square-foot store, where the \$500,000 CD Review/Sony tour bus made the last stop in its store-by-store round trip from the CD magazine's New Hampshire headquarters to the Summer Consumer Electronics Show, held in Chicago, June 2-5.

In addition to CD Review staffers, the tour bus carried the Sony ES digital signal processing system, which Settler terms as a highly "esoteric" hi-fi product.

Hardware, he notes, accounts for 30% of his 3-year-old store's business. He lists Sony, JVC, Bose, and Advent among the home and car audio manufacturers that sell directly to Central Compact Disc.

On the software side, Settler claims that his store was one of the first CD-only stores, and the first in Westchester.

The Astounding Sounds event enjoyed heavy record label support, which Settler attributes to the store's growing sales volume. Last year it

topped \$2 million, including both hardware and software sales. Also, the store buys direct from the majors and participates in the National Assn. of Recording Merchandisers, which Settler says helped in getting label support for the promotion.

In addition to the 2,000 CDs, other giveaways, supplied by labels, included cassettes, T-shirts, posters, and other promo goods. On the hardware side, Sony and JVC provided the ruffled CD players; Canton speakers and Telarc/dmp CDs were also awarded.

Astounding Sounds celebrants were additionally feted with free beverages and live music from local bar band Net Weight.

Fliers promoted a weeklong CD sale, with disks generally discounted by \$1 or \$1.40, according to list. Each disk bought earned a customer one punch on Central's regular one-punch promotion, whereby 12 punches earns a free CD.

"There's a lot of competition here," says Settler, noting that his strip location is buffeted by Musicland and Sam Goody mall locations, as well as nearby The Wiz and Record World outlets.

"So, we focus on things they don't know about, like obscure CD singles, 3-inch CDs, CD accessories, and portable disk players."

Settler says that, musically, the store specializes in jazz, classic rock, and "anything on [New York's adult-oriented station] CD 101.9," whose monthly programming guide is available in-store.

Settler, whose brother Michael is
(Continued on page 37)

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RETAIL TRACK



by Geoff Mayfield

DOG GONE: When HMV U.S. opens its American stores this year, it will do so without the benefit of its international trademark—and if you haven't seen one of HMV's British or Canadian stores, you might be surprised to learn that its parent company owns this trademark.

Missing from the stores will be HMV's mascot Nipper, the familiar spotted dog who is known in the U.S. as the symbol of RCA Records. But, throughout most of the world, Nipper belongs to Thorn-EMI, which owns Capitol Records, EMI, CEMA, HMV, half of Chrysalis, and other industry concerns. In fact, if you ride the elevator to the top executive floor of Capitol's headquarters, the famous "Tower" at Hollywood & Vine in Hollywood, Calif., the first thing you see when those elevator doors open is a likeness of Nipper.

Turns out that in 1899, a British entity called The Gramophone Company, which would later become EMI, bought a painting of the pooch from artist Francis Barraud. The company registered the drawing as a trademark in December 1899, when Nipper appeared in his first ad. But Nipper also made his debut in the U.S. in 1900 on behalf of the Victor Talking Machine Company, which later evolved into RCA.

Barraud used his own dog, whose name actually was Nipper, as a model for the painting. The canine earned the handle because he had a habit of nipping at people's heels.

Today, with but two noteworthy exceptions, Thorn-

EMI owns worldwide rights to Nipper—but, those two countries leave mighty big holes in the music biz: Besides the U.S., where RCA and parent BMG Music hold Nipper's leash, the other exception is Japan, where Nipper barks for Nippon Victor.

According to HMV U.S. president Tony Hirsch and VP of marketing Peter Herd, the original Nipper pose that Barraud created is far from a chipper scene. They explain that the dog is seen listening to a recording of his owner speaking, thus the phrase "His Master's Voice." But, Hirsch and Herd also contend that the dog is sitting not on a table, as some experts on the trademark believe, but is actually situated on the coffin of his deceased master.

If you convert the slogan "His Master's Voice" to initials, you'll understand the origin of HMV's name, and why Nipper is proudly displayed on the chain's storefronts in the U.K. and in Canada. But, when the superstore giant invades the Northeast U.S. in a few months, it will have to leave the mascot who symbolizes its name behind.

MATURATION: Back in 1987, when the cassette single was in its infancy, label execs and retailers noted that the tapes had far lower returns than their vinyl counterparts. The phenomenon, in part, stemmed from the fact that cassette singles tended to have a much longer shelf life than 45s.

But, as it became apparent that the cassette single was indeed becoming the viable configuration that it is today, some observers said not to put too much stock in those early results. Since labels were usually cherry-picking their most promising hits for cassette singles in the early going, both label sales people and buyers noted that lower returns and longer shelf life weren't surprising. "Just wait," said one wise person. "When it becomes the standard for singles, and everything is put out on cassette single, not just the cream,

(Continued on page 37)

ALBUM RELEASES

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

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CD Epic EK-46144
CA ET-46144
LP E-46144

AZTEC CAMERA

Stray

CD Reprise Sire 2-26211
CA 4-26211
LP 1-26211

BLACKBOX

Dreamland

CD RCA 2221-2-R13
CA 2221-4-R13
LP 2221-1-R13

THE BRAT PACK

CD A&M 5296
CA 5296
LP 5296

EXODUS

Impact Is Imminent

CD Capitol C2-90379
CA C4-90379
LP C1-90379

FAN CLUB

Respect The Beat

CD Epic EK-46022
CA ET-46022
LP E-46022

INDECENT OBSESSION

CD MCA MCAD-6426
CA MCAC-6426
LP MCA-6426

A'ME LORAIN

Starring In... Standing In A Monkey

CD RCA 2280-2-R9
CA 2280-4-R9
LP 2280-1-R9

POISON

Flesh & Blood

CD Capitol C2-91813
CA C4-91813
LP C1-91813

BONNIE RAITT

The Bonnie Raitt Collection

CD Warner Bros. 2-26242
CA 4-26242

SANTA
Spirits Dancing In The Flesh

CD Columbia CK-46065
CA CT-46065
LP C-46065

SLAUGHTERHOUSE

CD Metal Blade 2-26262
CA 4-26262

STEELHEART

CD MCA MCAD-6368
CA MCAC-6368
LP MCA-6368

SUICIDAL TENDENCIES

Lights... Camera... Revolution!

CD Epic EK-45389
CA ET-45389
LP E-45389

TOY MATINEE

CD Reprise 2-26235
CA 4-26235

RICK WES

North, South, East, West

CD Epic EK-46757
CA ET-46757
LP E-46757

WHISPERS

More Of The Night

CD Capitol C2-92957
CA C4-92957
LP C1-92957

VARIOUS ARTISTS

Club Epic

CD Epic EK-46087
CA ET-46087

BLACK

ANITA BAKER

Compositions

CD Elektra 60922-2
CA 60922-4
LP 60922-1

INTELLIGENT HOODLUM

CD A&M 5311
CA 5311
LP 5311

M.C. TROUBLE

Gotta Get A Grip

CD Motown MOTO-6303
CA MOTC-6303
LP MOT-6303

RICHARD ROGERS

Can't Stop

CD Sam CD-50
CA C-50
LP 50

SHINEHEAD

The Real Rock

CD Elektra 60890-2
CA 60890-4
LP 60890-1

(Continued on next page)



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Metal Blade Cuts Deal With Caroline To Distribute Non-WEA Product

BY BRUCE HARING

BIG MAJOR DEAL: Caroline Distribution Inc. has signed an exclusive deal to distribute Metal Blade recordings that are not selected for the WEA branch system.

The arrangement, which includes titles from Metal Blade's back catalog as well as approximately six new releases per year, will commence Aug. 1. It is believed to mark the first time Warner Bros. has used independent distribution for heavy metal product. Previously, the label went the indie route with dance and rap product from Tommy Boy Records.

No details were available on the artists that would be going through the new distribution system.

RETURN OF BILL HALEY: Unlike his celestial namesake, it didn't take 76 years for Bill Haley to return.

Caprice International Records of Lancaster, Pa., has released the first new music from Haley in three decades—a 7-inch single titled "Football Rock'n'Roll," b/w "Six-Year-Olds Can Rock'n'Roll," available on the Jukebox Records imprint.

The record was originally a demo featuring Haley on acoustic guitar and vocal, with Comets Rudy Pompelli and Billy Williamson singing and clapping in a backup role. The demo was recorded as a potential follow-up to Haley's "You Hit The Wrong Note Billy Goat" or "Mary Mary Lou," and was recorded at Haley's home in Booth Corner, Pa.

But the demo never made it to the market, instead languishing in the vaults of Comets producer and publisher Rex Zairo until recently, when it was discovered by Joey Welz, a former Comet and president of A&R at Caprice.

Welz decided to try to recreate the Comets sound, adding several instruments to Haley's recording and remixing the work to simulate what a Comets project might have sounded like. More information on

the single is available from Caprice International at 717-627-4800.

READ MY LIPS: Restless Records act D.O.A. sent copies of its latest music video, "Where Evil Grows," to legislators and corporate heads in an effort to get its pro-environmental message



across.

Among the recipients were President George Bush, VP Dan Quayle, California governor George Deukmejian, and Exxon CEO Lawrence Rawl. So far, the group has heard back from Bush's office, thanking the group—and returning the tape, albeit with the lipper's best wishes.

HOW I LOVE YA: Submitted for your approval: a heavy metal band doing 14 covers of Al Jolson songs.

You look at the album cover, check out the label. And then, if you're like most musicologists, you think you have a fair idea about what's in store for you on the Slappin' Mammys' "Blackface In Bondage," which is set for release Aug. 15 on Performance Records of New Brunswick, N.J.

After all, this is the label that has previously offered such off-the-wall delights as the soundtrack from "Plan 9 From Outer Space" and Dr. Timothy Leary's "Turn On, Tune In, & Drop Out."

But label head Stephan Kaplan made an impassioned plea to Grass Route: "Please DO NOT write this off as just another metal record with a cute theme. The arrangements, the use of existing lyrics, and the vocal treatments are not only clever but demonstrate a real feel for the material."

For once, a label's tout is right on the money. Believe it or not, the Slappin' Mammys record is not just a tongue-in-cheek, slammed-

out, for-the-hell-of-it tribute to the great songster. Rather, the album offers some of the best metal arrangements of the year, ranging from the textured intro to "April Showers" to the "Born To Be Wild" strum that highlights "Alexander's Ragtime Band" and other past blasts.

More information on the project is available at 201-545-3004. Take it from us—this is one metal fans should not miss.

SEX: Roadracer Records' The Great Kat wants to get everyone's attention focused on her Sept. 4 release, "Beethoven On Speed." So she posed for a series of provocative slides, touted by the label as "faces of The Great Kat you've never seen."

"There's no nudity, but some serious lingerie shots," says the label's Larry Getlen. "She did some lace, bows, settings that you never would have expected The Great Kat to be in."

The reason? The Great Kat was out to soften her "leather bitch" image, Getlen says, adding that one of the photos may grace the forthcoming album's back cover.

Roadracer is offering the shots free to interested parties. Details at 212-219-0077.

SEEDS AND SPROUTS: Ray Woodbury, guitarist with David Lindley's El Rayo-X, has formed OuterSpace Records with Philip Ittleson and Kevin Lyman, a band manager and production company head, respectively. Initial releases include an album by L.A.'s Desperation Squad and Little Women. More information on the new venture at 714-626-4245. . . . **Guitar Recordings** has just inked an exclusive licensing agreement with Musidisc of France. The deal covers all Guitar releases for the next three years. . . . **Green Linnet Records** of Danbury, Conn., is releasing a concept album, "Hard Cash," that features leading U.K. folk artists who came together to contribute songs on the British minimum wage for a BBC television

documentary. Atypically, some of the songs deal with management concerns.

The project, licensed from Special Delivery/UK, offers works from June Tabor, Richard Thompson, and Clive Gregson, among others. More info from Green Linnet, 203-730-0333. . . . The Redwood Cultural Work, a non-profit organization combining Redwood Records with a cultural and educational organization, recently celebrated its first year of

life. Among the Cultural Work's achievements during year one were a sold-out benefit concert for the Middle East Children's Alliance and a Rockefeller Foundation-funded collaboration between the label's Lillian Allen and the Harambee Dance Ensemble that will be performed in the Oakland, Calif., public school system. . . . **Powerhouse Records** of Washington, D.C., has inked a distribution deal with Ichiban Records of Marietta, Ga.

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ALBUM RELEASES

(Continued from preceding page)

SMOOTH ICE

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CA MCAC-6398
LP MCA-6398

THE TIME Pandemonium

CD Reprise-Paisley Park 2-27490
CA 4-27490
LP 1-27490

COUNTRY

ASLEEP AT THE WHEEL Keepin' Me Up Nights

CD Arista ARCD-8550
CA AC-8550
LP AR-8550

RIDERS IN THE SKY Horse Opera

CD MCA MCAD-42338
CA MCAC-42338

JAZZ/NEW AGE

ANUGAMA Environment I

CD Nightingale-Higher Octave NGHCD-317
CA NGHC-317

ANUGAMA Environment II

CD Nightingale-Higher Octave NGHCD-318
CA NGHC-318

HARRY CONNICK JR. Lofty's Roach Souffle

CD Columbia CK-46223
CA CT-46223
LP C-46223

HARRY CONNICK JR. We're In Love

CD Columbia CK-46146
CA CT-46146
LP C-46146

BOB JAMES Grand Piano Canyon

CD Warner Bros. 2-26256
CA 4-26256
LP 1-26256

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CD Warner Bros.-Sire 2-26264
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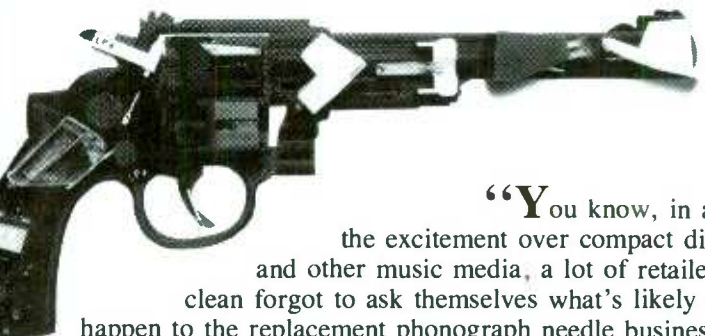
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Wealth Of CD Accessories Are A Hit At Summer CES

BY KAREN O'CONNOR

CHICAGO—Judging from various exhibits on display at the Summer CES, accessory manufacturers are focusing on products to complement and enhance CDs, particularly those designed to reduce vibrations, and Nintendo games.

Allsop, based in Bellingham, Wash., has just launched two new products in its Sonic Enhancement Series that are designed to reduce distortion. The Protective CD Stabilizer—a rubber rib that fits on the rim of a disk—already has garnered 500,000 unit orders, says Brian Matos, national sales manager for Allsop. The Protective Stabilizers are available in a starter three-pack for a suggested retail price of \$4.95, a 12-pack for \$14.95, and a 24-pack for \$27.95.

Also, the company has introduced the Audio Isolator, which reduces vibrations through the placement of pads that separate the CD player from other stereo components.

Carrying cases are still big sellers, but at CES, the focus was on products designed to meet a growing demand for CD home storage.

Russ Anderson of Case Logic, based in Boulder, Colo., reports that although the company's best seller is still the 15-capacity cassette carrying case, the company's growth is

coming from home storage products. For instance, the PD-30, a black plastic storage unit that retails at \$14.95 and holds 30 disks, was launched at CES.

Meanwhile, Savoy, a recently acquired division of Haverhill, Mass.-based Posso Corp., has introduced a new line of hardwood CD home storage cases that feature a "touch-release" system. Richard Devejian, sales/marketing for Savoy, says, "CDs cost more than a cassette, so people tend to take care of CDs more."

Nintendo-related products also

have surged in popularity with many accessory manufacturers. Pfanstiehl in Waukegan, Ill., has just launched Captain Clean—a cleaning cartridge designed to be used with Nintendo products. Robert Wight, VP of marketing for Pfanstiehl, suspects "Captain Clean will be our biggest-selling product because of the success of Nintendo... We have to keep expanding in the accessories line," says Wight, "and Nintendo offers a large field of opportunity."

Pfanstiehl offers Captain Clean for \$12.95, as well as a Replacement

Automatic TV/Game Switch dedicated to Nintendo, available at a suggested retail price of \$21.95.

Terrance Arf, sales manager for New Brighton, Minn.-based Dynasound Organizer Inc., attributes the success of his company to "the growth in the CD industry and our four products which are Nintendo-related." Dynasound Organizer has just licensed two new products by Nintendo of America Inc. The Game Boy Tote and the Game Boy Carry-All feature separate compartments to store and protect a complete Game Boy Video Game System.

TUBB SHOPS WELCOMES EXPANSION

(Continued from page 33)

can get it, we will supply it. We will have vinyl for a long time to come. It's like when the eight-track tape went away, our customers were the last to stop buying it."

McCormick says that Tubbs' customers will be the last to convert to the CDs.

Meanwhile, the move to a new headquarters will open space in the downtown store for conversion into a 120-square-foot stage area, to accommodate special broadcasts of the "Midnight Jamboree."

The weekly Jamboree follows Saturday night's Grand Ole Opry performance and is likewise broadcast live on WSM radio. It has been held at the Music Valley Drive out-

let near the Opry since 1974.

One June 2, the midnight show—featuring Marty Stuart, Jann Browne, and the Forrester Sisters—was held on a stage in the street outside the Broadway store, as part of Nashville's Summer Lights downtown music festival. The only other points of origin for the "Midnight Jamboree" since it was launched in the Broadway store in 1953 are the Tubbs store near Dollywood and the annual Jimmie Rodgers Festival in Meridian, Miss.

McCormick, who has been with Tubb Shops for 22 years, now looks to expand the stores' outside involvements. He says the "Jamboree" will travel in late summer to

Montana and participate in a cattle drive in conjunction with an annual benefit on behalf of Montana farmers.

He also sees future tie-ins with Nashville's arts commission and its Historical Riverfront Assn.—the downtown No. 1 store is a few blocks from Riverfront Park on the banks of the Cumberland River.

"I'm glad we're continuing what my dad started 43 years ago," says Justin Tubb, who hosts the "Midnight Jamboree" when he is not touring.

"We're trying to run it the way he would want us to, according to the standards we set for ourselves."

BMG SIGNS 3 CHILDREN'S MUSIC LABELS

(Continued from page 33)

A&M's Raffi titles and a limited number of other children's music titles, BMG will have a jump on other major record companies actively pursuing the market.

"We have a certain expertise that we want to take advantage of," says Rick Cohen, BMG's senior VP of sales. "We've gone out and had to break ground in [marketing] full-priced children's product, and we want to take that education and put it to use with additional product. Full-line product requires a lot more marketing—you're not just simply going on price."

Cohen says that instead of using

price, which he describes as a fail-safe method of selling children's music, BMG will provide artist development for the acts on the three labels. Cohen says the acts will tour to support the albums. Also, the company will implement full-scale marketing programs.

BMG expects to generate strong business with the Discovery Music titles, according to McPartland. And with regard to Raffi, "the Bruce Springsteen of the toddler age group" and a gold- and platinum-selling artist, McPartland says BMG is looking for the Discovery titles to do sales consistent with [major] commercial releases.

Active solicitation of the seven-title Discovery Music catalog began this month, with an anticipated release date of Aug. 7 for six of the titles—the "Lullaby Magic," "Morning Magic," "Lullaby Magic II," "Travelin' Magic," "Sillytime Magic," and "Bathtime Magic."

Geared to an infant-to-6-year-old age demographic, the six titles have previously been available, but primarily through book stores, children's accessory stores, and baby stores, according to Tatulli. Many traditional record retail outlets, where BMG will be placing them, did not carry the titles, he adds.

Additionally, BMG will solicit Discovery's first Christmas release, "Christmas Magic," a title that has never been released at any retail level. It will be available to ship as early as Aug. 21.

Joanie Bartels is the featured vocalist on all of the titles, but some

have songs with vocals on one side and instrumentals on the other. Tatulli explains that this "lets the parents sing to the child."

The contemporary/traditional blend of material includes songs by Paul Simon, Cat Stevens, and the Beatles.

BMG already has placed the Children's Group's three titles in the marketplace. The new label's catalog consists of "Teaching Peace" by singer Red Grammer and two story albums, "Beethoven Lives Upstairs" and "Mr. Bach Comes To Call."

Rabbit Ears has a dozen titles, including some that feature celebrities. For instance, "Pecos Bill" was recorded by Robin Williams. Other celebrities that have recorded children's music for the label are Jack Nicholson, Glenn Close, Kelly McGillis, and Cher.

Another popular title from the label, "Brer Rabbit," comes from Danny Glover and Taj Mahal.

The Children's Group and Rabbit Ears titles will be available in CD and cassette. Discovery will come only on cassette.

The Discovery line is marketed in 6-by-12-inch, "earth-friendly" long-boxes, which are made from recycled paper. Retailers will also have the option to purchase straight Nor-elco cassettes. The Christmas release will be available in a self-shipping, 12-count display unit. That unit is a prepack of 12 cassettes in a box that opens into a counter display fixture.

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| 3 | 4 | 11 | NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026 | OTTMAR LIEBERT |
| 4 | 5 | 5 | REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P | YANNI |
| 5 | 3 | 9 | THE ODD GET EVEN PRIVATE MUSIC 2065 | SHADOWFAX |
| 6 | 6 | 61 | NO BLUE THING MUSIC WEST MW-103 | RAY LYNCH |
| 7 | 7 | 27 | YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089 | MANNHEIM STEAMROLLER |
| 8 | 12 | 3 | MAGICAL CHILD NARADA ND-61027/MCA | MICHAEL JONES |
| 9 | 8 | 5 | FOREVER BLUE SKY SHINING STAR SSPCD-115 | BRUCE BECVAR |
| 10 | 9 | 9 | BETWEEN PLACES MESA 79019 | EXCHANGE |
| 11 | 10 | 7 | HEART & BEAT NARADA ND-63009/MCA | RALF ILLENBERGER |
| 12 | 13 | 5 | ACROSS THE RAINBOW SEA GLOBAL PACIFIC GP 79332 | STEVEN KINDLER |
| 13 | 14 | 19 | SET FREE HEARTS OF SPACE HS11016-2 | CONSTANCE DEMBY |
| 14 | 16 | 11 | BODYMUSIC NUAGE 89888 | NICHOLAS |
| 15 | 11 | 75 | WATERMARK ● Geffen 24233 | ENYA |
| 16 | 20 | 7 | A VIEW FROM THE EDGE AMERICAN GRAMAPHONE AGCD 790 | CHECKFIELD |
| 17 | 15 | 91 | DEEP BREAKFAST ● MUSIC WEST MW-102 | RAY LYNCH |
| 18 | 22 | 3 | CAUGHT IN THE BLUE LIGHT NOUVEAU A 892-2 | BILL WOLFER |
| 19 | 19 | 91 | CRISTOFORI'S DREAM NARADA 61021/MCA | DAVID LANZ |
| 20 | 17 | 65 | DANCING WITH THE LION COLUMBIA OC 45154 | ANDREAS VOLLENWEIDER |
| 21 | 21 | 5 | EROTICA EPIC EK 45272 | ROBERTO PERERA |
| 22 | 25 | 3 | NATIVES SILVER WAVE SD-601/OPTIMISM | PETER KATER & R. CARLOS NAKAI |
| 23 | 18 | 17 | MIL AMORES NARADA ND 63010/MCA | DOUG CAMERON |
| 24 | 24 | 31 | THEMES POLYDOR 839 518-2 | VANGELIS |
| 25 | 23 | 7 | HOMELAND NARADA ND-61026/MCA | ERIC TINGSTAD & NANCY RUMBEL |

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| 3 | 4 | 5 | TWO WORLDS ONE HEART WARNER BROS. 26125-2 | LADYSMITH BLACK MAMBAZO |
| 4 | 3 | 9 | NOW MESA 79021 | BLACK UHURU |
| 5 | NEW ▶ | | MEK WE DWEET MANGO 539-863/ISLAND | BURNING SPEAR |
| 6 | 5 | 7 | COYOTE MOON GLOBAL PACIFIC R2 79331 | BEN TAVARA KING |
| 7 | 11 | 3 | PARIS-SOWETO POLYDOR 839-676/POLYGRAM | MAHLATHINI & THE MAHOTELLA QUEENS |
| 8 | NEW ▶ | | ELIGIBO MANGO 539-855/ISLAND | MARGARETH MENEZES |
| 9 | 8 | 9 | BRAZIL CLASSICS 2: O SAMBA LUAKA BOP/SIRE 26019/WARNER BROS. | VARIOUS ARTISTS |
| 10 | 6 | 9 | GIPSY KINGS ● ELEKTRA 60845 | GIPSY KINGS |
| 11 | 10 | 9 | UPTOWNSHIP NOVUS 3070/RCA | HUGH MASEKELA |
| 12 | 7 | 9 | WELELA MERCURY 838-208/POLYGRAM | MIRIAM MAKEBA |
| 13 | 15 | 3 | TIME WILL TELL SHANACHIE SH 43072 | BUNNY WAILER |
| 14 | 13 | 3 | RHYTHM AND ART SHANACHIE SH 43068 | MAHLATHINI & THE MAHOTELLA QUEENS |
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RETAIL TRACK

(Continued from page 34)

you'll see those returns go way up."

That day is here. According to label sources, returns at racks on the configuration are edging upward again, to as high as 20%-35%. These numbers are not as high as the frightening returns rates that racks ran on 45s just three years ago, although, if a title stiff, sources say the rack return might run as high as 70% or more. So, in addition to concerns that some music companies have about whether cassette singles cannibalize album unit sales, one of the reasons a label often pulls the plug on a single while it's still active is to help prevent retail and rack buyers from making "the last buy" one buy too late.

In an effort to keep a lid on this problem at both rack and retail, all six majors are running incentive/disincentive programs on the configuration, a tactic that was unheard of during the 45's heyday. Breakevens on these schedules run from 20%-30%, with \$1.56 being the most common per-unit wholesale cost for accounts that meet the established breakeven points.

"The returns are going up, even at retail," says the president of one distribution company. "We've got to do something to keep from repeating what happened with the 45."

Of course, these safeguards aren't universally loved. Retail Track got a call from Steve Hofer, owner of indie store Spirit Records in Sacramento, Calif., complaining that he's "getting hit with yet another penalty." Two of the three one-stops that service Hofer are charging a 10% penalty on returned cassette singles.

By the way, none of this is intended as a smear on the cassette single. It's been a huge success, just as Jim Cawley, senior VP of sales and marketing at EMI, predicted it would be in 1987. After all, if the cassette single wasn't a successful product, you wouldn't have buyers trying to buy too many.

ONE MAN'S OPINION: The debate over whether cassette singles cut into album-length tape or CD sales has been going on for some time. No one asked me, but here's my take. During the '80s, for the first time since the birth of the LP, we got a taste of what life without singles would be like. After all, before the cassette single took hold, sales of the 45 were such a small part of the business, they practically weren't a factor (except for representing a large returns headache).

Then, the cassette single worked, drawing big numbers in a big way. Well, isn't it entirely possible that 45s *always* cut into album sales, but we just didn't know it because we never experienced a market condition where singles didn't exist? One of the big ideas behind the cassette single was an attempt to give radio a more meaningful sales picture than the faded 45 could deliver, so, since radio playlists are tighter than ever, isn't a lost album sale here or there simply the expense one pays to help an act grab precious airtime?

In case you're wondering, these are rhetorical questions.

READ ALL ABOUT IT: Peter Glen, the retail consultant who sparked the 1987 National Assn. of Recording Merchandisers convention, is putting his convictions about good retailing on paper. Since Glen places such a premium on good customer service, the title of the book, "It's Not My Department," probably won't surprise you.

After electrifying NARM's 1987 meet, Glen went on to become a bit of a fixture in entertainment merchandising, making appearances at two Video Software Dealers Assn. conventions, as well as meets held by Camelot Music and Erol's. You'll read more about the consultant's tome in a future Retail Track.

VOICE OF EXPERIENCE: That

RETAIL

cycle known as the Convention Season is fast approaching. As one who has attended more than his fair share of meets in the past 4½ years, allow me to offer Geoff's best advice regarding how to handle that last night of the confab.

You have an early morning flight, but you relish one more night of revelry. What do you do? Follow these instructions, and be sure to go through these steps in the proper order.

First, pack your bags, because you don't want to scramble around doing it on half a brain at dawn's early light. Then—and this is very important—place your wake-up call request to the hotel operator before you leave your room. If you wait until you get back, you may forget, or you'll be tempted to place it for a later time than you'll realistically need to get to the airport.

One final, important step: Take off your watch before you hit the suites. I mean, your bags are packed, your wake-up call's in, and nobody who knows you—particularly your bosses—expects you to be of any use to anyone the day after a convention, so how late you stay up tonight becomes irrelevant. Go have a ball.

'ASTOUNDING SOUNDS'

(Continued from page 33)

Central's financial officer, has had extensive record retail experience. Prior to launching his store, he and VP Ron Masciandro were management executives of the Newmark & Lewis hardware chain.

He now looks to open a separate audio/video hardware store down the street in September.

"We only have 1,500 square feet to work with, and we've run out of room for CDs because the catalog has grown so much," he says.

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U.K. Orchestra Experiments With Rock-Style Miking

BY HUGH FIELDER

LONDON—The London Chamber Orchestra entered the rock stage—literally—when it played the Hammersmith Odeon June 26 using the sound system of Simple Minds and a Pink Floyd lighting rig.

Each member of the 27-member orchestra was individually miked and balanced through mixing desks capable of handling up to 60 channels and then pumped through a 30,000 watt PA. The lighting system was controlled by Ray Bennett, who has worked with Pink Floyd and also handled Prince's European tour last year.

"We're stepping out of the muse-

um of classical music presentation," says Christopher Warren-Green, LCO leader and Royal Academy of Music professor. "It's a risk we're prepared to take, and the audience will be the final judge. There are no rules for presenting great music, other than to do it well with absolute integrity."

He adds that Mozart took his operas into music halls and a Beethoven violin concerto was first performed on what can only be described as a vaudeville bill.

The concert was tagged "The Power Concert" and Virgin Records commercial marketing manager Bob Williams believes it had "a rock sensibility" with the sound system bringing

out all the subtleties.

Williams notes that Virgin is pleased enough with the results to be planning a full tour in autumn.

The audience reaction to the concert was mixed. Many felt disconcerted by the experience, noting that the sound reproduction was almost uncanny, and that it was rather like watching an orchestra miming to a record.

But the main criticism was that the volume was too low. Williams agrees that the concert could have been a lot louder. "But in some respects, [sound man] Doug Bennett was right to keep it down," he says. "The slightest hint of feedback and we would have been pilloried."

Aside from some technical problems caused by vibrations from the sub-bass units onstage, and some scratchiness on the strings, the performance went off without a hitch. For the next concert, flying speaker clusters will probably be used to alleviate some of the vibration problems.

"The sound system design is the result of an evolutionary process of experimentation that began in recording studios and was carried through to concert halls," says Nigel Warren-Green, manager of the LCO. "The people involved in this process have been the engineers Derrick Zleba, Doug Bennett, Toby Alington, and Keith Grant. They have worked closely with the orchestra throughout."

Bennett mixed the house sound using Yamaha and Midas boards. A Ramsa console was used for monitor mix. Martin Audio's F2 loudspeaker system, capable of 30,000 watts, brought the "Power Concert" to its audience.

While musicians were suspicious of

the project and disliked having sound control removed from them, when they were individually taken from their desks during rehearsals and brought to the back of the hall to hear the sound, they were all very impressed, according to Nigel Warren-Green.

Virgin released two LCO albums June 25. One, called "Power," features Mozart's "Sinfonia Concertante," Britten's "Playful Pizzicato," Elgar's "Introduction And Allegro," and Vivaldi's "Concerto For Two Trumpets."

The other, "Under The Eye Of Heaven," features a piece by U.K. composer Nick Bicat described as "a cycle of thematically related music combining the talents of a virtuoso chamber orchestra with contemporary instrumentation."

The concert featured the contents of both albums, and was filmed for TV and video by Strawberry Films, directed by Kevin Godley. A broadcast of the event on Capital Radio is also a possibility.

Metropolis Studios Opens In London Facility Is Built On Victorian Landmark Location

NEW YORK—Metropolis Studios, one of the few purpose-built recording studios to open in Europe in two decades, made its official debut with an opening party recently.

The London facility took delivery of one of the first new Focusrite consoles.

Metropolis incorporates a unique design, a historical site, and the latest recording technology into a facility that is as remarkable for its appearance as for its technical prowess.

The Victorian structure that holds Metropolis, built in 1901, once housed the generators that powered London's tram network. When the tram system was dismantled, the building fell into disuse until the '50s, when it became Chiswick Film Studios.

The site was abandoned a few years later, and remained unused until 1984, when three music industry pros decided the town needed a new purpose-built studio, designed from the façade up.

Carey Taylor, Karin Clayton, and Gary Langan, Metropolis' three owners, had been involved in the music industry for several years. Clayton and Taylor run a management company that has six producers, including Taylor, on its roster. Taylor has worked with Dave Edmunds on the Everley Brothers, Stray Cats, Fabulous Thunderbirds, and Edmunds' own projects. Langan, a former engineer at Saarm Studios, has worked with Trevor Horn and Malcolm McLaren.

The team chose its building with a hesitancy soon dispelled by imagination. "We drove up to this building... it was pretty epic," says Taylor. "I originally thought it was far too large to be turned into a studio like we were thinking about, but as I talked about it with my partners we decided that this could be something pretty fantastic."

The inside of the building was completely gutted, while the exterior, which is protected as a historical landmark, remained intact.

After interviewing dozens of architects, the firm of Powell-Tuck Connor & Orefelt was selected. The architects worked closely with Langan, Taylor, and acoustic consultant Sam Toyashima, a leading Japanese acoustician from JVC who has designed rooms for the Virgin Group, U.K.

The total investment in the facility

was approximately \$12 million, says Taylor.

In addition to the Focusrite room, which is geared primarily to overdubbing, mixing, and sync-to-picture work, the facility features two large recording studios with their own apartments, a dedicated mix room, and a keyboard/mix room.

"There still is space here for us to do expansions," says Taylor. "We may get involved in preproduction suites, digital editing, or lower-budget studios."

Sessions have been booked in the facility since May 1989 with clients including Paul McCartney, Van Morrison, Stevie Nicks, Joan Armatrading, Boom Crash Opera, Mark Knopfler, Queen, Paul Young, Jimmy Somerville, and Climie Fisher.

Studio A features a Neve VR 60 console with Flying Faders, studio B uses a Solid State Logic 4000G Series with Total Recall, studio C has a 72-channel Neve board, studio D has the SSL 4048E with G Series computer, and studio E holds the Focusrite.

Monitors include Genelec 1035A

main monitors, Yamaha NS10s, Auratones, AR 18LSs, Electro-Voice Crystals, Rogers LS7s, and Tannoy TPs.

A full spectrum of tape machines is available, including the Mitsubishi X850, Sony 3324, Otari MTR 100A and MTR90, ATR stereo half- and quarter-inch, Mitsubishi X86, and Sony PCM 2500 DAT.

The many amenities, which include a full restaurant/bar, do not make Metropolis a studio exclusively for the wealthy, stresses Taylor.

"We have very big rooms with private areas and big consoles, and they're more expensive than our smaller rooms that have E Series SSLs," says Taylor. "We did try to have a range so that people on tight budgets can work in the complex."

He says part of what makes the studio financially viable is having five rooms under one roof, controlled by one management team. What makes it artistically viable is the unusual design coupled with the latest technology and an expert technical staff.

SUSAN NUNZIATA

Visitors Are Participants At Smithsonian Info Exhibit

WASHINGTON, D.C.—Anyone with a love of technology would do well to visit the "Information Age: People, Information, And Technology" exhibit at the Smithsonian Institution's National Museum of American History.

Billed as the largest interactive exhibition to open at the museum, "Information Age" gives visitors a chance to explore the influence that information technology has had on society in the past 150 years.

There are many vintage treats among the early telegraphs, radios, televisions, and computers on display, as well as some modern surprises. More than 700 artifacts are

included in the exhibit, which cost \$10 million and encompasses 14,000 square feet.

The most fascinating aspect, however, is the network of 78 computers—which can collectively process 1 billion instructions per second—that ties together the interactive workstations, videos, films, and radio recordings in the exhibit hall.

Pioneer Electronics, the exclusive donor of more than \$1 million in audio and video equipment, has joined forces with 23 information and communication companies, including IBM, Apple, and Innovative Electronic Designs Inc., to make this permanent exhibit possible.

Among Pioneer's additions are 52 industrial laserdisk players that store and play the exhibit's video information from a library of more than 350 laserdisks, as well as 26-inch video monitors for use at information stations, and projection monitors that provide two-way touch-screen communication between the public in the museum's cafeteria and visitors inside the exhibition.

In addition, Pioneer has provided a 12-cube mini-projection system, TAD professional speakers, and a surround-sound processor for the exhibit's main theater.

Personics Corp., based in Redwood City, Calif., is among nine new companies whose technology will be added to the exhibit. On June 25, The Computerworld Smithsonian Award for Media Arts and Entertainment was presented to the company for its system, which allows music buyers to compile their own cassettes at retail outlets.

Personics is one of nine Computerworld Smithsonian Award winners in a variety of categories, including education, medicine, and manufacturing, which are presented for innovative use of information technology.

SUSAN NUNZIATA

Peavey Bash Marks 25th Anniversary

BY JOCK BAIRD

MERIDIAN, Miss.—Peavey Electronics Corp. celebrated its 25th anniversary here with ceremony, factory tours, and even a miniature version of the recent National Assn. of Music Merchants show, climaxed by a huge outdoor concert.

Attended by more than 1,000 music dealers, the two-day event, June 13-14, began with pomp and circumstance befitting the royal status that company founder Hartley Peavey and his wife and company president, Melia, enjoy in this small Mississippi city: a double fly-over by two National Guard jet fighters, and remarks from Gov. Ray Nabus, accompanied the dedication of several new facilities dubbed "Peavey City."

Melia also surprised her husband with a new museum of Peavey's technical achievements, including a reproduction of teenage Hartley's cellar workshop, where he built his

first amp in the early '60s, and a "Walk of Wisdom," which included some of Peavey's less salty quotes about the music world.

But the real message of the celebration was brought home in a solid day and a half of bus tours of Peavey's numerous manufacturing facilities. Dealers and press were relentlessly bombarded with evidence of the company's complete conversion to state-of-the-art computerized manufacturing techniques, including a completely integrated new mainframe computer system that links up everything from CAD-CAM design to automated circuit board manufacturing to shipping and billing.

Peavey has virtually no subcontractors; it runs its own sheet metal machines, winds its own pickups, seasons its own wood, and is even planning to purchase its own web press. With a work force of 1,800, and the company deeply involved in

technical education in the area's community colleges, Peavey has completely transformed Meridian's economic life.

The Peaveys were skillfully roasted at an evening barbecue—high points were a hilarious skit revealing Hartley's obsession with building and selling a \$40 guitar, and generous cash gifts to Melia's favorite charity, a home for abused children.

The following night, at a local football stadium, the whole city was treated to a concert by Peavey endorsers Kenny Loggins, the Nitty Gritty Dirt Band, and Jeff Berlin. But the most moving moment of the concert was a retrospective film set to host/performer Gary Morris' recording of "Wind Beneath My Wings," which a teary Hartley and Melia confessed was "their song." The event conveyed the scope of the Peaveys' musical instrument romance and their 25-year success story.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 7, 1990)

| CATEGORY | HOT 100 | BLACK | COUNTRY | ALBUM ROCK | DANCE |
|---|---|--|---|---|---|
| TITLE Artist/ Producer (Label) | STEP BY STEP New Kids On The Block/ M. Starr (Columbia) | YOU CAN'T DENY IT Lisa Stansfield/ i. Devaney, A. Morris (Arista) | LOVE WITHOUT END, AMEN George Strait/ J. Bowen, G. Strait (MCA) | HOLY WATER Bad Company/ Terry Thomas (Atco) | DON'T YOU LOVE ME 49ers/ G. Bortolotti (4th & B'way/ Island) |
| RECORDING STUDIO(S) Engineer(s) | HOUSE OF HITS Sidney Burton Jr.; Leo Okeke | HOME STUDIO Ian Devaney Andy Morris | EMERALD Tom Perry; Russ Martin; Tim Kish; Julian King | FARMYARD Andrew Scarth; Tony Harris; Derek McCartney | MEDIA Pieradis Rossini; Gianfranco Bortolotti |
| RECORDING CONSOLE(S) | Soundworkshop 34 | Soundtracs | SSL 4064-E Series | SSL 4000- E&G Series | Allen & Heath Syncon |
| MULTITRACK RECORDER(S) | Otari MTR 90 | Otari MTR-90 | Mitsubishi X-850 | Studer A-820 | Akai S-1000 |
| MASTER TAPE | Ampex 456 | Ampex 456 | Ampex 467 | Ampex 456 | Ampex 467 |
| MIXDOWN STUDIO(S) Engineer(s) | MISSION CONTROL Sidney Burton Jr. | MAYFAIR George Shilling | SOUNDSTAGE Tom Perry; Russ Martin; Tim Kish; Julian King | CBS ROOFTOP Rafe McKenna; Karen Down | MEDIA Pieradis Rossini; Gianfranco Bortolotti |
| CONSOLE(S) | SSL 4000-E Series | SSL 6000-G Series | SSL 4000-E Series | SSL 6000-E Series | Soundcraft TS 12 |
| MULTITRACK/ 2-TRACK RECORDER(S) | Otari MTR-90/ Studer A-80 | Studer A-827/ Studer A-80 | Mitsubishi X-850/ Studer A-80 | Mitsubishi X-850/ Studer A-80 | Akai S-1000/ Sony |
| MASTER TAPE | Ampex 456 | Ampex 456 | Ampex 467 | Ampex 467 | Ampex 467 |
| MASTERING HOUSE Engineer | MASTERDISK Howie Weinberg | HIT FACTORY Tom Coyne | MASTERFONICS Glenn Meadows | ATLANTIC Dennis King | STERLING Ted Jensen |
| PRIMARY CD REPLICATOR (ALBUM) | CBS Records Manufacturing (New Jersey) | Disctronics | DADC | Specialty/WEA Manufacturing | Specialty/WEA Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | CBS Records Manufacturing (Georgia) | HTM/Sonopress | MCA Manufacturing | Specialty/WEA Manufacturing | Specialty/WEA Manufacturing |
| PRIMARY DUPLICATION TAPE | CBS Ultra 4 | Not Available/ BASF C-90 | Agfa 649 | Agfa 649 | Agfa 649 |

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PRO AUDIO

Rodgers & Edwards Get Chic In N.Y.'s Skyline Studio

■ BY SUSAN NUNZIATA

NEW YORK—Nile Rodgers and Bernard Edwards are getting Chic again, and it's happening at Skyline Studios here, where the team is reuniting with the legendary '70s outfit to produce a new album.

Finding a place that feels like home amid Manhattan's frenetic pace is no easy task. Skyline Studios is one of those facilities that manages to combine the right comfort

factor with the latest equipment and an ace staff.

The 39th Street facility, which serves as a creative roosting spot for Rodgers, has attracted such clients as Suzanne Vega, Rod Stewart, Laurie Anderson, Grace Jones, Dizzy Gillespie, Living Colour, the B-52's, Paul Young, and Mose Allison.

Neil Dorfsman is now at work in the facility on an as-yet-untitled project, and Rodgers is working on an album for brothers Jimmy and

Stevie Ray Vaughan.

Hugh Padgham and Kevin Killen are among the producers who frequent the studio.

Skyline got its start 10 years ago as a one-room facility. Seven years later, a second studio was added, and the MIDI room—Rodgers' haunt—was added two years ago.

In January, the original room, Studio 3, was renovated and a Solid State Logic SL 4064 G Series console was added. The 60-channel

board features Total Recall and has 12 channels fitted with SSL's "E" EQ.

The studio uses custom, time-aligned main speaker enclosures with Altec 604-8K coaxials, TAD low-frequency drivers and custom crossovers, and an array of popular nearfield monitors. A Mitsubishi X-800 digital 32-track with Apogee filters, two Studer A800 MKIII 24-tracks with Timeline Lynx synchronization, and Studer A80 Mk IV 2-track with 1/2- and 1/4-inch heads are used, along with an Ampex ATR 102 1/4-inch 2-track and three Tascam 122 MkIII cassette decks.

The newer room, Studio 6, features an SL 4064 E Series with 60 channels, Total Recall, a G Series computer, 48 channels fitted with "G" EQs, and a similar array of tape machines.

Rodgers' enclave, which serves as the studio's MIDI/preproduction room when the producer/composer is not ensconced, features an Amek 2500 Series board and Otari MTR-90 II 24-track tape recorder.

The sampler array includes the E-Mu Emulator EIII, Akai S900, Casio Z-10M, Akai MPC-60, and Oberheim DPX-1. The synthesizer/controller collection includes Yamaha DX7II FD, TX816 rack, and TX81Z; Roland D-550 and MKS-70; Casio DZ-1 and MG-510; Oberheim expander; Korg M1R; Kuzweil Midiboard controller; Emulator Proteus; Prophet VS-1; and Roland Juno-60.

Barbara Moutenot, studio manager, helps maintain the facility's atmosphere. "Skyline is very casual when it comes to friendliness and congeniality," she says. "I let my people know that it's OK to interact with the clients, and at the same time you have to know when not to—when to stay out of the way."

Moutenot admits that running a New York studio is no mean task. "Our prices [in New York] seem to be more than California. Our rents are more expensive here, and our wages are higher—we pay our people well because we want them to stay. When the owners make a profit, they invest it back into the company; we have to keep up with everybody."

The greatest change since the studio opened has been in the sheer volume of equipment available, she says. "There's so much of it now, with MIDI, digital workstations, digital editing—the whole digital revolution itself—there's so much more to learn."

Two Sony 2500 pro DAT machines and a pair of George Massenburg EQs were recently added to the facility.

Studio 3's renovation, which had the room closed for about three weeks, included putting up cedar walls and hanging theatrical curtains, to make the space more live while giving users the option of deadening the space if needed.

"The expansion has been incredible," says Moutenot.

All the rooms are designed by studio partner Paul Wickliffe, who co-owns the facility with Lloyd Donnelly. Each of the partners also has his own home studio.

Skyline is nominated this year for a TEC Award, the industry award sponsored by Mix magazine.



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Billboard

International Spotlight

G.A.S.

Music Business in Germany, Austria, and Switzerland is on Rapid Rise as Domestic Productions Find New Global Success.

By MIKE HENNESSEY

With sales last year in Germany, Austria and Switzerland up by an average of 11.8% over 1988, the music industries in the three countries are understandably ebullient. And indications so far this year suggest that euphoria is still in order.

In this market of 75 million people, soundcarriers valued at \$2.5 billion (retail) were sold last year. If sales by non-IFPI members are included, the figure approaches \$2.8 billion—representing a healthy annual per capita expenditure of \$37.

In all three countries, the vinyl single and LP continued their decline, cassettes were stable or slightly up, and the compact disk was, predictably, the star performer—up an average of 48% in units.

In Switzerland, where CD player penetration is 43%, the format registered a 50.68% gain in units and accounted for a hefty 69% of total soundcarrier sales.

Impressive progress was made in Germany and Austria by the CD single—predominantly the 5-inch format: up 309.5% in Germany and 274.6% in Austria. It gained ground, too, in Switzerland, though the exact extent cannot be determined because market statistics supplied by Swiss companies to the IFPI are lacking in details.

In all three countries, Anglo-American repertoire continued to maintain its sales ascendancy—between 75% and 85%; but, increasingly, German companies are seeking to generate a larger share of income, from both the home market and overseas territories, with domestic product.

The aim is to make Germany not only the number three country in terms of sales, but also as a repertoire source.

For decades now the West Germany industry has been grappling with the problem of how to achieve a more acceptable balance between sales of domestic and international repertoire—not only as a matter of national pride and to give encouragement to local musical creativity, but also because selling home-produced music is more profitable, particularly when it makes an impact internationally.

No one in the German industry entertains hopes of a massive international response to the Trientiner Beagsteiger Choir, Raeuber Hotenplotz or the Flippers.

Neither is there any appreciable export potential in the highly popular "liedermacher," such as Reinhard Mey, Klaus Hoffmann and Hannes Wader. But German producers are showing, increasingly, that they can create product with international appeal.

And in contrast to earlier naive attempts to compete with Anglo-American productions by cloning, a great deal of ingenuity and resourcefulness now goes into German production aimed at an international public.

Says Hartwig Masuch, who runs the Warner Chappell office in Cologne: "You could call it the Milli Vanilli factor. This has helped make the U.S. much more receptive to German productions than used to be the case."

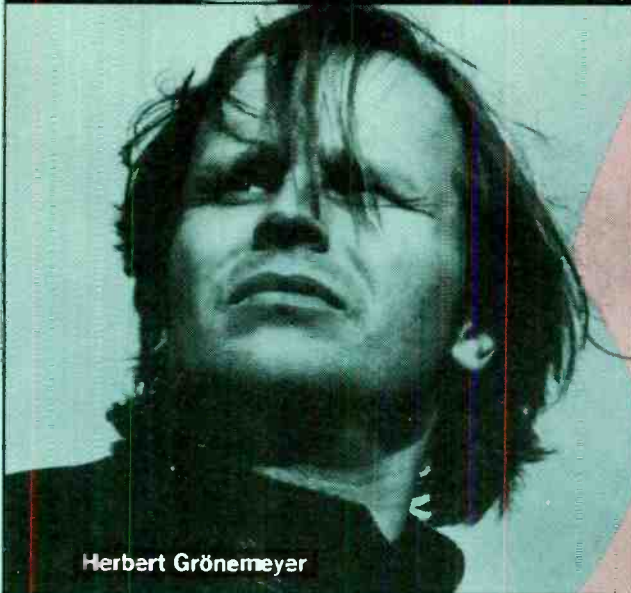
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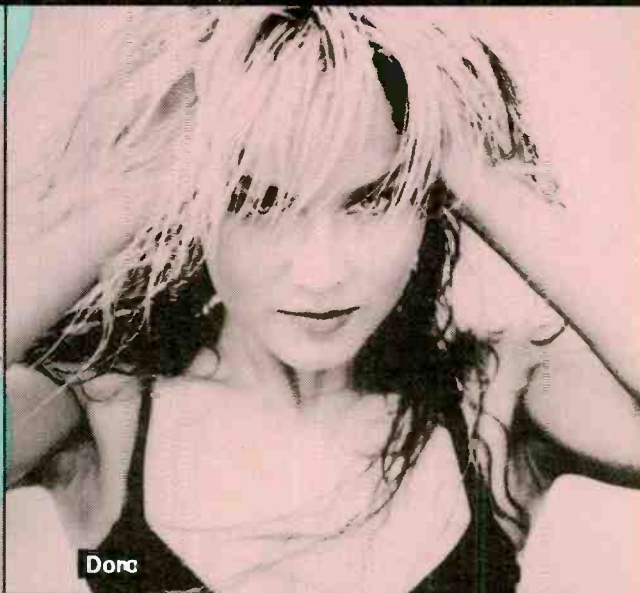
Falco



Scorpions



Herbert Grönemeyer



Doro



Snap



Milli Vanilli



Nicki



Andreas Vollenweider

what's new



WESTERNHAGEN

The new album of this leading German-language rock artist entered the charts straight in at Number One. Meanwhile, the album has gone platinum and is rapidly heading for triple gold. WESTERNHAGEN, with four previous gold albums to his credit, has enhanced his superstar position with charismatic and powerful live performances that are consistently sold-out. Fans in Germany, Austria and Switzerland are now looking forward to Summer festival dates. Further excitement will build with the release of *Westernhagen's* first live album and video in the fall.



PASSPORT

For three decades KLAUS DOLDINGER has made an innovative mark on the music that borders between jazz, rock and pop, with PASSPORT's impressive catalog of albums seeing release all around the world. His latest album, "Balance Of Happiness", introduces a brand-new team of young musicians, including Paul Shigihara and Vladislav Sendecki.



LORY BIANCO

A firmly established star in Europe, singer LORY BIANCO is now poised to conquer her native United States with an album release on the Atlantic label. Currently in production in Los Angeles and Germany, the new album will be led by the irresistible groove of the single "Heartbreaker", produced by Jeff Lorber, with release in June.



IT TAKES PRESIDENTS

This duo is a cultural-crossover venture, with singer Nicholas Marriott, out of the British band Academy, hailing from London, while musician Andreas Van Kane is based in Berlin. Their exciting debut album, "God Bless You Harmony", was recorded in London with top producer Ian Prince.



JULIANE WERDING

JULIANE WERDING is the best-selling German-language female artist in the country, with each of her five WEA albums qualifying for gold. JULIANE, who also composes, is now in the studio working on a new album, which is slated for top priority release in late Summer.



INGA HUMPE

After splitting from sister Anete, INGA HUMPE goes solo for the first time in her impressive career. In collaboration with producers Andy Richards and Trevor Horn she is now working on material for her new album. The single "Riding Into Blue (Cowboy Song)", written and produced by Trevor Horn, will be released in the UK and Europe in May, followed by U.S. release on Atlantic.



MAX.

MAX., short for maximum, is a most promising new talent. A powerful vocalist, beguiling songwriter and strong live performer, MAX. led her band to critical acclaim when they opened for Simply Red on their latest German tour, featuring material from her current album "Don't Move The Red Chair". Her presence in the print media and on the airwaves remains strong with the release of her latest single "Your Eyes".



NINO DE ANGELO

One of Germany's top vocalists, NINO DE ANGELO is now developing into a fine songwriter as well. His 1989 album "Samurai" was released across Europe following his participation in the Eurovision Song Contest. NINO is presently working on new tracks for his upcoming album, scheduled for September release.



AL BANO & ROMINA POWER

One of the most popular international couples we know. Italian singer/musician AL BANO and his American wife ROMINA POWER (yes, the daughter of actor Tyrone Power) have a new album out: "Fotografia di un momento" ("Snapshot"). The duo is now performing on TV shows throughout Europe, continuing their tradition of success with top-quality MOR music. They've consistently scored big hits in Europe and Latin America, as well as on Billboard's U.S. Latin charts. More singles and videos are coming up to support the latest in universal language from AL BANO & ROMINA POWER.



HEINZ-RUDOLF KUNZE

HEINZ RUDOLF KUNZE is one of Germany's most gifted songwriters, renowned for his wit and satiric bite. His concerts, spiced by brilliant commentary on current affairs, sell venues to the Standing Room Only point. HEINZ's many fans are looking forward to his appearances at major festivals come summer-time. His current album, fittingly titled "Gute Unterhaltung" ("Good Entertainment") has now been in the charts for nearly thirty weeks.



EDO ZANKI

A major new signing, EDO ZANKI is one of Germany's finest singer-songwriters. After a three-year break, he is set to take his career into a new dimension with the album "Und wir kriegen uns doch" ("After All We Will Get Each Other").

wea
GERMANY

AUSTRIA: Business Up and Future Looks Healthy

By MANFRED SCHREIBER

The Austrian music industry showed a 12.5% upturn last year in monetary terms, a bottom-line statistic which delighted the business, especially when compared with a 1988 market improvement of only 5%.

The growth of the entire Austrian economy last year was just 4%, with inflation running at year's end around 2.9%. Economic forecasts recently published project an overall growth this year of 3%, with inflation running at 3.5%.

More than 90% of the music business in Austria is affiliated to the national IFPI branch, which provides the necessary numbers to assess current and future industry prospects.

On a retail price basis, the industry gross last year was \$216 million, split between IFPI companies Amadeo, Bellaphon, BMG Ariola, CBS, Echo, EMI, GIG, Koch, Musica, PolyGram, and WEA. The '88 figure, then computed at wholesale, and excluding record club sales, was \$84.42 million.

International pop product accounted for 75.7% of sales in Austria last year, up 2.7% on 1988. Domestic pop repertoire accounted for just 7.4%, down 3.3% on the previous year. Folk music is still on an upturn, with a 5.5% share as against 4.3% in 1988. The classical slice was down 0.6% to 11.4%.

The official IFPI figures for last year show 2 million singles delivered to the trade, down 21.9% on the year before, and down 21.4% to \$4.8 million at wholesale value. Also in a slump situation: 12-inch singles, down just over 20% to only 511,000 units. Albums were down, too, by 7.9% to 3.5 million units at a value down 7.6% to \$24.18 million. However, musicassettes were up 8.9% to 2.4 million units, with a monetary value up by roughly the same percentage.

As in most other European territories, the key area of industry health came from CDs, up 47.6% to 3.2 million units, with a value of \$37.4 million. The CD single also played a remarkable role, up 274.7% on 1988, representing 177,000 units with a value of not far short of \$1 million.

The market leader in Austria is still PolyGram which, including its local record company Amadeo, had 25.5% of the action last year as against 27.7% in 1988. Then came: BMG Ariola with 18.7% (from 20.4% the previous year); WEA, 15% (10.1%); EMI, 13.6% (13.7%); CBS, 12.1% (10.7%); Musica, 5.1% (6.7%); Koch Records, 4.9% (4.1%); Echo Schallplatten, 2.4% (3.2%); Bellaphon, 1.8% (2.2%); and GIG Records, 0.9% (1.2%).

Stephan von Friedberg, president of the Austrian national IFPI group: "The explanation for the drop in sales of national pop last year is simple enough: none of the really well-known singers brought out new material. That situation has already changed this year."

In 1989, top Austrian group Erste Allgemeine Verunsicherung had no new release, but this year the single "Ding Dong" (EMI) went straight to the top of the official Austrian Top 30. An album, "Nepomuks Rache," from the group also gave domestic pop sales a valuable boost. Other key acts on the Austrian national roster: Wolfgang Ambros, Boris Bukowski, Reinhold Bilgeri, Rainhard Fendrich, Thomas Forstner, Simone and Gert Steinbacher.

Says von Friedberg: "Basically, the future of Austrian pop music depends on the Austrian Broadcasting Company, ORF." He explains that since January this year there have been new official pop charts published in Austria on a weekly basis, compiled by the IFPI group, along with the mechanical rights society Austro-Mechana and trade magazine Musikmarkt. The charts are compiled from returned from more than 200 retail outlets nationwide. The charts are now officially presented in the "O 3" program of ORF.

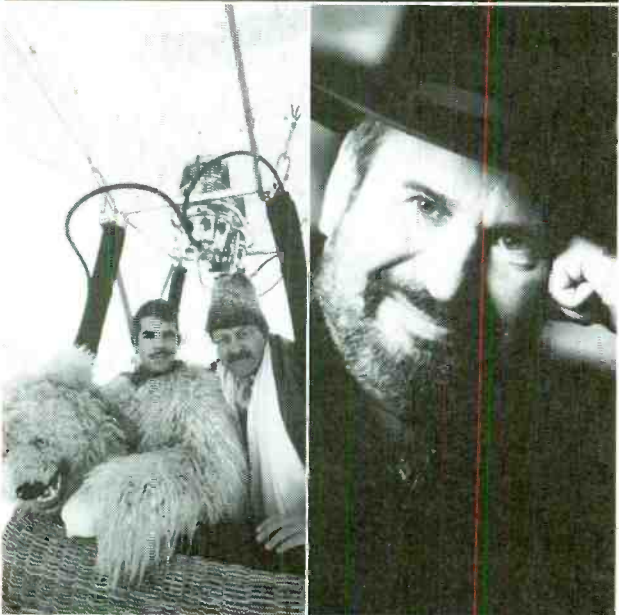
International artists strongly featured thus far this year include Sinead O'Connor, Alannah Miles, Phil Collins, Depeche Mode, David Bowie, Eros Ramazzotti, Roxette, Billy Idol, the Notting Hillbillies, Gary Moore, Suzanne Vega, Technotronic & Fely, Al Bano & Romina Power, Tina Turner, Sandra, Fleetwood Mac, Chris Rea, and Joe Cocker.

Generally speaking, piracy has not been a major problem in Austria over the years. Yet in the last few months, the an-

(Continued on page G-18)

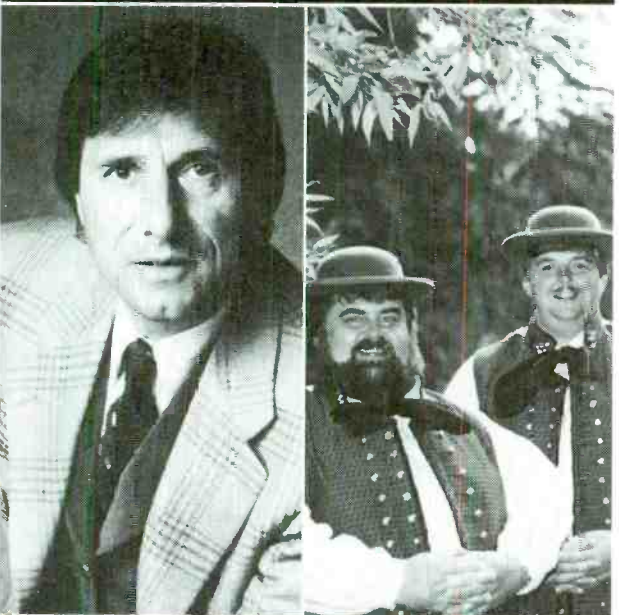


12 Drummers Drumming



Yello

Drafi Deutscher



Udo Jürgens

Die Wildecker Herzbuben



Die Toten Hosen

SWITZERLAND: Music Market Booming with Room to Grow

Although its population is only 6.5 million, Switzerland is a country with an extraordinarily wide range of musical tastes, even if the market is overwhelmingly dominated by Anglo-American repertoire.

"Record dealers here have to stock a broad range of material," says EMI Switzerland MD Peter Mampell. "In addition to the normal international and domestic product, there is Italian, French and German repertoire, classical, jazz, folk and ethnic music."

"If our French company releases a particular classical item, we have to release it as well, otherwise we get parallel imports. We are supplying a wide selection of titles and often in very small numbers."

A rough breakdown of market shares by category would be 66% Anglo-American, 15% European, 7% Swiss and 12% classical.

The distribution landscape is dominated by rackjobbing, the biggest operator being the newly-created Discorack NCO, a product of the merger of EMI's 16-year-old NCO operation and the PolyGram/Musikvertrieb company Discorack. The merged company generates annual sales of more than 60 million Swiss francs (some \$37.5 million).

"Rackjobbers," says Musikvertrieb chief Jack Dimenstein, "including club operations, account for between 45% and 47% of the market. The reason for this large share is that we have full employment in Switzerland and dealers find it hard to get knowledgeable staff. So they prefer to hand over the inventory selection to rackjobbers."

The megastore concept has not yet made an impact in Switzerland and Dimenstein feels that the special features

of the market may make it difficult for such retail outlets to operate profitably. "Geneva and Zurich real estate values are among the highest in the world," he says.

Musikvertrieb is currently constructing a new 16,000 square meter distribution center, Dispodrom, in Zurich's Schlieren, handling audio and video software for Warner, Teldec, BMG, EMI and a number of smaller companies. The facility will receive, unpack, control, repack, ship and invoice product to rackjobbers and retailers. Merchandise to the Zurich area will be delivered by truck and to the rest of Switzerland by mail.

Mail-order selling of soundcarriers is a growing business in Switzerland and is estimated to achieve annual sales currently of 30 million Swiss francs.

One of the most successful mail-order operations is that of Kriens-based company B&H Sound Media, whose sales last year amounted to 1.8 million Swiss francs.

As in most countries, the slump in singles sales is causing concern to the industry and with the CD single selling at 12-13 Swiss francs (\$7.50-\$8), it is out of the financial reach of many young buyers.

Says Hans Perret, BMG's head of marketing and promotion: "We intend to test market cassette singles for Top 10 product. We will probably import hot titles from the U.K."

The cassette single has already been test-marketed by the 12-store City Disc chain, importing the product from the U.K. and selling at around 6 Swiss francs, or \$3.75. EMI's Peter Mampell believes the format may catch on "because there are so many Walkmans around in this country."

(Continued on page G-15)



Johnny Clegg & Savuka with EMI Swiss MD Peter Mampell and manager Claude Six at platinum ceremony following sold-out concert in Zurich.

JAZZ IN THE GAS TERRITORIES: High Profile, Low Sales

By MIKE HENNESSEY

Despite the fact that the GAS countries have produced some fine jazz musicians, stage some major annual jazz festivals, boast a remarkable number of enterprising independent jazz labels and present hundreds of jazz concerts annually, featuring top American and European musicians, jazz record sales in the three territories are unimpressive.

PolyGram's former jazz product manager Horst Hohenboecken says that for his group which, with the Verve, Mercury, JMT, and ECM catalogs, is strong in jazz repertoire, the music's market share is no more than 1%.

He says: "Jazz sales in France are four times what they are in Germany. Yet the strange thing is that jazz concerts and festivals always attract good audiences."

The Catch-22 of jazz marketing is that the jazz record-buying population is too small to make research economically viable. Another limiting factor for major record companies is that the sales force has much more motivation to work on best-selling pop product than specialist repertoire.

"For the smaller companies which specialize in jazz, working the product presents less of a problem. But for PolyGram we must accept that a 2,000 unit sale of a catalog item is a good result. The recent John McLaughlin album on JMT sold 8,000—65% on CD. That's a jazz best-seller," says Hohenboecken.

Another reason for the low sales figures, Hohenboecken says, is that there are just too many jazz releases. And if you double the number of releases, then you halve the average amount of money you can spend on marketing them.

A feature of the jazz community in Germany is that while it gives substantial support to jazz performances in clubs, concerts and festivals, it does not necessarily follow up by buying the albums of the featured artists.

The reissue by the majors of vintage jazz repertoire on compact disk has provided a short-term fillip to jazz sales and campaigns like PolyGram's "Walkman Jazz" and "Jazz Club" packages have achieved good results. Hohenboecken says total world sales of the Walkman series are in excess of 500,000, and with the more recent "Jazz Club" series, supported by posters and press advertising, unit sales per title in Germany have been around 5,000.

BMG Ariola in Hamburg is also using a concept technique to regenerate interest in the illustrious RCA jazz back catalog. With a campaign called "The Victor Jazz History," BMG is documenting the jazz century with two batches of 10-album compilations.

The first is "From New Orleans To Swing," and the seconde, "From Bebop To Fusion." Each of the two sets has an accompanying sampler.

Says BMG's Eckhard Gundel: "Our aim is to make the younger generation of record buyers aware of this great jazz heritage." Providing the cover and poster art work is the German painter Alice Chone, whose imaginative graphics were featured on PolyGram's Jazz Club series. The albums, initially on CD only, will be sold as mid-price product.

A recent arrival on the Munich jazz label scene has been that of JMT Productions, the prestigious label founded by Stefan Winter and distributed by PolyGram. JMT began operations in 1985 with the release of an album by alto saxophonist Steve Coleman backed by a "young Turk" rhythm section comprising Gari Allan (piano), Lonnie Plaxico (bass) and Marvin "Smitty" Smith (drums), and that album set the pattern for the high quality contemporary jazz music that was to follow.

JMT celebrated its fifth anniversary this year with the release of a sampler, "Jazz Music Today," featuring tracks by John McLaughlin, Cassandra Wilson, Greg Osby, Hank Roberts, the Paul Motian Trio and others.

The highlights of the label's recent releases is John McLaughlin's first album under his own name for five years, recorded at the Royal Festival Hall in November last year
(Continued on page G-24)



Klaus Doldinger



Nena



Mysterious Art



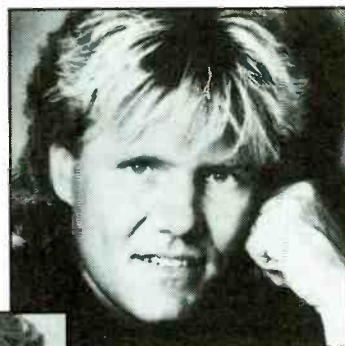
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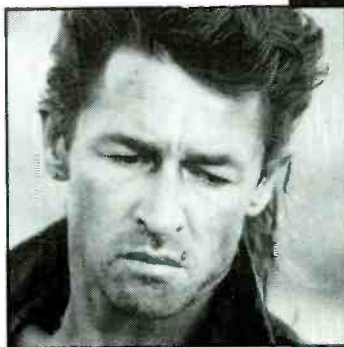
Boney M.



Wolf Maahn



Dieter Bohlen



Peter Maffay

INTERNATIONAL HITS: Milli Vanilli Spearhead German Pop's Global Triumphs

By ELLIE WEINERT

A consensus of opinion in West German record production companies is "hats off and three cheers" to Milli Vanilli's record-breaking success of the past year: a chart-busting, award-winning march which adds up to a new chapter in international pop history—and which paved the way for broader acceptance of German-produced music.

After the grand-slam achievements of Milli Vanilli (Hansa/BMG) and their "All Or Nothing" six-times platinum album, plus five Top 10 singles (three of them No. 1 in Billboard), there were further triumphs to boost German pop pride.

The group won a Grammy Award as "Best new artist of 1989" in the U.S., then went to number one in Britain and collected more gold on the way.

Then BMG/Ariola in Munich came up with another "hit trick": a black duo Snap (Logic/BMG) which went on to top the charts in the U.K., Germany, Austria, Switzerland, Holland, Norway and Sweden with "The Power," also hauling in much gold along the way. It made number six in the Billboard Dance chart listing.

Set up immediately was a tour through top discotheques in 14 U.S. cities, with off-shoot promotional interviews on pop and black radio stations.

There's also been an exceptional response to the group Plan B and their album "The Greenhouse Effect," and

spin-off single "Discontentment," and this band is getting top priority treatment from RCA in the U.S.

Danish band Laid Back, signed worldwide to BMG/Ariola in Munich, continued the good work with the pan-European hit single "Bakerman," and this, plus the album "Hole In The Sky" (which went Top 20 in the GAS territories), has been released in the U.S.

Already established as a hit team from the past, Boney M. continued the good work on behalf of German productions abroad, notably with the single "Stories," and an album follows. BMG expects a lot from a remix (by Dave Ford of London-based PWL, the Stock, Aitken Waterman group) of the Blue System hit "Magic Symphony," and the company has scheduled U.S./U.K. releases for Chris Thompson (former lead singer of Manfred Mann, now solo) and the band King Kong.

Martin Puehl, BMG head of a&r: "Our goal now is to keep eventual worldwide release in mind right from the very first stages of production. However breaking product first in West Germany remains a vital base for any global hit."

Peter Kirsten, owner of Global Records, says the label's product in the dance sector, by such acts as Tina Charles, Pink Slip, U.K.1 and Drop The Bomb are set for U.S./U.K. release. Rock group After House and pop artist Christopher Ellis have also completed albums for international release. But acts also need to tour: Pink Slip played 60 concerts on a cross-country German trek, building record sales every venue of the way.

Kirsten: "The prospects for product from German-speaking territories are better than ever on the Anglo-American markets, and much of the credit for that happy situation has to go to Milli Vanilli."

Albert Slendebroek, managing director of Chrysalis, Germany, isn't so confident, however. His view is that there are no "really definite signs" of wide acceptance of German product outside the dance music sector. But he's working for international sales for Michael van Dyke, the first Chrysalis German national signing, whose single "Baby Lay Hours Hands On Me" was released in the U.K., Australia and through most of Europe. Another new signing is on the way.

According to Klaus Ebert, managing director of Metronome Musik, the U.S. and U.K. are still "tough testing grounds" for German product, and even the successes of Milli Vanilli and Snap can't hide that fact of music industry life. He adds: "Experience has also taught us that it's easier to launch a single act in the Anglo-American market than an album act."

Metronome has had success with Camouflage, whose last
(Continued on page G-20)

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09.10.90 Hamburg
23.10.90 Frankfurt
25.10.90 Ludwigshafen
26.10.90 Munich
28.10.90 Düsseldorf

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The "Steel Wheels Tour" in the US and Japan brought the Rolling Stones back to the stage with a vengeance. The American rock magazine "Rolling Stone" voted them number one in three categories: best artists, band of the year, best tour in 1989. The Rolling Stones will now be touring Europe with a brand new production, "The Urban Jungle Tour". Rock'n roll at its best.

23.5.90 Hanover
24.5.90 Hanover
26.5.90 Frankfurt
27.5.90 Frankfurt
30.5.90 Cologne
31.5.90 Cologne
02.6.90 Munich
03.6.90 Munich
06.6.90 Berlin

ROLLING STONES

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NEW KIDS ON THE BLOCK



Boston's nicest boys had no trouble capturing all the girls hearts with their explosive stage performance. Danny, Jordan, Joe and Jon are without a doubt tough enough to get the German kids raving. Their four sold out shows in Hamburg, Frankfurt, Munich and Essen should offer proof of just that.

03.5.90 Hamburg
04.5.90 Frankfurt
05.5.90 Munich
06.5.90 Essen

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- 26.5.90 Cologne
- 27.5.90 Munich
- 29.5.90 Berlin
- 30.5.90 Berlin
- 31.5.90 Berlin
- 02.6.90 Stuttgart
- 03.6.90 Frankfurt
- 04.6.90 Hanover
- 06.6.90 Oldenburg
- 07.6.90 Oldenburg
- 09.6.90 Bremen
- 10.6.90 Nürnberg
- 19.6.90 Dortmund
- 20.6.90 Dortmund
- 21.6.90 Essen
- 25.8.90 Hockenheimring
- 26.8.90 Hamburg



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Undoubtedly Prince Roger Nelson is a personality who has been keeping the media going since the early eighties. Prince is a pop dream come true: his unusual dainty appearance and his excentric attitude reflect the myth of rock'n roll. The man from Minnesota achieved something all musicians dream of: appealing to a wide range of people – whether white or coloured, whether funk or rock fans.



- 06.6.90 Kiel
- 07.6.90 Hamburg
- 09.6.90 Hamburg
- 10.6.90 Hanover
- 12.6.90 Berlin
- 13.6.90 Dortmund
- 14.6.90 Munich
- 28.7.90 Würzburg
- 06.8.90 Dortmund
- 07.8.90 Dortmund

Irish guitarist Gary Moore is one of the most respected contemporary musicians. His music ranges from hard rock to classic, from pop to blues. With his new album "Still Got The Blues" Gary takes us back to the roots of all popular music – the blues.

GARY MOORE

- | | |
|-------------------|---------------------|
| 15.5.90 Frankfurt | 24.5.90 Mannheim |
| 16.5.90 Munich | 28.5.90 Berlin |
| 18.5.90 Stuttgart | 29.5.90 Hamburg |
| 19.5.90 Dortmund | 30.5.90 Saarbrücken |
| 20.5.90 Hanover | 05.6.90 Cologne |
| 22.5.90 Osnabrück | 06.6.90 Würzburg |
| 23.5.90 Nürnberg | 07.6.90 Freiburg |



PETER MAFFAY

Peter Maffay is a German artist with international approach. His new album "Kein Weg zu weit" went platinum after just four weeks of release. He is renowned for his high quality live shows.



- | | |
|------------------------|------------------------|
| 22.5.90 Memmingen | 08.6.90 Mannheim |
| 23.5.90 Stuttgart | 09.6.90 Saarbrücken |
| 25.5.90 Hanover | 11.6.90 Leipzig |
| 26.5.90 Münster | 13.6.90 Rostock |
| 27.5.90 Xanten | 14.6.90 Berlin |
| 29.5.90 Kassel | 15.6.90 Berlin |
| 30.5.90 Kassel | 16.6.90 Dinkelsbühl |
| 1.-5.6.90 Bad Segeberg | 25.8.90 Hockenheimring |
| 07.6.90 Würzburg | 26.8.90 Hamburg |

LIVING FOR MUSIC FISHER HiFi

SONGS: Publishers Must Protect Copyrights in Techno Revolution

By ELLIE WEINERT

While the technological advances in the music-making industry are generally seen as most directly affecting musicians, singers and producers, the music publishers also have to keep pace with what's happening—even edge a step or two ahead of the game if possible.

Hans-Henning Wittgen, of the German Publishers' Assn. says: "Our members are caught up in the technological revolution in the sense that they have to keep pace with developments to ensure they are in a position to protect their copyrights from abuse or misuse."

"There's hardly an aspect of our lifestyle today that isn't touched by music in one form or another. That, obviously, is the good news. The bad news is that the earnings of songwriters and composers bears little relation to the enormous increase in the amount of music used."

"Sheet music is photo-copied or pirated. Music is beamed worldwide by satellite but composers, lyricists and publishers earn less than they should because of blanket agreements which in no way satisfactorily replace individual licensing deals."

And the publishers' chief notes that increased production costs, not least for videoclips, leads to a trend to the creation of vast publishing conglomerates which develop an tense aura of enormous worldwide competitive pressure.

Says Wittgen: "On top of all that, there's the situation over the blank tape levy, which has remained stagnant since the law was initially passed in June, 1985. The government has not increased the levy on blank tape, so we can only pray for an increase in the 12 pfennig [between seven and eight U.S. cents] legislation in the wake of the advent of digital audio tape."

still need to get themselves properly organized. "Last year we had the first European publishers' meeting in Bonn, West Germany, followed by several meetings in Cannes, south of France. The German Publishers' Assn. wants to set up a lobby in Brussels, central point of European Community affairs."

"With European countries already entering into joint ventures with foreign publishers, it's a vital part of our job as individuals and in our societies to make sure we're fully organized and able to cope with the changing circumstances."

Ilgner feels the prospects as a result of German unification, West with East, are "extremely positive." There's already been a run on the low-price cassette sector for standard repertoire and German folk music not previously available in East Germany. "And there are 2,500 bands and orchestras in the GDR which are potential customers for our sheet music. Our hope is that they'll integrate many titles from our catalogs into their repertoire. To build our business, we've got to be alert to the openings. An additional market of 16 million German speaking citizens has got to be a potential boost for our business."

Wolfgang Mewes, of Melodie der Welt in Frankfurt, says: "Publishers have to find and develop new talent and see that it is exploited at full international level. Europe 1992, the single market concept, is almost a reality. But we've all still got a lot of do in regard to copyright law so that European harmonization can be used to its maximum effect."

"As for reunification, the additional 16 million audience for our music will clearly expand the German market hugely. The adjustment may take some time, but the outlook for sure is encouraging."

Melodie der Welt depends for a good proportion of its income on a large range of illustrious standards. Mewes says there is unlimited mileage in some of the great evergreens.

Danger In Her Eyes," and from the first release by a new group Moscow TV.

Hammer Music has the German publishing of the songs of veteran U.S. writer Mort Shuman, whose latest Phonogram album "Mortimer, Ses Plus Belles Chansons," has already sold 100,000 copies in France. Shuman's next album, currently being produced in London and featuring all new songs, will be released in Germany by Teldec and by WEA for the rest of the world.

Kleinhammer also predicts a good deal of action from the Big Life catalog, whose publishing is handled by Hammer Music in Germany, with the releases licensed to Metronome. Acts include Coldcut, Soup Dragons, Blue Pearl, Junior Reed, Debonair Zoom and the much-acclaimed Yazz.

Peter Kirsten, of Global Music, says the most important factor in the life of a publisher today is "conscientious care of sub-published copyrights—with extra special dedication and service for the original publisher. At the heart of the operation, obviously, is the ability to acquire original copyrights with real international potential. In-house productions are vital, and there's doubting that for German operators productions in the dance market have particularly good prospects of global release these days."

"It's not for me to judge whether all publishers are ready for the onset of the one-market European concept of 1992, but we're certainly ready. We've had our office in the U.K., headed by Peter Knight Jr., for over 12 years now and we've set up branches as Global Music registered with the relevant national societies. Our only blank spots are the Benelux and Greece, and we hope to fill in those very soon."

"The reunification of East and West Germany must prove fruitful. As soon as the market in the East is built on an economic status compatible with the West, all aspects of busi-



Westernhagen



Heinz Rudolf Kunze



Al Bano & Romina Power



Klaus Lage



Nino De Angelo

"It's an unsatisfactory situation. The levy gross from the sale of blank cassettes in no way compensates for the decreased revenue gross from the sale of original prerecorded tapes."

Gunther Ilgner, head of Gerig Music, differentiates between the independent publishers and what he describes as the "industrial" publishers—those associated directly with record companies. He paints a somewhat bleak picture of the situation.

"It's of major importance for independent publishers to acquire new copyrights. But top writers and singer-songwriters will opt for a publishing deal only if a record release is guaranteed. Now getting a release is no problem with a publisher owned by a record company. But the indie operator finds himself lured into blackmail situations including kick-back plots or co-publishing schemes over titles set to be released."

Ilgner says companies such as Gerig have long recognized the need for their own outlet. At least one major record company has declared it is no longer prepared to distribute third party labels and will in future work exclusively on their own repertoire.

"The independent publisher has to decide whether to keep the rights to the recordings himself or whether to go along with a license deal. He has to deal with neighboring rights and then compromise over publishing rights and also compromise over the requirements and whims of industry A&R men."

"We can have a full say in terms of domestic repertoire, but that's the exception. The rule is that the independent publisher is offering national product which is difficult to market since the prime interest of the record company is to market international repertoire."

He believes the "industrial" publishers are achieving their own harmonization as a group, but that the independents

"But such songs seem to belong to the past. There have not really been any real evergreens written in the last 15 years," he says.

The company's income from synchronization and performance rights is increasing while the proportion accounted for by mechanicals is declining.

Melodie der Welt operates an orchestral service for Germany's many bands and also generates folio income by publishing regular transcriptions of its catalog standards in a "Magic Keyboard" series of simple scores.

Another major independent publisher whose performance income is increasing, thanks to the broadcasting explosion, is the Sikorski Musikverlage. Chief executive Hans Sikorski says that today the balance between performance fees and mechanicals is 63% to 37%.

Sikorski has been in publishing for 55 years and its catalog includes a vast range of material from pop through folk music, instrumentals, light music, operetta and opera. The company is also the biggest printer of popular music in West Germany.

Stuttgart-based Hammer Musik, which suffered a major setback when it lost the Stock, Aitken and Waterman catalog a year ago, has more than compensated for it by acquisition of sub-publishing for some highly successful U.K. productions.

It has also benefitted from the international success of local productions. Oh Well, from the Darmstadt-based West Side label, have their third single, "I'll Be Forever Your Man," released in most European territories. Oh Well's eponymous first single made the Billboard dance chart and Celebrate The Nun, whose single "Will You Be There" was imported by Enigma, hit the Billboard dance chart Top 20.

Hammer chief Ingo Kleinhammer expects big things from the newly released single "Ay, Ay, Ay, Una Noche d'Amor" by Deborah Sasson, who had a hit last year with "(Carmen)

ness will have an extra 16 million people with whom to trade."

Kirsten says that the advent of huge music publishing empires gives the smaller publisher the chance to prosper by specializing and by offering more individual attention to songwriters, artists and original publishers. "With a small independent company, the writer or the licensor knows that he or she will be dealing with the same people in that company for years to come. Thus a good relationship can develop, whereas with the conglomerates, mergers and changes in management are always possible."

Global says that despite the competition and the existence of so many singer-songwriters, there's always a chance of success for the unknown songwriter who produces a good demo and fine songs "because there are still artists out there who don't write their own material and are looking for good vehicles."

Joerg Fischer, head of publishing at the Global group, points out: "We mustn't forget that there is a vast creative potential of talented writers and artists in East Germany whose solid musical background must be cultivated and encouraged—and perhaps adjusted to suit Western tastes."

Josef Bamberger, of BMG/UFA Music Publishing, says: "The prime objective of modern music publishing operators is talent scouting of singer/songwriters, then handling of songplugging and promotion, all linked with catalog exploitation. It's a non-stop line of creating, assigning and acquiring original copyrights of domestic and international market value."

"Europe now is everywhere, specially in the music business. Pop music covers a multi-territorial taste. Songs from German writers and producers are selling widely in a pan-European sense. More and more German publishers are expanding their activities all over Europe by setting up their

(Continued on page G-24)

SWITZERLAND*(Continued from page G-3)*

With the high penetration of CD players and hence a high CD market share, Switzerland enjoyed one of its best-ever years last year in terms of soundcarrier sales.

EMI, in particular, had an excellent year with Tina Turner's "Foreign Affair" album going triple platinum (150,000), Roxette scoring one platinum (50,000), with sales of 75,000, and one gold (25,000), Joe Cocker's "One Night Of Sin" achieving platinum status, and Paul McCartney's "Flowers In Dust" going gold.

"It was partly a result of very strong repertoire and partly the fact that more people are buying more records, but our sales were up 37%," says Peter Mampell.

The deregulation of broadcasting has resulted in a mushrooming of TV channels and private radio stations and this has helped record promotion. Switzerland has three television channels—one for each language—and is also widely cabled. Most homes can receive between 15 and 20 channels.

Each language—French, German and Italian—has three national radio networks and there are currently 37 private FM stations, 19 in the German region, 13 in the French region and five in the Italian region. By far the most important of these from the record industry's viewpoint is Radio 24 in Zurich, the city which houses a quarter of the country's population.

Television merchandising in Switzerland is not cost-effective for record companies, but EMI in conjunction with PolyGram and CBS produces a videoclip service for 80 discos around the country 10 times yearly. The program runs two hours.

The one cloud on the Swiss horizon, according to Jack Dimenstein, is that "Switzerland is underdeveloped in terms of copyright legislation. It is pitiful that this should be so in a country which is looked upon as a pinnacle of civilization."

Referring to the recent controversy of the licensing by Swiss authors' society SUISA of "doubtful" product, Dimenstein says: "We in the industry very much hope that SUISA has now seen the light and will be more vigilant in the future."

Meanwhile, another problem looming is that of overstocks of vinyl albums flooding into the country from Canada and the U.S.

"There are a lot of jobbers, not normally operating in the record business, who are offering vast quantities of product at rock bottom prices. An import-export company in Lausanne is currently advertising 3 million LPs by major pop artists," says Dimenstein.

SWISS RECORD COMPANY MARKET SHARES

PolyGram—22.8%
 BMG—15.4%
 WEA—14.6%
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THE CHANGING TELEVISION SCENE: The Back-Door Advertising That Gives a New Meaning to Pay-TV

By MIKE HENNESSEY

Since private television in West Germany began to compete with the public service networks some seven years ago, the audiences of the two major channels—ARD and ZDF—have fallen from an average of 45% to a little more than 30%. However, the rate of attrition is now slowing significantly as the public service organizations intensify the fight to hold on to their viewers.

The Zweites Deutsches Fernsehen (ZDF) is hoping that, after a fairly inauspicious beginning, the European Television Production consortium initiated by its president, Dieter Stolte, in 1985, and involving the ZDF, France's Antenne 2, Spain's RTVE, Italy's RAI, Austria's ORF, Switzerland's SRG/SSR and Britain's Channel 4 will become a major source of co-production programming.

The ARD, the first public service channel, reaches all of West Germany's 23.45 million households, as does the second channel, the ZDF. ARD is actually the biggest non-commercial television station in the western world, with an annual budget of 6 billion marks (some \$3.6 billion) and a staff

Currently about 50% of SAT 1 viewers receive the program via cable. The progress of this Mainz-based private station is reflected in the exponential growth of its advertising revenue:

1985: 5.9 million DM
1986: 10.9 million DM
1987: 37.9 million DM
1988: 115.5 million DM
1989: 307.5 million DM

With the boost in advertising income resulting from enhanced credibility—in a country where broadcasting was a public service monopoly for so long—and from its growing audience share, SAT 1, like its close competitor, RTL Plus, is in an increasingly strong position to build, and bid for, better programming, particularly as it functions a good deal more cost-effectively than its PSB counterparts.

The largest single shareholder in SAT 1, with a 40% stake, is PKS (Programmesellschaft fuer Kabel und Satellitenrundfunk), which is wholly owned by the powerful Kirch

scribers pay 30 Swiss francs (about \$21) a month for the service, plus a one-time payment of 90 francs (\$63) for the decoder.

As of January this year, Teleclub in Germany had 50,000 subscribers spread through cable networks, representing 50% of all cabled homes. Subscribers pay 34 marks (about \$20.50) a month and 90 marks (\$54.50) for the decoder.

A project by Bertelsmann to establish a pay-TV service, Canal Plus Deutschland, in West Germany has now been abandoned and, instead, Bertelsmann will link up with Teleclub to launch a joint pay-TV service under the new name Premiere in the spring of next year. The new company will be 50% owned by UFA, 25% by Teleclub and 25% by Canal Plus.

Although, because of West Germany's federal structure and its devolved system of public service broadcasting, cabling was a slow starter after the first pilot schemes went into effect in Munich, Berlin, Ludwigshafen and Dortmund 10 years ago, the pace has since quickened appreciably.

According to Ursula Adelt, head of the Bundesverband Kabel und Satellit e.V., the German cable operators' associa-

Ute Lemper



Purple Schulz



Juliane Werding



Sandra



Peter Hofmann



Denya Versailles



London Boys



G.G. Anderson

of more than 23,000.

An association of the public broadcasting corporations of the 11 West German states, the ARD gets 70% of its funding from the combined radio and television license fees, currently set for this year at \$134 per TV household. Advertising provides 19% of its funding and the remainder comes from co-productions and the marketing of programs.

ARD has a statutory duty to provide 890 hours of radio and 88 hours of television daily.

Last year, the ARD had an audience share of 32.7% and the ZDF, the second channel created by the 11 state broadcasting organizations, achieved an audience share of 31.8%. These figures compare with 9.8% for RTL Plus, 8.4% for SAT 1 and, for the two cable-only services, Pro 7 and Tele 5, 2.6% and 1.9% respectively.

At present, RTL Plus and SAT 1, state television's most effective competitors, can be received by 13.4 million and 12.7 million homes respectively. Tele 5 reaches 4.87 million and Pro 7 4.1 million. However, both SAT 1 and RTL Plus plan to extend their reach this year by using the Kopernikus satellite.

In households equipped to receive all five main channels—three public service and two private—SAT 1 has a 15.8% audience share compared with ZDF's 22.1% and ARD's 20.1%. With the steady growth of cable subscribers, SAT 1 is looking to reach 16 million TV homes by the end of this year, plus 350,000 in Austria and 1.2 million in Switzerland.

Gruppe. Dr. Leo Kirch recently increased the group's holding in the channel by acquiring 76% of the shares of AV Euromedia GmbH, which has a 15% stake in SAT 1. The other shareholders in the channel are the Axel Springer Verlag (15%); Aktuell Presse Fernsehen, a consortium of 139 publishing houses (15%); Neue Medien (1%); and Ravensburger Film & TV GmbH (1%). The remaining 13% of the shares are held in escrow by all shareholders in amounts proportional to their participation.

The acquisition by Kirch of a majority holding in PKS is seen as a development which will consolidate SAT 1's position as the leading private channel in West Germany.

Kirch is also planning to expand its Munich-based pay-TV operation, Teleclub, in a bid to make pay-TV accessible to the entire German-speaking area of Europe.

Launched on the Oldenburg cable network in October, 1988, Teleclub is now available on 30 cable networks. Originally a joint venture set up by Kirch, Bertelsmann and the Springer Verlag, Teleclub is now wholly owned by the Kirch Gruppe.

Kirch also has a 40% stake in Teleclub Switzerland which has been in operation in Zurich since 1984. The other shareholders, each with 20%, are Rediffusion Zurich, the Swiss publishing house Ringier, and the film company ML Media Lizenz.

Teleclub Switzerland currently has 80,000 subscribers, representing 8% of cabled households. It is available on 50 cable networks in Switzerland, 90% of the total. Swiss sub-

scribers pay 30 Swiss francs (about \$21) a month for the service, plus a one-time payment of 90 francs (\$63) for the decoder.

tion in Bonn, the growth rate is highly satisfactory, given the special problems that the cable industry initially had to overcome. By the end of last year, 14.1 million homes had been cabled—53.7% of total households. Subscribers numbered 6.3 million, representing 45% of homes cabled.

Penetration of satellite dishes, on the other hand, has not been substantial. It is expected that 400,000 dishes, one for every 60 homes, will be in operation by the end of this year.

One of the big question marks looming in the future is the time scale for the introduction of high-definition television. There are some congenial optimists who believe that the first sets could find their way into the more luxurious German homes by late 1991. A more considered view is that the system is still five years away.

Says Gottfried Lamgenstein: "It will be a slow revolution. Since the PAL system operates on 50 Hertz, with 1,150 lines, compared with NTSC's 60 Hertz and 1,250 lines, we have to have our own digital system. And with digital television sets costing between 5,000 and 6,000 marks [\$3,000-\$3,600], and a decoder costing 1,500 marks [\$900], there's not likely to be a stampede to switch to HDTV."

Lamgenstein adds that it is estimated that it will cost the ARD 100 million marks (\$61 million) to go digital. The deregulation of broadcasting in West Germany is generally perceived as something of a mixed blessing as far as

(Continued on page G-30)

GLOBAL SUCCESS

(Continued from page G-1)

Milli Vanilli producer Frank Farian long ago grasped the necessity of mixing European melodic elements with a black sound and rhythm and personality voices; and, since then, more and more producers have come to realize that the winning formula is one which combines state-of-the-art production standards, super-efficient international promotion and marketing, and product which is not pseudo-American, not uncompromisingly German, yet distinctive and, at the same time, universally assimilable.

To this subtle mix has to be added the new wonder ingredient: overseas receptivity, and German producers are happy to report that this ingredient is currently in far better supply.

Says Helmut Fest, EMI Electrola managing director: "All we have ever asked for is a fair hearing. And this is happening much more today. There was a time when if a product was German it just didn't get considered.

"Today, if a German production doesn't get picked up for the U.S. or U.K., it is much more likely to be because it is not right for the market than because it comes from Germany."

The effect of the recent division of EMI Germany into three operating companies—international, domestic and classical—has meant that EMI's American and British productions now have a dedicated company in Cologne.

"On the other hand," says Erwin Bach, divisional managing director of EMI Germany, "our repertoire has to go through the U.S. and U.K. A&R departments. We would prefer that it went straight to the marketing departments, just like Anglo-American product does here."

Hartwig Masuch confirms that German product is getting a more positive reaction these days. "There are record people in the U.S. who now pick up on rising German talent more quickly than I do," he says.

The now widespread recognition of the criteria necessary to give German product a chance of international success has led to an extraordinary cross-pollination in A&R with foreign acts signed direct to record labels and publishers/producers in Germany, and German acts being produced by British and American producers in London and Los Angeles.

Some example of this multi-national approach are:

British artist Leo Sayer signed to a worldwide deal by EMI Electrola;

David Hasselhoff, the "Knight Rider" TV star, signed by producer Jack White in Germany and released through BMG Ariola;

Britain's Gerry Rafferty signed direct to Polydor in Germany;

Kenyan singer Roger Whittaker signed direct to the independent German label Intercord;

U.S. singers Yvonne from New Orleans and Denya Versailles from New York signed to Warner Chappell in Germany;

U.K. band After Hours and songwriter Christopher Ellis being financed by the Munich-based Global Music Group;

The British/German duo, It Takes Presidents, signed to WEA in Germany and produced by Britain's Ian Prince;

Italy's Gianna Nannini and Milva signed direct to Metro-nome in Hamburg.

Another facet of Germany's big push to gain more international penetration for its productions is the development of expertise in specialized musical idioms. The German contribution to the heavy metal and hard rock pantheon is well-known and, more recently, there has been considerable international success in the dance area.

Then, of course, there is the most successful international German artist of all time—James Last, 26 years with Polydor, whose latest release, "Classics By Moonlight," is expected to sell 400,000 in the U.K. alone.

Two major problems which confront the GAS music industry are the continuing erosion of singles sales and the escalating exploitation of the different periods of copyright protection for phonograms in the European territories.

All kinds of solutions have been considered to stem the decline in singles sales: first maxi-singles, then 7-inch singles with only an "A" side and, more recently, 3-inch and 5-inch CD singles.

The CD single has certainly been effective in slowing the decline, although the position has been confused, as elsewhere, by the two formats. Although WEA began by supporting the CBS predilection for the 3-inch CD, it has since abandoned the format leaving CBS to pursue it alone.

Currently the German industry is considering the possibility of a concerted launch of the cassette single, but not with huge enthusiasm or expectations. Historically the cassette format has been less popular in Germany than in most Euro-

(Continued on page G-18)

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ELECTROLA
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GLOBAL SUCCESS

(Continued from page G-17)

pean countries. And since, for the first time in six years, cassette sales went down slightly last year, many industry leaders feel that the cassette is already a lost cause.

However, closer inspection of the figures reveals that while cassette sales were down overall, the big drop was in budget-line product, especially children's repertoire. Normal price cassettes, in fact, registered a unit gain of 10.1%.

There is, nevertheless, a traditional dealer prejudice against the cassette format—a prejudice which CBS and WEA have tried none too successfully to overcome by offering a pilferage allowance.

Furthermore, the industry does not want to risk the possi-

bility of seeing CD single sales, which have taken off encouragingly, depressed by the advent of the cassette single.

The proliferation of singles formats and mixes sometimes results in the same title being available in multiple versions. Metronome chief Klaus Ebert reports that a recent single by the Cure could be bought as a 7-inch vinyl disk, a maxi, a 5-inch CD single and in several different mixes and edits.

The continuing exploitation of differences in duration of protection for phonograms is causing substantial losses in the GAS territories to companies which own the original recordings. While the period of protection in Austria is 50 years, in West Germany it is still only 25 years for producers (50 for artists) and in Switzerland the copyright law affords no protection at all, though there may be protection through the law on unfair competition.

Manfred Zumkeller, chairman of the German record in-

dustry association, recently estimated that losses to the German industry resulting from imported or domestically manufactured copies of "out of copyright" recordings amounted to \$45 million.

Meanwhile, the German industry is lobbying intensively to have the duration of producers' rights extended to 50 years and is joining in the general campaign for harmonization upwards of the copyright protection laws in all European countries.

With the impending reunification of Germany and the opening up of marketing opportunities there, the West German industry is expecting to sustain a healthy rate of growth and, in particular, to boost its sales of German repertoire.

Assessing the potential of the East German market, Manfred Zumkeller says: "My personal view is that as soon as we have monetary union, the East German people's first priority will be to invest in essentials, so in the short term the record industry won't be a major beneficiary. But in the longer term we could be looking at a market worth an additional 200 million marks a year."

Zumkeller shares the view that reunification and monetary union could prove beneficial to German repertoire sales. "We are certainly intending to reinforce our commitment to German language production and build up our German repertoire base," he says. "With 16 million East Germans, plus the German-speaking populations of Austria, Switzerland, Benelux, Denmark, Czechoslovakia, and Hungary, we are talking about a total German-speaking population in Europe of around 100 million."

In addition to their commitment to recorded music, the German people are enthusiastic concert-goers. By the end of this summer, Munich concert promotion group Mama Concert and Lippman & Rau will have staged 50 open-air concerts, featuring among others New Kids On The Block, Cliff Richard, Tina Turner, Peter Maffay, the Rolling Stones, Prince, the Neville Brothers, and Santana.

But despite the favorable predisposition of the customers and the name value of the artists, Mama's Marcel Avram insists that all the marketing and promotion elements have to be right in order to achieve an acceptable bottom line at venues such as the Munich Olympiahalle and the Berlin Olympiastadion.

"Take the example of Prince," he says. "He is a huge attraction, but apart from the 'Batman' movie, he was not much in the public eye before his summer tour."

"There was no record, no video and no media interviews. We just had to hope that the tour would develop its own momentum as it went along."

"With Madonna and Tina Turner, on the other hand, everything was coordinated perfectly: current hot records, videos, radio interviews, everything. Even the biggest artists still need to follow the rules."

The agency did sell-out business with David Hasselhoff on a 23-concert tour in April and May and with a 22-date tour by Peter Alexander, the veteran singer's first tour in eight years.

But the success story of the year to date was that of Phil Collins, whose nine-concert tour for Cologne promoter Peer Rieger sold out in two hours. Phil Collins' "...But Seriously" has been the most successful album in Germany in the past 10 years, selling more than 2 million within the space of six months.

And when the private FM station Radio Hamburg invited its listeners to vote last Easter in its massive countdown of the Top 801 records in Germany, Phil Collins' "Another Day In Paradise" came out No. 1, and he also had two other singles in the Top 10.

Altogether, Anglo-American productions occupied six of the Top 10 places, so despite the revitalization of German A&R standards, there would seem to be no imminent danger of an eclipse of U.S. and U.K. talent.

AUSTRIA

(Continued from page G-3)

tipiracy division of the Austrian IFPI branch and the Austro-Mechana investigation team have unearthed a potentially alarming number of bootlegs. In a series of raids on record exchange marketplaces in Vienna recently, at least 600 illegal records were confiscated, featuring artists such as the Cure, U2 and the Rolling Stones.

It's been established that a sizable number of the bootlegs are being manufactured in Eastern European territories, notably Hungary.

In Austria, the manufacturer-to-retailer system, with just over 70% of the action, dominates the distribution sector. But observers note a distinct trend toward rackjobbers who

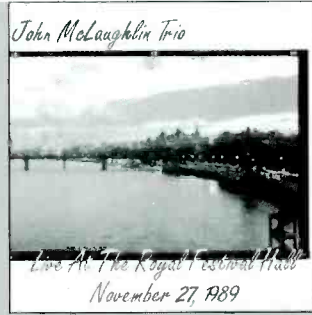
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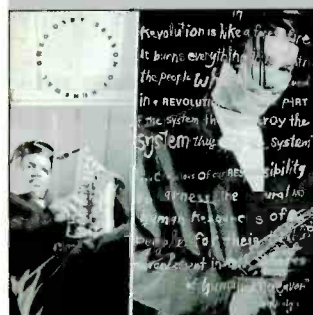
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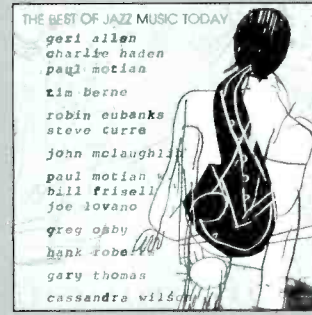
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GERMANY

INTERNATIONAL HITS

(Continued from page G-4)

album was released in 27 different countries, and heavy metal band Victory (who toured the U.S. with Gary Moore and have been released in 20 countries. The company is also building interest in C.C.Catch, who racked gold in Spain, Scandinavia and Germany when on the BMG/Ariola roster.

Till now, the most successful Metronome artists in Europe were Italian rock singer Gianna Nannini (strong in Switzerland, Italy, France, Scandinavia and Germany); Milva, currently taking on Spain with an album sung in Spanish, produced by Franco Battiato; and Fancy, with a string of disco dance singles.

Ebert: "But it's still hard to break the Anglo-American scene. If the product is right and worked on with real know-how and professionalism, I guess there's a chance."

Peter Cadera, head of A&R at Intercord, predicts international chances, he trusts, for: heavy metal band Thunderhead, from Hanover, whose new album is released by Enigma/Capitol and whose debut LP in the U.K. was on Leagacy; Czakan, another heavy metal band set for U.K./U.S. promotion; and Jeanne D. & the Force's single "Shake It Up."

Says Cadera: "My view is that there are definitely better chances of placing German product overseas these days, specially in the heavy metal and dance sectors, though an occasional MOR item of broad appeal could break through. There are fewer global inhibitions about our product. But I am a bit skeptical about marketing 'Deutsch Rock' with lyrics translated into English, since it's difficult to capture the basic feel of the songs if you switch the language."

And Louis Spillman, managing director of Cologne-based Phonogram, also reckons that quality German productions of real international standard can break. For his company, the group Yello has done well abroad, as has Doro Pesch, former frontwoman of Warlock, and China and established rock star Nina Hagen. Yello broke big with "The Race" and album "Flag." Nina Hagen, consistently successful in Germany, is scoring her best-ever album sales now in France.

In an international release sense, Teldec has done well with the London Boys (number two in the U.K. with "London Nights," then top five there with "Requiem" and platinum sales on the album "The Twelve Commandments Of Dance," all culminating in a concert success at London's Wembley Stadium.

Michael Oplesch, head of A&R at Teldec Record Service, points to Falco as an international trailblazer for German product via "Rock Me Amadeus" and says the singer's new album is "Data De Groove," set for worldwide release. Other Teldec acts released in the U.K. include John Niville, Domain and Chocolate, while Israeli signing Ofra Haza has struck gold in Switzerland, Israel and Spain with her debut album "Shaday." In the U.S., she has charted with the single "Ya ba Ye" and album "Desert Wind."

Oplesch's view: "There's a discernible change in acceptance levels for German product. We're getting regular successes, so foreign A&R men are finally taking time to listen to our material."

Helmut Fest, managing director of EMI Electrola in Cologne: "We're 100% into a strategy of exploiting German and European product in the U.S. and U.K. We have acts of exceptional caliber who measure up to international bands, so we're prepared to invest much time and money in marketing them abroad. The opening up of territorial borders, the generally more open atmosphere, means local product is no longer being treated as a kind of hapless stepchild of the industry."

He believes the Anglo-American markets have "opened their ears" to German hard rock and heavy metal, and that dance music is now making impact. "For years, continental European industries felt the best they could hope for was one-off hits, but now Europe is seen as really interesting as a repertoire source. We have a growing number of international acts signed to Electrola."

Janet Selman, EMI corporate public relations executive, cites the band Oh Well with their eponymous Billboard dance chart success, and the "Radar Love" follow-up. The Michael Schenker Group made the Billboard Hot 100 with "Save Yourself," then "Anytime," their "Best Of..." album going Top 20 in their home country.

The Scorpions' "Best Of Rockers 'n Ballads" went platinum via PolyGram in the U.S., while EMI act Axxis has toured Europe with Black Sabbath and has an album out in the U.S. (Enigma) and U.K. Other EMI acts released in the U.K. include The Cross, Running Wild and Celtic Frost.

From CBS, Frankfurt-based, the Culture Beat dance hit "Cherry Lips" did well in U.S. clubs, charted in the U.K. and

(Continued on page G-22)

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INTERNATIONAL HITS

(Continued from page G-20)

sold 150,000 units in Germany. Ben Liebrand, a Dutch remix specialist, worked on Jeff Wayne's "Eve Of War," which made number three in the U.K. (sales of 250,000 units) and on Ram Jam's "Black Betty," another U.K. Top 20 success. His re-working of a Vangelis instrumental as "Puls(t)ar," and his own debut album "Styles" is set for wide release.

Ian Graham, CBS promotion chief: "The success of these projects outside Germany reflect the outstanding work of CBS Dance Pool, an independent creative division which handles its own marketing, A&R, promotion and publishing within the CBS Germany group. We recognized the irrelevance these days of national boundaries in the disco-dance area, so we're seeking out talent which can be successful in clubs worldwide."

Axel Alexander, head of A&R at BMG/Ariola, Hamburg, has his own list of heavy metal and hard rock bands which are scoring outside Germany. The Bonfire album "Point Blank" was released by BMG/RCA in the U.K. and Japan, where the band wound up a headlining European tour.

He also cites U.D.O., whose third album "Faceless World," has had pan-European exposure, alongside a tour, and Riff's "Mission Love" LP, U.K.-released by indie Music For Nations.

The band New Legend (produced by Dieter Dierks, of Scorpions and Accept success) hit the headlines as the first formal co-signing between BMG/RCA-U.S. and BMG Hamburg for the RCA label, a deal set up by Bob Buziak (president, BMG/RCA U.S.) and Franz von Auersperg (vice president A&R, BMG Hamburg). The pact represented the first time product was to be handled in A&R and marketing sectors through close collaboration between Hamburg and New York.

The band comprises top-rated German musicians, including Carl Carlton and Bertram Engel) and was showcased at the BMG convention in Monte Carlo this year.

Pop group Grace Kairos, from Hamburg, hit the charts in Benelux and Scandinavia and have promoted their album "Emotionspark" at major European open-air festivals. Also noted: pop/rock team Chinchilla Green, from Berlin, with a debut album "A Taste Of Times To Come" already selling well to particularly strong reaction from the U.S.

Axel Alexander: "I'd say nothing much has changed in the historical situation in which repertoire is delivered to us from the U.S. and U.K. So we still encounter partners whose chauvinistic attitude often clouds their acceptance of German product in those territories.

"But at least we have our new-found pan-European attitude, in which European countries have opened up to each others' product. A case in point: Norwegian band Dance With A Stranger, who sing in English, are being released by BMG all over Europe.

"And Europe-wide print media, as well as satellite and cable television all help spread today's music over increasingly wider areas. Europe is not only becoming politically closer but musically closer, too. That means our product is becoming much better accepted."

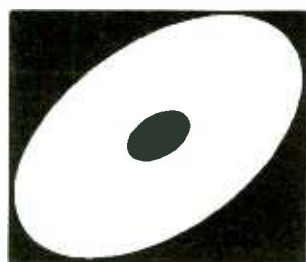
Gerd Gebhard, head of marketing and A&R at WEA Musik, Hamburg, is another key industry figure to doff his hat and emit cheers for Milli Vanilli as a booster jab for recognition of German product in the Anglo-American market. "But it's a matter of individual acceptance. We can't yet talk of general acceptance just because product comes from Germany."

WEA's most successful German acts from the past include Peter Schilling, who made the Billboard Top 20 in the U.S. with "Major Tom" in the 1980s; Alphaville, currently with two albums, "Breathtaking Blue" (released worldwide and a chart entry in Italy and Denmark) and the "Songlines" album project, a collection of singles with simultaneous release on vinyl and CD video. Also coming from Alphaville is a solo album from singer Marian Gold in the fall and a new group album early 1991.

WEA's Lory Bianco had her previous album released in the U.K. and most of Europe, and the new one "Heartbreaker," produced by jazz musician Jeff Lorbeer, is an Atlantic release. Inga, who had a British hit with "Careless Love" with her sister as Swimming With Sharks, is now on her own with the single "Riding Into Blue."

And Polydor Hamburg is on a success trail with the James Last album "Classics By Moonlight," which made number 12 in the U.K. chart. Other releases from this company with an eye on international action include young group Jeremy Days, Dutch girl singer Viktor Lazlo, Moti Special and black singer John Davis (signed to Frank Farian's IMP label), who has done well with the single "Who Do You Love."

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JAZZ PROFILE

(Continued from page G-4)

with Afro-German bassists Kai Eckhardt and Indian percussionist Trilok Gurtu.

Another major star in the JMT firmament is vocalist Cassandra Wilson whose "Blue Skies" was Billboard's No. 1 jazz album of 1989 and who is now making a big impact with "Jumpworld," a concept album based on a comic science fiction story by Bruce Lincoln and featuring Cassandra with her regular trio and guests Gary Thomas (tenor sax), Greg Osby (alto), David Gilmore (guitar), Lonnie Plaxico (bass) and hip-hop artists Keith Atkins and James Moore.

Cassandra Wilson also contributes distinctive vocal work to "Season Of Renewal," (the third JMT album of Greg Osby, which is a salute to Malcolm X), including a duet with

Amina Claudine Myers. Also featured on the album are guitarists Kevin Eubanks and Kevin McNeal, Edward Simon (keyboards), LKonnie Plaxico (bass), Renee Rosnes (keyboards), Paul Samuels (drums) and Steve Thornton (percussion).

A relative newcomer to the active community of GAS jazz labels is In + Out Records which made its debut in the jazz market with a highly acclaimed album by Airto Moreira and Flora Purim called "The Colours Of Life." This has been followed by albums from James Blood Ulmer, Chico Freeman's Brainstorm, Buster Williams' Something More (with Herbie Hancock and Wayne Shorter) and one of the last recordings of the late trumpet player Woody Shaw, "In My Own Sweet Way."

Other jazz labels include:

Jazz Haus Musik, Cologne, with repertoire by the celebrated Koelner Saxophone Mafia and the Norbert Stein

Papa Orchester;

Messidor, Frankfurt, which specializes in Cuban jazz, most notably that of keyboard wizard Gonzalo Rubalcaba, recently signed to Blue Note. Messidor also has recordings by Arturo Sandoval, Irakere, Ray Barretto and Ruben Blades;

ITM, Wuppertal, which has an exotic range of jazz recordings from Ginger Baker to Abbey Lincoln with Archie Shepp, from Jay Clayton to the German group, Das Pferd;

Jazzpoint, Bad Rappenau, whose catalog is dominated by recordings from the gypsy guitar virtuoso Bireli Lagrene;

MA Music, Hamburg, which specializes in high quality, innovative recordings by some of the best European musicians, including Danish pianist Thomas Clauson, Danish trumpet player Allen Botschinsky, British trumpet player Derek Watkins and Dutch keyboard player Jasper van't Hof.

To sum up, jazz is very much alive and well in the GAS countries, but the fans prefer to do their listening outside, rather inside, their homes.

Kurt Weill, of Zurich-based GRP Records, the European distribution center for GRP and its licensed labels, has an intriguing explanation for the reason why jazz sales are low in Germany.

"It's because," he says, "the key period when jazz was moving from swing to bebop was a time when jazz was regarded in Germany as a decadent music, so the exhilaration of that momentous jazz development was largely missed by the German jazz community."

"And it is certainly true that jazz in Germany tended to be polarized into either traditional or avant garde camps, though there has been a considerable upsurge of bebop music more recently."

"Switzerland, on the other hand," says Weill, "is a completely different proposition. Despite some opposition from the media, Swiss people buy jazz records in considerable quantities and, since the advent of the compact disk, the jazz market share has increased significantly and must now represent 8% to 9% of total sales, if you include fusion, jazz rock and so on."

"As far as Austria is concerned, tastes in jazz are still very conservative and the jazz record market is insubstantial."

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PUBLISHERS

(Continued from page G-8)

own companies or through involvement in joint ventures.

"I believe the leading publishers are ready for Europe 1992. And in the light of German reunification, the German music market will expand fast, with more creative talent ready for exposure. The publishing sector will itself grow into that bigger German market."

Bamberg is a firm believer in the role of the publisher being not only the addition of new copyrights to the repertoire, but also of vigorously promoting back catalog.

"I have no interest," he says, "in being the world's biggest copyright cemetery. It is no good collecting catalogs unless you work them."

To this end, UFA has produced the Golden Music Archive, a series of 16 compact disks containing prime digitally-remastered recordings of some of the company's great standards. The packages are sent free, accompanied by a printed song catalog, to radio stations. A second series will be produced in the fall.

UFA has also released a cassette series of portraits of its top composers, also made available free to radio stations. So far more than 30 of these portraits have been produced.

Munich publisher Ralph Siegel also is a strong believer in the potential of back catalog if properly promoted. The consistent results of sustained catalog exploitation have made publishing the most successful division in the Siegel group over the past two years. The publishing company was number three last year in the German publishing league table.

Gaby Urban, head of publishing at Virgin Music in Germany, says: "We find the most important duty for us is in offering an excellent administration system to handle and protect copyrights. It's also important to provide punctual and accurate accounting, along with the individual care and counselling of writers. And it's absolutely vital for us to keep a watchful eye on all new technology in order to be able to fight for adequate recompense for our writers."

"With the one-Europe concept near, the industry has had to make changes. In early days, publishers were taken by surprise by some of the central licensing deals, but now they've adjusted and are learning to cope with the trend. The battle has become that much fiercer and new ideas in building new markets have become more essential than ever.

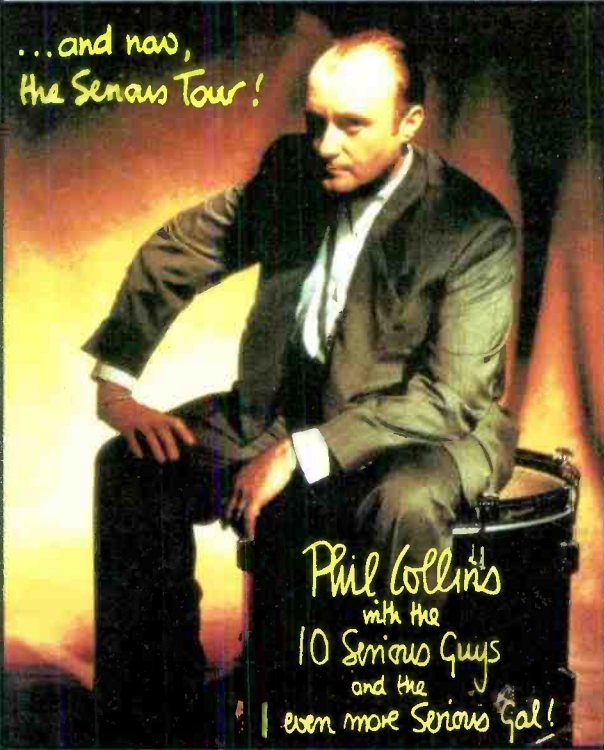
(Continued on page G-29)

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AUSTRIA

(Continued from page G-18)

are getting around 5% of the business. The distribution chain in which wholesalers play the middle-man role accounts for roughly 14% of the business.

CD videos are still in a development stage in Austria, with PolyGram clearly the market leader. Wolfgang Arming, PolyGram president: "I'm very satisfied with the growth of the CD video side of our business. We've achieved more than we ever dreamed possible. We sold around 40,000 units last year, with the 5-inch and 12-inch formats the most popular lines. In the music field, the operatic pot-pourri compilations have been doing extremely well, along with concert packages featuring Vladimir Horowitz performances.

"By the end of this year, we should have some 400 titles available in the CD video section and we're fully confident of really big sales, particularly with the hardware back-up support from Philips and Sony."

One of the biggest CD factories is sited in Austria, the Sony plant DADC in Anif, near Salzburg. Its present capacity is 8 million units monthly, and it is estimated that roughly every fifth CD sold in Europe is manufactured at this ultra-modern complex. According to Otto Zich, managing director of DADC, output will rise to 10 million units monthly by the fall of this year.

And this plant is also incorporating CD video manufacture in its plans, backed by a financial commitment of some \$2 million.

Austria was the first country to introduce a levy on blank tapes. In 1987, mechanical right society Austro-Mechana collected \$7.5 million from this source, and that income rose to \$8.9 million in 1988 and \$9.25 million last year. Much of this revenue is spent on cultural or social projects—for example, retirement allowances or health benefits, as well as in helping promote worthwhile young talent.

Helmut Steinmetz, Austro-Mechana director, says: "We have to face up to an impending demand from the trade group of radio and electrical appliance dealers to the ministry of justice for a reduction in this levy of some 50%."

Austrian musical instrument dealers are reporting consistently increased sales, largely as a result of demand from Eastern European consumers. The '87 industry gross from these territories was 26% up on '86, with Hungarians buying keyboard instruments of various kinds.

The upturn in trade from Eastern Europe was 72% in 1988 and last year the increase was a gratifying 50%. A breakdown of last year's action in this sector show 90% of the customers coming from Hungary, 3% from Yugoslavia and the others split between the Soviet Union, Czechoslovakia, Poland, and Bulgaria.

Nearly every household (97%) in Austria has a television set, 91% of them color. Roughly a third have a VCR, with the VHS format claiming around 97%, leaving virtually nothing for Video 2000 and Video 8.

Some 21% of Austrian households are linked to cable television. The biggest network, with more than 200,000 subscribers, is in Vienna, and has 13 television programs on offer: FS 1, FS 2, ZDF, ARD, SAT 1, 3 SAT, BR 3, DRS, SWF-3, RTL Plus, Super Channel, CNN, and Sky.

Additionally, 51% of Austrian households have hi-fi equipment and 13% CD hardware.

Austria still has only a state-owned radio and television company (ORF), which has two nationwide television stations (FS 1 and FS 2) and three radio stations: O1 (mostly classical music and cultural programs), O R (regional programming) and O 3 (pop). The television stations between them put out roughly 28 hours of programming daily, of which 33% are entertainment, with 22% going to news, politics and chat shows, and 16% to cultural material.

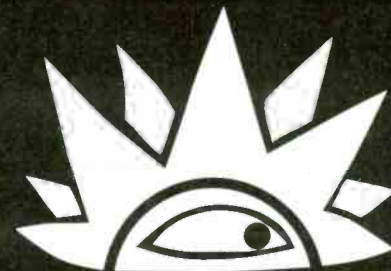
There are still no private radio stations in Austria, though there are some just over the national borders, (notably Czechoslovakia, Hungary and Italy) which do get heard in the country.

Austria has made an application to join the European Community. However, that approach may also produce a crop of problems.

Since January this year, parallel imports of records are allowed. The retail prices of soundcarriers are higher here than in the Community, especially in West Germany. But IFPI members have responded promptly.

Von Friedberg says: "In the past few months we've reduced our prices, roughly 10% as from the start of the year. We're now pretty well in line with countries already in the European Community. But the problem is that the dealers haven't handed over the reductions to the consumers. Our basic view is that dealers have to calculate tighter margins. The only real reason for higher prices from now on in should be a result of higher Value Added Taxes imposed here."

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PUBLISHERS

(Continued from page G-24)

"Surely no one doubts the positive effect of German unification, with a whole new market to be developed, in terms of customer potential as well as talent. It'll fall into place once the initial difficulties have been sorted out and the financial strength of East Germany increased.

"It must give Germany additional power and muscle in the international marketplace."

For years now, publishers in West Germany have been the principal nurseries of fresh young talent, not only signing and producing new domestic artists but also extending their reach to talent overseas. Particularly active in this latter endeavor is Warner Chappell.

Hartwig Masuch, general manager of the company's Cologne office, says that an international perspective is essential if a publishing company is to maintain its profitability.

Major U.S. bands signed direct to the company include Overkill, White Lion and Men O'War. Warner Chappell has also signed two American girl singers, Yvonne from New Orleans and Denya Versailles from New York. Versailles has been signed by the Comotion label in France and interest is being shown by labels in other countries.

At the same time Warner Chappell is strongly involved in building its German roster. It recently renewed its contract with Dieter Bohlen, one of the most successful contemporary writers in Germany, for a further 10 years, and has a highly profitable partnership with Ralph Rene Maue, who has given German group the London Boys three Top 10 hits in a row.

Warner Chappell also works productively with German producer Zeus B. Held's London-based Voice Versa company. Held has produced records for Transvision Vamp and Nina Hagen.

From Nuremberg, Warner Chappell has signed the band Shining Gnomes, who will be released through PolyGram, and a group called Riff from Dortmund, who are being released through Music For Nations in the U.K. and BMG in the rest of the world. Riff have released a single, "No Mercy," and an album, "Mission Love."

Peter Ende, managing director of EMI Music Publishing, sees as a priority: "The building up of our catalog, via concentrated and selective work in the national field, in conjunction with the advancement of local writers as well as with foreign writers, then breaking national productions and copyrights abroad, linking with our sister companies.

"Important, too, is the mutual planning of marketing and promotional concepts with the writers, artists and producers, with management and record company. We also expend a lot of effort on copyright protection up to the level of legal counselling for our writers, alongside taking care of catalog exploitation in relation to cover versions, film rights, advertising use and so on.

"And it's also vital to build the best possible base of administration and accounting, specially in view of the prospects offered up by the new situation in the Eastern European territories."

Ende says EMI Music Publishing has been "thoroughly prepared" for the harmonization of Europe for a while now. "Because of the worldwide presence of our own companies, we're in a position to react immediately to any new developments which might arise.

"The unification of Germany, of course, gives us exceptional prospects of exploiting our titles. Opportunities generally have become much better recently for German language productions. And, as the East Germans 'catch up' in a musical sense, we're anticipating strong action for our back catalog material."

Ende says EMI had its best-ever year last year, with revenue up by 14%—a considerable achievement, he says, in view of the fact that 1988 was also a record year.

The company opened an office in Munich in June to be on the spot to take advantage of the growing regional folk music market. Regional offices for major publishers are becoming a more common feature of the German music scene. The country's regional structure, with different local traditions, is such that there are significant differences in the styles of music generated in different areas.

EMI currently has 10 writers under contract and Ende says: "The smarter an artist gets, the more he recognizes the importance of having good songs."

With more than 200,000 copyrights to administer, exploitation becomes a formidable job. EMI has a full-time employee taking care of catalog exploitation and sending monthly reports to artists looking for songs.

The company also sends cassette samplers to advertising agencies, together with a printed catalog of standard songs, which are increasingly being used in television advertising.

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COMPANY REPORTS

DIRECT COLLECTION OF MECHANICAL ROYALTIES: A SUCCESS STORY

Freibank, the Hamburg-based promotion and publishing company headed by Mark Chung, which created something of a stir last year when it began direct collection of its mechanical copyright fees from record companies, by-passing German authors' society GEMA, claims now to have signed licensing agreements with almost all major labels and independent distributors.

Says Chung: "The European Commission has made it plain that all European authors and publishers have the right to license their copyrights direct to users if they so wish.

"We were taken to court by the German Music Publishers' Assn. because it felt our publicity material was representing our company as a collection society—as which we have no right to operate.

"But the court found that we had not broken the unfair competition law. So we continue to collect direct from record companies and we believe that the foreign publishers whose copyrights we sub-publish in Germany benefit from this policy."

Freibank claims that by cutting out the GEMA commission and delay it can guarantee foreign publishers significantly higher and faster payment of mechanical license fees collected in Germany, compared with publisher collecting through GEMA. "I think in five to 10 years most publishers will be working the same way as we do," says Chung.

Meanwhile Freibank is increasing its activity in the field of domestic repertoire with an eye on the potential of the East German market. It has licensed the album "Jeans Und Elektronik" by King Rocko Schamont to Polydor, and the Abwaerts album "Ich Seh Die Schiffe," co-produced with Totenkopf (the label of the Toten Hosen group), has been licensed to Virgin.

Another major initiative by Freibank is the production of an album, "Station 17," named after a section of the Alsterdorfer Institution and featuring performances by handicapped patients in collaboration with celebrated producers and artists such as Drafi Deutscher, Michael Rother, Ulf Kruger, Thomas Fehlmann, and Kai Hansen.

Part of the proceeds from the album, a co-production with Phonogram, to which it is licensed, will be donated to the Alsterdorfer Institution to help fund its music therapy work.

Freibank is setting great store by Rausch, a young rock band signed to Phonogram; KMFDM, a hard rock-dance crossover act now signed to WaxTrax Records in Chicago, which recently toured the U.S. with Ministry; and the nationally successful Einsturzende Neubauten.

JARO/FUEGO IN U.S.S.R. JOINT VENTURE

The Bremen-based Jaro/Fuego group is to set up a joint venture in the Soviet Union to promote and market repertoire on the Jaro and Fuego labels. Already an associate company, Jaro Medien GmbH, is specializing in organizing pop concert tours in the Soviet Union at venues ranging in capacity from 5,000 to 32,000.

One of the major success stories of Jaro/Fuego continues to be the remarkable women's choir, Le Mystere des Voix Bulgares, from Sofia, of which it has worldwide management. Although originally founded in 1952 as the women's choir of the Bulgarian Broadcasting Service, this 28-strong vocal ensemble was not "discovered" by the West until 36 years later.

Now it has a worldwide reputation and international sales of the choir's three albums are approaching the million mark. It recently completed a nine-month world tour.

A world music company, Jaro/Fuego has scored with Pili Pili, Euro-African band of Dutch keyboard player Jasper van't Hof and with an album of Charlie Chaplin music, "Oh! That Cello," by Duesseldorf cellist Thomas Beckmann. It also releases music from Finland, Pakistan and Uruguay.

DA—A DECIDEDLY ACTIVE COMPANY

One of the oldest independent record companies in West Germany, DA Music—formerly Deutsche Austrophon—built its reputation in the 1950s and 1960s on the production of popular German "schlager" music and also as a distributor of recordings by such artists as Kurt Edelhagen, who led one of West Germany's most celebrated big bands, Johannes Heesters, Greta Keller, Marika Roekk, and Peter Kreuder.

The name Austrophon comes from the location of the company's early recordings—the Austrophon recording studios in Vienna—where Gerhard Mendelson, one of the most successful producers of his time, supervised dates by Peter Alexander, Maria Andergast, Cissy Kraner, Heinz Conrads, Hans Lang and many more.

The repertoire of these artists, together with the 1950s compositions of names like Kurt Schwabach, Lotar Olias, Ralph M. Siegel and Michael Jary, provide DA Music with a rich back catalog of repertoire. The company also has a catalog of fine classical recordings released on the Elite Special/Sonia label.

More recently, DA Music made an important contribution to the Neue Deutsche Welle with the recordings of the group Ideal, and now new chapters in the history of electronic music are being written by labels like Sky and IC (Innovative Communication), featuring such important musicians of the genre as Klaus Schulze and Robert Schroeder.

Among the enterprising labels distributed by DA Music is Blue Flame, located in the Stuttgart area, which is run by painter/designer Ilona Ortner and musician/composer/disk jockey/producer Friedemann Leinert, who works under the professional name of Lenny MacDowell. Blue Flame has an eclectic catalog which includes recordings by Rolf and Joachim Kuhn, Christoph Spendel and Klaus Ignatzek.

Acquiring distribution of the successful BCM label, with such acts as Technotronic, 49ers and Twenty 4 Seven has helped boost DA Music's reputation, and it is now making an impact on the jazz market with the reactivation of the licensed labels Black Lion, Freedom and Candid.

DA Music works in close contact with independent manufacturers such as Pallas (LPs), Orchestrola (cassettes) and P&O Compact Disc and last year set up a joint venture manufacturing facility in Singapore with P&O—P&O Compact Disc (S)Pte Ltd.—to produce CDs for the European, Asian and Australian markets.

SPIEL NOCH EINMAL, SAM!

Play It Again Sam, the Belgian production and promotion company established seven years ago by Michel Lambot and Kenny Gates, has now set up a West German affiliate in Hamburg under the direction of Freibank's Mark Chung.

The growth of PIAS from a two-man company in 1983 to one with 30 employees and affiliates in Holland and Germany has been achieved largely through the success of what it terms "electronic body music" as exemplified by Front 242 and Neon Judgement.

On the pure pop side, artists like Bill Pritchard and Adrian Borland have made a considerable impact, and groups like the Paranoiacs and the Scabs are building a reputation in the field of guitar-oriented rock.

The catalog also has a strong avant garde presence, with bands like the Young Gods, the Cassandra Complex and Meat Beat Manifesto.

German distribution is through the Hanover-based SPV company with promotion and marketing coordinated by PIAS Schallplatten Deutschland through Frank Luedtke of Collision Records, Mark Chung and Klaus Maeck.

CTE: DEVELOPING NEW CONCEPTS IN PROMOTION

The new trend in artist and label development is gaining momentum in West Germany and a new company symbolizing this movement is Common Target Entertainment GmbH headed by former Intercord executive Wolfgang Breuer.

CTE, founded last year in Kirchheim/Teck in southwest Germany, offers special marketing, promotion and advertisement concepts to independent specialist labels wishing to make a mark in the GAS territories.

Says Breuer: "Year after year innovative producers and labels appear to set the pace and direction of development in jazz, rock and pop music. Yet their product tends to be unknown in many European territories. It is the aim of CTE to get exposure for this product in the German-speaking countries, using a thoroughly professional, experienced and creative team."

CTE distribution in West Germany is through MNG ARIS (Ariola International Services) and product it is currently handling included GRP, Landmark, Gramavision, Visom, Rhino, Rampage, Coyote, Devilish, American Gramophone, and Living Music.

SPV MARKETS METAL

SPV, the Hanover-based independent production and distribution company, recorded an 18% increase in sales last year, largely through vigorous promotion and marketing of hard rock and heavy metal repertoire.

The company has built a solid reputation in this field and has made a major contribution to the creation of special hard rock and heavy metal sections in West German retail outlets.

Through nine in-house labels, SPV also operates in the pop, wave and electronic body music areas. A recent sample, "This Is Electronic Body Music," was a major sales success.

In the dance field the 101 label, although only three releases old, is making a considerable impact and SPV is also

involved in reviving the careers of former stars such as Stan Webb, Roger Chapman, Canned Heat and Steve Gibbons.

The Steamhammer label, founded in 1984, is SPV's biggest success story to date, featuring groups such as Sodom, Eivild, Destruction, Napalm and Metal Church and, in the same genre, SPV also distributes the product of Motorhead, Lee Aaron, Megadeth, Manowar, Metallica, and Helloween.

Through its representation of labels like Play It Again Sam, New Rose, Beggars' Banquet, Wax Trax and Noise International, SPV also scores with artists such as Front 242, Peter Murphy, Alien Sex Fiend and the Charlatans.

A publishing tie-in with the Siegel/Jupiter group in Munich produced a major success with American artist Deskee, now licensed to RCA for all countries outside the GAS territories.

A new initiative this year has been SPV's move into the sell-through music video business, a market which is really under-developed in Germany. Working with the U.K. company Fotodisk, SPV expects to have a catalog of 100 titles on the market by the end of this year.

With a field sales force of 15 and four telephone salesmen, SPV covers more than 2,400 retail outlets.

The company's international connections include Sonet in Scandinavia, Phonag in Switzerland and Echo in Austria. It also has a license deal with Shinko Publishing in Japan for heavy metal repertoire and will shortly be hooking up representation in the U.S.

TELEVISION

(Continued from page G-16)

the record industry is concerned, largely because of the heavy hit rotation of the FM Top 40 stations, which is seen to have accelerated the dramatic decline of single sales.

But on the television front, the advent of private stations with more finely targeted audience segments, and with no obligation to try to be all things to all viewers, has made certain record company TV campaigns more cost effective.

Says Wolfgang Johanssen, international repertoire marketing manager for Teldec: "Nationwide TV merchandising is far too expensive today. A major campaign could cost 2 million marks [\$1.2 million]. So we concentrate our merchandising on private radio and TV. Tele 5 has a good proportion of our target group among its audience. We spent 200,000 marks on a television campaign for Skid Row's first album and it proved effective. It's better to reach 250,000 interested viewers than 7 million indifferent ones."

Tele 5, says Johanssen, is open to videoclips of domestic artists, but he does not believe that it is possible to make hits via videoclips, not even with international product. "If you have a good video, but a bad song, people won't buy it."

The days of massive TV merchandising, says Johanssen, are over, and radio is now the key promotion and advertising medium.

An ingenious way of overcoming the high cost problem of TV merchandising has recently been developed by record companies. They strike a deal to use the title of a popular TV show on an album sleeve. They then agree to pay the TV station a royalty for the use of the title.

"This," says BMG Hamburg's marketing director Eckhart Gundel, "is TV advertising by the back door."

In West Germany, unlike some other European countries, it is against the law for a record company to give a television station a percentage of the sales proceeds to charity if an album is plugged in a TV show.

Gundel agrees with Johanssen that selective use of television for merchandising is the only viable course. "Tele 5 is good for dance product," he says. "You can mount an effective TV campaign for 350,000 to 600,000 marks."

Helmut Schnauffer, managing director of Dino Musik, which is a TV merchandising specialist and Germany's only independent compilation label, says that while this is still a key part of the company's operations, it is putting increasing emphasis on developing its own artist roster.

"Media and manufacturing costs have increased substantially," he says, "but we cannot increase prices in proportion."

As a result Dino is making use of a wider media mix, using more radio and press promotion and judiciously placed advertisements on cable and satellite TV channels.

CREDITS: Mike Hennessey, *Billboard* Chief European Correspondent; Peter Jones, *International News* Editor; Wolfgang Spahr, *Chief German* correspondent; Ellie Weinert, *German* correspondent; Manfred Schreiber, *Austrian* correspondent; Red Pencil/Mark Palmer, *London*, *Statistics* page design; Cover & design, Stephen Stewart.

IN THIS SECTION

Do Attorneys Really Have Ears?

New York Is Clint Black Country

Fleetwood Mac Tour 'Behind The Mask'

Checking Mechanical Royalty Reserves

Atco Opens Door To Bad Company 'Holy Water' Preserves Band's Heritage

BY JIM BESSMAN

NEW YORK—With a history dating back to 1973, Bad Company has earned the designation of "heritage band," says Atco Records president Derek Shulman, who has guided the band's return to Atco for its new disk, "Holy Water."

But Shulman contends that heritage far surpasses the stellar reign of original vocalist Paul Rodgers, the voice of such Bad Company classics as "Can't Get Enough" and "Feel Like Making Love." Rodgers left the band in 1982, but two years later guitarist Mick Ralphs and drummer Simon Kirke chose to carry on by recruiting singer Brian Howe, straight off a tour with Ted Nugent.

"It's like Peter Green and Fleetwood Mac, which developed into Fleetwood Mac with Lindsey Buckingham," says Shulman. "A lot of kids weren't around for Paul Rodgers and don't know who he is now. They and radio have certainly put the issue to rest."

As "Holy Water" bullets up the

Top Pop Albums chart, the title track of the disk has hit No. 1 on the Album Rock Tracks chart and Atco is ready to work the song at pop radio.

Shulman notes that "Holy Water" initially shipped more than 300,000 units, "double the amount" originally anticipated.

"'Dangerous Age' was gold," he says of the band's preceding 1988 album for Atlantic Records. "We feel that this one's platinum-plus."

"'Dangerous Age' was the second album to feature Howe on vocals. 'He took everyone by surprise,'" says Shulman.

Adds Kirke, "It broke new ground for us because it was more contemporary, with not a keyboard in sight. 'Holy Water' is a straightforward extension."

For that, Kirke credits the repeat performance of "Dangerous Age" producer Terry Thomas.

"With the last two albums, we didn't try for a glossy, overproduced record, but let people be themselves, spontaneous and emotional, with a bit of rawness. But

we've never been a meticulous band: Feel was the main thing."

Kirke also credits Atco, which picked up the group from Atlantic, for its "youthful vibe" and "personal approach."

Shulman now looks to the "Holy Water" video to establish the current Bad Company as the "quintessential" lineup.

Meanwhile, the first leg of the trio's U.S. tour commences July 17. Ironically, opening the bill will be Damn Yankees, featuring Howe's former band mate, Nugent.



Sound + Vision + U2. Adam Clayton, left, and Bono, right, of U2, meet backstage with David Bowie at the Richfield Coliseum in Cleveland, where Bono joined Bowie onstage before the sold-out crowd for an impromptu encore of "Gloria." Bowie's summer "Sound + Vision" tour, which coincides with the rerelease of the rocker's classic albums on CD by Rykodisc, continues with dates at the Philadelphia Spectrum Monday-Tuesday (9-10), and Thursday-Friday (12-13); the Nassau Coliseum on Long Island, N.Y., July 16; the Merriweather Post Pavilion in Maryland July 18-19; Foxboro Stadium, near Boston, July 21; and Giants Stadium in New Jersey July 29. In a unique move, for the release of its CD of "The Rise And Fall Of Ziggy Stardust And The Spiders From Mars," complete with bonus tracks and a 78-page booklet, Rykodisc is offering consumers a chance to trade in the 1984 RCA compact disk of the album by sending their old copies to Ziggy Stardust Upgrade, Rykodisc USA, Pickering Wharf, Bldg. C-3G, Salem, Mass. 01970. A new "Ziggy" CD will be sent in four to six weeks.

Bragging Rights In A Changing World; P'Gram Parties; Goodwill Sounds

ALL AFTERNOON, Billy Bragg has been on the phone from Elektra Entertainment's offices in New York doing interviews with, among others, college radio.

"I usually get the campus communist," jokes Bragg, the self-avowed socialist singer/songwriter.

As his recognition has grown, Bragg might have been expected to retreat from the explicit politics that has marked his work since his U.K. debut in 1983 with "Life's A Riot With Spy Vs. Spy," and his U.S. arrival in 1986 with "Talking To The Taxman About Poetry." Bragg himself says he'd planned a more personal tack on his next album for Elektra.

Then came the upheaval of Eastern Europe, with a wave of democratic movements changing the political landscape. And amid the celebration by many—Bragg included—the singer saw reason for concern. "We have to protect our political culture," he says. "There's a danger of that disappearing."

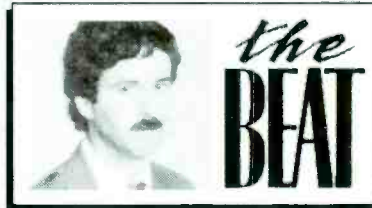
Bragg speaks of "the leftist tradition of internationalism—anti-fascism, anti-racism, anti-sexism; the defending of people's fundamental rights." And he sings of that tradition on his new Elektra release, "The International," a reinterpretation of anthems of the political left.

Bragg is not defending the corruption of socialism that marked many Eastern European governments. And this album may not launch him onto any commercial radio format. But the disk ought to be heard as a moving, well-timed, musical history lesson, from Bragg's reworking of the opening, title track, originally written as a French worker's anthem in 1871, to the closing song, "My Youngest Son Came Home Today," about the decades of violence in Northern Ireland.

"In order to get my messages out, I've got to compromise," says Bragg, acknowledging the irony of a socialist working through this very capitalist record biz. But as his songs find their audience, he asks coyly, "Just who is exploiting whom?"

WHAT MORNING APPOINTMENT? If PolyGram's New York staff appeared a tad bleary-eyed recently, it's understandable. The label staged four promo bashes in six nights in the Apple, including a postshow bash for **Tears For Fears**, a solo showcase by the delightful vocalist **Oleta Adams**, a gathering for rapper **Rebel M.C.**, and an all-stops-pulled affair for Wing/Polydor act

Tony! Toni! Toné! at Bridgewater's, overlooking the South Street Seaport complex. Along with label brass and such attractions as two friendly pythons, draped around the necks of their caretakers, and a hand-shaking monkey named George, well-wishers included **Eddie Murphy**, **L. L. Cool J**, **Johnny Kemp**, **Cameo**, **MC Lyte**, **Jam Master Jay**, **Salt-N-Pepa**, **Malcolm Jamal Warner**, the **Hudlin** brothers, and the **Fat Boys**. Label VP **Randy Roberts** said of the spread: "We had to show when we're committed to an artist we do the right thing"... At a more modest but no less imaginative affair, a clown twisting animal balloons and wandering violin and accordion players set the strange scene at CBGB's Canteen as the **Cavedogs** hit the stage to debut their new **Ed Stadium**-produced Enigma disk, "Joy Rides For Shut-Ins."



by Thom Duffy

ON THE BEAT: As the Cleveland scene has rocked for the past two decades, the Cleveland "Scene" newspaper has been there to cover it. The entertainment weekly, read throughout northeastern Ohio, marks its 20th anniversary with its July 19th issue, reprinting segments of Scene interviews with **George Harrison**, **Tom Petty**, **Billy Joel**, **Don Henley**, and **John Cougar Mellencamp**... **Marianne Faithfull**, whose Island disk "Blazing Away" has just debuted on the pop albums chart, has been tapped for the role of "Mother" in **Roger Waters** concert production of "The Wall" July 21 in Berlin.

ON THE ROAD: The age of the multiple-act metal fest is not over, as **Aerosmith**, **Metallica**, **Warrant**, and the **Black Crowes** demonstrated—loudly—at the SkyDome in Toronto June 29 and Silver Stadium in Rochester, N.Y., June 30... Narada Records pianist **David Lanz**, whose album "Christofori's Dream" spent more than eight months at No. 1 on the new age chart, will debut a new work titled "The Cranes" during the welcoming ceremony of the 1990 Goodwill Games July 21 in Seattle, Lanz's hometown. The piece will be on Lanz's next Narada disk, "Skyline Firedance," set for release in October. Also expected at the opening of the games are **Kenny Rogers**, the **Moody Blues**, **Kenny G**, Latin singer **Emmanuel**, **Reba McEntire**, and **Young M.C.**... And just when you thought the '80s were over, **Asia** has announced its return. The band played a rock fest in East Berlin June 17 and will release "Then & Now," a set of new and vintage tracks, on Geffen in August.

Lundvall Revives A Label For World Music Market

BY CHRIS MCGOWAN

LOS ANGELES—With an eye toward establishing a presence in the growing world music market, Capitol/Blue Note has announced the reactivation of its World Pacific imprint. The label marked its return in late June with the release of albums by Brazilian artists **Gonzaguinha**, **João Gilberto**, **Djavan**, and **Toninho Horta**.

"We will use it for some very important world music projects," says Bruce Lundvall, president of Blue Note and East Coast GM for Capitol Records. The revived label will release titles both from EMI catalog in other countries and from newly signed artists. It will be based in New York, under the direction of Lundvall, Blue Note executive director of A&R **Michael Cuscuna**, and director of marketing and A&R **Matt Pierson**. No additional staff is planned.

World Pacific's history stretches back to 1952, to the founding of its sister label Pacific Jazz Records. "It was a label started by **Richard Bock** and it had **Chet Baker**, **Gerry Mulligan**, **Chico Hamilton**, **Russ Freeman**, a lot of West Coast jazz artists," recalls Lundvall. "And then Bock started to branch into world music, with people like **Ravi Shankar** and Brazilian guitarist **Laurindo Almeida**."

In 1955, Bock created the World Pacific stamp, which absorbed Pacific Jazz and reissued many of its titles. In 1960, Bock reintroduced the latter label and from then on used both imprints. Liberty Records purchased Bock's labels in 1965, United Artists in turn acquired Liberty in 1968, and EMI bought UA in 1979. There are roughly 200 titles in the World Pacific and Pacific Jazz catalogs, falling mostly into the areas of jazz, Indian, and Brazilian music.

Capitol got its toe into world-beat waters in 1989, when it had a distribution agreement with Intuition Records, a West German label that had releases such as "Bora Bora" by the Brazilian band **Paralamas do Sucesso**. Ironically, "Bora Bora" was licensed by Intuition from EMI Brazil.

"Since Intuition is no longer with us, World Pacific becomes a nice option, since it is already our own label and it has a history. It is tailor-made for our plans," says Lundvall. "We want to be very selective. There will be a lot of interesting stuff to come out on the label over a period of time."

The first four releases of newly active World Pacific are: "Toninho Horta" (a 1980 release from guitarist/composer **Horta**, with guest **Pat Metheny**); "Seduzir" (a 1981 title
(Continued on next page)

Entertainment Lawyers Gather In N.Y.

'Attorneys With Ears' Ponder Their Increased Role

BY GENE SANTORO

NEW YORK—"Attorneys With Ears: The Private Practice Entertainment Lawyer As Unofficial A&R/Creative Person For Music Publishers And Record Companies" was the title of a symposium presented June 6 at the Holiday Inn Crowne Plaza by the National Music Publishers Assn.

Among the chief topics of discussion were the changing role of attorneys vis-à-vis artists, managers, and A&R; the new trend toward attorneys financing artist demos and showcases; and the web of client relationships—with artists, record companies, publishers, studios—that centers on attorneys.

Panel members were Susan Henderson, VP of MCA Music Inc.; Susan Dodes, director of A&R, MCA Records Inc.; and attorneys Robert Epstein, Michael Selverne, Dennis

Cavanaugh, Richard Grabel, and Michael Sukin. Chairing the panel was Charles J. Sanders.

Quipping, "I do want to sound like an attorney-basher," Dodes noted problems with the lawyers' expanding role. "They don't sit in A&R meetings, so they don't know why people are or aren't signed," she said. "When you continually get tapes from attorneys making outrageous claims, you start to pass automatically.

"There are different areas of responsibility: the lawyer gets the deal, A&R makes the record, and promotion gets it on radio."

Sounding a theme that ran through much of the discussion, Dodes added, "We listen to all the tapes that come in, but we do give some tapes preference. Because I know Bob Epstein, I may listen to his tape right away. I'd do the same thing with my dentist. In the end,

it's down to people."

Sukin, whose firm had mounted a client showcase the night before at New York's Lone Star Roadhouse, remarked, "Clearly you'd listen to your dentist's tapes; you wouldn't dare not to. But my firm has quasi-A&R meetings every two weeks. If we're going to invest our time, we want our artists to do well."

Cavanaugh pointed out that "the attorney has to maintain credibility, otherwise his contacts dry up. But an attorney who's under pressure from an artist is in a buffer role."

Grabel noted, "Attorneys handle business affairs, managers handle personal and artistic affairs. For me, the best deals come when the manager does the legwork and I follow up. But it's my impression that many labels will only listen to tapes from people they know, which creates an artificial situation."

TALENT IN ACTION

FLEETWOOD MAC
SQUEEZE

The Arena, St. Louis

AFTER ITS VARIOUS reincarnations and personnel changes, Fleetwood Mac on this early summer weekend gave a performance a lot like a graduation, class reunion, and prom all rolled into one. Some 12,000 fans gathered for this date on the "Behind The Mask" tour, but with only two tracks featured from that new Warner Bros. disk, the crowd was treated to a greatest-hits package, high on concert pomp and circumstance, the camaraderie of old friends, and familiar music from the past.

The band, backed by two singers, a percussionist, and an extra keyboardist, performed most solidly on the songs of Christine McVie—"Say You Love Me," "Little Lies," "You Make Lovin' Fun," and the encore of "Don't Stop"—capturing the band's enduring qualities. Stevie Nicks, al-

though distant, gave her best on the acoustic "Landslide," but the audience responded more than generously to her presence on "Rhiannon" and the one non-Mac tune, "Stand Back."

Veteran rhythm section John McVie and Mick Fleetwood excelled when backing new band mates Rick Vito, who delivered an array of fine guitar support, and Billy Burnette on the rockin' change-ups "Oh Well," "Standing On The Rock," and an early Peter Green blues. Burnette, acting as MC, tried to keep the energy up, but pacing lagged and several lulls—especially before the encore—made the show feel slow and listless. "World Turning"—featuring an overly long drum solo—gave the full band its best opportunity to shine as a unit.

Squeeze, on the other hand, played three as-yet-unrecorded songs while delivering the expected favorites—"Black Coffee In Bed," "Take Me, I'm Yours," "Tempted," and "Hourglass." Glenn Tilbrook's strong vocals and catchy guitars, plus the punchy rhythms of drummer Gilson Lavis, revealed the energy, melody, and creative spark that Squeeze can offer to pop music in the '90s.

BRIAN Q. NEWCOMB

CLINT BLACK
PATTY LOVELESS
ALAN JACKSON

Beacon Theatre, New York

CAPITOL/BLUE NOTE LOGO

(Continued from preceding page)

from singer/songwriter Djavan); "The Legendary João Gilberto" (a retrospective collection from the singer/guitarist, who kicked off the bossa nova era in 1958 with his single "Chega de Saudade"); and "E" (a 1988 release by singer/songwriter Gonzaguinha).

Of the four, Gonzaguinha has been signed as a new artist. "He was brought to our attention by Eliane Elias," says Lundvall. "We are very excited by what we heard and we will have Gonzaguinha's new releases in the future."

World Pacific's fifth release will come this month, with Brazilian pianist/singer Tania Maria's "Bela Vista." Adds Lundvall, "Tania was with Capitol, but we thought that her interests would be better served by having her on World Pacific."

In the wake of his megasmash RCA debut disk and countless best-of-the-year awards, Clint Black has beefed up his band and polished his stage act, sliding comfortably into headliner status.

Confident enough to open with two new songs, Black and band ran through their good-old-boy-in-a-pick-up-truck repertoire to the delight of the adoring crowd. Standouts included "Nothing's News," his latest single, and "Killin' Time," nicely punctuated by guitarist/co-writer Hayden Nicholas' licks on six-string bass. A pointlessly extended encore of James Taylor's "Steamroller" was the only downer in an otherwise perfect set. All in all, this show should tell area promoters that country music is alive and well in this city.

PETER CRONIN

THE SPANIC BOYS

Lone Star Roadhouse, New York

THE SPANIC BOYS are not your typical rock act. Rotund, bespectacled father Tom and almost-as-rotund, bespectacled son Ian share guitar and vocal duties, and exchange between-tunes patter like, "I'd like to introduce a living legend! A living dad!" But then again, the Milwaukee-based, rockabilly-driven quartet landed on "Saturday Night Live" when Sinead O'Connor refused to appear with host Andrew "Dice" Clay. Nothing about its sudden prominence is typical.

At the Lone Star Roadhouse June 5, the band was bushwhacked by factors beyond its control. Surprisingly, despite the publicity surrounding the Boys' Rounder debut, "Spanic Boys," and their TV debut, the place was nearly empty—though the handful of fans that did show up tried to compensate with enthusiasm. And the sound mix smeared their breakneck rave-ups, swampy stomps, and Byrdsy jangle-and-chime alike into overdriven grunge.

But the Spanic Boys soldiered on like roadhouse pros, and showed off some ingratiating musical touches in the process. Rockabilly is a limited if (Continued on page 48)

Balsam Speaks On Reserves; Ballard 'Holds On' To New Hat

BY IRV LICHMAN

CALLING UP THE RESERVES: You can't get the right answers if you don't ask the right questions. That's at the heart of comments about record company mechanical royalty reserves offered to Words & Music readers by Howard Balsam, formerly associated with the Harry Fox Agency and now VP/GM of Copyright Management Inc. in New York.

"We all know about the system of reserves and have to live with it. But how many in the music publishing community are actually aware of how it should be monitored? I suspect not as many as there ought to be.

"It's my experience that many publishers do not ask the proper questions. Here are the crucial queries: What are the units manufactured to date?

What are the sales units reported to date? What percentage does the manufacturer hold in reserve? When does the record company

intend to release reserves held? Does it fall within the guidelines set by the Federal Copyright Act?

"Once this information is obtained the publisher should be in a position to make an intelligent decision regarding a request for the release of such reserves. Music publishing professionals can make a significant difference in their royalties by asking the right questions."

ADD A SLASH: Glen Ballard is a successful writer/producer who has made a decision to be a writer/producer/artist. First, let's get to his past credits. Ballard, a staff writer at MCA Music for a decade, is coming off a No. 1 single, "Hold On," by Wilson Phillips. He is currently working with Siedah Garrett on her upcoming *Qwest* album, having already made history of sorts with Garrett as co-writer of the Michael Jackson smash "Man In The Mirror." He is also writing and producing with Jack Wagner for Wagner's new album, in addition to other projects pending with such performers as Paula Abdul, Regina Belle, and Vonda Shephard. And he recently returned to Los Angeles from Japan, where he and Cliff Magness, one of his co-writers, performed with grand-prize winners Wilson Phillips at the 19th Tokyo Song Festival.

Now he, Magness, and Jay Graydon, another collaborator, have become a performing trio, with an album's worth of material to show for it. "This project is ultimately about songs," says Ballard. "Being a recording artist gives you more range as a writer and more time—approximately 10 songs' worth—to get your message across and to explore different areas. It really is an extension of our work with other

artists." At the moment, the group has no recording deal, but that shouldn't prove too difficult.

DEALS: Writer Michael Dan Ehmig has signed a co-publishing agreement with Emerald Forest Entertainment and his own firm, Largest Man In The World (BMI). His credits include co-writing three tracks with Lita Ford on her current chart album, "Stiletto," for RCA.

30 SOMETHINGS: BMG Music has made its first catalog sampler a big and unusual affair. It's a 30-year rundown of successes—from Patti Page to Eric Clapton—presented in their entirety in a striking way: The slipcase packaging accommodates paperback-size boxes containing cassette and CD versions. There are six cassettes and CDs, each totaling 103 recordings. Five

volumes feature pop and rock, while a sixth focuses on country music. According to Danny Strick, BMG's VP/GM, the set has already been

heavily serviced to art directors, ad agencies, creative consultants, and TV music supervisors.

SINGING THEIR PRAISES: Grants said to be the largest ever bestowed in the history of the musical theater have been made to Mark Campbell (lyrics) and Gretchen Cryer (libretto) by the Kleban Foundation, established under the will of Edward L. Kleban, the lyricist best known for his work with Marvin Hamlisch on the score for "A Chorus Line." A committee made up of Jerry Herman, Stephen Sondheim, and Joseph Stein selected the two winners, who will receive \$150,000 each, to be paid in three annual installments of \$50,000, on the basis of being the most promising in their craft.

GOSPEL MUSIC PUBLISHER Meadowgreen Music's music print will be distributed by Dallas-based Word Music under a long-term deal. The pact is based exclusively on print music product. Also, Meadowgreen will continue to produce, manufacture, and market its music print line. Among the initial works going through Word are best sellers "The Race Is On" and "Friends," as well as the more recent renditions of "People Need The Lord," "The Steven V. Taylor Collection," and "Shortstops." Meadowgreen is based in Nashville.

PRINT ON PRINT: The following are the five best-selling folios at Music Sales Inc.:

1. Bob Dylan Anthology
2. Paul Simon Anthology
3. Depeche Mode, Violator
4. Lisa Stansfield, Affection
5. The Original Guitar Case Scale Book





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MARK DENARO

It is easy to see why Mark Denaro earned the encomium of the 'Amadeus of Rock' from a music critic in Sao Paulo, Brazil, and why the host of a popular Long Island rock program called this young and very prolific songwriter-guitarist a "home grown, world class talent."

This classically trained, Sea Cliff based, creative and interpretive artist enjoys a growing reputation among his peers and music industry people.

Mike Love of the Beach Boys, who met Mark in 1973, called him a "musician's musician, a true artist." Keith 'Fingers' Steele, the host of WBAB's 'Metal Shop' has high praise for his writing and guitar virtuosity.

The record speaks for itself. Within the last several years, Mark has written more than 400 original songs spanning a vast rock terrain from heavy metal, pop-rock, folk-rock, rock ballad, dance/disco, Euro-rock, classic and progressive, black and Latin fusion, avant-rock, and the unique trend setting, Next Wave Rock, the next generation of rock.

Mark's songs have been performed and broadcast in the United States, U.K., Germany, Italy, Japan and Brazil. Leading vocalists, groups and music directors have created a growing demand for his songs and studio performances.

Mark Denaro was made in Japan, where his mother lived and studied piano and music composition for three years in Yokohama, and was born in New York. He grew up in Brooklyn and Manhattan's lower East side.

He showed an early interest and natural flair for music and by the time he was six, he began playing and writing in the improv-compositional style that was to presage his method today. The compositional side of his musical personality and style was nurtured and shaped through study under a pupil of Segovia when he was eight, followed by four summers of classical guitar in Siena, Italy, and ensemble performances with Juilliard teachers.

By the time he was twelve years old and moved to Sea Cliff, Long Island with his parents, he created a very impressive repertoire of original songs and developed a distinctive style and sound. He studied at the Guitar Workshop of Roslyn, and so impressed the music director, Kent Sidon, that he took heavy metal and rock lessons from his student.

Mark Denaro is a writer and performer. In 1983, VENGER, a Long Island heavy metal group he led, rapidly gained recognition from peers, record companies, music critics and fans, and won a major award from the publishers of Good Times and Pro Music. VENGER, with Mark on lead guitar, was voted by fans in the tri-state area as the most popular and best rock band playing originals.

VENGER also had the distinction of opening by special invitation for Van Halen Birthday Party Celebration, Rick Derringer, Quiet Riot, Twisted Sister, Michael Schenker, Good Rats, Virgin Steele, Haircut 100, Americade and other leading bands. Following the VENGER triumph, Mark expanded his range by touring Japan, Brazil, the Caribbean and Europe under the names of 'Marco Solo,' 'Perfect Pets,' 'War Daze' and 'Shark Bite.'

In 1988, Jack Douglas produced an album for Mark featuring very commercial pop-rock, rock ballads, and his distinctive Next Wave Rock, avant-rock for the 21st. century. Last year he appeared as guest musician and wrote original theme music for Tom Pomposello's MTV Big Show.

Currently he is busy writing and recording fresh, new and exciting future chart-busters at Tiki Studios in Glen Cove. Two of Mark's songs are sung by Joe Lynn Turner, and another by Bob Halligan. Several articles about this very talented artist have appeared in Newsday and trade papers. His latest records are aired on a regular basis on FM stations in New York, Florida, California and other states.

"Mark Denaro was recently featured on our MTV 'Big Show' productions 'Heavy Metal Jeopardy' and 'Video Dominatrix.' He's a great stylist with an incendiary technique, great sense of rhythm and phrasing. Mark is a hot potato... no two ways about it. His licks on our MTV 'Big Show' were tasty, zany and righteous. Watch out for this guy."

Tom Pomposello
President of Tom Pomposello
Productions and Friends

"Mark Denaro has all the intensity and soul necessary to climb into the hearts of true guitar lovers. He also possesses the dexterity and creativity to succeed."

Keith 'Fingers' Steele
Host Disc Jockey
WBAB-FM 'Metal Shop'

"Mark Denaro is a rising star on the rock scene. He has a flair and natural talent for writing great songs with tremendous commercial potential. He's a fantastic stylist with a great and brand new sound. Very professional, perfect ear and timing...a super virtuoso guitarist and brilliant songwriter. Mark Denaro is one of the most gifted and naturally talented musicians I ever worked with."

Jack Douglas
Award Winning Producer



DENARO



**“Leading a revolution
in Rock”**



DAKOTA

A BOLD LEAP TO THE FRONTIER

DAKOTA, the latest all new, all original, all guitar 10 song album from songwriter-guitarist Mark Denaro, sets a new bench mark in rock music.

Featuring a sizzling synthesis of sitar and guitar, electrifying heavy metal, and the extraordinary sound and excitement of Next Wave Rock, the next generation of rock, *DAKOTA* is rock for the 21st. century global village.

Dakota, where John Lennon lived and died. What the Dakotas were to homesteaders, *DAKOTA* is to rock: A BOLD LEAP TO THE FRONTIER.

DAKOTA showcases Mark Denaro's extraordinary stylistic range, flawless guitar technique and virtuosity, unique sound, speed demon riffing, production skills and startling original songwriting.

DAKOTA soars in the outer orbit of rock with a fresh and exciting mix of mild to wild guitar solos, a dazzling and exotic sitar-guitar sizzler, trail blazing avant-rock, an improv-compositional jazz-rock piece, blues-rock, high energy metal, pop-rock, acoustic guitar, and the distinctive aural signature of **Next Wave Rock**.

DAKOTA is an eclectic explosion of sounds, tempos, rhythms and moods. Screaming leads alternate with melodic and slow rock intervals followed by lightning fast riffs and lightly strummed acoustic guitar passages.

Jack Douglas, the award winning producer of 38 gold and 10 platinum albums, describes Mark Denaro as "a rising star on the rock scene. He has a flair and natural talent for writing great songs with tremendous commercial potential."

Douglas, who produced rock albums highlighting Mark Denaro's original songs and lead guitar, praised him as "a super virtuoso guitarist and brilliant songwriter. His material is consistently hot, original and very commercial. Mark is a fantastic stylist with a great and brand new sound. He combines superb technique, incredible speed, imaginative riffing and flair to produce a very unique, original and exciting sound."

After working on his last segment of the DENARO album at Island Media, Jack Douglas said simply: "Mark Denaro is one of the most gifted and naturally talented musicians I ever worked with."

An electric sitar and 12 string steel acoustic guitar was used to create the sensuous sound and sizzle, of 'Scheherezad: The Survivor.' 'Scheherezad' is the latest edition of an original and unique style he calls Kamikaze Rock. 'Riding the East-West Twain,' written and performed in Japan in 1983, inspired 'Scheherazad.'

Previous releases composed and arranged for Japanese and Western instruments, 'Satori Splendor,' 'Purple Doves' and 'Iron Butterfly' received very favorable and enthusiastic critical and popular acclaim.

'Bach to Rock,' employing pull-offs and harmonic hammer-ons, reflects Mark's earlier classical training and experience. Commenting on this classical and rock synthesis, Mark notes that "some musical marriages sour and the players wind up with lousy settlements. I regard Bach as my musical godfather and was looking for a happy union of rock and classical."

'Orion: The Hunter' uses several guitars, including a nylon acoustic for free flight guitar solos. 'Freedom Machine 2001' is an exhilarating and liberating explosion of great sound. 'Firestorm' crackles with high voltage energy.

'Into The Storm' weds heavy metal straight ahead rhythm with a flamenco flavor performed on nylon acoustic, and '60-90 Rocket Power' carries Jimi Hendrix' 'Are You Experienced?' to another dimension and time zone.

To achieve his aim of bringing some of the 60's sound and mood into the 90's as he did in the seminal 'Woodstock Survivor' album written and recorded in 1987 at Tiki Studios in Glen Cove, Mark blends the reverse guitar riffing of Hendrix with 90's metal and jazz fusion melody lines to produce the phenomenal sound and pulse of '60-90 Rocket Power.'

'Archives,' the final cut and only song not written by Mark, brilliantly showcases his incredible range, technique and virtuosity. With haunting and very passionate passages in a piece written by Spyros Poulos and Neal Scott, Mark Denaro's lead guitar pierces through a cover of keyboards like earnest cries of the soul.

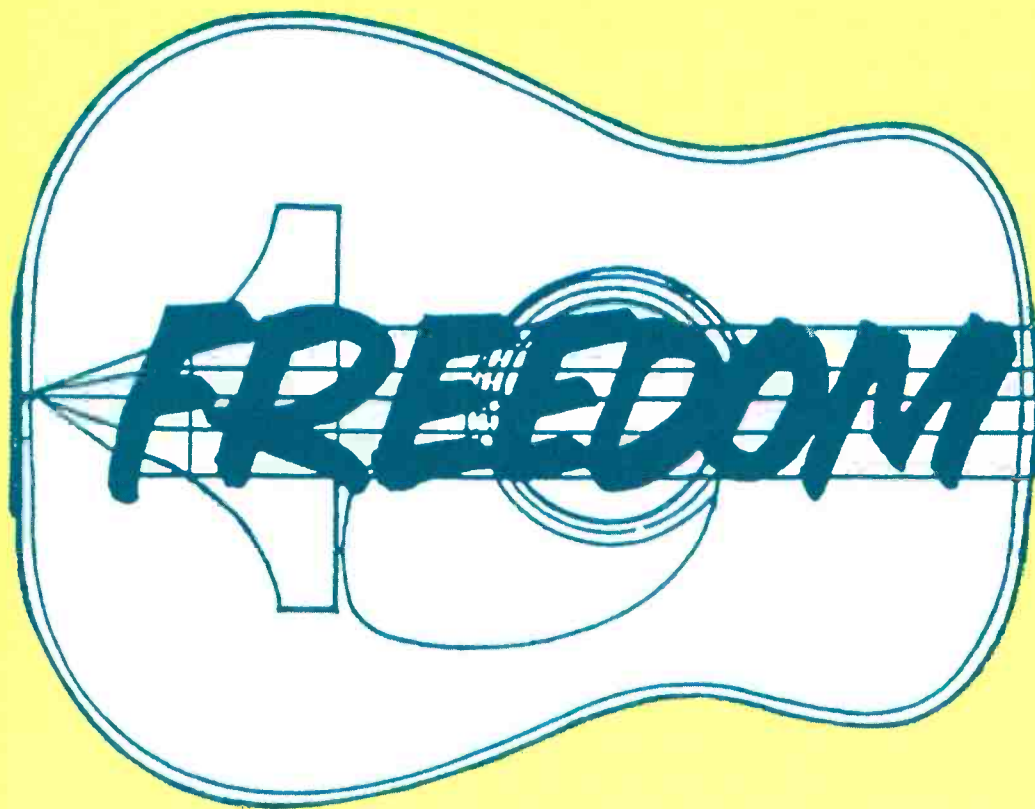
Selections from *DAKOTA*, produced by Mark Denaro and Fred Guarino at Tiki Studios with the support of keyboardist and programmer Spyros Poulos, were previewed on WBAB's 'Metal Shop' and 'Home Grown' programs. Keith 'Fingers' Steele and WBAB's program directors report a very favorable listener response and request for more songs from Mark Denaro.

Writing for *Avant-Rock World*, music critic Regina Roth says: "As with many virtuoso talents, his music, style and repertoire is a successful collision of opposites. Mark Denaro, an exciting heavy metal artist, plays with a disciplined recklessness: a brilliant and electrifying clash of classical guitar style and technique and unabashed, sometimes raucous, but always real rock 'n' roll. Orchestrated chaos was never executed with such skill and excitement. Mark Denaro is leading a revolution in rock!"

MARK DENARO

*"Freedom is my country,
music is my home"*
Mark Denaro

TM



FREEDOM MACHINE

"This machine kills fascists"...
Woody Guthrie

From tender to tough, mainstream pop to avant-rock...
Selections from the repertoire of Mark Denaro

Heavy Metal/Hard Rock

Hot City Warfare
(9 Song Album)
Souls On The Run
(10 Song Album)

Next Wave Rock

Poison Blossoms
Savage Claw
War Daze
Winter In Gethsemane
Horrorscope
Memory Palace
Bridges To Bedlam

FREEDOM MACHINE

Dawn's Surly Light
Soul Collector
Merchant Of Menace
Reveille Rock
Suite Crimes
Storm People
Wealth Hazard

Spanish/Brazilian

Duende
(10 Song Album)

Produced By Jack Douglas
with Mark Denaro

Where Am I Now?
Somewhere In Paradise
Toy Boy
Prisoner Of Love
Love On The Line

Rock'n Wry/Novelty

Stars Of Stage And Scream
Blow Dryers And Looking Glass
Gym Dandy
Murder And Other Pleasures

**Written For Eastern And
Western Instruments**

Tsunami Rock
Pagan Priest
Lead Cats And Tiger Lilies
Purple Doves
Hard Silk
Zen Trek
Satori Splendor

Recent Editions

Metal Magic
(EP Demo)

**Written By Mark Denaro
and Larry Dvoskin**

Can A Love So Wrong, Feel
So Right?
Long, Long Way
Vocals by Joe Lynn Turner
Girls Like You
Vocals by Bob Halligan

...and
hundreds more.



**"Next Generation
of Rock 'N' Roll"**



TM

A MESSAGE TO THE A&R EXECUTIVE

As a record label executive you know, better than anyone else, that this has not been a good season for the popular music industry.

Rap and metal records are on trial in several states while artists and record store owners are arrested over some lyrics in violation of their First Amendment rights. A leading church official blames metal for a rise in Satanism in New York.

Many powerful people—from congressmen to cardinals—demand a shortening of the leash on the record industry. Legislators throughout the country are pushing for an anti-rock congressional resolution, and more than twenty state legislatures are pushing for stricter thought control.

Rock and rap are attacked for their homophobic, sexist, racist and anti-Semitic lyrics. Meanwhile, racial violence and bigotry is on the rise. Anti-Semitic incidents, ranging from desecration to murder, reached their highest level since the ADL of B'nai B'rith began collecting statistics 11 years ago.

For good or evil, the content of popular music does make a difference. What should the record label executive do at a time when rock is under sharp attack, and profound questions are raised about the role of popular music in a free society? Censorship is not a solution. Politically correct art is not good art.

You can choose and support art that is honest, direct, uncompromising, original and entertaining; and, at the same time, combat bigotry, promote racial harmony, peace and human dignity.

A recent review from Regina Roth, a music writer and critic surveying emerging artists on the rock scene notes that: "By evoking the lessons of history, the FREEDOM MACHINE confronts the present and looks to the future wisely, boldly and without illusions. It is more than a truth machine and freedom fighter: the FREEDOM MACHINE is an early warning system and an act of rescue. The lyrics and message transcend boundaries and differences: it emerges from the world and plays to the world."

She adds that the FREEDOM MACHINE, which is consistent with the aims of such organizations as the ADL of B'nai B'rith, "serves to strengthen humanity's struggle for peace and human dignity."

To demonstrate Mark Denaro's commitment to this ideal, he has agreed to contribute a substantial portion of the proceeds from the performances and sales of DAKOTA, or any other song, to the Anti-Defamation League of B'nai B'rith. In behalf of the artist, we urge you to join us in the fight against bigotry and racial violence.

The FREEDOM MACHINE is, however, only one side of Mark Denaro's extraordinary musical personality and talent. His music, from tender to tough, mainstream pop to avant-rock, meets the highest demands of art and commerce.

Leading vocalists, rock groups and music directors have created a growing demand for his songs and performances. Jack Douglas, the award winning producer who has worked with Mark Denaro, raves about his "flair and natural talent for writing great songs with tremendous commercial potential."

Keith 'Fingers' Steele, the host disc jockey of WBAB-FM 'Metal Shop,' Tom Pomposello, producer of the MTV 'Big Show' and other professionals and leaders in the music industry acclaim Mark Denaro's talent and songs. Listener reception, according to radio program directors and disc jockeys, has been very strong.

DAKOTA, Mark Denaro's new, all guitar album is headed for the top of the charts. We are seeking a distribution deal, and invite inquiries from record label decision-makers, personal managers and agents.

Find out what all the excitement and raves are all about, and ride a winner to a gold medal. Please contact me today for further information and Mark Denaro's latest album, D A K O T A.

Sincerely,

Barry Zornberg, New Wave Rock Productions
91 N. Franklin Street, Suite 315, Hempstead, N.Y. 11550
(516) 481-6082 • FAX (516) 481-6302

In 'The Book of Laughter and Forgetting' Milan Kundera writes: "The struggle against power is the struggle of memory against forgetting."

It is the theme that inspired 'Against Forgetting,' an extraordinary example of Mark Denaro's superb artistry. Composed in 1984 for 12 string classical guitar, piano and violin, it is, to cite a review from music critic Regina Roth, "a dark meditation of the meaning of the Nazi atrocities."

Inextricably linked to the message and spirit of the 'FREEDOM MACHINE,' Mark commemorates the two high dramas of Jewish life, the brutality and terror of the Holocaust and the miracle of Israel's existence.

It is significant that in its three decades of existence, rock composers including the protest artists of the sixties have never looked at the past. ... Mark Denaro, a classically trained writer-performer with more than 400 songs to his credit, has filled this void with a masterpiece. 'Against Forgetting' is a timeless work of power.

"We were thrilled to have received your letter and (Mark Denaro's) generous contribution to the International Center for Holocaust Studies. We are also excited about your (Mark Denaro's) pledge to donate a substantial portion of all proceeds and royalties to the Center. ... We wish you well in developing new music, which is also a measure of your commitment to keeping the memory of the Holocaust alive."

Dr. Dennis B. Klein
Director, International Center
for Holocaust Studies,
ADL B'nai B'rith
Ltr. 2/9/88

The ancient and timeless biblical prescription, *Tikkun Ha' Olam*, Hebrew for 'repairing the universe' is evoked by songwriter-guitarist Mark Denaro's extraordinary collection of intelligent, thoughtful, very exciting and uncompromisingly honest and direct lyrics, music and poetry from the FREEDOM MACHINE.

Inspired by Woody Guthrie's slogan emblazoned on his guitar case: 'This Machine kills Fascists' and written with an astonishing core of intellectual sinew, insight and clarity, the FREEDOM MACHINE is a diverse and stunning multi-media treasure of exhilarating fresh and revolutionary rock music, theatre pieces and poetry devoted to freedom.

Initially written in 1975, and continuously stocked and replenished with fresh, new pop-rock, folk-rock, stirring rock anthems, avant-rock and other rock songs, the FREEDOM MACHINE deals provocatively with the urgent issues of our time.

The cause of human rights came triumphantly of age in the liberating 1980's. Lives were saved and prisoners freed. The FREEDOM MACHINE is a celebration of freedom and liberation from tyrants and the

nameless and numberless many in this contagious struggle.

Unfortunately, as Mark Denaro writes in his liner notes to the blues-rock 'Sequel to Hell,' "the escape from hell has left a malignant legacy. The specter of unbridled anti-Semitism haunts the Soviet Union and Eastern Europe. There are maggots in Communism's decay, and left unchecked they can multiply rapidly."

This is a seminal and audacious artistic achievement. The songs of the FREEDOM MACHINE are not personal tirades, but mature cries of the soul based on hope, compassion, and when the horror or oppression demands it, moral condemnation and rage.

Written in a variety of styles and idioms, the guitar becomes an instrument for change as the FREEDOM MACHINE moves beyond the platitudes of pop music and the weary clichés of conventional lyrics, and soars in the outer orbits of rock with direct and blunt messages based on conviction and genuine passion.

The central theme of 'Against Forgetting' is remembrance. Simon Wiesenthal, the distinguished Holocaust scholar, observed that 'Hope

lives when people remember.' By keeping alive the memory of the past, it is the hope that such brutality will never be allowed to happen again.

It is significant and sad that fifty years after the infamous *Kristallnacht*, and three decades after the birth of rock, that no popular composer has ever examined the past. Commenting on the dangers of revisionism and collective amnesia, Mark Denaro writes in the liner notes to 'Poison Blossoms,' a Next Wave Rock piece, "as the world tries to disinherit the past, the message of the Holocaust is in danger of being forgotten."

The FREEDOM MACHINE songs evoke hope, not despair; it promotes truth, not myths; and, it serves to strengthen humanity's struggle for peace and quest for human dignity.

Mark Denaro has written powerful and evocative pieces about a dark world of memory, regeneration and redemption. This is music for the 21st. century global village.

Regina Roth
Avant-Rock World, June 1990

ARTIST DEVELOPMENTS

NATURAL HAVENS

Singer Richie Havens, long known for his work in progressive causes, has found a way to fight against poverty and for the environment in the '90s. His new organization, the Natural Guard, is expected to open its first chapters in New Haven, Conn., and Baltimore. More cities will follow.

Havens explains that Natural Guard is a way to give city kids resources so they can get hands-on experience in their communities, with activities such as recycling, litter and pollution patrols, gardens, constructing nature trails, planting trees, and protecting wildlife. "My personal initiative," he says, "is to reach an entire generation with information."

How will he raise funds during a time of city budget cutbacks? Havens says some cities, including New Haven and New York, are donating office space. The chapters will be staffed principally by interns and volunteers. Foundation money is being sought as well.

Havens anticipates that chapters will open this fall in Washington, D.C., Orlando, Fla., and Las Cruces, N.M. By next winter, he hopes to add chapters in Arcosanti, Ariz., Buffalo, N.Y., Portland, Maine, and San Francisco.

Havens, who was raised in Brooklyn, N.Y., recalls how he escaped urban pressures by seeking out nature. "I had a nice park two blocks from my house. I spent a lot of time in trees. Sometimes we took our drums to the Palisades

and played them up there."

Havens says environmental consciousness really began to bloom at the Woodstock festival in 1969, where he was the first performer. "It was a gathering of a like mind. There was a lot we didn't know then, but finding out about it gave us the incentive. A lot of people in the environmental movement today were at Woodstock, or tried to get

there."

Twenty-one years later, Havens warns, "We are at the point of no return. If [environmental work] is not done now, it won't be done." For information about the Natural Guard, write to Suite 11-E, 123 West 44th St., New York, N.Y. 10036, or call 212-704-0346.

RANDALL BEACH

Music Awards Honor Philly's Finest Gamble & Huff, Hooters Among Winners

BY SCOTT BRODEUR

PHILADELPHIA—An 18-year-old song prompted two awards for songwriters Kenny Gamble and Leon Huff at the third annual Philadelphia Music Awards, held June 26 at the Academy of Music.

Gamble & Huff's "If You Don't Know Me By Now," originally recorded by Harold Melvin & the Blue Notes, earned the two songwriting awards after Simply Red's remake shook the charts last year.

"It's a great honor," said Gamble, one of the few winners on hand to pick up the awards. "It's hard to believe a song we wrote that long ago is still winning awards today."

The event, organized by the Philadelphia Music Foundation and hosted by Don Kirshner, honored Philadelphia-area musicians in categories including pop/rock, rap/urban, jazz, folk, gospel, alternative, and classical. There were two types of awards: public choice, which were voted on by music fans in the area, and industry

awards, voted on by various members of the music business.

Although no act won more than two awards, there were plenty of double winners. The Hooters won a public choice and an industry award for "Zig Zag," their third release for Columbia. DJ Jazzy Jeff & the Fresh Prince won industry awards for best pop-rock single ("I Think I Can Beat Mike Tyson") and most promising rap/urban group.

Patti LaBelle won a public choice award for outstanding female vocalist and an industry award for best rap/urban performer. Ben Vaughn, the Innocence Mission, Richard Bush & the Candles, and the Dobbins High School Choir, a gospel group, also won two awards each.

"This is an incredible surprise to us," said Karen Peris, lead singer for the Innocence Mission, whose self-titled A&M debut album was a big local hit last year. "We're from Lancaster, and to be accepted like this in Philadelphia is very encouraging to us."

TALENT IN ACTION

(Continued from page 42)

explosive language of frantic boogies and pumped-up shuffles, three-chord changes and twangy guitars, and lyrics about teen love and rebellion. The Spanic Boys spin the conventions just enough to reclaim them: their shuddering Fender-amp vibratos and piercing Telecasters; their sleek James Burton and ringing Roger McGuinn licks; their flawlessly executed swoop-and-glide Everly Brothers harmonies; and their occasional lyric twists recalling Marshall Crenshaw or Jason & the Scorchers. Too bad the mix blurred the barely harnessed energy gusting from the stage into noise. GENE SANTORO

SOMETHING HAPPENS Cabaret Metro, Chicago

YOU WOULD THINK that beating out U2 as best Irish band and best live act in Ireland's Hot Press readers' poll might overinflate a young band's ego. But that's clearly not the case with Something Happens, judging from this rising quartet's unpretentious and occasionally brilliant June 17 Chicago debut.

Although accustomed to packing out houses on the Emerald Isle, the Charisma Records band displayed no signs of disappointment when a mea-

ger crowd turned out for this Sunday evening show.

In fact, seemingly delighted with the opportunity to reach a new audience—of any size—Something Happens, the first act on the new Charisma label to hit the tour circuit, dished out a stout and raucous set of R.E.M.-flavored pop.

Jangling guitar torrents and soaring harmonies aside, however, vocalist Tom Dunne, guitarist Ray Harman, bassist Alan Byrne, and drummer Eamonn Ryan never became copyists. Rather, the lads' individual efforts—nasty power chords, contrasting with restrained arrangements, and front man Dunne's implicitly sexual delivery—combined to form a unique whole.

Still, the set was deficient in one respect. Known at home for its madcap covers, the band instead stuck to its own tunes, except for a few stanzas of "Come Together" sandwiched into "Burn Clear," a song from pre-Charisma days.

Why no covers? Perhaps the rousing applause for "Kill The Roses," "Parachute," and "Hello, Hello, Hello" signaled that the band's own material would be sufficient. Or possibly, as the title of the new album, "Stuck Together With God's Glue," and the band's moniker suggest, Something Happens shuns predictability in favor of spontaneity.

SHEREE MARION



ALB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|--------------------|---|---------------------|-----------------------------------|
| BILLY JOEL | Yankee Stadium Bronx, N.Y. | June 22-23 | \$3,101,010 \$30 | 103,367 sellout | Ron Delsener Enterprises |
| MADONNA TECHNOTRONIC | Meadowlands Arena East Rutherford, N.J. | June 24-25 | \$1,125,000 \$30 | 37,500 sellout | Ron Delsener Enterprises |
| BILLY JOEL | Providence Civic Center Providence, R.I. | June 27 & 29-30 | \$1,043,700 \$24.50 | 42,600 sellout | Frank J. Russo |
| DAVID BOWIE | Palace of Auburn Hills Auburn Hills, Mich. | June 22 & 24-25 | \$980,625 \$25 | 39,225 39,900 | Belkin Prods. |
| JANET JACKSON CHUCKII BOOKER | Shoreline Amphitheatre Mountain View, Calif. | June 20-21 | \$730,905 \$23.50/\$19.50 | 34,698 40,000 | Bill Graham Presents |
| DAVID BOWIE | Richfield Coliseum Richfield, Ohio | June 19-20 | \$657,975 \$25 | 26,319 sellout | Belkin Prods. |
| DEPECHE MODE NITZER EBB JESUS & MARY CHAIN | Stadium, Exhibition Place Toronto | June 22 | \$657,555 (\$768,682 Canadian) \$26.50/\$22.50 | 29,839 sellout | Concert Prods. International |
| JIMMY BUFFETT & THE CORAL REEFER BAND ZACHARY RICHARD | World Music Theatre Tinley Park, Ill. | June 30 | \$411,775 \$25/\$20 | 18,103 20,000 | Tinley Park Jam Corp. |
| JIMMY BUFFETT & THE CORAL REEFER BAND ZACHARY RICHARD | Shoreline Amphitheatre Mountain View, Calif. | June 22 | \$300,469 \$22.50/\$18.50 | 14,613 20,000 | Bill Graham Presents |
| GIpsy KINGS | The Greek Theatre Los Angeles | June 23-24 | \$280,956 \$25/\$23/\$17 | 12,278 sellout | Niederlander Organization |
| MOTLEY CRUE JOHNNY CRASH | Capitol Centre Landover, Md. | June 27 | \$279,474 \$19.50 | 14,332 16,000 | Cellar Door Prods. |
| FLEETWOOD MAC SQUEEZE | World Music Theatre Tinley Park, Ill. | June 27 | \$252,398 \$25/\$17.50 | 10,725 20,000 | Tinley Park Jam Corp. |
| HANK WILLIAMS JR. & THE BAMA BAND KENTUCKY HEADHUNTERS | Cal Expo Amphitheatre Sacramento, Calif. | June 24 | \$222,897 \$23/\$19.50 | 11,296 14,500 | Bill Graham Presents |
| B-52'S ZIGGY MARLEY & THE MELODY MAKERS | Mann Music Center Philadelphia | June 23 | \$222,325 \$22.50/\$19.50/ \$17.50/\$12.50 | 13,147 sellout | Electric Factory Concerts |
| FLEETWOOD MAC SQUEEZE | Met Center Bloomington, Minn. | June 30 | \$217,316 \$22 | 9,695 11,937 | Jam Prods. Company 7 |
| BUDWEISER SUPERFEST: MAZE FEATURING FRANKIE BEVERLY STEPHANIE MILLS GAP BAND TONY! TON! TON! CHRISTOPHER WILLIAMS | The Summit Houston | June 22 | \$205,271 \$23.75/\$22.75 | 10,454 12,000 | A.H. Enterprises |
| B-52'S THE PYLON | Jones Beach Theatre Wantagh, N.Y. | June 28 | \$204,620 \$20 | 10,231 sellout | Ron Delsener Enterprises |
| STEVE MILLER LOU GRAMM | Jones Beach Theatre Wantagh, N.Y. | June 23 | \$204,540 \$20 | 10,227 sellout | Ron Delsener Enterprises |
| STEVE MILLER LOU GRAMM | Mann Music Center Philadelphia | June 22 | \$203,620 \$22.50/\$19.50/ \$17.50/\$12.50 | 11,975 12,947 | Electric Factory Concerts |
| STEVE MILLER LOU GRAMM | Garden State Arts Center Holmdel, N.J. | June 27 | \$179,024 \$22.50/\$15 | 10,619 10,802 | in-house |
| STEVE MILLER LOU GRAMM | Seashore Performing Arts Center Old Orchard Beach, Maine | June 29 | \$174,116 \$20/\$19 | 9,045 15,000 | Frank J. Russo |
| KISS SLAUGHTER LITTLE CAESAR | The Spectrum Philadelphia | June 26 | \$162,519 \$19.50/\$17.50 | 8,980 12,339 | Electric Factory Concerts |
| M.C. HAMMER AFTER 7 MICHEL'E OAKTOWN'S 3-5-7 TROOP | Thompson Boiling Assembly Center & Arena Univ. of Tennessee, Knoxville, Tenn. | June 21 | \$161,153 \$17.50 | 9,210 12,000 | Atlantic Promotions |
| M.C. HAMMER AFTER 7 MICHEL'E OAKTOWN'S 3-5-7 TROOP | Tallahassee- Leon County Civic Center Tallahassee, Fla. | June 28 | \$154,275 \$17 | 9,648 10,006 | A.H. Enterprises Stoney Prods. |
| ZIGGY MARLEY & THE MELODY MAKERS | Seashore Performing Arts Center Old Orchard Beach, Maine | June 30 | \$153,349 \$20/\$19 | 8,071 15,000 | Frank J. Russo |

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New Video Gets New Life As Supplier Will Release Foreign/Arthouse Tapes

BY PAUL SWEETING

NEW YORK—New Video, the erstwhile New York retail chain, is being resurrected as a program supplier.

Steve Savage, co-founder of the chain, has purchased the registered trademark to the New Video name and the copyrights to the magazine/catalog it once published, from Vestron, the company to whom the five-store chain was sold in August 1988.

Meanwhile, Savage has formed a joint venture with New York-based Fox/Lorber Associates, to be called New Video Group, that will release newly licensed foreign and arthouse films on cassette.

Savage and Fox/Lorber each own 50% of New Video Group.

The first two releases from the new entity will be "In The Realm Of The Senses," Nagisa Oshima's controversial, sexually explicit 1976 film, and "Amor Bandido" from Bruno Beretto, the Brazilian director of "Dona Flor And Her Two Husbands."

Both will be released Sept. 7 (Aug. 27 prebook), "Realm" for \$89.95, "Bandido" for \$79.95.

The titles will be released under the Fox/Lorber Home Video label. Fox/Lorber Home Video ("A Taxing Woman," "Dona Flor And Her Two Husbands," "Bye Bye Brazil") predates the joint venture with Savage but will be folded into the New Video Group, according to Savage. Savage says other labels under NVG will be developed but declines to discuss specifics.

Savage says NVG will release what he describes as "A-niche

movies."

"They will be A titles from a qualitative, rather than a quantitative perspective," Savage says of the movies NVG plans to release. "We're looking for movies that will help stores differentiate themselves from the store down the block. That was our whole philosophy behind the New Video stores. We didn't have the money to do a lot of heavy advertising. But if we could get people to pass just one other video store to come to ours we could almost double our volume. And you do that by having different product."

In light of that strategy, Savage calls "In The Realm Of The Senses" an "important door-opener for us."

The film, which concerns a former Japanese prostitute working in a geisha house who falls in love with her boss, won accolades at

film festivals in London and Cannes but was seized by U.S. Customs agents before its scheduled opening here for the 1977 New York Film Festival.

It was eventually released theatrically here without a rating.

"In light of what's happened recently with the controversy over MPAA ratings, 'Realm' should certainly attract attention," Savage says, referring to the lawsuits filed by Miramax Films and Maljack Productions against the Motion Picture Assn. of America (Billboard, June 9).

The video's packaging will carry the legend "WARNING: This unrated feature film presents graphic sexual scenes and is intended for mature adults only (18 or over)."

"Films that deal with sexual themes but that are not pornographic have always had a tremen-

(Continued on page 57)



And The Winner Is... Michael Landes, left, chairman of 35-store, New York-based chain RKO Warner Video, is named retail entrepreneur of the year by accounting firm Ernst & Young, Merrill Lynch, and Inc. magazine. Also pictured is Laurence Charney, Ernst & Young's regional director of entrepreneurial services.

IVE Questions Accuracy Of Macrovision 'Turtles' Study

NEW YORK—Dave Mount, president and CEO of International Video Entertainment, says he was "somewhat troubled by the belligerent manner" in which the Macrovision Corp. undertook the study of the likely impact of consumer copying on sales of "Teenage Mutant Ninja Turtles" when it is released on cassette.

Macrovision compiled the study as part of a general survey of consumer copying of prerecorded cassettes (Billboard, July 7). The "Turtles" study concluded that IVE would lose 2.7 million unit sales to copying if "Turtles" is not copy-protected. Such

a loss would amount to \$32.4 million in wholesale revenue.

Mountain View, Calif.-based Macrovision markets a copy-protection technology for prerecorded videocassettes.

According to the survey, 10% of VCR households (6.3 million projected nationally) say they would buy "Ninja Turtles" at a retail price of approximately \$20.

Additionally, 136 of 751 households, or 18%, say they will copy "Turtles" if it is not copy protected.

Another 41% of households say they would rent "Turtles" when it be-

comes available, but 30% of VCR households say they would copy instead of renting if possible. Macrovision translates that into \$47.2 million in lost rental revenue, assuming a \$2.50 average rental price.

IVE has announced that "Turtles" will be released in the fourth quarter, but has not announced a price. "We're certainly leaning toward a sell-through price, but we're still working on the marketing plans," Mount says. "One reason we did not participate in the Macrovision study is that we have not officially announced this title yet. It's still in the-

aters."

Mount says he believes the Macrovision study exaggerates the likely impact on "Turtles" from copying. "There's no doubt that copying is going on in America, but I'm not sure I buy all their numbers," he says. IVE has never conducted research of its own on the extent of consumer copying, according to Mount.

Aside from the "Turtles" study, Macrovision's survey (conducted by New York-based Schulman, Ronca & Bucuvalas Inc.) estimated industry losses to consumer copying each year

(Continued on page 54)

See Peter Pan Fly!

Peter Pan takes off with Dr. Fad, Dinosaur Jones, Tina Yothers, Funny Bones Club, Bob Schneider, Magic Garden, The Beatles Motown and Barney the Bear Sing Along Hitting, Pitching and Fielding for Kids with the New York Mets Gulliver's Travels, Magic Horse, Johnny in the Valley of the Giants

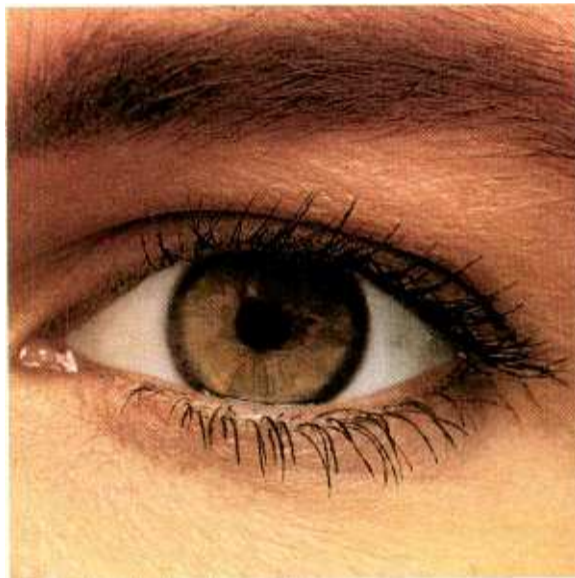
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Public Media Gets Rights To Kid Vid Series

BY MOIRA McCORMICK

CHICAGO—Public Media Video has acquired home video rights for the PBS series WonderWorks, which presents dramatizations of fiction for children. It is Public Media's first family-oriented product.

According to Christine Lundberg, VP of research and development for Chicago-based Public Media Video, the manufacturer will be releasing more than 60 hours of programming beginning in the late summer. Eleven titles are scheduled for release in 1990: The first six will be issued Aug. 15 and the remaining five Oct. 10.

The agreement is separate from the PBS/Pacific Arts Video deal, under which Pacific Arts will release selected PBS programming.

Lundberg says Public Media is first releasing titles from WonderWorks' first five seasons (the program will embark on season No. 6 this fall), "and we will choose programming from the sixth, seventh, and eighth seasons—altogether, some 53-54 titles up to 1994."

Programming from the various seasons will be mixed, "so retailers

will be interested in the whole offering," says Lundberg.

Titles scheduled for release Aug. 15 include "Hiroshima Meridian" and "Jacob Have I Loved"; among the October videos are "A Girl Of The Limberlost" and the boxed set "A Little Princess." All titles are \$29.95

'TV Guide called WonderWorks the best family drama on television'

suggested retail, except "Princess," which lists for \$79.95.

Lundberg notes that several "WonderWorks" titles have been selectively released on home video, such as the WonderWorks/Disney collaboration "Anne Of Green Gables," which was issued by Disney.

The WonderWorks programming, aimed at youngsters 8-14 years old, "shows young adults as decision makers, as empowered to lead their own lives," says Lundberg. "Also,

there are strong adult role models."

A big selling point will be WonderWorks' value as family entertainment, she says. "There's not a great deal of good programming like this on television or in the home video market," she says. "WonderWorks, though, was called 'the best family drama on television' by TV Guide; it's gotten endorsements from Action for Children's Television and Parents Magazine as well. The quality of the programming sets it apart from the pack of children's video."

Each cassette will be packaged with a booklet called "A Closer Look," which provides discussion questions, a selection of books by the same author, an annotated bibliography listing books on similar subjects, and a "behind-the-scenes [story on] the show's producers."

Public Media Video will work directly with book and specialty retailers, and even record stores ("as such not a relevant market," according to Lundberg, "but some retailers want the product"). Additionally, the series will be listed in third-party catalogs and in Public Media's own catalog; it will also be sold through direct mail.

NEWSLINE

Home Video Suppliers Connect With Environment On Flurry Of New Titles

Several home video suppliers are linking new releases with environmental causes. Hanna-Barbera Home Video, for example, plans to release "Timeless Tales From Hallmark," a new series of half-hour animated fairy tales hosted by Olivia Newton-John, at \$14.95 each. Each is introduced by the singer/actress, who, at the end of each tale, presents a special message encouraging environmental responsibility. Newton-John is currently the Goodwill Ambassador to the United Nations Environmental Program. Meanwhile, Media Home Entertainment says it will donate \$12,000 to the International Headquarters of the Rainforest Foundation. Those funds were raised during a three-month period by way of a special incentive program backing the June 13 release of "Indio" (Billboard, July 7). And Warner Home Video plans an Aug. 22 release of "Time Warner Presents The Earth Day Special," with a \$9.95 suggested list. The TV special was broadcast last Earth Day and contains messages about helping to save the planet. Among just a few of the celebrities who appear are Dan Aykroyd, Kevin Costner, Bill Cosby, Michael Douglas, Jane Fonda, Meryl Streep, Barbra Streisand, Dustin Hoffman, Magic Johnson, Quincy Jones, Geena Davis, Danny DeVito, Robin Williams, and Ted Danson. Reportedly, Danson is also set to do an ecology-oriented, made-for-home-video project for a major supplier. WHV says the low price point was made possible by the "extraordinary cooperation of participating vendors and video distributors," including donated or not-for-profit services from Technicolor Videocassette (duplication), Modern Videofilm (postproduction), Ivy Hill Corp. (packaging printing on recycled paper), and others.

Rentrak-Japan Launched In 381 Stores

Rentrak Corp. and Culture Convenience Club Co. Ltd., the largest video chain in Japan, launched Rentrak-Japan as a joint venture July 4. Takaaki Kusaka was named president of the new operation, based in Tokyo. Rentrak-Japan will kick off with 381 CCC stores and eight program suppliers in its pay-per-transaction revenue-sharing program. Portland, Ore.-based Rentrak, which has been marketing its PPT system in the U.S. for four years, owns one-third of Rentrak-Japan. Culture Convenience Club has about 500 stores in Japan, including franchised outlets. The 381 involved in the launch of Rentrak-Japan include all company-owned outlets and some franchised stores. In making the announcement, Rentrak said PPT will operate in essentially the same manner in Japan as in the U.S., but noted that "the economics of PPT are far more compelling in Japan than in the United States," because of different market conditions. A company statement said, "Twice as many titles are released in Japan each year; duplication, distribution, and wholesale prices are higher; rental rates are lower than in the United States, and Japanese retailers have less display space." There are approximately 12,000 video stores in Japan.

'Mandela: Free At Last,' And On Video

African National Congress leader Nelson Mandela, who recently visited the U.S., is the subject of a briskly selling video, according to distributor JCI Video. Just released, the tape is called "Mandela: Free At Last"; it lists for \$14.95. The video was produced by the PBS series "South Africa Now" and is hosted by Charlayne Hunter-Gault of PBS' "MacNeil/Lehrer News Hour." The 79-minute tape contains documentary footage, interviews, and the unedited first public address by Mandela following his release from prison. A portion of the profits from the tape will go to "South Africa Now."

Wherehouse Acts As Cable TV Conduit

In a novel twist, HBO recently worked out a deal with the Wherehouse Entertainment chain in Los Angeles whereby members of the Academy of Television Arts and Sciences could get free rentals of seven HBO cable specials from six Wherehouse outlets. The campaign, running June 1-July 17, was designed to heighten exposure of the programs for Emmy consideration. Among the titles: "The Image," "Billy Crystal: Midnight Train To Moscow," "By Dawn's Early Light," "Carmen On Ice," "Tailspin: Behind The Korean Airliner Tragedy," "Babar," and "Tales From The Crypt." HBO ran ads in Hollywood trade magazines to let ATAS members know.

Orion Wraps Up Sell-Through Package

Orion Home Video has announced a package of three titles repriced for sell-through for the fourth quarter. Included in the promotion are "Great Balls Of Fire," "Farewell To The King," and "Lost Angels." Each is priced at \$19.98 and will be released Sept. 27.

Days Of . . . Spontaneous Combustion

Video Products Distributors Inc. of Long Beach, Calif., won a 1990 Pontiac Firebird in Media Home Entertainment's recent Spontaneous Combustion contest, a dramatic example of the incentives suppliers are offering for B titles. VPD achieved the higher preorder sales than all other distributors nationwide. Subsequently, VPD took the cash value of the car and bought two brand-new Nissan pickup trucks, which the company is now using as prizes in a three-month-long Media retailer sweepstakes.

FOR WEEK ENDING JULY 14, 1990

Billboard. TOP SPECIAL INTEREST VIDEOS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
|-----------------------------|------------|---------------|--|----------------------|
| RECREATIONAL SPORTS™ | | | | |
| 1 | 6 | 5 | ★★ NO. 1 ★★ 100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072 | 19.95 |
| 2 | 3 | 40 | BASEBALL FUNNIES Simitar Ent. Inc. | 14.95 |
| 3 | 2 | 22 | NBA AWESOME ENDINGS CBS-Fox Video 2422 | 14.98 |
| 4 | 1 | 12 | ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423 | 14.98 |
| 5 | 9 | 170 | AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39 | 14.95 |
| 6 | 4 | 62 | DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229 | 14.98 |
| 7 | 11 | 12 | HOCKEYS HARDEST HITTERS JCI Video JCV-8209 | 9.95 |
| 8 | 5 | 64 | THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025 | 14.99 |
| 9 | 10 | 118 | CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp. | 19.95 |
| 10 | 7 | 106 | A KNIGHT OF BASKETBALL Kartes Video Communications | 19.95 |
| 11 | 15 | 31 | CHAMPIONS FOREVER J2 Communications J2-0047 | 19.95 |
| 12 | 16 | 10 | FINAL FOUR: THE MOVIE JCI Video 8206 | 19.95 |
| 13 | 19 | 116 | NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024 | 14.95 |
| 14 | RE-ENTRY | | FUNNY SIDE UP Major League Baseball | 19.95 |
| 15 | 13 | 60 | LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1 Paramount Home Video 12623 | 19.95 |
| 16 | RE-ENTRY | | NFL CRUNCH COURSE Fox Hills Video | 19.95 |
| 17 | NEW▶ | | JACK NICKLAUS SHOWS YOU: CBS-Fox Video 54791 | 19.98 |
| 18 | 20 | 30 | RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod. | 24.95 |
| 19 | NEW▶ | | LEE TREVINO'S PRICELESS GOLF TIPS VOL. 2 Paramount Home Video 12624 | 19.95 |
| 20 | 8 | 68 | MICHAEL JORDAN: COME FLY WITH ME CBS-Fox Video 2173 | 19.98 |

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
|----------------------------|------------|---------------|---|----------------------|
| HEALTH AND FITNESS™ | | | | |
| 1 | 1 | 183 | ★★ NO. 1 ★★ CALLANETICS ◇ MCA/Universal Home Video 80429 | 24.95 |
| 2 | 2 | 183 | KATHY SMITH'S BODY BASICS JCI Video 8111 | 14.95 |
| 3 | 5 | 87 | KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059 | 19.95 |
| 4 | 4 | 183 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ Warner Home Video 070 | 29.98 |
| 5 | 7 | 37 | BEGINNING CALLANETICS MCA/Universal Home Video 80892 | 24.95 |
| 6 | 8 | 183 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100 | 14.95 |
| 7 | 3 | 23 | JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652 | 29.98 |
| 8 | 6 | 75 | JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650 | 29.98 |
| 9 | 9 | 25 | KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466 | 19.95 |
| 10 | 11 | 71 | ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016 | 29.95 |
| 11 | 10 | 89 | SUPER CALLANETICS MCA/Universal Home Video 80809 | 24.95 |
| 12 | 16 | 5 | JODY WATLEY: DANCE TO FITNESS Parade Video 207 | 24.95 |
| 13 | 18 | 121 | START UP WITH JANE FONDA Warner Home Video 077 | 19.95 |
| 14 | 13 | 17 | JUDI SHEPPARD MISSETT'S FITNESS NOW! JCI Video 8119 | 14.95 |
| 15 | 15 | 18 | DENISE AUSTIN'S SUPER STOMACHS Parade Video 27 | 19.95 |
| 16 | 12 | 8 | RITA MORENO: NOW YOU CAN! ◆ Wood Knapp Video 1054 | 19.95 |
| 17 | 19 | 69 | RAQUEL: LOSE 10LBS. IN 3 WEEKS HBO Video 9892 | 19.99 |
| 18 | NEW▶ | | 20 MINUTE BEAUTIFUL BODY WORKOUT Front Row Video 00200 | 14.95 |
| 19 | NEW▶ | | DENISE AUSTIN'S FAT BURNING WORKOUT Parade Video 46 | 19.95 |
| 20 | 14 | 183 | JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069 | 29.98 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|------------|---------------|--|--|-------------------------------------|-----------------|--------|
| | | | ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 6 | BACK TO THE FUTURE PART II | Amblin Entertainment MCA/Universal Home Video 80914 | Michael J. Fox Christopher Lloyd | 1989 | PG |
| 2 | 2 | 5 | THE FABULOUS BAKER BOYS | IVE 68910 | Jeff Bridges Beau Bridges | 1989 | R |
| 3 | 3 | 11 | LOOK WHO'S TALKING | Tri-Star Pictures RCA/Columbia Home Video 70183 | John Travolta Kirstie Alley | 1989 | PG-13 |
| 4 | 10 | 2 | TANGO & CASH | Warner Bros. Inc. Warner Home Video 11951 | Sylvester Stallone Kurt Russell | 1989 | R |
| 5 | 7 | 7 | HARLEM NIGHTS | Paramount Pictures Paramount Home Video 32316 | Eddie Murphy Richard Pryor | 1989 | R |
| 6 | 6 | 10 | BLACK RAIN | Paramount Pictures Paramount Home Video 32220 | Michael Douglas Andy Garcia | 1989 | R |
| 7 | 5 | 10 | SEA OF LOVE | Universal City Studios MCA/Universal Home Video 80883 | Al Pacino Ellen Barkin | 1989 | R |
| 8 | 4 | 7 | THE LITTLE MERMAID | Walt Disney Home Video 913 | Animated | 1989 | G |
| 9 | 31 | 2 | STEEL MAGNOLIAS | Tri-Star Pictures RCA/Columbia Home Video 70243-5 | Sally Field Shirley MacLaine | 1989 | PG |
| 10 | 15 | 3 | ALWAYS | Amblin Entertainment MCA/Universal Home Video 80967 | Richard Dreyfuss Holly Hunter | 1989 | PG |
| 11 | 8 | 7 | NATIONAL LAMPOON'S CHRISTMAS VACATION | Warner Bros. Inc. Warner Home Video 11889 | Chevy Chase | 1989 | PG-13 |
| 12 | 14 | 3 | MY LEFT FOOT | Miramax Films HBO Video | Daniel Day-Lewis Brenda Fricker | 1989 | R |
| 13 | 12 | 9 | SEX, LIES, AND VIDEOTAPE | Outlaw Productions RCA/Columbia Home Video 90483-5 | James Spader Andie MacDowell | 1989 | R |
| 14 | 9 | 14 | DEAD POETS SOCIETY | Touchstone Pictures Touchstone Home Video 947 | Robin Williams | 1989 | PG |
| 15 | 11 | 4 | THE BEAR | Tri-Star Pictures RCA/Columbia Home Video 70213-5 | Jack Wallace Tcheky Karyo | 1989 | PG |
| 16 | 13 | 5 | CRIMES AND MISDEMEANORS | Orion Pictures Orion Home Video 8755 | Woody Allen Martin Landau | 1989 | PG-13 |
| 17 | 16 | 7 | DAD | Amblin Entertainment MCA/Universal Home Video 80933 | Jack Lemmon Ted Danson | 1989 | PG |
| 18 | 17 | 13 | THE ABYSS | CBS-Fox Video 1561 | Ed Harris Mary Mastrantonio | 1989 | PG-13 |
| 19 | 18 | 7 | DRUGSTORE COWBOY | IVE 68911 | Matt Dillon Kelly Lynch | 1989 | R |
| 20 | NEW | | MUSIC BOX | IVE 68903 | Jessica Lange | 1989 | PG-13 |
| 21 | 38 | 2 | ROGER & ME | Dog Eat Dog Film Prod. Warner Home Video 11978 | Michael Moore | 1989 | R |
| 22 | 19 | 9 | NEXT OF KIN | Lorimar Film Entertainment Warner Home Video 670 | Patrick Swayze | 1989 | R |
| 23 | 25 | 2 | HEART CONDITION | New Line Cinema RCA/Columbia Home Video 75023-5 | Bob Hoskins Denzel Washington | 1990 | R |
| 24 | 21 | 16 | FIELD OF DREAMS | Universal City Studios MCA/Universal Home Video 80884 | Kevin Costner Amy Madigan | 1989 | PG |
| 25 | 30 | 2 | THE WIZARD | Universal City Studios MCA/Universal Home Video 80934 | Fred Savage | 1990 | PG |
| 26 | 27 | 20 | PARENTHOOD | Universal City Studios MCA/Universal Home Video 80921 | Steve Martin Dianne Wiest | 1989 | PG-13 |
| 27 | 28 | 16 | HONEY, I SHRUNK THE KIDS | Walt Disney Home Video 909 | Rick Moranis | 1989 | PG |
| 28 | 24 | 11 | JOHNNY HANDSOME | IVE 68902 | Mickey Rourke Elizabeth McGovern | 1989 | R |
| 29 | 20 | 4 | OLD GRINGO | RCA/Columbia Pictures Home Video 50203-5 | Jane Fonda Gregory Peck | 1989 | R |
| 30 | 22 | 7 | IMMEDIATE FAMILY | RCA/Columbia Pictures Home Video 50193-5 | Glenn Close James Woods | 1989 | PG-13 |
| 31 | 33 | 3 | BASKET CASE 2 | SGE Home Video 2011 | Kevin Van Hentenryck Annie Ross | 1989 | R |
| 32 | 26 | 7 | FAT MAN AND LITTLE BOY | Paramount Pictures Paramount Home Video 32252 | Paul Newman | 1989 | PG-13 |
| 33 | 23 | 14 | AN INNOCENT MAN | Touchstone Pictures Touchstone Home Video 910 | Tom Selleck | 1989 | R |
| 34 | 32 | 5 | TRIUMPH OF THE SPIRIT | Epic Home Video RCA/Columbia Home Video 59063-5 | Willem DaFoe Wendy Gazelle | 1989 | R |
| 35 | 29 | 5 | WORTH WINNING | CBS-Fox Video 1700 | Mark Harmon Lesley Anne Warren | 1989 | PG-13 |
| 36 | 35 | 22 | TURNER & HOCH | Touchstone Pictures Touchstone Home Video 911 | Tom Hanks | 1989 | PG |
| 37 | 39 | 11 | SHIRLEY VALENTINE | Paramount Pictures Paramount Home Video 32248 | Pauline Collins | 1989 | R |
| 38 | 34 | 8 | LET IT RIDE | Paramount Pictures Paramount Home Video 3220 | Richard Dreyfuss | 1989 | PG-13 |
| 39 | 36 | 20 | LETHAL WEAPON 2 | Warner Bros. Inc. Warner Home Video 11876 | Mel Gibson Danny Glover | 1989 | R |
| 40 | 37 | 5 | LEATHERFACE: TEXAS CHAINSAW MASSACRE III | New Line Cinema RCA/Columbia Home Video 75013-5 | Kate Hodge William Butler | 1989 | R |

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

HOME VIDEO

RCA/Col Goes 'Far Out, Man'; Cannon Shoots Off 'Rockula'

FAR OUT VIDEO: Aging hippies never die, they just keep on truckin'. Just ask **Tommy Chong**, late of Cheech & Chong, who recently came out of semiretirement to write, direct, and star in "Far Out, Man!" In fact, Chong, who plays a hippie musician mentally stuck in the '60s, spends a lot of time in this project in a truck as a roadie. Despite modest box-office numbers last fall, the film—also starring Rae Dawn Chong and C. Thomas Howell, with special appearances by Paul Bartel, Judd Nelson, and Martin Mull—earned a fair amount of good reviews, including one in The Los Angeles Times. It arrives in video stores Aug. 29 from RCA/Columbia Pictures Home Video.



by Jim McCullaugh

Despite some '60s drug-related humor in the film, Chong thinks "Far Out" will find a wide home video demographic. "It's almost impossible to aim at a certain age group," he says. "It's really aimed at my own sense of humor. It's like with Cheech & Chong. We never really aimed at anything but our own sense of humor. You had to be there."

Acknowledging the favorable critical comment, Chong adds: "Yeah, people liked it. To me, getting mentioned is a good review. It may have been a little too sophisticated and arty for the 'Ninja Turtle' crowd. But the picture is actually perfect for my '70s generation. By the time they get around to wanting to go to the theater, it's already in the video stores. In fact, it may play better on video and it's a great party tape, what with the Grateful Dead getting banned everywhere."

Chong says he deliberately low-keyed the drug jokes in the film because of the current anti-drug climate. "Cheech & Chong was more than just drug humor," he says,

"but that's all a lot of people associated us with. At the end of our career, we were doing more sex than drug jokes. But obviously drug humor doesn't play as well anymore."

Also likely to attract rentals, says Chong, is the following built up by the availability of several Cheech & Chong movies on home video. "Kids come up to me all the time for autographs... not for themselves but for their parents. Kids say, 'My mom really digs you.'"

Chong says he had some difficulty directing for the first time, since "Cheech wasn't there. We used to direct each other and we balanced each other out. But it worked out

OK. This is Chong unleashed. Actually, Cheech was a lot straighter than I was. When we broke up I went on my own bent way." Upcoming, says Chong, are stepped-up plans for "more directing and writing. But comedy is very tough to direct and write. Pacing is everything. And you need good actors. Comedy is like spice. Too much and it dies on you. The funny parts are not hard to write. It's the in-between parts that are difficult."

And despite the fact that Cheech Marin does a brief cameo in the film, Chong says the only likelihood of the duo getting back together officially is if "Dan Quayle becomes president."

DOLBY-IZED: Another B title heading for video stores shortly is Cannon Video's "Rockula," characterized as a "rock'n'roll comedy with bite," which had limited theatrical release earlier this year. Among its cast are Dean Cameron, Tawny Fere, Susan Tyrrell, and musicians Bo Diddley, Thomas Dolby, and Toni Basil.

Musician/producer Dolby, new to (Continued on page 56)

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L.A.'s VSDA Chapter Recharges Hits The Road In Membership Drive

BY EARL PAIGE

LOS ANGELES—The local chapter of the Video Software Dealers Assn. here—one of the largest in the U.S., but of late baffling leaders because of its slowed growth—is holding its meetings in different communities around the southland in a determined rebuilding program.

The downturn for the Los Angeles Chapter is all the more dismaying in that the neighboring unit in Orange County took a prize from VSDA earlier this year for being the fastest-growing group for its size in 1989.

At the first of its traveling meetings in suburban Valencia here June 26, L.A. chapter leaders outlined a membership-drive strategy that will find the group holding meetings from Ventura to Pasadena in a wide geographical arc around Orange County, homegrounds of the Southern California Chapter, VSDA's oldest regional unit.

Some VSDA leaders note that the two L.A. area groups do not work together as closely as they could. In April, a special meeting of the two groups' boards was convened by VSDA president Lou Berg with the aim of fostering cooperation and holding possible joint events (Billboard, May 12).

At the most recent meeting of the Orange County group June 19, chapter president Sid Spinak, head of Video Zone in Newport Beach, expressed surprise that the L.A. meeting would be on the same evening as the Orange County group's board meeting.

Asked about the conflict, Fina Damian, head of the L.A. group and of Dafi Video, said, "We do not inform one another of our meeting dates. We have almost no one in our chapter from Orange County."

The L.A. group, which has had to absorb some debt and start a rebuilding process, is happy to be out of its regular meeting site, the Universal Sheraton. "We were paying \$1,500 per room," said Damian, who adds that now the challenge is to find meeting places at no or low charge. Also, sites for traveling meetings present problems.

The recent meeting at the California Institute of the Arts worked out perfectly because the facility is affiliated with the Walt Disney Co. and the soiree was set up by Jim Beaumont, Buena Vista Home Video L.A. district sales manager, and member of the L.A. chapter board.

Damian said Jim Salzer, owner of a store in Ventura and a member of VSDA's national board, is assisting in obtaining a September site.

After years of meeting at the Universal Sheraton, "we were going to a totally new place and considered if we drew 20 we would be happy. We had 32, and that included six retailers who had never attended. Now we're off to Ventura for Sept. 18," said Damian.

Beaumont and Ron Lehman, branch manager at Commtron in Van Nuys, both spoke on the importance of VSDA and urged more retailers to participate. "We don't want too many distributor members," said Lehman.

Beaumont said Disney spends about \$1 million in its annual VSDA convention efforts to maintain industry identity, and suggested VSDA chapters also need to "be sure the industry knows you. As a district sales manager I tend to view a VSDA member store or firm as more creditable, more significant, than other players."

The chapter is looking for two directors to complete its roster, Damian announced.

VIDEO PEOPLE

Jerome Smolar is named chief financial officer for Image Entertainment, Los Angeles. Prior to joining, he was VP and CFO for Postal Instant Press. At the same time, **Mark Storchheim** is named director of product marketing, a newly created position. He had held a similar position at RCA/Columbia Pictures Home Video.

Jennifer Matthaei and **Sheila Proctor** have joined Media Home Entertainment in Los Angeles as regional sales managers. Matthaei, formerly Northeast regional manager for Vidmark, will be responsible for the Mid-Atlantic region, while Proctor, formerly Western regional manager and Canadian market manager for Academy, will oversee the Northeast region.

Glenn Zimmerman, a two-year sales force veteran, is promoted to national sales manager at MCEG/Virgin, Los Angeles. At the same time, **Anna Cook**, who joined Virgin Vision in 1987 and was in charge of communications and services, is promoted to manager of sales administration.

H. Paul Davidson is appointed VP/GM of Selectrak Family Video, a video leasing operation for supermarkets.

Former director of publicity of Paramount Domestic TV, **Jayne Wallace Yollin**, joins Bender, Goldman & Helper, Los Angeles, a motion picture, TV, and home video marketing and PR firm, as senior VP and head of the firm's New York office.

L. Joe Wischerath is named VP/GM of Technicolor Videocassette of Michigan Inc. He recently headed the High Speed Video operation.

Jack Deaton is named director of sales and marketing for B-movie specialist Phoenix Distributors. He was Western regional sales manager for Urban Classics/Phantom Video.



by Earl Paige

WHAT'S UP, EROL'S? If the topic is marketing excitement, **Erol's Inc.** has a lot going for it, with a **Warner Home Video** promotion on **Bugs Bunny** touted in a news release as "the largest promotional effort undertaken by Warner with any chain of video stores." On the other hand, the sudden resignation of Erol's president/CEO **Carl Bellini** garnered the 210-store chain some added attention as well, especially since Bellini was a candidate for the board of **Video Software Dealers Assn.** But **Bob Morick**, VP of marketing and merchandising, puts the Bellini exit aside as a development linked to personal reasons and says the momentum of the chain and its marketing objectives are all on track (Billboard, July 7). Morick is also high on a children's "Breakfast Club" promotion that totaled 40,000 sign-ups in the first two months. Also cooking is Erol's franchising program, says **Troy Cooper**, now VP of sales and new business development, who expects a rollout in a few weeks. Also new and novel: Cooper says the chain will convert in two weeks to pay-on-rental to allow night drop-off. But despite all the energy and activity at Erol's, competitors still observe that the long-established chain is feeling the pressure of new competition. **Barry Zale**, head of **Capitol Entertainment Management Co.**, says his firm has 18 **Blockbuster Video** franchised units now, and that two other franchisees are active in the Washington, D.C., market—including a two-store chain owned by **Arvin Bush**, son of the President. **UI Video Stores Inc.** from Colorado has six stores in the market, too. All are combining in a local ad fund headed by Zale.

L.A. WHOLESALE WAR: There's nothing official from any of the distributors, but sources inside West Coast wholesale firms and accounts report that **Commtron Corp.** has opened a new facility in Ontario on turf heretofore exclusively **VPD**-developed. The unit will be will-call only, no shipping, and new-release only. Meanwhile, **ETD**, previously in San Diego only, has moved into Santa Fe Springs to duel with L.A.-area wholesalers. At the same time, **Ingram Video** is said to be opening in Cypress, close on Commtron in that area. Yet to add a new facility in all this skirmishing is **VPD** and **Baker & Taylor**. But one source says, "Just wait: It's going to be a bloodbath there in L.A."

TAKE A LETTER: **Richard Cohen**, executive VP of **Buena Vista Home Video World Wide**, urged strongly that Southern California Chapter members of VSDA take direct action and write letters to studio heads. At a meeting in Anaheim, Cohen said, "We receive dozens of letters, and many of the ideas offered are incorporated into our policies." He also acknowledged how a call from **Lou Berg** receives immediate attention because the Houston retailer and VSDA president "represents the entire rental base." Again, he reiterated the importance of

VSDA, but added, "It is not without its flaws, not without its bureaucratic limitations." He then said many of his firm's "dealer-friendly" policies derive from contact with VSDA and a desire to get out in the field. "That's why we have the largest sales force. We are at every one of these VSDA chapter meetings—partly to sell, but more importantly, to learn. It's an elementary principle: Know your customer, serve your customer."

WRITE LAWMAKERS: Echoing Cohen, **Mitch Lowe**, head of three-store **Video Droid** in Mill Valley, Calif., and this year's VSDA convention chairman, told the Orange County group, "It's amazing how rarely we write that letter." Lowe also urges writing to local lawmakers "before something happens." As evidence that video retailers can get things done instead of having things done to them, Lowe cites current efforts in behalf of SB 2073, a proposed California anti-piracy bill.

SELL-THROUGH SHOT: At one point in his Orange County talk, Cohen was hit by questions over whether **Disney** mall stores enjoy advantages over other retailers handling Disney product, and said his home video division "does not run the stores," but that dialog is under way. "It's a real problem," he said of certain price offers and the perception that the company stores have special access to titles on moratorium. One dealer said he was "becoming a 'Jaws' in terms of jumping on any store going out of business and snapping up the moratorium Disney titles." Cohen said Disney stores do not have a "unique access" to titles on moratorium. Of Disney moratorium philosophy generally, Cohen said many titles will be rereleased in new packaging and with new pricing. "Our approach is no more sophisticated," he said, than looking at a list and noting titles that are not moving. "But we are aware of a pent-up demand on many titles. You will see them soon."

MORE SELL-THROUGH: In a surprise of his own, Cohen said part of the opposition to Disney's minimum-advertised-price policy comes from independent video dealers—not just from the predictable sources—deep-discounting chains and warehouse club stores. Retailers have complained that **MAP** fouls up their free-rental offers, which they use as leverage against discount chains. Cohen urged the audience to forget competing with "the warehouse clubs, the **Wal-Marts**," noting that whether it's aspirin or automobile tires, such outlets "are selling one thing—price." He said video specialty retailers are selling "selection, location, convenience, a knowledgeable staff—you have an entire entertainment shop." He also said that regarding lower-priced sell-throughs for their rental strength "is a bonanza" for retailers who are "shrewd and see their advantage over the price clubs. Don't miss the forest for the trees. The \$2-\$3 price advantage is not the point. You have a unique franchise," he said, urging dealers not to get hung up on believing they are solely in the rental business and can't get into sell-through. "Who Framed Roger Rabbit" was one of the all-time rental performers, he said. Adroitly avoiding any mention of wholesale cost, he said the title certainly was more advantageously obtained because of its \$24.95 list price.

IVE QUESTIONS ACCURACY OF MACROVISION 'TURTLES' STUDY

(Continued from page 49)

at \$500 million.

"There's no doubt some dealers are copying, but they will always find a way around Macrovision, either by buying some black box illegally or finding a VCR that is not sensitive to Macrovision," Mount says. "The same goes for the serious consumer copier. So really, what you're talking about is stopping the casual copier."

Many older model VCRs are not sensitive to the Macrovision signal, and the system is not effective on

those machines.

Several major suppliers, including CBS/Fox, Disney, MCA/Universal, MGM/UA, Media, Orion, and Warner, use Macrovision on at least some of their titles. IVE has never used Macrovision.

"It's basically a cost/benefit analysis," Mount says of the decision. "We're negotiating with them now. I told them that if they were so intent on making 'Turtles' an example, they should apply the technology for free

as a test."

Despite his misgivings, Mount says IVE is "seriously considering" applying Macrovision to "Turtles."

"We're very concerned about the security of this title because of its visibility," he says. "We may very well end up using Macrovision. We're also looking at security for the boxes to prevent counterfeiting."

Mount would not disclose specific security plans for the boxes.

PAUL SWEETING

TOP VIDEOCASSETTES SALES™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|--|-----------|---------------|---|---|----------------------------------|-----------------|--------|----------------------|
| Compiled from a national sample of retail store sales reports. | | | | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | | | | |
| 1 | 1 | 7 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 2 | 2 | 4 | STEP BY STEP | CBS Music Video Enterprises 19V-49047 | New Kids On The Block | 1990 | NR | 19.98 |
| 3 | 3 | 14 | TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD | Family Home Entertainment 27319 | Animated | 1990 | NR | 14.95 |
| 4 | 4 | 16 | HONEY, I SHRUNK THE KIDS | Walt Disney Home Video 909 | Rick Moranis | 1989 | PG | 22.99 |
| 5 | 7 | 20 | LETHAL WEAPON 2 | Warner Bros. Inc. Warner Home Video 11878 | Mel Gibson Danny Glover | 1989 | R | 24.98 |
| 6 | 6 | 9 | SEXY LINGERIE II | Playboy Video HBO Video 0363 | Various Artists | 1990 | NR | 19.99 |
| 7 | 8 | 37 | TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS | Family Home Entertainment 27314 | Animated | 1989 | NR | 14.95 |
| 8 | 5 | 7 | HARVEY | Universal City Studios MCA/Universal Home Video 80321 | James Stewart Josephine Hull | 1950 | NR | 19.95 |
| 9 | 9 | 22 | INDIANA JONES AND THE LAST CRUSADE | Paramount Pictures Paramount Home Video 31859 | Harrison Ford Sean Connery | 1989 | PG-13 | 24.95 |
| 10 | 12 | 129 | TOP GUN | Paramount Pictures Paramount Home Video 1629 | Tom Cruise Kelly McGillis | 1986 | PG | 14.95 |
| 11 | 11 | 39 | BAMBI | Walt Disney Home Video 942 | Animated | 1942 | G | 26.99 |
| 12 | 10 | 33 | NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴ | CBS Music Video Enterprises 19V-49030 | New Kids On The Block | 1989 | NR | 19.98 |
| 13 | 38 | 2 | TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ... | Family Home Entertainment 27336 | Animated | 1989 | NR | 14.95 |
| 14 | 14 | 12 | TEENAGE MUTANT NINJA TURTLES: HOT RODDING ... | Family Home Entertainment 23980 | Animated | 1989 | NR | 14.95 |
| 15 | 17 | 13 | TEENAGE MUTANT NINJA TURTLES: HEROES ... | Family Home Entertainment 23978 | Animated | 1988 | NR | 14.95 |
| 16 | 20 | 48 | NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹ | CBS Music Video Enterprises 14V-49022 | New Kids On The Block | 1989 | NR | 14.95 |
| 17 | 21 | 3 | SINEAD O'CONNOR: THE VALUE OF IGNORANCE | PolyGram Music Video 440 081 32193 | Sinead O'Connor | 1990 | NR | 14.95 |
| 18 | 23 | 103 | LETHAL WEAPON | Warner Bros. Inc. Warner Home Video 11709 | Mel Gibson Danny Glover | 1987 | R | 19.98 |
| 19 | 15 | 11 | TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ... | Family Home Entertainment 23981 | Animated | 1987 | NR | 14.95 |
| 20 | 16 | 164 | THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ♦ | Turner Entertainment Co. MGM/UA Home Video 60001 | Judy Garland Ray Bolger | 1939 | G | 24.95 |
| 21 | 13 | 8 | TEENAGE MUTANT NINJA TURTLES: INCREDIBLE ... | Family Home Entertainment 27317 | Animated | 1988 | NR | 39.95 |
| 22 | 18 | 9 | BARRY MANILOW: LIVE ON BROADWAY ● | Arista Records Inc. 6 West Home Video SW-5708 | Barry Manilow | 1990 | NR | 19.98 |
| 23 | 19 | 24 | DIE HARD | CBS-Fox Video 1666 | Bruce Willis Bonnie Bedelia | 1988 | R | 19.98 |
| 24 | 22 | 9 | PLAYMATE CENTERFOLD OF THE YEAR 1990 | Playboy Video HBO Video 0364 | Renee Tenison | 1990 | NR | 19.99 |
| 25 | 24 | 41 | THE LAND BEFORE TIME | Amblin Entertainment MCA/Universal Home Video 80864 | Animated | 1988 | G | 24.95 |
| 26 | 31 | 65 | BACK TO THE FUTURE ◇ | Amblin Entertainment MCA/Universal Home Video 80196 | Michael J. Fox Christopher Lloyd | 1985 | PG | 19.95 |
| 27 | 36 | 2 | AEROSMITH: THINGS THAT GO PUMP | Geffen Home Video 38172 | Aerosmith | 1990 | NR | 16.98 |
| 28 | 25 | 20 | 25X5: CONTINUING ADVENTURES OF ROLLING STONES | CBS Music Video Enterprises 19V-49027 | Rolling Stones | 1990 | NR | 19.98 |
| 29 | 40 | 29 | 1990 PLAYMATE VIDEO CALENDAR | Playboy Video HBO Video 0312 | Various Artists | 1989 | NR | 29.99 |
| 30 | 34 | 23 | JANE FONDA'S LIGHT AEROBIC WORKOUT | Jane Fonda Warner Home Video 652 | Jane Fonda | 1990 | NR | 29.98 |
| 31 | 27 | 166 | CALLANETICS ◇ | Callan Productions Corp. MCA/Universal Home Video 80429 | Callan Pinckney | 1986 | NR | 24.95 |
| 32 | 28 | 33 | BATMAN | Warner Bros. Inc. Warner Home Video 12000 | Jack Nicholson Michael Keaton | 1989 | PG-13 | 24.98 |
| 33 | 33 | 2 | THE SEA HAWK | Turner Entertainment Co. MGM/UA Home Video M201855 | Errol Flynn Olivia de Havilland | 1940 | NR | 19.95 |
| 34 | RE-ENTRY | | KATHY SMITH'S STOMACH & THIGHS WORKOUT ◇ | Fox Hills Video M032466 | Kathy Smith | 1990 | NR | 19.95 |
| 35 | 39 | 88 | CINDERELLA | Walt Disney Home Video 410 | Animated | 1950 | G | 26.99 |
| 36 | 26 | 6 | RED RIVER | MGM/UA Home Video M201724 | John Wayne Montgomery Clift | 1948 | NR | 19.95 |
| 37 | 29 | 37 | WHO FRAMED ROGER RABBIT | Amblin Entertainment Touchstone Home Video 940 | Bob Hoskins Christopher Lloyd | 1988 | PG | 22.99 |
| 38 | 30 | 2 | MOBY DICK | Turner Entertainment Co. MGM/UA Home Video M201643 | Gregory Peck | 1956 | NR | 19.95 |
| 39 | 32 | 182 | RAIDERS OF THE LOST ARK | Paramount Pictures Paramount Home Video 1376 | Harrison Ford | 1981 | PG | 14.95 |
| 40 | 35 | 4 | SINK THE BISMARCK! | CBS-Fox Video 1812 | Kenneth More Dana Wynter | 1960 | NR | 19.98 |

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

HOME VIDEO

Go 'Downtown' For Excitement; Keep An Eye On 'Watchers II'

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

● "Downtown" (1989), CBS/Fox Video, prebooks 7/17.

An uptown suburban cop (Anthony Edwards) gets transferred downtown, where he teams up with a streetwise cop (Forest Whittaker) to catch a killer. This action-adventure comedy manages to rehash the tired "buddy cop" concept in several new ways, making it surprisingly fresh and entertaining. Edwards and Whittaker are great together, giving the "Lethal Weapon" team a run for their money. In many ways, this is superior to "Lethal Weapon"

since it's not as bombastic. Director Richard Benjamin ("My Favorite Year") conjures up lots of unexpected laughs and tenderness amid the violence and car chases. Though it got good reviews, this left theaters quickly. Renters who want to catch up on it won't be disappointed.

● "Sweetie," I.V.E., prebooks 7/24.

A strange, dreamlike, psychological study of two sisters that won the Australian Film Critics Awards for best picture and best director. Director Jane Campion has a fine eye for pathology and an artistic style that's original and surreal. This is a classic story of a schizophrenic child with the family in complete denial, and it is surprisingly intriguing considering the lack of action or recognizable faces. "Sweetie" is alternately pathetic and very funny—serious film making for viewers who are willing to take a chance and pay attention to detail. A perfect double bill with "Little Sweetheart."

● "Watchers II," I.V.E., pre-

books 7/24.

The continuing tale of yet another hideous monster and a very smart dog who are somehow telepathically linked, which is very bad news for anyone who comes in contact with the dog. It's genuinely creepy. Produced by Roger Corman, based upon the novel by Dean R. Koontz, this is an intense and enjoyable supplement to the Watcher saga. The first starred Corey Haim, a lousy actor but cute, and a big draw. This one stars Marc Singer, a much better actor who's relatively unknown. Buy this sequel and find out for yourself whether people rented the first one for the hideous monster or for Corey Haim.

● "Istanbul" (1989), Magnum Entertainment, prebooks 7/19.

A fascinating travelogue of Turkey that is unfortunately interrupted by a plot and characters. Don't blame Timothy Bottoms ("The Last Picture Show") or Twiggy ("The Boyfriend"), who give good performances, but rather blame a jumbled script that puts the ill in thriller. It's all a big puzzle with an infinitesimal payoff. The Turkish Tourism Board hasn't had it this bad since "Midnight Express."

● "Love Or Money," HBO Video, prebooks 7/16.

Starring Timothy Daley ("Diner") and Kevin McCarthy ("Innerspace"), this is a sitcom version of "thirtysomething," featuring two young real estate developers trying to close a million-dollar deal. Soon, love gets in the way when one of them falls for a beautiful environmentalist (Havilland Morris), who just happens to be the daughter of the man they're trying to do the deal with. I'm tempted to call these characters cardboard, but I don't

(Continued on page 57)



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GARY GIDDINS, THE VILLAGE VOICE
 "A feast of funniness with Eric Idle and Robbie Coltrane cooking up irreverent high and low comedy for gluttons and gourmets alike."
JUDITH CRIST



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 Music by YELLO and HIDDEN FACES Co-Producer SIMON BOSANQUET Executive Producers GEORGE HARRISON and DENIS O'BRIEN
 Produced by MICHAEL WHITE Written and Directed by JONATHAN LYNN



PG-13



Original Soundtrack available on Mercury Records



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BACKLOT BEAT

(Continued from page 53)

acting, contrasting the two media, says, "It was a lot of fun to do but I realized how much autonomy I have when I make my own records. The whole hierarchy of the music business stems from the artist. With films it's all teamwork. You're just one component. When you're ready for a scene, they film it five hours later. And the director is the only feedback on whether you're doing it right or not. I was disappointed in how energy is dissipated on a movie set. You're exhausted after six hours but still have to play the scene. When I play live, even though you vegetate in a hotel lobby most of the day, at least you know that you'll be putting out all that energy during those two hours at night. It's a lot easier to adapt.

"One reason I was interested in acting in this movie," he continues, "is because of the direction I'm taking in my own music videos. As the music video genre expands and record companies get involved in their own releases, there's the possibility that instead of doing isolated video-clips for each song, I'll be able to plan in advance and tie it all together with a scripted, dramatic theme. It was good seeing the process from the actor's viewpoint."

Dolby has just finished producing the band Prefab Sprout; his own album is due in early 1991.

SHORT TAKES: Orion says there's a green light for "Bull Durham 2." The next step, says the studio, is to ink Kevin Costner, Susan Sarandon, and Tim Robbins. Ron Shelton, who just signed a deal to write and direct three films for 20th Century Fox, will once again write and direct... "Cats," the widely celebrated and performed musical of Andrew Lloyd Webber, will be turned into an animated film at the direction of Webber and director/producer Steven Spielberg. Universal expects a 1991 release... Dustin Hoffman and Nicole Kidman ("Days Of Thunder," "Dead Calm") have been inked for Touchstone's "Billy Bathgate," based on the E.L. Doctorow best seller.

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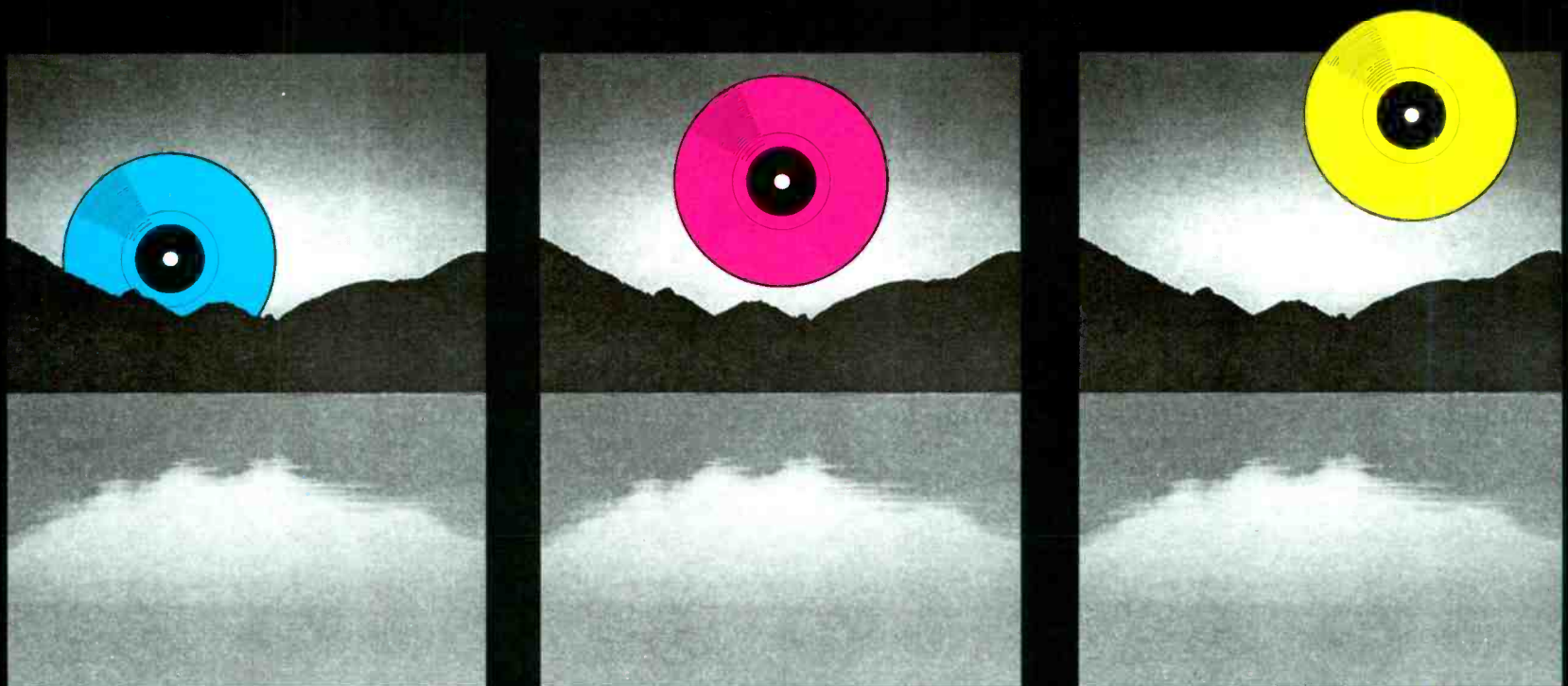


'THE ONLY WAY IS UP'



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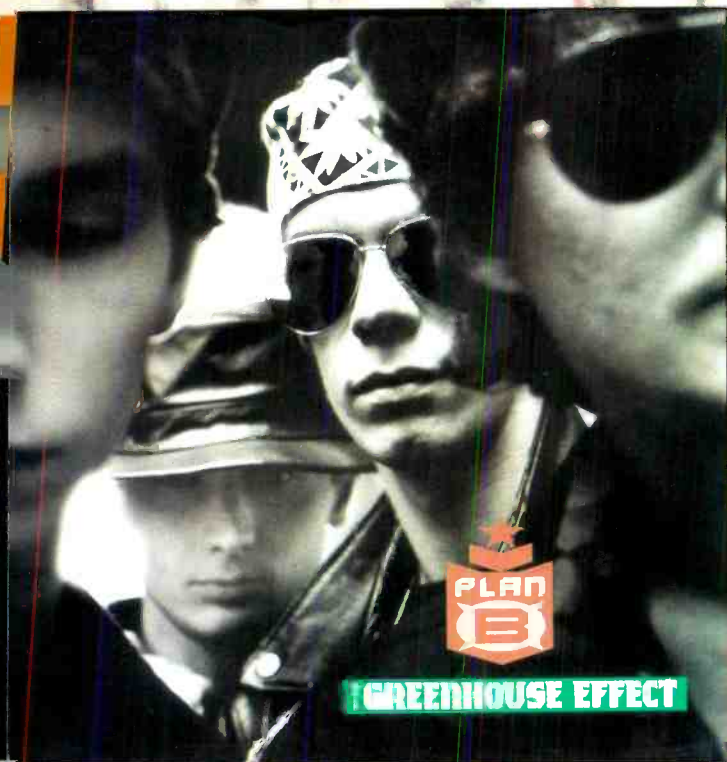
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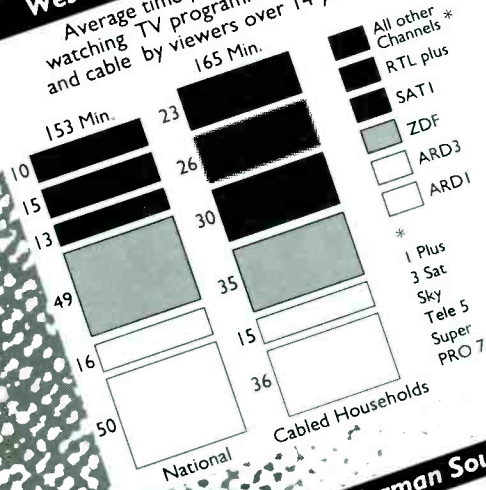
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GERMANY, AUSTRIA & SWITZERLAND

West Germany: Television

Average time per week spent watching TV programmes national and cable by viewers over 14 years.

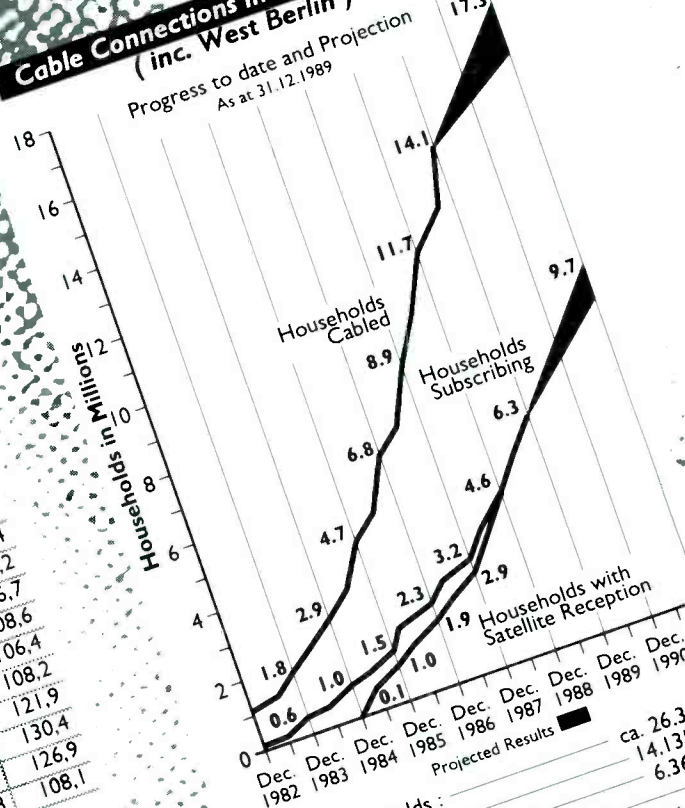


West German Sound Carrier Sales 1st Quarter 1989/1990

| | By Format and Category | | POP 1990 | Index * | TOTAL | | Index * | |
|---------------------|------------------------|-------------|--------------|--------------|--------------|--------------|--------------|--------------|
| | 1989 | 1990 | | | 1989 | 1990 | | |
| 17 cm. Single | - | - | 4763 | 3116 | 65.4 | 4763 | 3116 | 65.4 |
| 30 cm. Maxi | - | - | 2791 | 2096 | 75.1 | 2791 | 2096 | 75.1 |
| CD Single | - | - | 1420 | 2141 | 150.8 | 1420 | 2141 | 150.8 |
| SINGLE TOTAL | 334 | 194 | 8974 | 7353 | 81.9 | 8974 | 7353 | 81.9 |
| LP Low Price | - | - | 3080 | 83.1 | 99.0 | 3445 | 3287 | 95.4 |
| LP Normal | - | - | 3111 | 5352 | 88.3 | 6748 | 5546 | 82.2 |
| LP TOTAL | 702 | 78 | 6220 | 8432 | 110.0 | 10193 | 8833 | 108.6 |
| MC Low Price | - | - | 62.0 | 6437 | 84.3 | 10127 | 2486 | 106.4 |
| MC Normal | - | - | 9548 | 8432 | 107.3 | 2336 | 13487 | 108.2 |
| MC TOTAL | 91 | 707 | 9610 | 10372 | 109.5 | 12463 | 13487 | 121.9 |
| CD Low Price | - | - | 116.5 | 5990 | 128.4 | 6773 | 8834 | 130.4 |
| CD Normal | - | - | 9617 | 12348 | 108.8 | 34116 | 36868 | 108.1 |
| CD TOTAL | 1843 | 2200 | 10088 | 30835 | 108.8 | 11460 | 14548 | 126.9 |
| LP/ MC/ CD | 3281 | 3308 | 10088 | 30835 | 108.8 | 11460 | 14548 | 126.9 |

Figures, in million of units, represent sales by member companies of the West German IFPI.
* Index: Jan. - Mar. 1989 = 100

Cable Connections in West Germany (inc. West Berlin)



Total households: ca. 26.3
Households subscribing: 14.13
Households cabled: 14.13
Percentage of households cabled: 53.7%
Percentage of cabled households subscribing: 63.3%
Information supplied by Deutsche Bundespost

Austrian Sound Carrier Sales 1988/1989

| | By Format and Category | | Index ** |
|---------------|------------------------|-------------------|--------------|
| | 1988 | 1989 | |
| 17 cm. Single | 2,568,768 | 2,005,840 | 78.1 |
| 30 cm. Maxi | 644,411 | 511,029 | 79.3 |
| CD Single | 47,287 | 177,171 | 274.6 |
| Total | 3,260,466 | 2,694,040 | 82.6 |
| LP | 3,800,438 | 3,501,310 | 92.1 |
| MC | 2,205,923 | 2,402,774 | 108.9 |
| CD | 2,191,834 | 3,236,067 | 147.6 |
| Total | 11,458,661 | 11,834,191 | 103.3 |

Dollar Value
(Sales to dealers not including VAT)
1988: 6,365,259
1989: 5,000,517
Index: 78.56

| | 1988 | 1989 | Index ** |
|---------------|--------------------|--------------------|---------------|
| 17 cm. Single | 3,132,328 | 2,560,172 | 81.73 |
| 30 cm. Maxi | 264,655 | 934,828 | 253.23 |
| CD Single | 9,762,242 | 8,495,517 | 87.02 |
| Total | 27,088,706 | 25,018,448 | 92.36 |
| LP | 13,705,655 | 14,906,896 | 108.76 |
| MC | 26,870,775 | 38,670,086 | 143.91 |
| CD | 77,427,378 | 87,090,947 | 112.48 |
| Total | 118,903,856 | 130,667,916 | 110.70 |

* By members of the Austrian group of the IFPI (representing about 85% of the total market)
** Index: 1988 = 100
Note: Total sound carrier sales in the Austrian market for 1989 including 20% VAT are estimated at \$190 million.

The 10-Year Rise, Decline and Ever-So-Slight Recovery of the Single

| Year | Unit Singles Sales 1980 - 1989 * | | Total |
|------|----------------------------------|------|-------|
| | Maxi | CD | |
| 1980 | 42.9 | 2.1 | 45 |
| 1981 | 41.0 | 2.4 | 43.4 |
| 1982 | 42.9 | 2.3 | 45.2 |
| 1983 | 45.2 | 5.6 | 50.8 |
| 1984 | 39.0 | 10.6 | 49.6 |
| 1985 | 34.6 | 15.0 | 49.6 |
| 1986 | 29.1 | 14.3 | 43.4 |
| 1987 | 25.5 | 13.0 | 38.5 |
| 1988 | 18.8 | 10.7 | 31.6 |
| 1989 | 16.0 | 9.8 | 32.3 |

* by members of the West German IFPI. (Figures courtesy of the Bundesverband der Phonographischen Wirtschaft E.V.)

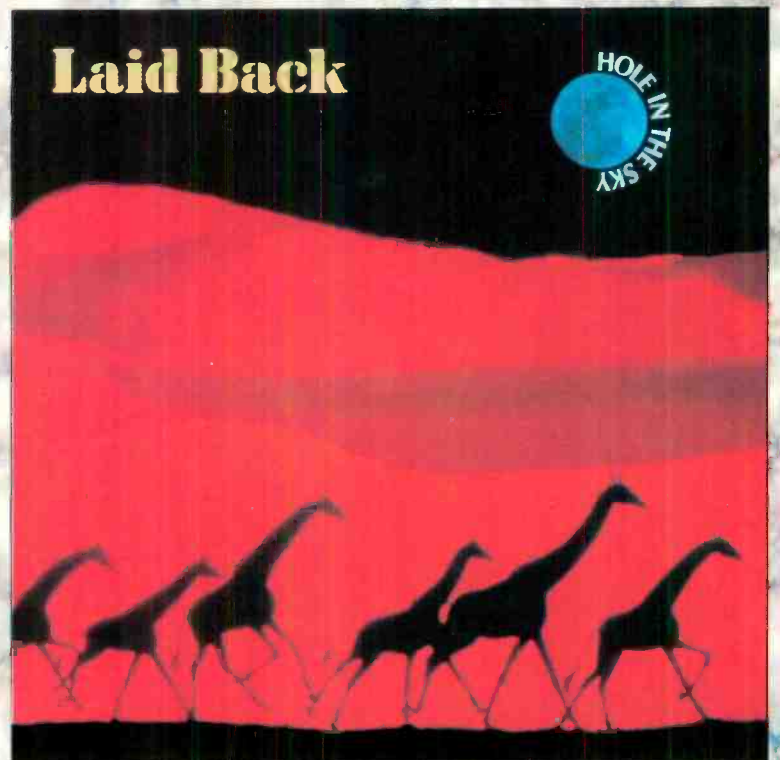
Swiss Sound Carrier Sales 1988/1989 *

| | (in millions) | | Index ** |
|-------------|---------------|-------------|---------------|
| | 1988 | 1989 | |
| Singles | 3.2 | 2.4 | 75.00 |
| LP's | 4.5 | 3.0 | 66.66 |
| Cassettes | 5.0 | 6.7 | 134.00 |
| CD's | 7.3 | 11.0 | 150.68 |

Wholesale value: 252.7 million Swiss francs (\$ 158.6 million)
Retail value (estimated): 341.0 million Swiss francs (\$ 214.0 million)
Variation: + 11.80% over 1988
* by members of the Swiss group of the IFPI (representing between 80 and 85% of the total market)
** Index: 1988 = 100
Note: Figures are estimates because not all member companies of the IFPI provide detailed returns
Total sound carrier sales in the Swiss market for 1989 are estimated at 420 million francs (\$ 262.5 million)

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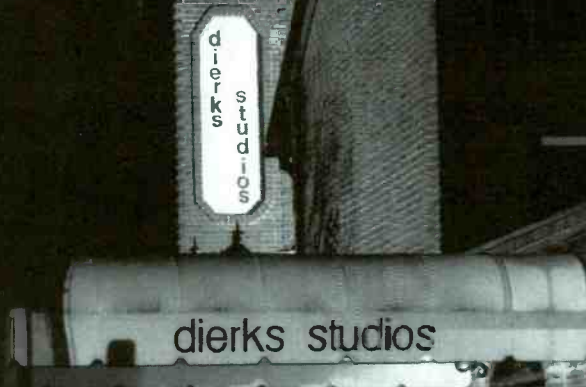
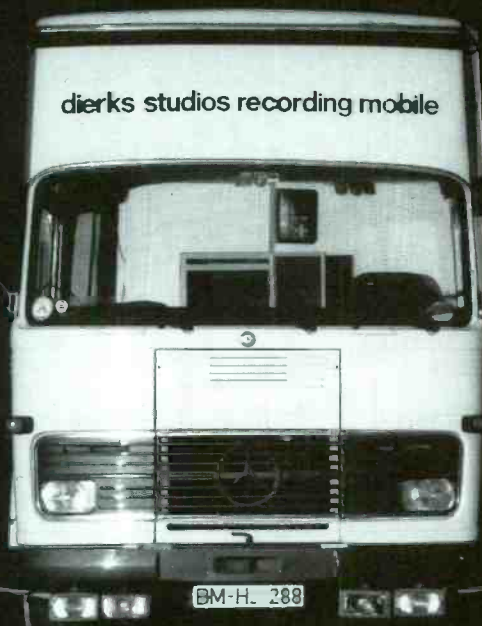


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FORMER N.Y. CHAIN GETS NEW LIFE AS SUPPLIER

(Continued from page 49)

dous appeal in video stores," Savage says. "Movies like '9½ Weeks' did incredibly well in video stores."

In addition to the two films it has announced so far, NVG, through Fox/Lorber, has acquired the rights to a series of Spanish films based on stories and novels by Nobel Prize-winning author Gabriel Garcia Marquez.

The collection of six films was licensed from Television Espanola, the Spanish national television network.

Cognizant of the difficulties faced by suppliers of nonblockbus-

ter films, NVG has developed a distribution strategy it hopes will maximize its products' potential.

While the company will work through distributors, it will maintain a telemarketing and field sales force to call on key retailer buyers as well as distributors. Any business its sales force develops will then be referred either to the retailer's regular distributor, or, if that distributor does not carry the line, to another distributor who does.

"We have about 80% of our relationships with distributors in place," Savage says. "We won't be

on with everybody but we'll have coverage of the whole country."

New Video Group is also developing various merchandising and marketing aids to help retailers and distributors promote the product. Retailers will be provided with racks of Shelf Talker Magazine, which will describe the product for consumers in an "abbreviated magazine format," according to Savage.

The concept is a refinement of the magazine/catalog New Video used to publish before its acquisition by Vestron.

The company is also planning what it calls the Smart Buyers Faxletter, containing merchandising tips on NVG product. The faxletter will be sent to "key retail and distribution accounts," Savage says.

FOR WEEK ENDING JULY 14, 1990

Billboard

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TOP KID VIDEO SALES

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE Copyright Owner, Manufacturer, Catalog Number | Year of Release | Suggested List Price |
|---------------|------------|---------------|---|-----------------|----------------------|
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 1 | 7 | THE LITTLE MERMAID Walt Disney Home Video 913 | 1989 | 26.99 |
| 2 | 2 | 14 | TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment 27319 | 1990 | 14.95 |
| 3 | 3 | 39 | BAMBI Walt Disney Home Video 942 | 1942 | 26.99 |
| 4 | 4 | 38 | TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314 | 1989 | 14.95 |
| 5 | 5 | 89 | TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978 | 1988 | 14.95 |
| 6 | 6 | 74 | TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980 | 1989 | 14.95 |
| 7 | 7 | 59 | TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981 | 1987 | 14.95 |
| 8 | 9 | 91 | CINDERELLA Walt Disney Home Video 410 | 1950 | 26.99 |
| 9 | 8 | 41 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | 1988 | 24.95 |
| 10 | 10 | 97 | CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099 | 1973 | 14.95 |
| 11 | NEW | | TEEN MUTANT NINJA TURTLES: SUPER. ... Family Home Entertainment 27336 | 1990 | 14.95 |
| 12 | 12 | 250 | DUMBO ♦ Walt Disney Home Video 24 | 1941 | 29.95 |
| 13 | 13 | 7 | TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317 | 1989 | 39.95 |
| 14 | 14 | 10 | BABAR: THE MOVIE Family Home Entertainment 27316 | 1990 | 24.95 |
| 15 | 15 | 142 | AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536 | 1985 | 29.95 |
| 16 | 17 | 195 | ALICE IN WONDERLAND ♦ Walt Disney Home Video 36 | 1951 | 29.95 |
| 17 | 11 | 28 | THE LITTLE MERMAID Starmaker Ent. Inc. 2001 | 1978 | 9.95 |
| 18 | 16 | 37 | WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902 | 1989 | 12.99 |
| 19 | 19 | 143 | LADY AND THE TRAMP Walt Disney Home Video 582 | 1955 | 29.95 |
| 20 | 18 | 136 | DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531 | 1987 | 14.95 |
| 21 | 22 | 3 | ROAD RUNNER VS. WYLE E. COYOTE: CLASSIC ... Warner Bros. Inc./Warner Home Video 11504 | 1985 | 12.95 |
| 22 | 21 | 139 | THE SWORD IN THE STONE ♦ Walt Disney Home Video 229 | 1963 | 29.95 |
| 23 | 20 | 4 | BABYSONGS Hi-Tops Video HT-0015 | 1987 | 14.95 |
| 24 | 24 | 15 | TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201664 | 1989 | 14.95 |
| 25 | 23 | 3 | BEELEJUICE: VOL. 6 Warner Bros. Inc./Warner Home Video 11937 | 1990 | 12.95 |

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases 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 theatrical releases programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

2ND FEATURES

(Continued from page 55)

want to insult the paper industry. The story is predictable and irritating, the dialogue juvenile, and many of the performers overact. Rent this with "Weekend At Bernie's."

• "Assault And Matrimony," Vidmark, prebooks 7/24.

An NBC movie of the week that's sort of a Tom and Jerry variation on "War Of The Roses." Michael Tucker and Jill Eikenberry of "L.A. Law" star as a husband and wife out to kill each other for reasons too simple to explain. Too bad they don't succeed immediately, sparing us 90 minutes of bad writing and worse direction. This also features the most irritating use of a Beatles song in recent memory. For reasons I'll never comprehend, a lousy version of "Eleanor Rigby" comes on the soundtrack when Eikenberry's brakes give out. Huh? Better with commercials. But Tucker and Eikenberry are major TV stars and it did have sizable TV exposure that could translate into rentals.

DOUBLE BILL OF THE WEEK

• "The Forgotten One," Academy Entertainment, prebooks 7/26, and "Grave Secrets," Shapiro Glickenhauz Home Video, prebooks 7/24.

These are both thrillers about the undead with exactly the same advantages. They each had little exposure outside of home video—so people will be curious, and they're both raised above the norm by excellent performances. In "The Forgotten One," Terry O'Quinn ("The Stepfather") plays a writer who moves into a house with a century-old corpse in the basement who's looking for new thrills. The script is full of diverting puzzles, and O'Quinn is fantastic, giving it all a nice edge of goofy realism. "Grave Secrets" stars Paul Le Mat ("Melvin And Howard") and Renee Soutendijk ("Spetters") as two emotional wrecks pursued by vengeful ghosts who are not nice. Director Donald Borchers produced "Two Moon Junction" and "Crimes Of Passion," so he's no stranger to lurid melodrama. The payoff is a bit predictable but Le Mat and Soutendijk are fascinating to watch. Good acting can save the day when you're dealing with ghosts in the night.

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 | Days of Thunder (Paramount) | 15,490,445 | 2,307 6,714 | — | 21,502,162 |
| 2 | Dick Tracy (Buena Vista) | 10,101,204 | 2,332 4,332 | 2 | 68,392,929 |
| 3 | Robocop 2 (Orion) | 6,375,336 | 1,772 3,598 | 1 | 25,769,748 |
| 4 | Total Recall (Tri-Star) | 6,000,660 | 1,961 3,060 | 4 | 91,548,425 |
| 5 | Another 48 HRS. (Paramount) | 5,408,542 | 2,063 2,622 | 3 | 59,165,397 |
| 6 | Ghost Dad (Universal) | 4,803,480 | 1,213 3,960 | — | 4,803,480 |
| 7 | Gremlins 2 (Warner Bros.) | 4,587,698 | 2,137 2,147 | 2 | 29,378,738 |
| 8 | Betsy's Wedding (Buena Vista) | 3,247,099 | 1,058 3,069 | 1 | 10,125,328 |
| 9 | Pretty Woman (Buena Vista) | 3,107,882 | 1,305 2,382 | 14 | 149,063,728 |
| 10 | Back To The Future III (Universal) | 2,921,940 | 1,546 1,890 | 5 | 68,923,350 |
| 11 | Bird On A Wire (Universal) | 1,529,000 | 1,100 1,390 | 6 | 69,091,820 |
| 12 | Milo & Otis (Columbia re-issue) | 886,797 | 900 985 | 2 | 6,349,895 |
| 13 | Hunt for Red October (Paramount) | 800,495 | 664 1,206 | 17 | 116,282,566 |
| 14 | Teenage Mutant Ninja Turtles (New Line) | 698,276 | 818 854 | 13 | 127,158,695 |
| 15 | Driving Miss Daisy (Warner Bros.) | 323,142 | 442 731 | 28 | 105,064,514 |
| 16 | Cadillac Man (Orion) | 303,667 | 520 584 | 6 | 25,787,476 |
| 17 | Cinema Paradiso (Miramax) | 288,800 | 115 2,511 | 19 | 7,575,540 |
| 18 | Longtime Companion (Goldwyn) | 241,266 | 95 2,540 | 7 | 3,119,496 |
| 19 | Tie Me Up (Miramax) | 236,147 | 83 2,845 | 8 | 2,518,272 |
| 20 | Ernest Goes To Jail (Buena Vista) | 155,194 | 254 611 | 12 | 23,897,519 |
| 21 | House Party (New Line Cinema) | 120,699 | 113 1,068 | 16 | 25,576,587 |
| 22 | Fire Birds (Buena Vista) | 118,531 | 287 413 | 5 | 14,056,485 |
| 23 | Without You I'm Nothing (New Line) | 115,406 | 16 7,213 | 7 | 426,123 |
| 24 | The Cook, The Thief (Miramax) | 108,594 | 84 1,293 | 12 | 6,911,444 |
| 25 | Born on the Fourth of July (Universal) | 85,500 | 180 475 | 27 | 69,791,373 |
| 26 | Monsieur Hire (Orion Classics) | 76,446 | 18 4,247 | 10 | 662,148 |
| 27 | Joe Versus the Volcano (Warner Bros.) | 74,494 | 135 552 | 16 | 39,291,471 |
| 28 | Jesus of Montreal (Orion Classics) | 67,474 | 11 6,134 | 5 | 382,616 |
| 29 | Hard To Kill (Warner Bros.) | 62,147 | 92 675 | 20 | 47,294,289 |
| 30 | Too Beautiful For You (Orion Classics) | 56,651 | 19 2,982 | 17 | 1,489,485 |
| 31 | Spaced Invaders (Buena Vista) | 54,448 | 164 332 | 9 | 14,781,787 |
| 32 | Henry V (Goldwyn) | 53,218 | 60 887 | 32 | 9,904,811 |
| 33 | Tales From The Darkside (Paramount) | 37,662 | 57 661 | 8 | 16,305,883 |
| 34 | Strapless (Miramax) | 37,378 | 19 1,967 | 6 | 459,066 |
| 35 | Last Exit to Brooklyn (Cinecom) | 35,541 | 23 1,545 | 8 | 1,507,044 |
| 36 | Daddy's Dyin' (MGM/UA) | 29,317 | 45 651 | 8 | 1,169,941 |
| 37 | Wild Orchid (Triumph) | 28,760 | 82 351 | 9 | 10,794,537 |
| 38 | My Left Foot (Miramax) | 25,326 | 39 649 | 33 | 14,627,250 |
| 39 | May Fools (Orion Classics) | 20,738 | 1 20,738 | 1 | 55,310 |
| 40 | Camille, Claudel (Orion Classics) | 19,479 | 16 1,217 | 27 | 3,219,679 |



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Spanish Welcome. EMI Music president/CEO Jim Fifeild and Thorn-EMI chairman Colin Southgate pay a visit to EMI Hispavox in Spain. Shown, from left, are EMI Hispavox executives Patxi Ardanaz, director of central sales; Carlos Sanmartin, GM; Rafael Gil, regional managing director, Iberia; Alexis Rotelli, EMI Music managing director/continental Europe; Fifeild; Southgate; Javier del Moral, GM, EMI Hispavox; and J.A. Pindado, GM of central services, EMI Hispavox.

Irish Minister Softens Stance On RTE Changes

■ BY KEN STEWART

DUBLIN—Ireland's communications minister, Ray Burke, has made a dramatic U-turn over his proposals to change RTE's national pop station 2FM into an educational service and to divert 25% of RTE's license fee revenue to its commercial competitors.

His Broadcasting Bill met with intense opposition here. RTE staff staged a Kill The Bill rally outside the Irish parliament, the Dail, and a leading trade union predicted the loss of 400 jobs at RTE if the bill as it stands becomes law.

Burke has been accused of penalizing RTE as a means of boosting its independent competitors, notably Century Radio, which has experienced great operating difficulties since its September 1989 launch.

Opposition to the proposed bill has resulted in a significant number of changes.

Under these, 2FM will continue to be a pop station but Burke thinks it should "reflect a greater public service ethos," and has proposed that it should in future operate on a stand-alone basis from other RTE services. It will also be required to broadcast 20% news and current affairs material, as are the commercial stations here.

And RTE's advertising limits will be changed from 10% to 7.5% of total daily transmission time. Instead of seven-and-a-half minutes of advertising in any one hour, it will be limited to just four-and-a-half minutes.

RTE is claiming this will cost some IR\$10 million-\$12 million a year in lost revenues. And advertising agencies here believe RTE space rates could become as much as 30% more expensive if the new proposals become law.

Stones Roll Through Spain On Stadium Tour 1st Major Act To Play Barcelona '92 Olympics Site

■ BY AL GOODMAN

MADRID, Spain—The Rolling Stones became the first major international rock band to perform in the new Olympic Stadium in Barcelona June 13 and 14. The dates were the first half of the band's Spanish visit during its Urban Jungle Europe 1990 tour.

About 60,000 fans attended each of the Iberian dates, which concluded June 16-17 in Madrid's Vicente Calderon soccer stadium.

The Olympic Stadium was inaugurated last September in preparation for the 1992 Summer Olympic Games in Barcelona. A concert against drugs last fall in the stadium by Spanish bands was well received, but could hardly compare with the monumental scale of the Stones tour in support of "Steel Wheels," their latest CBS album.

Pedro Palacios, press chief for the Barcelona '92 Olympic Organizing Committee, says that, while the Stones concert would not have any direct bearing on the Olympics, stadium officials are using all events at the facility to hone their skills in crowd movement, control, and security.

The Stones had not appeared in Barcelona, Spain's second-largest city, since their Spanish debut in 1976. They subsequently played the Calderon stadium in Madrid in 1982, but have not performed in Spain since then. The recent concerts generated enormous interest throughout the country among rock fans young and old.

Barcelona's socialist mayor, Pasqual Maragall, went backstage June 13 to present the band with silver mementos of "Cobi," the friendly dog mascot of the 1992 Olympic Games.

On June 15, before the Madrid dates, Mick Jagger visited socialist prime minister Felipe Gonzalez at Monolooa Palace to represent the band in a 30-minute conversation, reportedly conducted in French.

Gonzalez, a popular premier, is only a few years older than Jagger. Photos of the two men smiling together appeared on the front

New Japanese Assn. Targets Taping CHP's 1st Fight Is For DAT Compensation

■ BY SHIG FUJITA

TOKYO, Japan—The Council for the Home Taping Problem (CHP) has been established by the Japanese Society for Rights of Authors, Composers & Publishers (JASRAC) in conjunction with eight other organizations.

The CHP's first pronouncement is a strong attack on the Serial Copy Management System (SCMS) relating to DAT. The statement notes that the CHP's founding organizations "have repeatedly opposed this new technology being marketed before a compensation system is introduced. We greatly regret that DAT machines are being sold against our pleas, and we strongly demand

speedy introduction of the compensation system for home taping."

The other bodies backing the CHP with JASRAC are the Japan Council of Performers Organizations (Geidankyo), the Japan Phonograph Record Assn. (JPRA), the Japan Assn. of Music Enterprises (JAME), the Music Publishers Assn. of Japan (MPA), the Federation of Music Producers Japan (FMP), the Japan Federation of Authors & Composers Assn. (FCA), the Japan Video Assn. (JVA), and the Liaison Council of Japanese Authors Organizations.

The CHP's aim is to obtain appropriate protection for copyright and neighboring rights owners through revision of the Copyright Law in or-

der to promote music and the performing arts and to introduce a compensation claim system or levy, which is already in place in a number of European countries.

Its statement continues: "We're never against new technology; we only want a simultaneous and unified solution to the variety of problems caused by the development of new technology. Our philosophy is that equitable compensation should be made to us who create and develop the music and performance culture to enrich society."

CHP asserts that Japan, as leader of the world in audio/visual recording technologies, should fulfill its responsibility as a member of the international community by establishing a compensation system.

Under the slogan "Save Our Music" with a logo currently being designed, the CHP is organizing various activities to promote understanding and cooperation regarding revision of the Copyright Law.

On the matter of DAT software, Noboru Takayama, president of the JPRA, says the association itself is split on whether repertoire should or should not be released in this format. He adds that the majority of members believes repertoire should be withheld at this time because of the problems involved.

page in the Spanish press June 16, the day of the first Madrid concert. Spain's leading daily, El Pais, captioned its photo "Old Rockers."

The concerts, hinging on such classic Stones hits as "Satisfaction" and "Brown Sugar" and concluding with fireworks, lasted two and

a half hours and were critically acclaimed.

According to one press report, police detained three people at one of the Madrid shows on suspicion of carrying out illegal radio transmissions of the concert.

Italian Promoters Resolve Stones Conflict

■ BY DAVID STANSFIELD

ROME—The legal storm that raged over the Italian leg of the Rolling Stones' European tour is over. Now the group's concerts this month are being organized not by one promoter, but by three.

The problem arose when Rome-based promoter David Zard claimed to have a verbal agreement to stage the Italian shows. Rival promoter Fran Tomasi, from Venice, counter-claimed that he had the agreement to tour the band after depositing a letter of credit.

Zard responded by initiating legal proceedings against the group through BPL of Toronto, which holds world rights to the tour (Billboard, May 19).

But now Zard and Tomasi have made their peace and, together with Tomasi's original partner, Valerio Terenzi of Smemo Music, will stage dates in Rome (July 25-26) and Turin (July 28-29). Zard will handle press/promotion, Terenzi tickets and accounts, and Tomasi concert production.

Tomasi says, "Zard was claiming he had the contract, but I didn't agree. He then told me he had a verbal agreement, which I think was enough to create problems in the U.K. and U.S."

"But here in Italy you can end up facing big legal problems between the promoter and the band."

He continues, "Dealing with the Rolling Stones has been so hard, even after payment. They changed the deal, merchandising, everything. Zard and I started talking to each other and then went to Germa-

ny to see the band. We didn't renegotiate but at least we stopped going round in circles. Two promoters going in together proved that much stronger."

But at least attempts by politicians to have the Stones banned from entering the country seem to have fizzled out.

Some members of the leading Christian Democrat party and the Independent Left were claiming that the group encourages drug abuse and should therefore be prevented from performing in Italy.

Songs such as "Sister Morphine" and "Can't Get No Satisfaction" were cited as examples that could have an adverse effect on Italy's

youth.

These allegations were unleashed in the politicians' long-running efforts to introduce new and firm drug legislation. In fact, stiffer penalties are now in place and the anti-Stones claims have died out. Industry observers in any case labeled the outcry as "cheap political publicity."

Zard had earlier noted, "No law can stop the Stones from coming into Italy. It's just headline-grabbing, a joke. If it did happen it would become an international scandal."

"Italy is a part of the European Community, where performing is accepted as a democratic right."

French Dealers Warned Of Piracy Penalties

PARIS—The Syndicat National de l'Edition Phonographique (SNEP), the French record industry association, has issued a warning to dealers that they risk prosecution if they attempt to sell pirate recordings or unauthorized copies.

Drawing attention to the existence in France of considerable quantities of recordings by French and international artists that appear on labels other than those to which the artists are signed, the SNEP communique says that dealers convicted of trading in this illegal product risk a prison sentence of three months to two years and fines of the franc equivalent of \$1,100-\$21,400.

The SNEP move is a response to the growing incidence of unauthorized reproduction of recordings by major international artists and the circulation of this illicit repertoire through mail order, supermarkets, and market stall outlets in Europe.

The warning follows the introduction by the MIDEM organization of new clauses in its contract for participants banning manufacturers of illegal copies of commercial recordings (Billboard, June 16).

Patrice Fichet, SNEP director general, says that the illegal CDs first began appearing on the French market six months ago and are retailing at between \$1.75 and \$2.70.

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INTERNATIONAL

Cable TV Project Bolsters Confidence In Hong Kong

BY CHRISTIE LEO

HONG KONG—The award of a cable television franchise to a consortium of U.S., European, and local groups has boosted optimism in the business sector here about the colony's future after 1997.

The contract, worth some \$800,000, according to industry projections, went to Hong Kong Cable Communications, with the various business interests involved led by Sir Y.K. Pao's Wharf group. The deal was clinched, say insiders, after a close-bidding tussle with Hutchison Whampao, the main competitor.

Multinationals based here are stressing that the project is a much-needed confidence booster and its announcement helped prop up trading in the stock market and curtail declining real estate values.

Philip Niem, head of research at Hong Kong's Hoare Govett investment company, says, "There's a lot of money involved, with an extended pay-back period, and it's bound to help stabilize the business environment here."

Another market analyst said the Wharf group's willingness to place their bets on Hong Kong was "significant, given the firm's generally conservative investment strategy."

Government spokesman Peter Tsao says Hong Kong Cable Communications will launch its broad-

casting service with a six-year exclusivity beginning in 1991.

The basic service, with 15 channels, will transmit movies, news, special-interest, and educational programs. Charges will include a one time installation fee of \$32 per television outlet, and a monthly subscription fee of \$16 per outlet.

According to Tsao, the public coffers will receive in excess of \$400 million over the six-year period from royalties charged at an increasing rate of up to 15% on HKCC revenues exceeding \$320 million. HKCC will invest \$530 million to build the system, and has guaranteed total investment of up to \$800 million.

Consortium partners are Wharf Holdings (28%), Sun Hung Kai Properties (27%), Shaw Brothers (10%), U.S. West (25%), and Coditel S.A. (10%). Major film producer Shaw Brothers is also a shareholder in a local TV station, TVB, while U.S. West is a unit of the Bell group, operating a telephone service of more than 12 million lines. Coditel is a Belgian subsidiary of Tractebel, one of Europe's leading cable operators.

At a media conference here, Wharf chairman Peter Woo projected the potential cable network growth as capable of "easily attracting upward of 1.6 million subscribers."

International Stars Sing Out In Newly Free Czechoslovakia

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—The political sea change in this country since the "velvet revolution" last fall was amply underlined by the first free election in 44 years June 8-9—with Paul Simon as an observer on behalf of the U.S. Congress. And a Joan Baez concert in the capital June 5 pointed up the contrasts vividly when compared with her Bratislava appearance in 1987.

On that latter occasion, police agents turned off the power when she invited dissident Czech folk singer Ivan Hoffmann to join her on stage. This time round, Baez was at Prague's Sports Hall with proceeds from the 7,000-seat ticket sale going to the new Civic Forum political party. Hoffmann was present again and so were the C&K Vokal folk group. Nothing was turned off, and the audience was turned on.

The Baez concert attendance (including President Vaclav Havel) was impressive, as live events have suffered in the months since the revolution. With records, books, and magazines now flooding freely onto the market, the people's budgets will not stretch to everything they want to see and do in the new climate of freedom.

British rock singer and left-wing activist Billy Bragg appeared in Prague's Ice Hockey Stadium

June 6 on a bill that included Americans Natalie Merchant from 10,000 Maniacs and Michael Stipe of R.E.M. This show also played the Moldavian city of Olomouc and was organized by a new independent Czech artists agency, Mars

Joan Baez gave a rousing concert

Productions, and Sport Tourist, the Prague travel service.

On June 9, Rafael Kubelik, the Czech maestro exiled for 42 years, conducted the combined Czech Philharmonic, the Moravian Philharmonic, and the Slovak Philharmonic in a free open-air concert in Prague's Old Town Square. The show featured "Ma Vlast (My Country)" by Czech composer Bedrich Smetana.

At the same venue that evening, there was a free pop concert tagged "SOS Racism" to publicize anti-racist causes; it starred such local acts as Michael Kocab (also a member of Parliament), Marta Kubisova and Lenka Filipova, Dee Bridgewater from the U.S., Les Negresses Vertes and Patrick Bruel from France, and the Murray Head band from the U.K. The highlight of the show was an impromptu set by Paul Simon.

NEWSLINE

U.K. Record Guild Cautions Against Using DAT Copies As Sole Masters

LONDON—The British Record Producers' Guild has warned the U.K. music recording industry to be "cautious" when mastering important material onto DAT. Guild council member Tony Swain says the medium is still "too new to be trusted." Having researched the viability of DAT tape as a mastering tool and talked to tape manufacturers about its reliability for long-term archiving, he says, "An analog copy should always be made as well, if recordings are to be kept for any length of time. DAT was designed for the consumer but proved so good the professional market has taken it on board. But DAT is all or nothing. Our advice to the recording business is always keep an analog backup."

NIGEL HUNTER

Pioneer To Launch \$500 Combiplayer In U.S.

TOKYO—The Pioneer Corp. will launch a combiplayer in the U.S. that will retail for \$500. Matsushita and Kenwood also plan laserdisk hardware for the U.S. before the fall, the Matsushita model selling at \$850, to be followed by a high-end unit at \$1,400. The Kenwood machine will carry a \$600 tag. With the 1989 laserdisk player demand in the U.S. estimated at 200,000 units, Japanese manufacturers predict an increase to 300,000 this year.

SHIG FUJITA

Hong Kong Station Rejects Tiananmen Vid

HONG KONG—TVB, Hong Kong's leading TV station, will not be screening "Tiananmen Square," a music video produced by New York-based Philip Woo and featuring Roberta Flack, Grover Washington Jr., and Michelle Shocked. It is part of the Project For Tiananmen Square, which supports change in China and promotes global democracy. The video contains controversial lyrics and clips of last year's crackdown by Chinese government forces of the pro-democracy movement in Beijing. A TVB spokesman says it "doesn't conform to regulations concerning program standards." But a local artist who appears in the video says the real reason is "a wish to avoid antagonizing China."

HANS EBERT

Romanian Artists Rally For Social Causes

BUCHAREST, Romania—In the new political atmosphere here, major names from the entertainment industry, particularly the pop/rock sector, have been recruited to boost the fortunes of the emergent political parties. Emilian Petrosel and Antonio Furtuna of the Holograf rock band have canvassed for the Ecological Movement, actor Radu Zaharescu for the Democratic Unity Party, conductor Ludovic Bacu for the Magyar Democrats, and singer Alexandru Grozuta for the Liberal Unity.

OCTAVIAN URSULESCU

BMG, CBS Honor Van Gogh With CD Series

AMSTERDAM—Two major labels, BMG Ariola Benelux and CBS Holland, have released classical CDs marking the 100th anniversary of Van Gogh's death. Both hope to cash in on the anticipated 800,000 visitors expected at two Van Gogh exhibits here this summer. BMG is issuing five compilation CDs in its Gold Seal series tagged "Pictures In Music," retailing at \$14.50 each and featuring works by such contemporaries of Van Gogh as Maurice Ravel, Claude Debussy, Camille Saint-Saens, Cesar Franck, and Erik Satie. CBS has released a three-CD box of works by Debussy, Ravel, and Ernest Chausson, with a retail price of \$63.

WILLEM HOOS

Novel Form Of 3D TV Exhibited In London

LONDON—A new form of 3D television, developed by a group of London-based technicians and financed by the RCA/Columbia and Brent Walker entertainment industry groups, has been on display in the Selfridges department store here. The process involves making a digital version of a standard film, with special cues added. A digital decoder added to an ordinary TV set uses the cues to send different images to each eye, thereby creating a 3D effect.

PETER JONES

GEMA Distributes \$385 Mil To Members

HAMBURG, West Germany—After deducting administrative expenses, German copyright society GEMA is distributing a total of \$358.5 million to its 25,000-plus members on a gross revenue of \$422.3 million for fiscal 1989. Included in the distribution are \$8.9 million for cultural funds and \$3.8 million for social benefits. Says Reinhold Kreile, GEMA president: "This result is a solid base for the challenges of the forthcoming years of German unification and European integration."

WOLFGANG SPAHR

BMG Focuses On Artist Development In Asia

Firm No Longer Licenses Repertoire In Pacific Rim

BY CHRISTIE LEO

HONG KONG—One of BMG's primary methods of strengthening its sales potential in the Asia/Pacific region following its decision to work its own product rather than license repertoire is putting a greater emphasis on artist development and marketing.

Dwayne Welch, director of A&R and marketing for the region and formerly EMI's Far East international manager, points to the sociological and cultural differences existing within the Asia/Pacific market and the need for them to be considered sensitively before formulating plans.

Although BMG has joint venture operations in Thailand and the Philippines, it operates as a wholly owned multinational in most other countries of the Asia/Pacific Rim.

"Having our own operations gives us the flexibility to make investment decisions that can alter BMG's profile," says Welch. "We went through some hard times in New Zealand and Australia nine months ago. Now we have more charted hits and a bigger slice of the market in terms of sales."

He predicts increasing international success rewarding BMG's presence in Australia. In addition to superstar acts like John Farnham and Hoodoo Gurus, the company is also represented by artists such as Girl Overboard and Shane Howard, whose debut album is set for release

this month.

"In Japan," continues Welch, "we're investing heavily in domestic acts because they comprise almost 80% of the total music sales. Our partner company there, BMG Victor, is actively involved in sourcing and marketing local acts while expanding sales of international repertoire."

"We're more than happy with sales of our Japanese product," Welch notes. "Although our international catalog sales make up only one-fifth of our total sales, it's still a sizable quantity. Our goal in Japan is to improve with better marketing strategies."

He views Malaysia in particular as outstanding in developing its own stable of local artists. He cites rock band Search as an example, whose debut album sold more than 100,000 units in Malaysia and an unprecedented 500,000 in Indonesia.

"We'd like to expand on this regional exchange program in the future," adds Welch. "Cantonese recording artists can achieve the same kind of impact in Taiwan, Hong Kong, Malaysia, Singapore, and China. In fact, we have high hopes of our first mainland China signing, Wei Hua."

Welch rates good timing as an essential ingredient in determining the success of an album. Since the incorporation of BMG along the Pacific Rim, there has been a regional orientation involved in scheduling releases

by major international acts.

"Music consumers want fast reaction," Welch says. "In the past, licensees waited for a song to chart before they considered release dates for an album. Now, we promote a new album to create consumer interest, because that's the rudimentary function of this industry."

He gives assurance of BMG's commitment to the region, pointing out that the company's plan to succeed internationally will not be through overpriced label acquisitions, but rather through a concerted marketing drive and through regional and international artist development.

Welch also cites the role of such third-party licensed labels as PWL, Mute, Delphi, Motown, and Beggars Banquet, which BMG represents in the Asia/Pacific area.

"As a multinational," he says, "we've got the advantage of taking liberties in being creative and aggressive. To this end, we've come to rely upon the expertise of the various management teams in this region to work as partners and explore innovative marketing methods."

BMG is planning a major impact for its new music video division. During the past six months, it has emerged as a competitive player in the sell-through business, and Welch says it hopes to double its output and sales in the coming year.

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PHILOSOPHY

"I strongly believe in the originality of ideas...and in the creativity of authors and composers. We, the publishers, are their partners and help them to turn challenges into opportunities".

BACKGROUND

Started his career at Ricordi...co-founder of Numero Uno Group (now BMG Ariola)...Publishing Manager for Sugar Music and currently Managing Director of Peer's operations in Italy.

TRACK RECORD

Signed exclusive deal with Mario Lavezzi composer of the recent # 1 hit "Varieta" by Gianni Morandi...produced two albums for Polygram by Tony Pagliuca and Charango...Licensed use of Peer evergreen "Fascination" in Federico Fellini film "La Voce Della Luna".



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American Clave Goes All Out On CD Package Kip Hanrahan Album Gets Royal Treatment

BY MIKE HENNESSEY

COLOGNE, West Germany—Special "up-market" packaging of the new Kip Hanrahan CD on American Clave, "Tenderness," is creating significantly enhanced interest in the product, according to Vera Brandes, head of VeraBra Records, which is the global licensee of the label.

The CD, in a black vinyl box with gold lettering and a 1 1/2-inch, black, gold-printed paper band around the box listing the personnel, was hand-printed and hand-packed. It cost 4.50 deutschemarks (some \$2.70) to produce, compared with the normal jewel-box manufacturing cost of three marks (\$1.80). Dealer price is \$12.60,

compared with \$11.20.

The CD itself, also in mat gold lettering, was manufactured by Digital Press Hellas S.A. in Greece, and the box by Westphal & Lange of Hannover, West Germany. It has a 16-page booklet, also printed gold on black, and the first 10,000 CDs include a four-color, fold-out, 12-page sheet listing the American Clave back catalog and carrying a two-page advertisement for Sony's high-end CDP-X 77ES CD player.

The CD was released June 5 to coincide with the start of a 10-day tour of France, Germany, and Italy by the Hanrahan band, which included an appearance at the Moers Festival. The back-catalog sheet was distribut-

ed to the concert audiences.

Says Vera Brandes: "We wanted to create a special packaging concept for this album, and it was Kip who came up with the idea. Fancy CD packaging is very common in Japan but relatively new in Europe.

"The pressing order was 25,000 CDs, but for the special box we had to have a minimum order of 50,000 units. The tie-up with Sony is part of an ongoing promotion/hardware exchange arrangement because we are targeting the same demographic group."

The "Tenderness" album features Sting, Diahnne Abbott, and Carmen Lundy, as well as jazz musicians Don Pullen, Andrew Cyrille, Chico Freeman, and Marvin Smith.



In Complete Concord. Concord label chief Carl E. Jefferson, left, and Branko Zivanovic, head of the West German Bellaphon Group, announce the renewal of their licensing deal for Germany, Austria, and Switzerland, and celebrate 10 years of partnership between Concord and Bellaphon.



For He's A Jolly Good Fellow. British music personality L.G. Wood, fourth from left, receives the rare IFPI Medal, presented for outstanding services to the music industry, at a special luncheon in his honor. Wood retired as group director from EMI Records U.K. in September 1980 after 51 years with the company. Congratulating Wood are, from left, John Fruin, Zomba director and Wood's first personal assistant at EMI; Bhaskar Menon, IFPI president, who presented the award; John Deacon, British Phonographic Industry director general; Rupert Perry, managing director, EMI Records U.K., and another former Wood personal assistant; and John Love, managing director, Phonographic Performance Ltd.

West German Vid Seminar Mulls Slump Participants Stress Need To Boost Retail Image

BY ELLIE WEINERT

MUNICH, West Germany—The German video industry is in a trough after 10 good years, and a major question confronting the sixth annual Video Seminar held here June 21-22 was whether the next 10 years will be lean ones.

The event was organized by the Federal Video Assn. (BVV) headed by managing director Joachim A. Birr. Keynote speakers included Gerhard Weber (VP, Warner Home Video) and Bodo Schwartz (CBS/Fox Video managing director), who told the seminar the honeymoon is over.

The video market is in transition. The total gross for video companies

in 1989 was \$275 million (at an exchange rate of 1.66 deutschemarks to the dollar), a 14% fall from \$319 million in 1988. Last year, 6 million videos were distributed to retail stores, compared with 6.5 million in 1988.

There are 20 million households in West Germany possessing a video recorder, and although 80% of video rental customers qualify as "heavy users," one third of video recorder owners have never set foot in a video store, renting or buying their software from other outlets instead.

A consensus at the seminar recognized that video stores have a tarnished image that must be improved. The public sees them primarily as rental rather than sell-through outlets, unlike supermarkets, gas stations, newsstands, and bookstores.

These latter outlets largely offer low prices and sometimes inferior quality videos, and customers are frequently confused about prices ranging from \$6-\$30, disappointed by quality, and discouraged from further purchases.

The seminar perceived the video retailer's image as spoiled by a misconception and a legal fact: that videos are second-hand goods, and the stores are off limits to everyone under 18 due to strict West German juvenile protection laws, consequently investing outlets with an unjustified pornographic X-rated character.

On the first point, retailers are seeking the right to sell videos six weeks after movie release to dispel the second-hand impression. They also resent the sleazy inferences emanating from the protection legislation that they see as discriminating against them, and are calling for videos to be rated in the same way as movies, i.e., in three age groups for children. There have been frequent cases of retrospective ratings on videos classifying them in the "X" category long after release. Selling an X-rated video to a minor is a criminal offense.

Dietmar Jacob of the VMS video web believes that family-oriented video stores that make the effort can achieve an increase in their

(Continued on page 64)

Copyright Society Pacts With Indie Label Assn. Agreement Is Reached On U.K. Mech Royalty Rate

BY NIGEL HUNTER

LONDON—The Mechanical Copyright Protection Society and Umbrella, the U.K. independent labels association, have reached agreement on mechanical royalty rates.

The pact, which brings discounts to labels that sign it by July 1, sets a lower royalty rate for the next two years but an enhanced promotional allowance.

The agreement precedes the

Copyright Tribunal's hearing June 26 and 28 on the dispute between the MCPS and the British Phonographic Industry on setting a new mechanical royalty rate (Billboard, May 19, June 2, June 23) in the wake of the Copyright, Designs & Patents Act of 1988, which abolished the old statutory level of 6.25% of retail price.

The MCPS-Umbrella deal is based on the BIEM-IFPI agreement pertaining in other parts of Europe

on published price to the dealer (PPD) instead of retail price. This entails 9.504% (8% at discounted rate) PPD on singles; 9.50% (8.448%) on classical albums and budget material (pop albums with a PPD of less than \$4.67); 9.504% (8.448%) on full-price albums (pop albums over \$4.67), and 8.448% on CDs, annually fixed and remaining the same for 1990.

An Umbrella seminar June 16-17 revealed some dissension among members about the agreement. Several delegates complained about lack of consultation before the decision and thought Umbrella was being "used" by the MCPS in its dispute with the BPI. They advised fellow members to await the ruling of the Copyright Tribunal before committing their labels.

Meanwhile, the Record Manufacturers Assn. representing U.K. pressing plants has lent support to the BPI by asking for "free negotiations" with the MCPS that take account of the special position of the U.K. record industry.

The RMA fears a situation in which members will need a license for every pressing order in each format.

They include the Jolly Boys, a pop'n'mento group from Jamaica; Najma Akhtar, a British singer of Indian extraction; the Paralamas, from Brazil; Farafino, from Burkina Faso, in Africa; the Cologne band The Piano Has Been Drinking; Guo Yue and Zhong Guo, from China; Gerardo Nunez, from Spain; and Thomas Mapfumo & the Blacks Unlimited, from Zimbabwe.

The festival is being promoted by Vera Brandes and Christoph Hoever, in partnership with Britain's World Of Music, Art & Dance.

World Music Fest Set To Rock Cologne

COLOGNE, West Germany—America's Nina Simone and Ireland's Van Morrison will headline West Germany's biggest-ever world music festival, to be staged in the Tanzbrunnen open-air area of Cologne's Rheinpark, July 21-22.

The festival, to be relayed by the West Deutscher Rundfunk radio and television services, is expected to attract an audience of 15,000. Tickets will cost 23 marks (\$13.85) in advance and 28 marks (\$16.85) at the box office.

Acts from 10 countries and four continents are slated to appear.

U.K.'s Immaculate Fools Picked Up By CBS Spain

MADRID, Spain—Immaculate Fools, a folk-rock band led by brothers Kevin and Paul Weatherill, has become the first U.K. act to sign a recording deal with the CBS label in Spain.

Adrian Vogel, international A&R director for CBS here, says that while it had long been standard practice for Spanish bands to chase deals with U.K. or U.S. companies, the reverse—Anglophone bands coming here for a deal—is still an oddity. "It's certainly a talent-signing breakthrough for CBS in Spain," says Vogel.

Immaculate Fools are, however, no strangers to Spain. They have toured regularly in recent years and been well received by local rock writers.

Kevin Weatherill says, "Spain has

really kept us going in recent years, and we consider it to be our second home."

Previously known as the Bleeding Hearts, the band changed its name in 1984. There have been subsequent personnel changes, and the current lineup, in addition to the Weatherills, is Paul Skidmore (drums), Brian Betts (guitar), Ian Devlin (keyboards), and Barry Wickens (violin, vocals).

Before signing to CBS Spain, the band played a 29-date concert tour in the U.S. The Fools have previously released two albums. In 1985, the band represented the U.K. on the "Europe A Go Go" television series.

AL GOODMAN

HITS of the WORLD

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CANADA (Courtesy The Record) As of 6/18/90

| SINGLES | |
|---------|--|
| 1 | 1 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL/CAPITOL |
| 2 | 2 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 HOLD ON WILSON PHILLIPS SBK/EMI |
| 6 | 6 TURTLE POWER PARTNERS IN KRIME SBK/EMI |
| 7 | 7 HUMPTY DANCE DIGITAL UNDERGROUND ATTIC/ATTIC |
| 8 | 8 DROP THE NEEDLE MAESTRO FRESH-WES LMR/ATTIC |
| 9 | 9 POISON BELL BIV DEVOE MCA/MCA |
| 10 | 15 I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA/BMG |
| 11 | 14 DO YOU REMEMBER PHIL COLLINS ATLANTIC/WEA |
| 12 | 12 OOH LA LA PERFECT GENTLEMEN COLUMBIA/CBS |
| 13 | 13 DOUBLEBACK ZZ TOP WARNER BROS./WEA |
| 14 | 10 I WANNA BE RICH CALLOWAY SOLAR/CBS |
| 15 | 11 SPIN THAT WHEEL HI-TEK 3 SBK/EMI |
| 16 | 20 THIS BEAT IS TECHNOTRONIC TECHNOTRONIC SBK/EMI |
| 17 | NEW BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M |
| 18 | 18 ENJOY THE SILENCE DEPECHE MODE SIRE/WEA |
| 19 | 17 CRADLE OF LOVE BILLY IDOL CHRYSALIS/CEMA |
| 20 | 16 THIS OLD HEART OF MINE ROD STEWART WARNER BROS./WEA |

| ALBUMS | |
|--------|---|
| 1 | 3 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS |
| 2 | 1 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA |
| 3 | 2 MADONNA I'M BREATHELESS WARNER BROS./WEA |
| 4 | 6 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL |
| 5 | 4 HEART BRIGADE CAPITOL/CAPITOL |
| 6 | 5 JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA |
| 7 | 7 VARIOUS ARTISTS PRETTY WOMAN EMI/EMI |
| 8 | 10 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA |
| 9 | 8 ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA |
| 10 | 9 PAULA ABDUL SHUT UP AND DANCE VIRGIN/WEA |
| 11 | 11 DEPECHE MODE VIOLATOR SIRE/WEA |
| 12 | 12 PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA |
| 13 | 13 BEL BIV DEVOE POISON MCA/MCA |
| 14 | NEW STEVE EARLE THE HARD WAY MCA/MCA |
| 15 | 15 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS |
| 16 | 20 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI |
| 17 | 14 VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI |
| 18 | NEW STEVE VAI PASSION AND WARFARE RELATIVITY/IMPORTANT |
| 19 | 19 LISA STANSFIELD AFFECTION ARISTA/BMG |
| 20 | 17 THE NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M |

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/26/90

| SINGLES | |
|---------|---|
| 1 | 1 VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM |
| 2 | NEW DDDPS UP SNAP ARISTA |
| 3 | 2 KILLER ADAMSKI MCA |
| 4 | 4 INFINITY GURU JOSH deCONSTRUCTION |
| 5 | 3 I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA |
| 6 | 5 I PROMISED MYSELF NICK KAMEN WEA |
| 7 | 8 KINGSTON TOWN UB40 VIRGIN |
| 8 | 6 BLACK VELVET ALANNAH MYLES ATLANTIC |
| 9 | 7 POLICY OF TRUTH DEPECHE MODE MUTE |
| 10 | 11 DON'T MISS THE PARTYLINE BIZZ NIZZ ZYX |
| 11 | 9 VOGUE MADONNA SIRE |
| 12 | NEW STEP BY STEP NEW KIDS ON THE BLOCK CBS |
| 13 | 10 DING DONG ERSTE ALLGEMEINE VERUNSI EMI |
| 14 | 12 THE POWER SNAP BMG/ARIOLA |
| 15 | 17 HOLD ON WILSON PHILLIPS EMI GERMANY |
| 16 | 13 INSIEME 1992 TOTO CUTUNGO ELECTROLA/EMI |
| 17 | NEW IT MUST HAVE BEEN LOVE ROXETTE EMI |
| 18 | 16 NOTHING COMPARES TO YOU CHYP-NOTIC BMG/AREOLA |
| 19 | 19 IT'S DN YOU M.C. SAR & THE REAL MCCOY MEKULSKI |
| 20 | 14 NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/BMG/ARIOLA |

| ALBUMS | |
|--------|---|
| 1 | 1 TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN |
| 2 | 11 STEP BY STEP NEW KIDS ON THE BLOCK CBS |
| 3 | 3 EROS RAMAZZOTTI IN OGNI SENSO DDD |
| 4 | 2 ERSTE ALLGEMEINE VERUNSI NEPPOMUKS RACHE EMI/ELECTROLA |
| 5 | 4 MADONNA I'M BREATHELESS SIRE |
| 6 | 5 ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST |
| 7 | NEW MATTHIAS REIM MATTHIAS REIM POLYGRAM |
| 8 | 6 JDE COCKER LIVE! EMI |
| 9 | 8 PHIL COLLINS ... BUT SERIOUSLY WEA |
| 10 | 7 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS |
| 11 | 10 GARY MOORE STILL GOT THE BLUES VIRGIN |
| 12 | 9 DORO DORO POLYGRAM |
| 13 | 12 BILLY JOEL STORM FRONT CBS |
| 14 | 19 TINA TURNER FOREIGN AFFAIR CAPITOL |
| 15 | 15 VOL II—1990—A NEW DECADE SOUL II SOUL VIRGIN |
| 16 | NEW SNAP WORLD POWER EMG ARIOLA |
| 17 | NEW WILSON PHILLIPS WILSON PHILLIPS SBK |
| 18 | 17 HELL TO PAY JEFF HEALEY BAND BMG/AREOLA |
| 19 | 13 FLEETWOOD MAC BEHIND THE MASK WARNER BROS. |
| 20 | 16 DEPECHE MODE VIOLATOR MUTE |

JAPAN (Courtesy Music Labo) As of 6/12/90

| SINGLES | |
|---------|---|
| 1 | 2 JEALOUSY O NEMURASETE KYOSUKE HIMURO TOSHIBA/EMI |
| 2 | NEW DOUBLE GAME YOKO MINAMINO CBS/SONY |
| 3 | 4 SAYONARA JINRUI TAMA AXEC/MEX |
| 4 | 1 PURE GOLD EIKICHI YAZAWA EMI |
| 5 | 3 KUSAIMONIWA FUTAOSHIRO CHISATO MORITAKA WARNER PIONEER |
| 6 | 5 LITTLE BIRTHDAY HIKARU GENJI PONY CANYON |
| 7 | 9 SENRYU NO SHIZUKU SHIZUKA KUDO PONY CANYON/FUJI PACIFIC |
| 8 | 13 ODORUPONPOKORIN B.B. QUEENS BMG/VICTOR |
| 9 | 11 SUMMERTIME BLUES/BOYS KISS GIRLS MISATO WATANABE EPIC/SONY |
| 10 | 7 ROMANHIKOU KOME KOME CLUB CBS/SONY |

| ALBUMS | |
|--------|--|
| 1 | NEW KIYOTAKA SUGIAMA SPRINKLE WARNER/PIONEER |
| 2 | NEW SOUNDTRACK TENTO CHITO EPIC/SONY |
| 3 | 2 STARDUST REVIEW BEST WISHES WARNER/PIONEER |
| 4 | 4 KAZUMASA ODA FAR EAST CAFE FUN HOUSE |
| 5 | 5 LINDBERG LINDBERG3 TOKUMA JAPAN |
| 6 | 1 WINK WINK FIRST LIVE SHINING STAR POLYSTAR |
| 7 | 3 VARIOUS LOVE BALLAD COLLECTION WEA |
| 8 | 7 MIHO MORIKAWA VOCALIZATION TOSHIBA/EMI |
| 9 | 6 MOTOHARU SANO MOTO SINGLES 1980-1989 EPIC/SONY |
| 10 | NEW RIBBON LUCKY POINT PONY CANYON |

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 7/7/90

| HOT 100 SINGLES | |
|-----------------|---|
| 1 | 1 SACRIFICE ELTON JOHN ROCKET/PHONOGRAM |
| 2 | 12 OOOOPS UP SNAP LOGIC/BMG ARIOLA |
| 3 | 8 IT MUST HAVE BEEN LOVE ROXETTE EMI |
| 4 | 6 NESSUN DORMA LUCIANO PAVAROTTI DECCA |
| 5 | 3 I PROMISED MYSELF NICK KAMEN WEA |
| 6 | 18 MALDON ZOUK MACHINE BMG/ARIOLA |
| 7 | 4 VOGUE MADONNA SIRE |
| 8 | 2 WORLD IN MOTION NEW ORDER/WORLD CUP SQUAD FACTORY/MCA |
| 9 | 5 KILLER ADAMSKI MCA |
| 10 | 16 HOLD ON WILSON PHILLIPS SBK |
| 11 | 14 VERDAMMT, ICH LIEB' DICH MATTHIAS REIM POLYDOR |
| 12 | 7 BO LE LAVABO LAGAF FLARENASCH |
| 13 | 15 NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS |
| 14 | 9 BLACK VELVET ALANNAH MYLES ATLANTIC |
| 15 | NEW VENUS DON PABLO'S ANIMALS RUMOUR |
| 16 | 17 INFINITY GURU JOSH deCONSTRUCTION |
| 17 | 10 I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BGM |
| 18 | 19 THE POWER SNAP LOGIC/BMG/ARIOLA |
| 19 | 11 STEP BY STEP NEW KIDS ON THE BLOCK CBS |
| 20 | NEW A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR |

| HOT 100 ALBUMS | |
|----------------|---|
| 1 | NEW NEW KIDS ON THE BLOCK STEP BY STEP CBS |
| 2 | 1 MADONNA I'M BREATHELESS SIRE |
| 3 | 2 PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA |
| 4 | 3 EROS RAMAZZOTTI IN OGNI SENSO DDD |
| 5 | 5 SOUL II SOUL VOL II—1990—A NEW DECADE 10 RECORDS |
| 6 | 4 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS |
| 7 | 8 TOTEN HOSEN AUF DEM KREUZUNG INS GLUECK VIRGIN |
| 8 | 6 ALANNAH MYLES ALANNAH MYLES ATLANTIC |
| 9 | 7 GARY MOORE STILL GOT THE BLUES VIRGIN |
| 10 | 11 JOE COCKER LIVE CAPITOL |
| 11 | 9 LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA |
| 12 | 12 DEPECHE MODE VIOLATOR MUTE |
| 13 | 10 ERSTE ALLGEMEINE VERUNSI NEPPOMUK'S RACHE EMI |
| 14 | 13 BEACH BOYS SUMMER DREAMS CAPITOL |
| 15 | 16 BANGLES GREATEST HITS CBS |
| 16 | NEW TALK TALK NATURAL HISTORY THE VERY BEST OF ... PARLOPHONE |
| 17 | NEW WILSON PHILLIPS WILSON PHILLIPS SBK |
| 18 | 14 UB40 LABOUR OF LOVE II VIRGIN |
| 19 | 18 JASON DONOVAN BETWEEN THE LINES PWL |
| 20 | 19 THE JEFF HEALEY BAND HELL TO PAY ARISTA/BMG |

AUSTRALIA (Courtesy Australian Record Industry Association) As of 6/30/90

| SINGLES | |
|---------|--|
| 1 | 1 ALL I WANNA DD IS MAKE LOVE TO YOU HEART EMI |
| 2 | 2 IT MUST HAVE BEEN LOVE ROXETTE EMI |
| 3 | 3 I NEED YOUR BDDY 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 NOBDDY 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 |

| 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 CRAIG McLACHLAN AND 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 TENEQUE MUTANT NINJA TURTLES EMI |
| 20 | 18 PHIL COLLINS ... BUT SERIOUSLY WEA |

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/14/90

| SINGLES | |
|---------|--|
| 1 | 1 WHAT'S A WOMAN VAYA CON DIOS ARIOLA |
| 2 | 3 DIRTY CASH (MONEY TALKS) ADV OF STEVIE V MERCURY |
| 3 | 7 OOOOPS UP SNAP LOGIC RECORDS |
| 4 | 2 STILL GOT THE BLUES GARY MOORE VIRGIN |
| 5 | 10 HIJO DE LA LUNA MECANO ARIOLA |
| 6 | 9 BACK BY DOPE DEMAND KING BEE TORSO |
| 7 | 4 EMOZIONI/AT THIS MOMENT MARCO BORSATO POLYDOR |
| 8 | 6 I PROMISED MYSELF NICK KAMEN WEA |
| 9 | NEW THE FUTURE PRINCE WARNER BROS. |
| 10 | 5 SAXUALITY CANDY DULFER ARIOLA |

| ALBUMS | |
|--------|--|
| 1 | 1 GARY MOORE STILL GOT THE BLUES VIRGIN |
| 2 | 2 EROS RAMAZZOTTI IN OGNI SENSO DDD |
| 3 | 3 UB40 LABOUR OF LOVE II VIRGIN |
| 4 | 4 SAXUALITY CANDY DULFER ARIOLA |
| 5 | 7 VAYA CON DIOS NIGHT OWLS ARIOLA |
| 6 | 5 THE ROLLING STONES REWIND ROLLING STONES RECORDS |
| 7 | 6 THE CARPENTERS THEIR GREATEST HITS A&M |
| 8 | 10 LUCIANO PAVAROTTI CARUSO DECCA |
| 9 | 8 JEFF HEALEY BAND HELL TO PAY ARISTA |
| 10 | NEW VARIOUS ARTISTS AMOR DE MIS AMORES ARCADE |

A&M Plans U.S. Attack For Aussie Rockers The Bombers

BY GLENN A. BAKER

SYDNEY, Australia—Following a precedent established by Chrysalis, which signed two Australian bands (Divinyls and Johnny Diesel & the Injectors) direct to global deals in the '80s, A&M Records has signed one of Australia's most interesting new hard rock groups.

The Bombers, still far from a household name in Australia, have released a debut album, "Aim High," and are to be seen soon as support on East Coast dates of Alice Cooper and Skid Row.

The band is centered around two veterans of the hard rock genre, U.K. bassist Alan Lancaster, a founding member of Status Quo, and Australian guitarist John Brewster.

Lancaster was with the Quo group when it debuted on vinyl as the Spectres and as the Traffic Jam. Quo went on to release 14 top five British albums, four of them No. 1s, and more than 30 hit singles—but without really breaking in the U.S.

Lancaster operated as an Australian-based member of Quo until the late '80s, when he severed his links with them and linked up with a loose pub rock formation, the Party Boys, who had an unexpected national No. 1 with "He's Gonna Step On You Again."

Brewster had been a former

member of local hard rock heroes the Angels, who were known in the U.S. as Angel City. He and Lancaster recruited drummer Peter Heckenberg, guitarist Steve Crofts, and relatively unknown Perth singer Tyrone Coates, who has been highly praised for his contributions to the band's first two singles, "Running Through The Shadows" and "The World's On Fire."

Management of the Bombers is by another onetime Quo member, Bob Young. In just 18 months the band has scored the A&M international deal, toured on its own and with Cheap Trick and Diesel & the Injectors (140 gigs in one six-month period), recorded one album, and written songs for a second.

Brewster knows the problems of making it to the "top half" of the world and then just missing out on the big spoils. He believes Angel City quit working the U.S. too soon in the early '80s. "We had our single 'Marseilles' played by over 170 radio stations. The door was open, but we returned to Australia and lost the chance.

"This time round, if we have to go and live in America for a time, we'll do it. At the same time, we hope we can stay based here. A&M and PolyGram see us as an international act, but we're also taking Australia very seriously."

Phil Collins Has Midas Touch In Holland

AMSTERDAM—The four Phil Collins albums released here during the past decade have all gone platinum, with more than 100,000 units sold. Two of them—"Face Value," released in 1981, and "... But Seriously," issued late last year—are now double-platinum.

To mark this success, WEA Holland managing director Ted Sikkink presented Collins with four platinum CDs after his recent sell-out concert in Rotterdam's Ahoy Hall. Sikkink also presented platinum trophies to Collins' 11-strong band and his manager, Tony Smith.

While in Holland, Collins donated an undisclosed sum to Rotterdam preacher Hans Visser, who runs a project for homeless people in a local church.

Project representatives were given permission to collect money in and around the Ahoy Hall before and after the U.K. star's concert. His song "Another Day In Paradise" from the "... But Seriously" disk is about the homeless.

Collins' two other platinum albums are "Hello, I Must Be Going," released at the end of 1981, and "No Jacket Required," released in 1985. WILLEM HOOS

WEST GERMAN VID INDUSTRY MULLS MARKET SLUMP

(Continued from page 62)

business. There should be more targeting of upper- and mid-income groups and families with children, he adds.

Movie videos with their 45% slice of titles available in rental and sell-through are considered the "key currency" of audio/visual entertainment. The remaining 55% are special-interest—covering educational, documentary, cultural, sports, religion, and music video. The latter accounts for 2.8% of the market.

Comments BVV's Birr: "The advantage of video over television is its availability to be viewed at the time of the consumer's choice. But video faces stiff competition from TV in state-owned, independent,

channel, and pay form."

Last year, 100 of West Germany's 7,000 video rental stores closed due to competition from department stores and shopping malls, where video outlets increased in number. Video gross dropped from \$722 million in 1988 to \$626 million. Sell-through videos are projected to take a 10% share of the gross in 1990.

While aware of its own domestic problems, the West German video industry is eyeing East Germany and Eastern Europe generally, as well as the approaching single market in the EEC countries. The seminar noted that in East Germany only about 10% of households have a video recorder.

MuchMusic Presents 1st Vid Awards Cowboy Junkies Lasso The Top Prize

BY KIRK LaPOINTE

OTTAWA—The MuchMusic Network has handed out its first-ever Canadian music video awards, and the big winners were the emerging and future stars of the business, people who could dominate the Junos in a year or so.

Doling out the awards city by city on a grueling three-week cross-country train trek that left musicians weary and organizers out of body, the network fulfilled its dream of overseeing the first extensive recognition of Canadian music video excellence.

And, even though a corporate tie-in with Diet Pepsi allowed MuchMusic the use of a train to hand out the awards, network officials say they hope somehow to make the event an

annual one. The awards were voted on by MuchMusic staff.

The best-overall-video award went to Cowboy Junkies for "Sun Comes Up (It's Tuesday Morning)," but there were several specialty categories that the fresh sector of the Canadian music scene dominated.

Speaking of fresh, Maestro Fresh-Wes was a hands-down winner for rap video for "Let Your Backbone Slide." Mitsou's "Bye Bye Mon Cowboy" was dance video of the year, "Mr. Metro" by Devon was soul video of the year, "Can't Live With You, Can't Live Without You" by Billy Newton-Davis and Celine Dion was MOR video of the year, "Watcha Do To My Body" by Lee Aaron was metal video of the year, "Trail Of Broken Hearts" by k.d. lang was country video of the

year, and "Mona Lisa" by Sons Of Freedom was alternative video of the year.

In the craft categories, Don Allen was voted director of the year for "I Wanna Know" by John James. John Lloyd was honored as director of photography for his work on Mary Margaret O'Hara's "Body's In Trouble." Wendy Vincent was deemed editor of the year for her work on Bruce Cockburn's "If A Tree Falls."

Director Rob Quartly, who pioneered Canadian music video, was elected to the Hall of Fame, while Chalk Circle's "Together" was deemed best video financed by the Video Foundation to Assist Canadian Talent (VideoFACT), a production fund underwritten by MuchMusic.

MAPLE BRIEFS

SATURN DISTRIBUTING chief Leonard Kennedy is the new head of the Retail Music Assn. of Canada. He succeeds Tom Sambola, who resigned in May. Tops on the RMAC's agenda for a meeting Friday (13) will be the morality issue involving 2 Live Crew's "As Nasty As They Wanna Be" album, off the shelves in Canadian stores.

A FEW WEEKS ago, we told you about HMV Music Stores' contest for best idea for its new superstore in Toronto. Winner was Glenda Fordham. Idea: A music librarian, able to help people build collections and be knowledgeable about product generally. Store opens next year; we'll be watching for the librarian.

COMINGS AND GOINGS: 1) Peter Diemer, MCA's national promotion director since 1988, is the new Capitol-EMI national promotions director. He replaces longtime Capitol staffer Olie Kornelson, who has left the firm; 2) Terry Williams, PD at CKEY-AM Toronto, is now senior PD for the Telemedia broadcast chain, to be based in Sudbury, Ontario; 3) Gord Eno, PD at CHAM Hamilton, Ontario, has left, with no replacement yet named.

NOT TO MAKE too much of it, but the Jeff Healey Band is making a fair fuss about not being treated like a band but as Jeff Healey and his sidemen. Healey has been loud and clear that he wants everyone treated equally. But two Toronto magazines recently opted not to run band pictures, but rather, a photo of just Healey on their covers. And that has prompted some letter-writing by the band. Here's hoping that everyone can cool off soon. The Healey Band has too much road to travel to get upset at every gas station attendant along the way.

VERY QUIETLY, Daffodil Records recently celebrated its 20th anniversary. Formed by Ronnie Haw-

kings and Frank Davies, the onetime powerful Canadian independent (its first three releases hit the U.S. charts) is now largely a reissue and compilation label, although there is renewed interest in its catalog. The label is contributing to a Canadian classic-hits album from BMG Music Canada, and a premium package from CBS Music Products. Also ahead are selected CD releases of catalog material by Klaatu, Crowbar, the King Biscuit Boy, and Fludd, as well as a benefit package.

THERE HAS BEEN some media jousting, perhaps nothing more, recently between a resurgent Burton Cummings (his "Plus Signs" album is now gold in Canada) and his native Winnipeg, Manitoba. Cummings declined an offer to have a friendship center named after him, and apparently got a little nasty over the phone with a columnist or two after some "stay-away" items were penned. Cummings is on tour, and the show is drawing excellent reviews.

THE CANADIAN COUNTRY Music Assn. will create a country-entertainer-of-the-year award for 1990 that will involve fan voting at more than 1,000 retail outlets. Plans call for the release of a five-artist cassette to support the voting, which will combine CCMA membership and fan votes.

FOLK/COUNTRY entertainer Albert Hall has launched Custer Records, his own last stand for the Canadian independent scene. The Toronto-based singer/songwriter will be his own first release, but is looking for a roster.

TWO WEA MUSIC OF Canada Changes: Lisa Raymond is the company's new Montreal rep, coming from Audiogram, and Ken Green is the new Hamilton, Ontario, rep, coming from AM96 in that market.

DEPECHE MODE canceled its June 20 concert in Ottawa after asbestos fell from the ceiling in the

Civic Centre as the band's crew was setting up equipment. City officials say a \$500,000 program to eliminate asbestos from the site had been scheduled for later this summer; meanwhile, a planned show by David Bowie is still on.

BRYAN ADAMS is paring down the menu in London for "Waking Up The Neighbours," his forthcoming album for A&M, due in September. Producer and writing collaborator is Mutt Lange. On July 21, Adams will join Roger Waters in Berlin for a live performance of Pink Floyd's "The Wall."

RAIDS JUNE 14 and 15 in Toronto resulted in the seizure of hundreds of alleged pirated video and audio recordings. The separate raids resulted in fraud charges against the two owners of the Incredible Record Store on Yonge Street after hundreds of alleged bootleg, counterfeit, and pirated CDs, tapes, and albums were seized, and against a Toronto man after hundreds of videotapes containing live performances by Madonna, Pink Floyd, Rod Stewart, Rush, and the Jeff Healey Band were confiscated.

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 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 14-17, 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 16, City Of Hope "Spirit Of Life" Luncheon, White and Gold Room, Plaza Hotel, New York. 212-445-5047.
 July 20-21, Nashville Songwriters Assn. International Tenth Annual Summer Seminar, Park Plaza Hotel, Nashville. 615-321-5004.
 July 21, StudioTech '90, expo covering the latest recording equipment, Golden Gateway Holiday Inn, San Francisco. 415-441-0662.
 July 31, A&R Songpitch With Danny Goodman Of Charisma Records, presented by the National Academy of Songwriters, NAS office, Hollywood, Calif. 213-463-7178.

AUGUST

Aug. 5-8, Video Software Dealers Assn. Con-

vention, Las Vegas Convention Center, Las Vegas. 609-596-8500.

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. 23-26, Midwest Music Conference, North Pier, Chicago. Jeff Kwatinetz, 312-876-1766.

SEPTEMBER

Sept. 11-13, Video Expo New York, Jacob K. Javits Convention Center, New York. 800-248-5474.

Sept. 12, City Of Hope "Spirit Of Life" Award Presentation, Columbia Pictures Studios, Los Angeles. 212-445-5047.

Sept. 12-15, National Assn. of Broadcasters Radio Convention, Hynes Convention Center, Boston. 202-429-5300.

Sept. 13-15, Foundations Forum '90, third annual hard rock/heavy metal convention, Sheraton Plaza La Reina Hotel, Los Angeles. Melanie Schaffner, 212-645-1360.

Sept. 21-25, Audio Engineering Society Convention, Los Angeles Convention Center, Los Angeles. 212-661-8528.

Sept. 30-Oct. 2, Sponsorship Strategies, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Delia Thompson, 615-321-4255.

LIFELINES

BIRTHS

Boy, David Ian, to Ken and Lisa Baumstein, June 27 in New York. He is VP of marketing for SBK Records there.

MARRIAGES

Jason Takemoto to Mavis Chan, June 2 in Los Angeles. She is national marketing manager for MCA Records.

Cory Rosenberg to Sheira Brayer, June 23 in Smithtown, N.Y. She is manager of marketing services for SBK Records in New York.

Cliff Michaels to Jackie Elizabeth Wyatt, June 30 in Atlantic Beach, Fla. He is a weekend announcer for WCRJ in Jacksonville, Fla.

DEATHS

Lee E. Olson, 27, of injuries sustained in a traffic accident, May 28 in Denver. Olson was the son of Nan A. Olson, VP of advertising for Country Music Television. Donations may be made to the Society for the Prevention of Cruelty to Animals.

Thomas William Foote, 32, of a reported drug overdose, June 16 in Dallas. Foote was the leader of the colorful band the Loco Gringos, who emerged from the Deep Ellum scene in Dallas. As Pepe Lopez, Foote was the lead songwriter, singer, and guitarist for the group that gained a Texas-sized reputation for its free-wheeling, wee-hours party music. The Gringos, also known for multicolored dreadlocks, free beer, and concert corndogs, opened for such major acts as Timbuk 3. Foote is survived by his parents and his brother, Don, who was his band mate Pablo Cruz. The Loco Gringos are releasing an album in his memory. Donations may be sent to Don Foote, 1848 McMillan, Dallas, Texas 75206.

Karen Anne Eggars, 35, of injuries sustained in an automobile accident, June 25 in London. Eggars was CEO of Jobut Entertainment Inc., whose subsidiaries include Ars Nova Management, Ars Nova Music, Owl and Ars Nova Publishing, and the Soho Prince Properties. Prior to joining Jobut Entertainment, Eggars was affiliated with the music industry for 10 years as professional manager for Ars Nova Management in San Francisco and A&R director for A&M Records in Los Angeles. Eggars was the wife of Bill Schneider, president of Ars Nova Management in San Francisco. In addition to her husband, she is survived by her mother, Kathryn. In lieu of flowers, donations may be made to the Karen Eggars Memorial Foundation, P.O. Box 191554, San Francisco, Calif. 94119-1554.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR THE RECORD

An article in the July 7 Dance section misidentified the TVT Records group Nine Inch Nails.



Triple Play. Epic president Dave Glew, center, receives a plaque in recognition of the label having three top 10 singles on Billboard's Hot 100 chart in the April 28 issue. Congratulating Glew are Andy Myers, Billboard's Eastern advertising manager/music, left, and Jim Beloff, Billboard's national advertising director/music.

NEW COMPANIES

R&B. First release is "Big House" by Big Baby BP-100. Suite 308, 37 East 28th St., New York, N.Y. 10016; 212-447-6000.

Tim Greene Productions and Filmworks, formed by Tim Greene. Record production and entertainment television production are the focus of this company, which has produced commercial releases for major and independent labels. Suite 108, 1902 S. La Brea, Los Angeles, Calif. 90016; 213-857-7095.

Butler Distribution Co., formed by Gary L. Butler. Record and video distributor specializing in country music and dance, rodeo, and related topics. P.O. Box 22, Kenilworth, N.J. 07033; 201-241-3060.

Acoomen Records, formed by Jeanette and Gene Sharkey. An independent label that also has a publishing arm called Brass Pandora Productions, which is an affiliate member of BMI. P.O. Box 2197, Brick, N.J. 08723; 201-477-4597.

Jay Vee Records Inc., formed by Susan and Jay Vee. The first project to be launched by the international independent label is the Summer Breeze Band, which recently won the Bahamian Grammy for most popular band. Demos are currently being accepted. Suite 3-E, 609 Palmer Road, Yonkers, N.Y. 10701; 914-793-0857.

BG-PR, formed by Nancy Baysinger and Pat Gomez, is a public relations firm specializing in music and video. Suite 100, 51 Federal St., San Francisco, Calif. 94107; 415-495-2750.

Jamstone Records, formed by Jerry King, has relocated from Houston to Atlanta. In-house services include mastering, cassette duplication, and distribution. P.O. Box 723083, Atlanta, Ga. 30339-0083; 404-431-9885.

Asquared Music Publishing Co., formed by Robert F. Fischer, is an independent company that produces and promotes alternative bands from the New York area; currently accepting demos. P.O. Box 35, Holbrook, N.Y. 11741; 516-471-2069.

Black-On-Black Recordings, and Black-On-Black Music (BMI), formed by Abdul R. Yoba. Current product by two of its rap groups, Adaba Tha Great and Lymnique, are currently being shopped to majors and indies for distribution. Suite # D43, 2815 Barker Ave., Bronx, N.Y. 10467.

Big Productions Records, formed by Paul Punzone, is an independent label and production company focusing on house, dance, pop, rap, and

DISKS, YES; COMPACT, NO

(Continued from page 9)

So at least I don't buy LPs anymore, right? Wrong. Every week I go to three or four used-record stores in L.A. and bring home 20-40 LPs that I never especially wanted before. Since they're going for as low as 29 cents apiece, mint, and I'll probably only play them once anyway, so who cares, I can't resist.

Q: What does a record collector

do?
 A: Buy records, buy them all over again, buy an expensive turntable and cartridge while they can still be bought, and build shelves. Lots and lots of shelves. And wait for Reprise to issue "Electric Ladyland" in the CD+Graphics mode. Man, I'd kill to get one of those.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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| Company | Sale/ 1000's | Open 6/25 | Close 6/29 | Change |
|---|-----------------|--------------|---------------|---------|
| NEW YORK STOCK EXCHANGE | | | | |
| Blockbuster Entertainment | 1771.2 | 21 1/2 | 23 3/4 | +2 1/4 |
| CBS Inc. | 233.4 | 197 3/4 | 201 1/4 | +3 3/4 |
| Capital Cities Communications | 106.2 | 598 1/2 | 623 | +24 1/2 |
| Carolco Pictures | 94.4 | 11 1/4 | 11 | -1/4 |
| Coca-Cola | 2863.1 | 42 1/2 | 44 3/4 | +1 1/2 |
| Walt Disney | 1691.8 | 126 1/4 | 128 1/4 | +2 |
| Eastman Kodak | 2712.3 | 40 3/4 | 40 1/2 | -1/4 |
| Handelman | 481 | 14 1/4 | 16 | +1 1/4 |
| MCA Inc. | 725.6 | 55 3/4 | 55 1/2 | -1/4 |
| MGM/UA | 554.7 | 17 1/4 | 17 1/4 | 0 |
| Orion Pictures Corp. | 127.5 | 17 | 16 3/4 | -1/4 |
| Paramount Communications Inc. | 1489.4 | 44 | 43 1/2 | -1/2 |
| Pathe Communications | 52.9 | 3 3/4 | 3 3/4 | 0 |
| Polygram NV | 29.3 | 18 1/2 | 18 3/4 | +1/4 |
| Sony Corp. | 65.7 | 55 1/4 | 58 3/4 | +3 1/4 |
| TDK | 41.8 | ..... | ..... | ..... |
| Time Warner | 842.3 | 98 3/4 | 100 1/2 | +2 1/4 |
| Vestron Inc. | 64.5 | 1/2 | 1/2 | 0 |
| Westinghouse | 2032.3 | 36 1/4 | 36 3/4 | +1/2 |
| AMERICAN STOCK EXCHANGE | | | | |
| Commtron | 2.9 | 7 1/2 | 7 3/4 | -1/4 |
| Electrosound Group Inc. | 1.2 | 1/2 | 3/4 | +1/4 |
| Nelson Holdings Int'l | 15.9 | 6 1/4 | 6 3/4 | +1/4 |
| Price Communications | 66.7 | 3 1/4 | 3 1/2 | +1/4 |
| Prism Entertainment | 7.1 | 3 3/4 | 3 3/2 | +1/4 |
| Unitel Video | 2 | 8 1/2 | 8 3/4 | -1/4 |
| OVER THE COUNTER | | | | |
| Acclaim Entertainment | ..... | 14 3/4 | 14 3/4 | -1/4 |
| Certron Corp. | ..... | 1 | 1 | 0 |
| Dick Clark Productions | ..... | 6 3/4 | 6 3/4 | +1/4 |
| LIN Broadcasting | ..... | 73 3/4 | 74 | +1/4 |
| LIVE Entertainment | ..... | 23 | 23 3/4 | +3/4 |
| Recoton Corp. | ..... | 3 3/4 | 3 3/4 | 0 |
| Rentrak | ..... | 3 1/4 | 3 1/4 | 0 |
| Shorewood Packaging | ..... | 24 1/2 | 26 | +1 1/2 |
| Specs Music | ..... | 6 1/2 | 7 | +1/2 |
| Starstream Communications Group, Inc. | ..... | 7 1/4 | 7 3/4 | +1/4 |
| Trans World Music | ..... | 31 1/2 | 31 1/4 | -1/4 |
| Video Jukebox Network | ..... | 6 1/4 | 6 1/4 | 0 |
| Wall To Wall Sound And Video | ..... | ..... | ..... | ..... |
| Westwood One | ..... | 5 3/4 | 5 | -3/4 |
| LONDON STOCK EXCHANGE (In Pence) | | | | |
| Chrysalis | ..... | 119 | 117 | -2 |
| Pickwick | ..... | 246 | 246 | 0 |
| Really Useful Group | ..... | 235 | 235 | 0 |
| Thorn EMI | ..... | 769 | 786 | +17 |

Billboard TOP GOSPEL ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|---------------|------------|---------------|---|---|
| | | | ARTIST | TITLE |
| | | | LABEL & NUMBER/DISTRIBUTING LABEL | |
| ★ ★ No. 1 ★ ★ | | | | |
| 1 | 2 | 53 | MISSISSIPPI MASS CHOIR MALACO 6003 | MISSISSIPPI MASS CHOIR 46 weeks at No. 1 |
| 2 | 1 | 9 | MILTON BRUNSON REJOICE 9111/WORD | OPEN OUR EYES |
| 3 | 4 | 9 | THE WINANS QWEST/WARNER BROS. 26161/SPARROW | RETURN |
| 4 | 3 | 33 | SHIRLEY CAESAR WORD 8447 | I REMEMBER MAMA |
| 5 | 6 | 7 | REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO | HAVING CHURCH |
| 6 | 5 | 37 | L.A. MASS CHOIR LIGHT 72028/SPECTRA | CAN'T HOLD BACK |
| 7 | 7 | 17 | REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149 | CAN'T YOU SEE ... |
| 8 | 10 | 25 | COMMISSIONED LIGHT 72026/SPECTRA | ORDINARY JUST WON'T DO |
| 9 | 8 | 25 | GEORGIA MASS CHOIR SAVOY 7098/MALACO | HOLD ON, HELP IS ON THE WAY |
| 10 | 9 | 25 | NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSOT 89415/SPECTRA | WAIT ON HIM |
| 11 | 14 | 5 | GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO | LIVE IN NEW ORLEANS |
| 12 | 12 | 21 | REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 | HOLD BACK THE NIGHT |
| 13 | 13 | 5 | THE RICHARD SMALLWOOD SINGERS WORD 8469 | PORTRAIT |
| 14 | 20 | 13 | WANDA NERO BUTLER SOUND OF GOSPEL 907 | NEW BORN SOUL |
| 15 | 16 | 9 | DOUGLAS MILLER WORD 9109 | LIVING AT THE TOP |
| 16 | 15 | 15 | NICHOLAS COMMAND 80606/WORD | MORE THAN MUSIC |
| 17 | 11 | 25 | DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO | HE'S WORTHY |
| 18 | 18 | 21 | RON WINANS SELAH 7504/SPARROW | FAMILY & FRIENDS CHOIR II |
| 19 | NEW ▶ | | FLORIDA MASS CHOIR MALACO 6005 | HIGHER HOPE |
| 20 | 21 | 11 | HELEN BAYLOR WORD 9112 | HIGHLY RECOMMENDED |
| 21 | 19 | 49 | THE WEST ANGELES C.O.G.I.C SPARROW 1189 | SAINTS IN PRAISE VOL I |
| 22 | 17 | 17 | THE RICKEY GRUNDY CHORALE SPARROW 1222 | THE RICKEY GRUNDY CHORALE |
| 23 | 29 | 3 | JOHN P. KEE & FRIENDS TYSOT 406143/SPECTRA | THERE IS HOPE |
| 24 | 26 | 9 | REV. R.L. WHITE & REV. DONALD VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710 | JESUS PAID IT ALL |
| 25 | 40 | 37 | YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184 | YOUNG ARTISTS FOR CHRIST |
| 26 | 22 | 17 | NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190 | IN WORSHIP |
| 27 | 23 | 49 | THOMAS WHITFIELD & CO SOUND OF GOSPEL 179 | AND THEY SANG A HYMN |
| 28 | 30 | 7 | COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO | IF ANYBODY CAN, GOD CAN |
| 29 | 27 | 15 | DARIUS BROOKS SOUND OF GOSPEL 185 | SIMPLY DARIUS |
| 30 | 25 | 9 | WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001 | THIS IS THE DAY |
| 31 | 35 | 25 | THE CLARK SISTERS WORD 8449 | BRINGING IT BACK HOME |
| 32 | 28 | 18 | THE GOSPEL KEYNOTES MALACO 4439 | I'M YOURS LORD |
| 33 | 36 | 53 | TIMOTHY WRIGHT SAVOY 14795/MALACO | WHO'S ON THE LORD'S SIDE |
| 34 | 39 | 15 | DONALD VAILS CHORALEERS SOUND OF GOSPEL 183 | IN JESUS CHRIST I HAVE EVERYTHING I NEED |
| 35 | 24 | 61 | BEAU WILLIAMS LIGHT 72021/SPECTRA | WONDERFUL |
| 36 | 32 | 3 | KING BAPTIST CHURCH MASS CHOIR ATLANTA INTERNATIONAL 10153 | HOLDING ON TO JESUS' HAND |
| 37 | 38 | 77 | BEBE & CECE WINANS SPARROW 1169 | HEAVEN |
| 38 | 34 | 41 | THE JACKSON SOUTHERNAIRES MALACO 4435 | ON THE THIRD DAY |
| 39 | 33 | 11 | THE O'NEAL TWINS ATLANTA INTERNATIONAL 10148 | I WON'T BE SILENT ANYMORE |
| 40 | RE-ENTRY | | NEW JERSEY MASS CHOIR LIGHT 72011/SPECTRA | HOLD UP THE LIGHT |

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GOSPEL

In the
SPIRIT



by Lisa Collins

SHIRLEY CAESAR, mayor of Durham, N.C.? Perhaps in a couple of years. But for today, gospel music's hottest commodity is doing one great balancing act, juggling her ministry, politics, her recording career, and a new career in theater.

Her current release, "Remember Mama," is No. 3 on the Top Gospel Albums chart, a major European tour is in the works, and she's just completed a successful stint in her third gospel music show, "God Is Trying To Tell You Something"—which recently enjoyed a limited, but popular, run at the Palladium Hollywood in Los Angeles. At the moment, however, she is consumed with arrangements for her evangelical convention next week (July 15-21) and a reunion of the original Caravans, including the Rev. James Cleveland, Inez Andrews, Albertina Walker, and the rest of the gang.

"It hasn't been totally confirmed yet," Caesar says, "but I think I'm also going to be doing an album with the original Caravans and James Cleveland."

And as if that were not enough, she is also readying for release a live project taped at last year's Shirley Caesar convention. Tentatively titled "Faith," the project is set for a September release from Word and features both Caesar and her convention choir. And, in her "free" time, Caesar has launched a 900 number (1-900-234-3444) and is concentrating more on her ministry.

"There's a possibility that I'll be pastoring this year, so I'll be entering my last year as a city councilperson," she says. "My ministry has grown tremendously—to the point where I really don't have the time. I'm just sticking [the current term] out. Plus there's the fact that my husband has asked me to pastor one of our churches and that's taking a lot of time. Eventually, I'd like to come back and get some classes under my belt, as far as government is concerned. And, who knows? Maybe years from now

Shirley Caesar endeavors to cover all possible bases

[I'll] run for mayor."

If all this sounds like a lot, you ain't seen nothing yet.

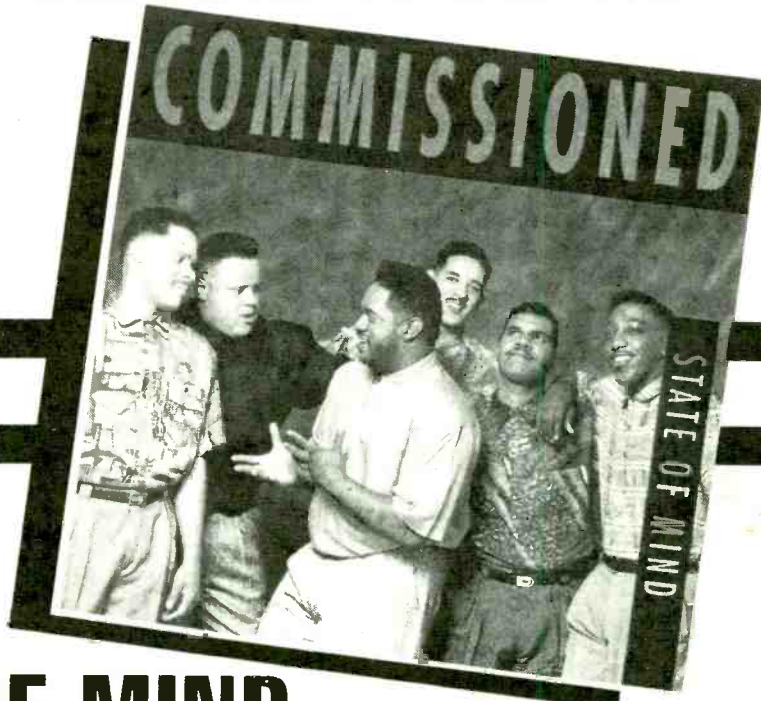
"I think that Shirley Caesar is just getting started," she says. "I feel that I have a whole lot more."

NEW: With Light Records' recent filing for Chapter 11 protection, no date has been set for Beau Williams' next release. Williams reportedly finished the album a couple of months ago. At last word, label execs said there was a possibility of an August release.

And with the recent cancellation of "Brewster's Place," it's back to business as usual for gospel prodigy DeLeon Richards. Richards' new video—"We Need to Hear From You"—is set for an August release from Word Records.

The Benson Debut

from



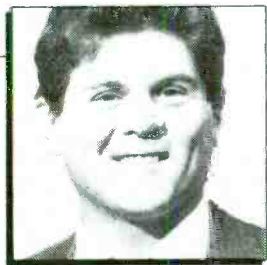
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Billboard® TOP CONTEMPORARY CHRISTIAN ALBUMS™



by Bob Darden

This week's column is the second in a two-part look at business trends for the '90s.

DEMOGRAPHICS: The older demographic is ready for a resurgence of Christian music. The praise and worship lines, particularly Integrity and Maranatha! Music, have already made major inroads in that area, proving there are record buyers older than 35. So far, however, most of the projects have been congregation or song-leader driven. An upcoming praise album by Carman could change all of that. Star Song Records' signing of Missy Tate, who has a powerful ministry to seniors, is another significant step. Tate's first two projects, "Christmas Never Ages" and "Give Me A Vision—The Hymns Of Fanny Crosby," could well be two of 1990's surprise success stories. Finally, the rumors that a major Christian book publisher is about to enter the field with an AC or MOR label aimed at the 35+ age bracket are significant indeed. With the right promotion, important artists like Kurt Kaiser, Darrell Adams, Pam Mark Hall, Mary Welch Rogers, Morris Chapman, the Daughters Of St. Paul, and Adrian Snell could have the sales they deserve.

MERCHANDISING: Buy stock in these people. Christian merchandising is finally on a par with its secular counterpart. Watch sales grow accordingly.

MARKETING: Less reliance on the traditional con-

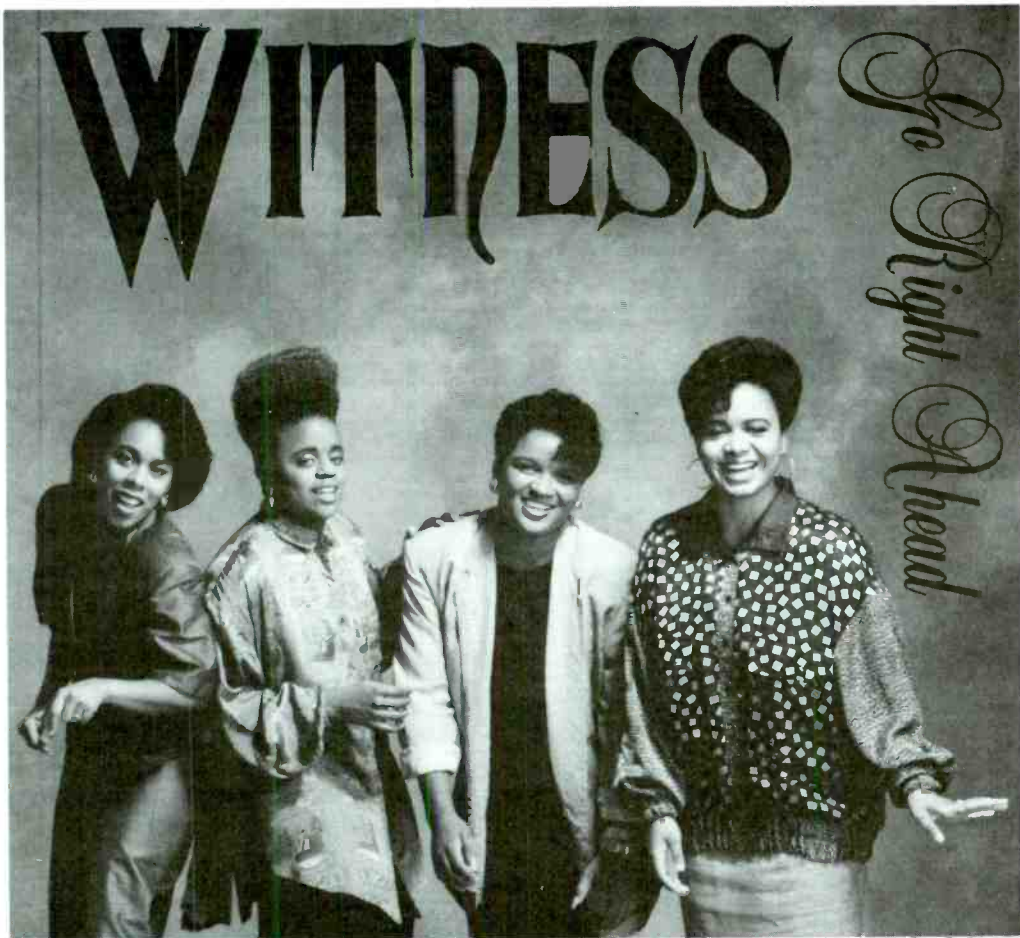
temporary bookstores and more on nontraditional venues. Some possible outlets: giant retailers (like Wal-Mart and Target), catalog sales (à la Rounder Records), direct marketing (especially Integrity Music), and television (such as K-tel). The majority of all Christian records are still sold in Christian bookstores, and yet nine out of 10 Christians have never been in a Christian bookstore. Go figure.

VIDEO: A potential growth industry for the '90s mainly because it has nowhere to go but up! The most

Look for less reliance on traditional marketing outlets

significant and creative video artists at the moment are Amy Grant, Russ Taff, Mylon LeFevre, Kenny Marks, Randy Stonehill, Carman, BeBe & CeCe Winans, the Choir, DeGarmo & Key, and Rez Band. But then, part of that is as much a matter of having a video budget as it is video talent. As budgets rise from the minuscule, others will doubtless emerge. Best bets? Highly visual artists like Charlie Peacock, X-Sinner, the Violet Burning, the Swirling Eddies, Bryan Duncan, Margaret Becker, and Recess.

CHURCH MARKET: Sandi Patti and Carman already dominate here, followed by Steve Green, Larnelle Harris, and Steven Curtis Chapman. Still, there's room available for artists as diverse as John Michael Talbot, Michael Card, Rich Mullins, GLAD, and Ray Boltz. Who will be the next pulpit-filling star? Green is right behind The Big Two. Boltz has an outside shot, as do Billy and Sarah Gaines. Bobby Michaels certainly has the talent to do it. Chapman is the unknown. Still, my hunch is that he's second only to Carman as The Next Big Thing.



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LECTION

| THIS WEEK | 2 WKS AGO | WKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------|--------------|---|--|
| 1 | 1 | 35 | CARMAN BENSON 2588 | ★★ NO. 1 ★★ 31 weeks at No. 1 REVIVAL IN THE LAND |
| 2 | 2 | 11 | GLAD BENSON 2602 | ACAPELLA PROJECT II |
| 3 | 3 | 31 | STEVEN CURTIS CHAPMAN SPARROW 1369 | MORE TO THIS LIFE |
| 4 | 4 | 35 | PETRA DAYSPRING 1578/WORD | PETRA PRAISE: THE ROCK CRIES OUT |
| 5 | 7 | 15 | THE IMPERIALS STARSONG 5443/SPARROW | LOVE'S STILL CHANGING HEARTS |
| 6 | 8 | 95 | MICHAEL W. SMITH REUNION 8412/WORD | I 2 (EYE) |
| 7 | 6 | 39 | RUSS TAFF MYRRH 17900/WORD | THE WAY HOME |
| 8 | 5 | 31 | SANDI PATTI WORD 8456 | THE FINEST MOMENTS |
| 9 | 14 | 11 | HOLY SOLDIER MYRRH 6896/WORD | HOLY SOLDIER |
| 10 | 11 | 23 | DAVID MEECE STARSONG 8137/SPARROW | LEARNING TO TRUST |
| 11 | 12 | 203 | AMY GRANT ▲ MYRRH 3900/WORD | THE COLLECTION |
| 12 | 9 | 11 | VARIOUS ARTISTS WORD 9132 | HANDEL'S YOUNG MESSIAH |
| 13 | 16 | 5 | DANA KEY BENSON 2638 | JOURNEY |
| 14 | 13 | 35 | STEVE GREEN SPARROW 1196 | THE MISSION |
| 15 | 20 | 9 | HARVEST BENSON 2626 | CARRY ON |
| 16 | 21 | 23 | MICHAEL CARD SPARROW 1219 | THE BEGINNING |
| 17 | 10 | 7 | CHARLIE PEACOCK SPARROW 1217 | THE SECRET OF TIME |
| 18 | 15 | 43 | MICHAEL CARD SPARROW 1179 | SLEEP SOUND IN JESUS |
| 19 | 36 | 5 | THE WINANS QWEST/WARNER BROS. 26161/SPARROW | RETURN |
| 20 | 18 | 11 | SANDI PATTI BENSON 3884 | SONGS FROM THE HEART |
| 21 | 23 | 91 | RAY BOLTZ DIADEM 30296/SPECTRA | THANK YOU |
| 22 | 33 | 80 | RICH MULLINS REUNION 6527/WORD | WIND'S OF HEAVEN, STUFF OF EARTH |
| 23 | NEW ▶ | | GAITHER VOCAL BAND STARSONG 8148/SPARROW | A FEW GOOD MEN |
| 24 | RE-ENTRY | | HELEN BAYLOR WORD 9112 | HIGHLY RECOMMENDED |
| 25 | 35 | 64 | SANDI PATTI WORD 9503 | SANDI PATTI AND THE FRIENDSHIP COMPANY |
| 26 | NEW ▶ | | 4 HIM BENSON 2624 | 4 HIM |
| 27 | 25 | 98 | AMY GRANT ▲ MYRRH 5199/WORD | LEAD ME ON |
| 28 | 37 | 27 | THE BROOKLYN TABERNACLE CHOIR WORD 8509 | LIVE AGAIN |
| 29 | RE-ENTRY | | RICH MULLINS REUNION 0053/WORD | NEVER PICTURE PERFECT |
| 30 | 22 | 9 | LARNELLE HARRIS BENSON 3956 | FROM A SERVANT'S HEART |
| 31 | 17 | 31 | RAY BOLTZ DIADEM 30571/SPECTRA | THE ALTAR |
| 32 | RE-ENTRY | | HOSANNA! MUSIC INTEGRITY 023/SPARROW | THE LORD REIGNS |
| 33 | RE-ENTRY | | BILLY AND SARAH GAINES BENSON 2617 | FRIENDS INDEED |
| 34 | 27 | 5 | VARIOUS ARTISTS BRENTWOOD 5142 | SMOKY MOUNTAIN HYMNS II |
| 35 | 19 | 107 | GLAD BENSON 2445 | THE ACAPELLA PROJECT |
| 36 | 26 | 9 | JOHN MICHAEL TALBOT SPARROW 1214 | THE HIDING PLACE |
| 37 | 29 | 9 | VARIOUS ARTISTS BENSON 2631 | RAP STRAIGHT FROM THE STREET |
| 38 | NEW ▶ | | MORGAN CRYAR REUNION 0056/WORD | KINGDOM UPSIDE DOWN |
| 39 | 39 | 3 | BABBIE MASON WORD 9164 | WITH ALL MY HEART |
| 40 | RE-ENTRY | | TAKE 6 ● REUNION 25670/WORD | TAKE 6 |

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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 | 1 | 2 | 19 | M.C. HAMMER ▲ ³ CAPITOL 92857 (9.98) (CD) | PLEASE HAMMER DON'T HURT 'EM 5 weeks at No. 1 |
| 2 | 2 | 1 | 4 | NEW KIDS ON THE BLOCK COLUMBIA 45129 (CD) | STEP BY STEP |
| 3 | 3 | 3 | 6 | MADONNA SIRE 26209/WARNER BROS. (10.98) (CD) | I'M BREATHLESS |
| 4 | 7 | 7 | 14 | WILSON PHILLIPS ● SBK 93745 (9.98) (CD) | WILSON PHILLIPS |
| 5 | 6 | 5 | 15 | BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD) | POISON |
| 6 | 4 | 6 | 15 | SOUNDTRACK ▲ EMI 93492 (10.98) (CD) | PRETTY WOMAN |
| 7 | 5 | 4 | 15 | SINEAD O'CONNOR ▲ ² ENSGN 21759/CHRYSALIS (9.98) (CD) | I DO NOT WANT WHAT I HAVEN'T GOT |
| 8 | 8 | 8 | 15 | DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98) (CD) | VIOLATOR |
| 9 | 13 | 13 | 11 | JOHNNY GILL ▲ MOTOOWN 6283 (8.98) (CD) | JOHNNY GILL |
| 10 | 9 | 9 | 13 | HEART ▲ CAPITOL 91820 (9.98) (CD) | BRIGADE |
| 11 | 10 | 11 | 52 | MICHAEL BOLTON ▲ ² COLUMBIA OC 45012 (CD) | SOUL PROVIDER |
| 12 | 14 | 33 | 3 | KEITH SWEAT VINTERTAINMENT 60861/ELEKTRA (9.98) (CD) | I'LL GIVE ALL MY LOVE TO YOU |
| 13 | 12 | 12 | 33 | PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD) | ... BUT SERIOUSLY |
| 14 | 11 | 10 | 8 | PAULA ABDUL ● VIRGIN 91362 (9.98) (CD) | SHUT UP AND DANCE |
| 15 | 15 | 14 | 9 | BILLY IDOL ● CHRYSALIS 21735 (9.98) (CD) | CHARMED LIFE |
| 16 | 16 | 15 | 41 | JANET JACKSON ▲ ⁴ A&M SP 3920 (9.98) (CD) | JANET JACKSON'S RHYTHM NATION 1814 |
| 17 | 19 | 20 | 42 | AEROSMITH ▲ ³ GEFEN 24254 (9.98) (CD) | PUMP |
| 18 | 18 | 18 | 6 | STEVE VAI RELATIVITY 1037 (9.98) (CD) | PASSION AND WARFARE |
| 19 | 20 | 24 | 7 | ICE CUBE PRIORITY 57120 (9.98) (CD) | AMERIKKA'S MOST WANTED |
| 20 | 17 | 16 | 66 | BONNIE RAITT ▲ ² CAPITOL C1-91268 (8.98) (CD) | NICK OF TIME |
| 21 | 21 | 21 | 5 | SOUL II SOUL VIRGIN 91367 (9.98) (CD) | VOL. II - 1990 - A NEW DECADE |
| 22 | 26 | 25 | 12 | EN VOGUE ● ATLANTIC 82084 (9.98) (CD) | BORN TO SING |
| 23 | 24 | 22 | 53 | DON HENLEY ▲ ² GEFEN GHS 24217 (9.98) (CD) | THE END OF THE INNOCENCE |
| 24 | 22 | 19 | 12 | PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (CD) | FEAR OF A BLACK PLANET |
| 25 | 23 | 17 | 19 | LISA STANSFIELD ▲ ARISTA 8554 (9.98) (CD) | AFFECTION |
| 26 | 25 | 23 | 22 | SLAUGHTER ● CHRYSALIS 21702* (9.98) (CD) | STICK IT TO YA |
| 27 | 32 | 42 | 21 | FAITH NO MORE SLASH 25878/REPRISE (9.98) (CD) | THE REAL THING |
| 28 | 28 | 28 | 43 | MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) (CD) | DR. FEELGOOD |
| 29 | 62 | — | 2 | BRUCE HORNSBY & THE RANGE RCA 2041-1-R (9.98) (CD) | A NIGHT ON THE TOWN |
| 30 | 27 | 26 | 14 | DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) (CD) | SEX PACKETS |
| 31 | 41 | 80 | 3 | MARIAH CAREY COLUMBIA 45202 (CD) | MARIAH CAREY |
| 32 | 29 | 31 | 5 | THE JEFF HEALEY BAND ARISTA 8632 (9.98) (CD) | HELL TO PAY |
| 33 | 30 | 29 | 35 | TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD) | CAN'T FIGHT FATE |
| 34 | 65 | — | 2 | ERIC B. & RAKIM MCA 6416 (9.98) (CD) | LET THE RHYTHM HIT 'EM |
| 35 | 34 | 32 | 5 | MILLI VANILLI ARISTA 8622 (9.98) (CD) | THE REMIX ALBUM |
| 36 | 36 | 54 | 51 | THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD) | AS NASTY AS THEY WANNA BE |
| 37 | 33 | 30 | 104 | PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD) | FOREVER YOUR GIRL |
| 38 | 31 | 27 | 13 | SOUNDTRACK ▲ SBK 91066 (9.98) (CD) | TEENAGE MUTANT NINJA TURTLES |
| 39 | 35 | 34 | 8 | TONY! TONI! TONE! WING 841 902/POLYDOR (CD) | THE REVIVAL |
| 40 | 44 | 51 | 39 | AFTER 7 ● VIRGIN 91061 (9.98) (CD) | AFTER 7 |
| 41 | 38 | 47 | 44 | L.A. GUNS VERTIGO 838 592 1/POLYDOR (CD) | COCKED & LOADED |
| 42 | 42 | 44 | 31 | SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD) | THE LITTLE MERMAID |
| 43 | 49 | 53 | 8 | VAN MORRISON MERCURY 841-970-1 (CD) | THE BEST OF VAN MORRISON |
| 44 | 50 | 86 | 3 | BAD COMPANY ATCO 91371 (9.98) (CD) | HOLY WATER |
| 45 | 37 | 38 | 58 | CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD) | KILLIN' TIME |
| 46 | 46 | 41 | 16 | DAMN YANKEES WARNER BROS. 26159 (9.98) (CD) | DAMN YANKEES |
| 47 | 51 | 52 | 99 | NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA FC 40985 (CD) | HANGIN' TOUGH |
| 48 | 43 | 37 | 27 | ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD) | ALANNAH MYLES |
| 49 | 66 | 67 | 5 | SNAP ARISTA 8536 (9.98) (CD) | WORLD POWER |
| 50 | 39 | 39 | 39 | LINDA RONSTADT (FEA.A.NEVILLE) ▲ ELEKTRA 60872 (9.98) (CD) | CRY LIKE A RAINSTORM, HOWL LIKE THE WIND |
| 51 | 40 | 45 | 18 | MIDNIGHT OIL ● COLUMBIA 45398 (CD) | BLUE SKY MINING |
| 52 | 60 | 60 | 8 | THE SUNDAYS DGC 24277/GEFFEN (9.98) (CD) | READING, WRITING AND ARITHMETIC |
| 53 | 48 | 40 | 50 | BABYFACE ▲ ² SOLAR FZ 45288/EPIC (CD) | TENDER LOVER |
| 54 | 57 | 59 | 31 | THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 1 (CD) | PICKIN' ON NASHVILLE |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|--------------|------------|---------------|---|---|
| 55 | 45 | 36 | 7 | GEORGE STRAIT MCA 6415 (9.98) (CD) | LIVIN' IT UP |
| 56 | 52 | 55 | 5 | LITA FORD RCA 2090-1-R (9.98) (CD) | STILETTO |
| 57 | 56 | 50 | 52 | THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD) | COSMIC THING |
| 58 | 47 | 35 | 12 | FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD) | BEHIND THE MASK |
| 59 | 70 | 70 | 11 | THE LIGHTNING SEEDS MCA 6404 (9.98) (CD) | CLOUDCUCKOOLAND |
| 60 | 68 | 66 | 51 | GLORIA ESTEFAN ▲ EPIC OE 45217 (CD) | CUTS BOTH WAYS |
| 61 | 55 | 58 | 34 | ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD) | JOURNEYMAN |
| 62 | 54 | 46 | 20 | BASIA ● EPIC E 45472 (CD) | LONDON WARSAW NEW YORK |
| 63 | 53 | 43 | 15 | ROBERT PLANT ● ESPARANZA 91336/ATLANTIC (9.98) (CD) | MANIC NIRVANA |
| 64 | 58 | 56 | 15 | DAVID BOWIE ● RYKO RALP 0171/RYKODISC (9.98) (CD) | CHANGESBOWIE |
| 65 | 71 | 77 | 10 | GARTH BROOKS CAPITOL 90897 (8.98) (CD) | GARTH BROOKS |
| 66 | 59 | 48 | 17 | ROD STEWART ● WARNER BROS. 26158 (9.98) (CD) | DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER |
| 67 | 61 | 57 | 6 | PRETENDERS SIRE 26219/WARNER BROS. (9.98) (CD) | PACKED |
| 68 | 64 | 61 | 5 | ALABAMA RCA 2108-4-R* (9.98) (CD) | PASS IT ON DOWN |
| 69 | 63 | 49 | 30 | TECHNOTRONIC ▲ SBK 93422 (9.98) (CD) | PUMP UP THE JAM - THE ALBUM |
| 70 | 73 | 64 | 50 | NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD) | NEW KIDS ON THE BLOCK |
| 71 | 72 | 63 | 17 | THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD) | SHAKE YOUR MONEY MAKER |
| 72 | 77 | — | 2 | VARIOUS ARTISTS WARNER BROS. 26241 (9.98) (CD) | WE'RE ALL IN THE SAME GANG |
| 73 | 67 | 62 | 37 | BILLY JOEL ▲ ³ COLUMBIA OC 44366 (CD) | STORM FRONT |
| 74 | 69 | 65 | 44 | ELTON JOHN ▲ MCA 6321 (9.98) (CD) | SLEEPING WITH THE PAST |
| 75 | 82 | 93 | 7 | MELLOW MAN ACE CAPITOL 91295 (8.98) (CD) | ESCAPE FROM HAVANA |
| 76 | 147 | — | 2 | JOHN HIATT A&M 5310 (8.98) (CD) | STOLEN MOMENTS |
| 77 | 81 | 82 | 7 | WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98) (CD) | GOODBYE JUMBO |
| 78 | 76 | 85 | 27 | TROOP ● ATLANTIC 82035 (9.98) (CD) | ATTITUDE |
| 79 | 102 | 104 | 37 | LUTHER VANDROSS ▲ EPIC E2-45320 (CD) | THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE |
| 80 | 74 | 69 | 37 | FASTER PUSSYCAT ● ELEKTRA 60883 (9.98) (CD) | WAKE ME WHEN IT'S OVER |
| 81 | 75 | 68 | 13 | ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD) | THE DAY THE LAUGHTER DIED |
| 82 | 91 | 99 | 4 | GLENN MEDEIROS MCA 6399 (9.98) (CD) | GLENN MEDEIROS |
| 83 | 80 | 72 | 14 | HOWARD HEWETT ELEKTRA 60904 (9.98) (CD) | HOWARD HEWETT |
| 84 | 79 | 78 | 65 | ROXETTE ▲ EMI 91098 (9.98) (CD) | LOOK SHARP! |
| 85 | 90 | 98 | 8 | TYLER COLLINS RCA 9642 (8.98) (CD) | GIRLS NITE OUT |
| 86 | 87 | 71 | 43 | YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD) | STONE COLD RHYMIN' |
| 87 | 96 | 90 | 78 | SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD) | BEACHES |
| 88 | 78 | 74 | 7 | JULEE CRUISE WARNER BROS. 25859 (9.98) (CD) | FLOATING INTO THE NIGHT |
| 89 | 89 | 79 | 27 | MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD) | MICHEL'LE |
| 90 | NEW ▶ | 1 | 1 | CROSBY, STILLS & NASH ATLANTIC 82107 (9.98) (CD) | LIVE IT UP |
| 91 | 93 | 91 | 61 | RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD) | REPEAT OFFENDER |
| 92 | 84 | 84 | 32 | KENNY G ▲ ARISTA AL 13-861 3 (13.98) (CD) | LIVE |
| 93 | 107 | — | 2 | DAVID BOWIE RYKO RALP 0134-2/RYKODISC (9.98) (CD) | RISE & FALL OF ZIGGY STARDUST/SPIDERS... |
| 94 | 103 | 106 | 7 | ELECTRIC BOYS ATCO 91337 (9.98) (CD) | FUNK-O-METAL CARPET RIDE |
| 95 | NEW ▶ | 1 | 1 | SOUNDTRACK DGC 24294/GEFFEN (10.98) (CD) | DAYS OF THUNDER |
| 96 | 88 | 83 | 62 | TOM PETTY ▲ ³ MCA 6253 (9.98) (CD) | FULL MOON FEVER |
| 97 | 83 | 158 | 3 | JEFF LYNNE REPRISE 26184 (9.98) (CD) | ARMCHAIR THEATRE |
| 98 | 95 | 96 | 40 | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD) | NO HOLDIN' BACK |
| 99 | 105 | 108 | 7 | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD) | TO THE EAST, BLACKWARDS |
| 100 | 85 | 73 | 12 | LINEAR ATLANTIC 82090 (9.98) (CD) | LINEAR |
| 101 | 86 | 75 | 32 | QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD) | BACK ON THE BLOCK |
| 102 | 98 | 126 | 4 | JOE COCKER CAPITOL 93416* (9.98) (CD) | JOE COCKER LIVE |
| 103 | 153 | 151 | 33 | DANGER DANGER IMAGINE FZ 44342*/EPIC (CD) | DANGER DANGER |
| 104 | 120 | 109 | 27 | UB40 VIRGIN 91324 (9.98) (CD) | LABOUR OF LOVE II |
| 105 | 109 | 127 | 38 | SEDUCTION ● VENETTA SP 5280/A&M (8.98) (CD) | NOTHING MATTERS WITHOUT LOVE |
| 106 | 99 | 97 | 12 | NAJEE EMI 92248 (9.98) (CD) | TOKYO BLUE |
| 107 | 97 | 81 | 8 | PERFECT GENTLEMEN COLUMBIA 46070 (CD) | RATED PG |
| 108 | NEW ▶ | 1 | 1 | DANZIG DEF AMERICAN 2-24281/GEFFEN (9.98) (CD) | DANZIG II - LUCIFUGE |
| 109 | 100 | 102 | 8 | BRUCE DICKINSON COLUMBIA 46139 (CD) | TATTOOED MILLIONAIRE |

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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Tokyo Music Festival Draws 5,000

TOKYO—About 5,000 artists and music industry figures from around the world gathered here May 27-June 2 for the Tokyo Music Festival. The annual event featured a formal awards ceremony and not-so-formal social gatherings for the judges, artists, competition entrants, and others from the international music trade. (Photos: Bill Hersey)



Special guest artist Ofra Haza takes a break with Bobby McFerrin.



Executives converge upon the Pony Canyon party. Shown, from left, are Masayuki Tomahisa of Techno-Sophia; festival founder Masafumi Watanabe; judge Toni Scotti, president of Scotti Bros. Records; and Tom Sassa of Pony Canyon.



SBK vocal trio Wilson Phillips, the festival's grand-prize winners, meet Gene Smith, Billboard's associate publisher/director of marketing & sales. From left are Carrie and Wendy Wilson; Smith; and Chynna Phillips.



Festival director Yashushi Shinobu, left, greets Alex Abramoff, newly appointed president of Nippon Phonogram Co.



At the "sayonara" party, U.K. artist Sinitta, left, says farewell to Tokyo Music Festival Foundation president Kozo Hamaguchi and party M.C. Taki Katoh.



Warner Pioneer senior managing director Tokugen Yamamoto chats with entry Bill Champlin of Chicago fame.



At left, U.S. entry Ana and American-born German entry Sydney Youngblood exchange a hug at the sayonara party. Above: New Jersey a cappella quartet 14 Karat Soul offers an impromptu performance.

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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 | 111 | 131 | 7 | MICHAEL MCDONALD REPRIS 25979 (9.98) (CD) | TAKE IT TO HEART |
| 111 | 114 | 105 | 15 | DEL AMITRI A&M 5287 (8.98) (CD) | WAKING HOURS |
| 112 | 104 | 89 | 69 | MILLI VANILLI A&A 8592 (9.98) (CD) | GIRL YOU KNOW IT'S TRUE |
| 113 | 112 | 101 | 17 | TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD) | PAINTINGS IN MY MIND |
| 114 | 108 | 166 | 3 | VARIOUS ARTISTS SIRE 26236* WARNER BROS. (10.98) (CD) | DICK TRACY |
| 115 | 94 | 87 | 11 | SUZANNE VEGA A&M 5293 (8.98) (CD) | DAYS OF OPEN HAND |
| 116 | 117 | 103 | 12 | SWEET SENSATION ATCO 91307 (9.98) (CD) | LOVE CHILD |
| 117 | 92 | 76 | 12 | LITTLE FEAT WARNER BROS. 26163 (9.98) (CD) | REPRESENTING THE MAMBO |
| 118 | 113 | 111 | 11 | THE LONDON QUIREBOYS CAPITOL 93177 (9.98) (CD) | A BIT OF WHAT YOU FANCY |
| 119 | 130 | 128 | 4 | SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608 (9.98) (CD) | FAST FORWARD |
| 120 | 121 | 113 | 16 | ALAN JACKSON ARISTA 8623 (8.98) (CD) | HERE IN THE REAL WORLD |
| 121 | 126 | 137 | 6 | CONCRETE BLONDE I.R.S. 82037*/MCA (9.98) (CD) | BLOODLETTING |
| 122 | 115 | 110 | 16 | TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD) | COUNTRY CLUB |
| 123 | 106 | 100 | 19 | ORIGINAL LONDON CAST POLYDOR 8315631 (CD) | PHANTOM OF THE OPERA HIGHLIGHTS |
| 124 | 134 | 121 | 35 | SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD) | SEMINAR |
| 125 | 101 | 88 | 34 | GIANT A&M SP 5272 (8.98) (CD) | LAST OF THE RUNAWAYS |
| 126 | 136 | 148 | 72 | N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD) | STRAIGHT OUTTA COMPTON |
| 127 | 143 | — | 2 | MICHAEL FRANKS REPRIS 26183 (9.98) (CD) | BLUE PACIFIC |
| 128 | 110 | 92 | 7 | DIO REPRIS 26212 (9.98) (CD) | LOCK UP THE WOLVES |
| 129 | 124 | 122 | 14 | ABOVE THE LAW RUTHLESS E 46041/EPIC (CD) | LIVING LIKE HUSTLERS |
| 130 | 123 | 114 | 75 | SKID ROW ATLANTIC 81936 (9.98) (CD) | SKID ROW |
| 131 | 140 | 123 | 10 | JOHNNY CLEGG & SAVUKA CAPITOL 93446 (9.98) (CD) | CRUEL, CRAZY, BEAUTIFUL WORLD |
| 132 | 128 | 150 | 47 | HARRY CONNICK, JR. COLUMBIA 45319 (CD) | MUSIC FROM "WHEN HARRY MET SALLY..." |
| 133 | 151 | — | 2 | COMPTON'S MOST WANTED ORPHEUS 75627/EMI (9.98) (CD) | IT'S A COMPTON THANG |
| 134 | 122 | 115 | 9 | SLEEZE BEEZ ATLANTIC 82069 (9.98) (CD) | SCREWED, BLUED 'N TATTOOED |
| 135 | 165 | 181 | 3 | MODERN ENGLISH TVT 2810 (8.98) (CD) | PILLOW LIPS |
| 136 | 125 | 132 | 11 | YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD) | SOMETHING TO GET YOU HYPED |
| 137 | 137 | — | 2 | WYNTON MARSALIS COLUMBIA 46143 (CD) | STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE |
| 138 | 119 | 107 | 16 | THE CHURCH ARISTA 8579 (9.98) (CD) | GOLD AFTERNOON FIX |
| 139 | 135 | 129 | 14 | PATTI AUSTIN GRP 9603 (9.98) (CD) | LOVE IS GONNA GETCHA |
| 140 | 145 | 146 | 126 | ORIGINAL LONDON CAST POLYDOR 831 273-1 (CD) | PHANTOM OF THE OPERA |
| 141 | 138 | 118 | 7 | ADRIAN BELEW ATLANTIC 82099 (9.98) (CD) | YOUNG LIONS |
| 142 | 131 | 116 | 12 | A TRIBE CALLED QUEST JIVE 1131-1-J/RCA (8.98) (CD) | PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM |
| 143 | 146 | 153 | 5 | SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98) (CD) | HERE COMES TROUBLE |
| 144 | 132 | 119 | 20 | JANE CHILD WARNER BROS. 25858 (9.98) (CD) | JANE CHILD |
| 145 | 142 | 136 | 7 | LOUIE LOUIE WTK NK 45285/EPIC (CD) | THE STATE I'M IN |
| 146 | 160 | 171 | 4 | HEAVENS EDGE COLUMBIA 45262 (CD) | HEAVENS EDGE |
| 147 | 144 | 142 | 3 | LITTLE CAESAR DGC 24288/GEFFEN (9.98) (CD) | LITTLE CAESAR |
| 148 | 118 | 95 | 16 | CARLY SIMON ARISTA 8582 (9.98) (CD) | MY ROMANCE |
| 149 | 141 | 130 | 6 | KINGS OF THE SUN RCA 9889-1-R (9.98) (CD) | FULL FRONTAL ATTACK |
| 150 | 148 | 125 | 15 | SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD) | BLACK'S MAGIC |
| 151 | 157 | 167 | 23 | NINE INCH NAILS TVT 2610 (CD) | PRETTY HATE MACHINE |
| 152 | 139 | 133 | 5 | KWAME ATLANTIC 82100 (9.98) (CD) | A DAY IN THE LIFE |
| 153 | 154 | 134 | 9 | THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD) | RETURN |
| 154 | 150 | 141 | 67 | MADONNA SIRE 25844/WARNER BROS. (9.98) (CD) | LIKE A PRAYER |
| 155 | 155 | 163 | 84 | EAZY-E RUTHLESS SL 57100/PRIORITY (8.98) (CD) | EAZY-DUZ-IT |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|----------------------------------|
| 156 | 183 | 194 | 3 | LARRY CARLTON GRP 9611 (9.98) (CD) | COLLECTION |
| 157 | 116 | 117 | 7 | Y & T GEFFEN GHS 24283 (9.98) (CD) | TEN |
| 158 | NEW | ▶ | 1 | SOUNDTRACK ELEKTRA 60952 (9.98) (CD) | THE ADVENTURES OF FORD FAIRLANE |
| 159 | NEW | ▶ | 1 | HOTHOUSE FLOWERS POLYDOR 828101 (CD) | HOME |
| 160 | NEW | ▶ | 1 | 24-7 SPYZ IN-EFFECT 3014/RELATIVITY (9.98) (CD) | GUMBO MILLENNIUM |
| 161 | 193 | 179 | 3 | JOAN ARMATRADING A&M 5298 (8.98) (CD) | HEARTS & FLOWERS |
| 162 | 169 | 154 | 8 | OTTMAR LIEBERT HIGHER OCTAVE HOM 7026 (9.98) (CD) | NOUVEAU FLAMENCO |
| 163 | 176 | 172 | 5 | POOR RIGHTEOUS TEACHERS PROFILE 1289 (8.98) (CD) | HOLY INTELLECT |
| 164 | 161 | 124 | 34 | WHITESNAKE GEFFEN GHS 24249 (9.98) (CD) | SLIP OF THE TONGUE |
| 165 | 156 | 143 | 52 | CHER GEFFEN GHS 24239 (9.98) (CD) | HEART OF STONE |
| 166 | 164 | 135 | 35 | JOE SATRIANI RELATIVITY 1015 (9.98) (CD) | FLYING IN A BLUE DREAM |
| 167 | 129 | 120 | 8 | BANGLES COLUMBIA 46125 (CD) | GREATEST HITS |
| 168 | 180 | — | 2 | DAVID BAERWALD A&M 5289 (8.98) (CD) | BEDTIME STORIES |
| 169 | 158 | 140 | 11 | JUDE COLE REPRIS 26164 (9.98) (CD) | A VIEW FROM 3RD STREET |
| 170 | 152 | 139 | 35 | THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD) | SMITHEREENS 11 |
| 171 | 171 | 160 | 7 | BATON ROUGE ATLANTIC 82073 (9.98) (CD) | SHAKE YOUR SOUL |
| 172 | 190 | — | 2 | BUCKWHEAT ZYDECO ISLAND 842 925 (9.98) (CD) | WHERE THERE'S SMOKE THERE'S FIRE |
| 173 | 167 | 159 | 73 | TOO SHORT JIVE 1149-1-J/RCA (8.98) (CD) | LIFE IS... TOO SHORT |
| 174 | 172 | 165 | 22 | THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD) | THE U-KREW |
| 175 | 177 | 169 | 77 | JOURNEY COLUMBIA OC 44493 (CD) | JOURNEY'S GREATEST HITS |
| 176 | 166 | 170 | 4 | ALISHA MCA 6378 (9.98) (CD) | BOUNCE BACK |
| 177 | 174 | 144 | 12 | BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD) | NEW FUNKY NATION |
| 178 | 188 | 180 | 8 | SOCIAL DISTORTION EPIC E-46055 (CD) | SOCIAL DISTORTION |
| 179 | NEW | ▶ | 1 | GARY MOORE CHARISMA 91369* (9.98) (CD) | STILL GOT THE BLUES |
| 180 | NEW | ▶ | 1 | LOVE/HATE COLUMBIA 45263 (CD) | BLACKOUT IN THE RED ROOM |
| 181 | 168 | 147 | 9 | BARRY WHITE A&M 5256 (8.98) (CD) | THE MAN IS BACK |
| 182 | 189 | — | 2 | MARIANNE FAITHFULL ISLAND 842 794* (11.98) (CD) | BLAZING AWAY |
| 183 | 182 | — | 22 | LORRIE MORGAN RCA 9594-1-R (8.98) (CD) | LEAVE THE LIGHT ON |
| 184 | NEW | ▶ | 1 | SONIC YOUTH DGC 24297/GEFFEN (9.98) (CD) | GOO |
| 185 | 127 | 94 | 34 | MICHAEL PENN RCA 9692-1-R (9.98) (CD) | MARCH |
| 186 | NEW | ▶ | 1 | CAMEO ATLANTA ARTISTS 846-297-4/MERCURY (CD) | REAL MEN WEAR BLACK |
| 187 | 163 | 152 | 24 | RICKY VAN SHELTON COLUMBIA 45250 (CD) | RVS III |
| 188 | 133 | 145 | 33 | BOBBY BROWN MCA 6342 (9.98) (CD) | DANCE!... YA KNOW IT! |
| 189 | 170 | 155 | 54 | THE CURE ELEKTRA 60855 (9.98) (CD) | DISINTEGRATION |
| 190 | 175 | 168 | 4 | KLYMAXX MCA 6376 (9.98) (CD) | THE MAXX IS BACK |
| 191 | 186 | 186 | 26 | THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD) | THE STONE ROSES |
| 192 | 181 | — | 2 | PAT METHENY GEFFEN GHS 24293 (9.98) (CD) | QUESTIONS & ANSWERS |
| 193 | 178 | 149 | 18 | EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD) | THE LANGUAGE OF LIFE |
| 194 | 197 | 189 | 18 | CHRIS REA GEFFEN GHS 24276 (9.98) (CD) | ROAD TO HELL |
| 195 | 173 | 164 | 7 | THE DEAD MILKMEN ENIGMA 73564/CAPITOL (9.98) (CD) | METAPHYSICAL GRAFFITI |
| 196 | 149 | 112 | 16 | COWBOY JUNKIES RCA 2058-1-R (9.98) (CD) | THE CAUTION HORSES |
| 197 | 187 | 178 | 41 | MELISSA ETHERIDGE ISLAND 91285/ATLANTIC (9.98) (CD) | BRAVE AND CRAZY |
| 198 | 162 | 191 | 44 | THE BEACH BOYS CAPITOL 16156 (4.98) (CD) | PET SOUNDS |
| 199 | 179 | — | 2 | FLOTSAM & JETSAM MCA 6382 (9.98) (CD) | WHEN THE STORM COMES DOWN |
| 200 | 185 | 195 | 20 | ADAM ANT MCA 6315 (9.98) (CD) | MANNERS & PHYSIQUE |

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PRODUCER: Mark Shaiman & Harry Connick Jr.
Columbia 46146

One of two Connick albums being simultaneously released by Columbia, this is the sequel of sorts to Connick's gold album of romantic ballads from the "When Harry Met Sally..." soundtrack. Latest release, which finds the New Orleans phenom crooning in both small and big band contexts, should sit well with fans who were tickled by previous venture; Connick's neo-Sinatraesque vocalizing on originals and standards is as delectably as ever.

▶ THE ALLMAN BROTHERS BAND

Seven Turns
PRODUCER: Tom Dowd
Epic 46144

Nine years after its last studio album, the band returns with four of its original members. Though first single, "Good Clean Fun," sounds like it belongs on a Stevie Ray Vaughan album, the remaining eight songs are delightfully vintage Allman Brothers, with fierce guitars, sparkly keyboards, and a mean harmonica, all topped off with Gregg Allman's distinctive growl. Dowd, who worked with the band during its halcyon days, gives absolutely inspired performances, especially on "Low Down Dirty Mean" and "Loaded Dice." So kick off your shoes, eat a peach, and enjoy.

GENE LOVES JEZEBEL

Kiss Of Life
PRODUCERS: Tim Palmer, Paul Fox
Geffen 24260

Latest from long-lived U.K. cult item finds Jay Aston the sole sibling left in a strong revamped lineup. Surging yet tuneful rockers have never sounded better, and definitely show appeal to both modern rock and album rock quarters. "Jealous" (already moving on Album Rock Tracks chart) and title cut have ready-made radio hooks that stick to the ears. Watch out for this one.

NELSON

After The Rain
PRODUCERS: Marc Tanner & David Thoener
DGC 24290

In the wake of Wilson Phillips' success, here comes another new scion/sibling rock act: L.A. quintet is fronted by Matthew and Gunnar Nelson, twin sons of the late Rick Nelson. Project bears a resemblance to debut by Beach Boys/Mamas & Papas daughters—emphasis is on close harmony singing in a bombastic pop-rock matrix. Album as a whole may come on a little too strong, but individual tracks, like "(Can't Live Without Your) Love And Affection" and "I Can Hardly Wait," can go at top 40 with ease.

24-7 SPYZ

Gumbo Millennium
PRODUCER: not listed
In-Effect 88561

New effort by acclaimed alternative rockers contrasts scorchingly hot guitar blast with cool jazz and blues breezes. Tracks like "Dude U Knew" and "Don't Push Me" are a crafty

blend of retro-soul melodies, quirky and insightful lyrics, and aggressive instrumentation. A solid outing that should help broaden band's growing cult of fans. Contact: 718-740-5700.

JOHN MAYALL

A Sense Of Place
PRODUCER: R.S. Field
Island 842795

Mayall's place is with the blues, and he has never sounded more at home than he does in the company of the new Bluesbreakers assembled here. Guitarists Coco Montoya and Sonny Landreth lead the fray, and band is a sheer pleasure on diversity of originals and covers cut in settings ranging from duos to octets. Roots-oriented rockers shouldn't let this one slip by—it's among Mayall's best latter-day stuff.

SKIN YARD

Fist Sized Chunks
PRODUCER: None listed
Cruz 009

Main attraction on this thrashing foursome's album is guitar presence of Jack Endino, who has engineered the majority of Sub Pop's Seattle grunge-rock classics. Endino and his cohorts pull off their own variety of heavy sludge to haul in modern rockers with a palate for neo-headwhang.

GWAR

Scumdogs Of The Universe
PRODUCER: Ron Goudie
Metal Blade 26243

Yikes. Radio will probably assume a hands-off policy on gross-out label debut by this highly theatrical hard rock band, whose Grand Guignol shows (sort of like Kiss with entrails) have been burning up clubs. Material here is highly profane and impossible to program (how do you segue out of "Maggots Are Falling Like Rain?"), but that won't prevent this stoked-to-shock item from becoming a headbanging cult item.

DANZIG

Danzig II—Lucifuge
PRODUCER: Rick Rubin
Def American 24281

The formula is little different on second album fronted by former Misfit Glen Danzig. Sub-Jim Morrison vocals and blood-and-doom lyrics overlay a spare neo-metal vortex. Quartet has developed a cult following, but gruesome fixations (not quite as deranged as Slayer's, nor as entertaining) and generally thin execution will probably keep this a niche item for obsessive hard rockers.

LOWEN & NAVARRO

Walking On A Wire
PRODUCER: Jim Scott
Chameleon 74828

Well-traveled L.A. songwriters who have also doubled as performers on the local club scene make their first recorded move. Eric Lowen and Dan Navarro's voices make for a clean pop blend, and tones like the title track and "What I Make Myself Believe" would be right at home at top 40 or AC.

THE CLEAN

Vehicle
PRODUCERS: The Clean
Rough Trade 72

New Zealand trio, a side project of one of the members of the Bats, rocks insistently on superior U.S. debut. Fans of the Bats and the Chills and other modern rock types will want to pay attention to such electric cuts as "Draw(in)g To A (W)hole," "The Blue," "Dunes," and "Some One."

★ CELEBRATE THE NUN

Meanwhile
PRODUCERS: Peter Siedlaczek, Celebrate The Nun
Enigma 73583

Now that sullen synthsters like Depeche Mode have cracked the top 40, future of U.K. technoquartet looks deservedly bright. Debut is a sterling melange of introspectively worded though highly danceable tunes. Radio campaign is kicked off with "Will You Be There," which has been a staple with alternative club jocks for a while now. Equally pumped for dance/pop consumption are the percussive "Don't You Go" and lyrically aggressive "Stay Away," while modern rockers will need to check out the poignant, downtempo "Cry No More."

O-POSITIVE

Toyboat Toyboat Toyboat
PRODUCER: Peter Walsh
Epic 46018

Major debut for Boston quintet displays growing songwriting abilities that could do nicely in alternative/college markets. Standout tracks include the powerful hooks of "Decide" and "On To Something," the classic garage-rock riffs of "Back Of My Mind," and the solid dance groove of "International."

★ ELISABETH WELCH

Elisabeth Welch Sings Jerome Kern
PRODUCER: John Yap
RCA Victor 60418

Now in her 80s, the great chanteuse is, happily, a more frequent visitor to

the recording studio. Her approach to songs with melodies by Jerome Kern is typical: warmth coupled with sophistication. How lucky for lovers of pop standbys that Welch's album catalog is growing in this digital era.

BLACK

▶ CAMEO

Real Men . . . Wear Black
PRODUCER: Larry Blackmon
Atlanta Artists/PolyGram 846297

Funk champs are back with their most consistent album package since "Word Up" days. "I Want It Now," displaying all the hallmarks of Cameo's classic style, is already a top 20 black single, and other groovalicious material like "Close Quarters" should fuel album's positive progress on the charts.

▶ GEOFF MCBRIDE

Do You Remember Love
PRODUCERS: Gerald LeVert, Marc Gordon, Nick Martinelli, Sammy Knox, Jim Salamone, Dennis Lambert
Arista 8543

With the line of suave soul men growing longer by the minute, crooner from Lexington, N.C., sets himself apart from the pack on impressive debut by keeping new-jackisms down to a minimum and emphasizing old-fashioned R&B sensibilities. Although radio has begun to embrace the up-tempo, groove-lined "Gotta Good Thing," warm and caressing ballads like "No Sweeter Love" and the title track are the stuff that lengthy careers are made of.

JAZZ

▶ HARRY CONNICK JR.

Lofty's Roach Soufflé
PRODUCER: Tracey Freeman
Columbia 46223

Connick Mach II is a straight-ahead jazz trio session on which the prodigious 22-year-old pianist is accompanied by bassist Ben Wolfe and drummer Shannon Powell. Connick's shuffling, Monk-like compositions sparkle with humor, and his spare, stabbing style is effervescent while never smacking of the museum. Expect immediate acceptance by jazz stations and instant chart action.

RANDY WESTON

Portraits Of Thelonious Monk
PRODUCER: Jean-Phillipe Aillard
Verve 841313

Pianist Weston's tribute to the keyboardist/composer is the first of a trilogy of new recordings (other volumes will address the works of Duke Ellington and Weston's own originals). Leader is in tune with the tart harmonics and eccentric rhythms of Monk's work, and he gives generous space to rhythm players Jamil Nassar, Idris Muhammad, and Eric Asante. For more adventurous jazz outlets.

NEW AGE

MICHAEL LEE THOMAS

Voyager—Grand Tour Suite
PRODUCERS: Michael Lee Thomas, PJ Littleton
Bainbridge 2503

"Concept" album based on the flight of the two Voyager space probes takes a new age/progressive musical approach and somehow ends up sounding like instrumental parts of the Moody Blues' "Days Of Future Passed." Pleasant, listenable, and interesting for (if nothing else) its orientation toward a concrete subject, rather than new age navel-contemplating. Contact: 213-476-0631.

COUNTRY

CHARLIE WALLER & RANDALL HYLTON

The Singer & The Songster
PRODUCERS: Randall Hylton, Clark Williams
Rebel 1679

Pleasant bluegrass from the Country Gentlemen's lead singer and the currently hottest songwriter in the genre. Oddly, Hylton has only three songs in this 12-cut assemblage.

CAROL McCOMB

Tears Into Laughter
PRODUCERS: Carol McComb, Nina Gerber
Kaledoscope 41

This is a remarkably well-written, well-played, and emotionally moving album. McComb, who wrote all 11 songs, is wise without being preachy; and she sings with quiet conviction and urgency. Contact: P.O. Box 0, El Cerrito, Calif. 94530.

ROBIN & LINDA WILLIAMS

The Rhythm Of Love
PRODUCERS: Robin & Linda Williams
Sugar Hill 1027

Beautifully crafted songs and sweet, sailing vocal harmonies from the folks who became the house favorites on "A Prairie Home Companion." Contact: P.O. Box 4040, Duke Station, Durham, N.C. 27706.

CLASSICAL

BARTOK: 4 PIECES FOR ORCHESTRA; 2 PORTRAITS FOR ORCHESTRA; 2 PICTURES FOR ORCHESTRA

Amoyal, Rotterdam Philharmonic Orchestra,
Conlon
Erato 45458

This is early Bartok, still under turn-of-the-century influences he was later to shed. The pieces are ingratiating and beautifully crafted, with more than a few hints of the wonders to come. Pierre Amoyal is the skilled solo violinist in the first "Portrait." Performance and recordings are both first-class.

MOZART: PIANO SONATAS NOS. 4, 5, 7, 8 & 15

Philippe Entremont
ProArte 498

Entremont complicates the selection process for Mozart collectors with the launch of yet another attractive sonata cycle. The unique twist here is his use of a computer reproducing system that records the pianist's personal articulation at the keyboard with unprecedented accuracy. Only after the artist has locked in his computerized performance is the data fed to a Bosendorff piano fitted with playback capability and the recording undertaken. Without further need of the artist's presence, of course.

NEW AND NOTEWORTHY

A'ME LORAIN & THE FAMILY AFFAIR

Starring In . . . Standing In A Monkey Sea
PRODUCERS: Greg Mathieson, A'me Lorain & the Family Affair, Elliot Wolff
RCA 2280

Those expecting a set of frothy dance ditties similar to the Paula Abdul-inspired hit "Whole Wide World" will be stunned upon discovering this potent, funk-vibed debut. Supported by proper backing band, Lorain proves a breathy, soulful vocalist, confidently holding her own against the Prince-like groove of "Change To" or the Sly Stone-influenced "Letter 'C' Card." Narrowcasting radio programmers may be confused at first, but one listen to chunky-beated "Time You Take" and everything should become clear.

ELECTRIC LIGHT ORCHESTRA

Afterglow
PRODUCER: Jeff Lynne
Epic/Associated 46090

Three-CD/cassette boxed set highlights the British band's decadelong career with aplomb. From its artsy start through the major chart hits to its denouement,

the band's history is laid out in a pleasing, largely chronological collection of 47 cuts, including seven tunes previously unreleased in the U.S. For true fans, the whole set is a delight. For others, the disk representing the middle years serves as a greatest-hits package, sure to delight even the lesser fan.

BLACK BOX

Dreamland
PRODUCER: Groove Groove Melody
deConstruction/RCA 2221

Italo-house outfit made a splash in the clubs last year with the Loleatta Holloway-sampled smash "Ride On Time." Full-length debut should establish group as a strong chart presence, judging from the way club jocks and pop radio programmers have begun to embrace the new single, the rousing, disco-house anthem "Everybody Everybody." Doubts about subsequent hits will be squelched once group's languid club reading of Earth, Wind & Fire's "Fantasy," and the bass-heavy "I Don't Know Anybody Else" are unveiled.

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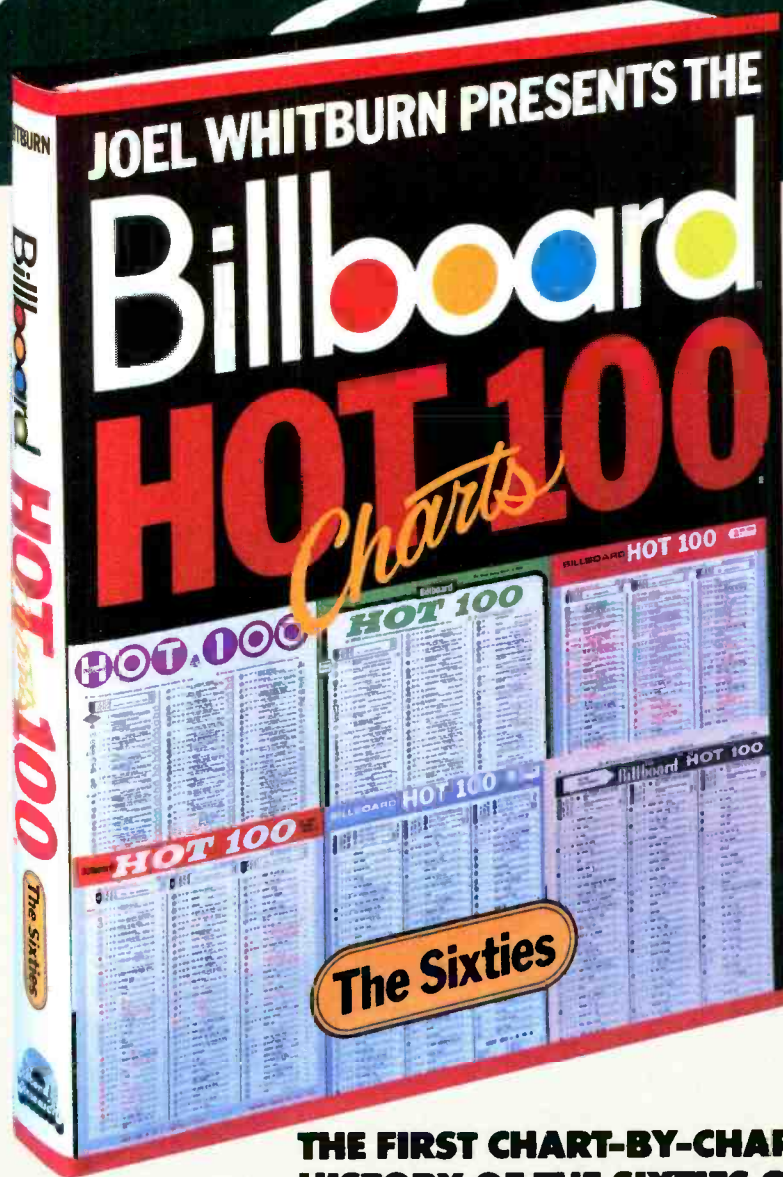
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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"STEP BY STEP" BY **New Kids On The Block** (Columbia) holds at No. 1 on the Hot 100 for a third week, although it is slipping and is no longer No. 1 in either sales or airplay. The No. 1 airplay record, "She Ain't Worth It" by **Glenn Medeiros & Bobby Brown** (MCA), improves to No. 5 on the sales side and is bulleted at No. 2 on the chart. It is almost certain to slip easily into the No. 1 slot next week, and hold for a second week. "Hold On" by **En Vogue** (Atlantic) goes to No. 1 in sales but is still way back at No. 12 in airplay, although gaining; overall, it is bulleted at No. 3 but still far behind the top two. The chart is surprisingly soft at the top, allowing **Taylor Dayne's** "I'll Be Your Shelter" to take a three-point jump to No. 4 without earning enough points to bullet. This is a complete reversal of the situation three months ago when the No. 1 position was hotly contested among many strong records.

THE POWER PICK/AIRPLAY goes to **Janet Jackson's** "Come Back To Me" (A&M) for the second week in a row; it is also second most-added at radio. "Unskinny Bop" by **Poison** (Enigma) is the record of the week, however. On the radio side, it is the most-added record (50 adds) and the runner-up for the airplay pick. On the sales side, it gains more points than any record below No. 20, thus winning the Power Pick/Sales, and making a spectacular 34-place leap to No. 36. Early jumps at radio include 17-10 at WDFX Detroit. The runner-up for the sales pick is also a big mover on the chart: "Do Me!" by **Bell Biv DeVoe** (MCA) zooms 30 places to No. 48 on the strength of the sales gains and early radio moves such as 27-19 at Power 93 Tampa, Fla., 15-11 at FM 102 Sacramento, Calif., and 17-9 at Power 96 Detroit.

THE HOT SHOT DEBUT and the third most-added record at radio is **Paul Young's** cover of the **Chi-Lites'** No. 1 hit from 1972, "Oh Girl" (Columbia). It debuts at No. 88. Also among the most-added are **Don Henley's** single "How Bad Do You Want It?" (Geffen), jumping 17 places to No. 75 on the strength of 32 adds; "Love And Emotion" by **Stevie B** (LMR), with 29 adds and such early jumps as 27-17 at Power 93 San Antonio, Texas, and 26-16 at Hot 97.7 San Jose, Calif.; and "Jerk Out" by the **Time** (Paisley Park), with 28 adds and such radio jumps as 25-18 at WLOL Minneapolis and 33-20 at Kiss 102 Charlotte, N.C., fueling a 21-place chart jump to No. 32.

THREE NEW ARTISTS ARE among the seven new entries on the Hot 100. Swedish band **Electric Boys** makes its American bow with "All Lips N' Hips" (Atco) at No. 92. Eight reporting stations list the record top 20 already, including **KDWZ** Des Moines, Iowa (8-4), and **WTBX** Duluth, Minn. (18-11). Multitalented Indiana native **Jimmy Ryser**, a singer, songwriter, guitarist, and violinist, debuts with "Same Old Look" (Arista). The single is boosted by an early move of 26-18 at **WZPL** Indianapolis. New artist **Tiana** hits the chart with "First True Love" on indie label **Mic Mac**; it is the label's first Hot 100 single. Early activity includes jumps of 9-6 at Power 102 El Paso, Texas, and 5-3 at Power 96 in Tiana's hometown of Miami.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 28 REPORTERS | SILVER ADDS 54 REPORTERS | BRONZE/ SECONDARY ADDS 168 REPORTERS | TOTAL ADDS 250 REPORTERS | TOTAL ON |
|---|---|--------------------------------|---|--------------------------------|-------------|
| UNSKINNY BOP POISON ENIGMA | 5 | 7 | 38 | 50 | 141 |
| COME BACK TO ME JANET JACKSON A&M | 3 | 8 | 33 | 44 | 209 |
| OH GIRL PAUL YOUNG COLUMBIA | 2 | 4 | 30 | 36 | 59 |
| HOW BAD DO YOU WANT IT? DON HENLEY GEFFEN | 1 | 1 | 30 | 32 | 78 |
| LOVE AND EMOTION STEVIE B LMR | 1 | 4 | 24 | 29 | 122 |
| JERK OUT THE TIME PAISLEY PARK | 5 | 4 | 19 | 28 | 169 |
| RELEASE ME WILSON PHILLIPS SBK | 3 | 7 | 18 | 28 | 150 |
| ALL THE WAY CALLOWAY EPIC | 3 | 3 | 21 | 27 | 28 |
| HAVE YOU SEEN HER M.C. HAMMER CAPITOL | 3 | 5 | 18 | 26 | 149 |
| LOVE AND AFFECTION NELSON DGC | 1 | 3 | 21 | 25 | 67 |

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

Billboard Hot 100 SALES & AIRPLAY™

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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|---------------------------------------|------------------------------|------------------|
| 1 | 2 | HOLD ON | EN VOGUE | 3 |
| 2 | 4 | THE POWER | SNAP | 9 |
| 3 | 1 | STEP BY STEP | NEW KIDS ON THE BLOCK | 1 |
| 4 | 3 | CRADLE OF LOVE (FROM "FORD FAIRLANE") | BILLY IDOL | 5 |
| 5 | 6 | SHE AIN'T WORTH IT | GLENN MEDEIROS | 2 |
| 6 | 12 | MENTIROSA | MELLOW MAN ACE | 16 |
| 7 | 8 | RUB YOU THE RIGHT WAY | JOHNNY GILL | 7 |
| 8 | 5 | IT MUST HAVE BEEN LOVE | ROXETTE | 6 |
| 9 | 10 | I'LL BE YOUR SHELTER | TAYLOR DAYNE | 4 |
| 10 | 15 | ENJOY THE SILENCE | DEPECHE MODE | 8 |
| 11 | 7 | HOLD ON | WILSON PHILLIPS | 15 |
| 12 | 11 | POISON | BELL BIV DEVOE | 10 |
| 13 | 17 | GIRLS NITE OUT | TYLER COLLINS | 11 |
| 14 | 13 | VOGUE | MADONNA | 23 |
| 15 | 25 | VISION OF LOVE | MARIAH CAREY | 14 |
| 16 | 19 | MAKE YOU SWEAT | KEITH SWEAT | 20 |
| 17 | 9 | DO YOU REMEMBER? | PHIL COLLINS | 12 |
| 18 | 24 | WHEN I'M BACK ON MY FEET AGAIN | MICHAEL BOLTON | 13 |
| 19 | 20 | YOU CAN'T DENY IT | LISA STANSFIELD | 18 |
| 20 | 16 | THE HUMPTY DANCE | DIGITAL UNDERGROUND | 27 |
| 21 | 37 | EPIC | FAITH NO MORE | 31 |
| 22 | 14 | READY OR NOT | AFTER 7 | 17 |
| 23 | 30 | THE BALLAD OF JAYNE | L.A. GUNS | 41 |
| 24 | 21 | SENDING ALL MY LOVE | LINEAR | 35 |
| 25 | 40 | DON'T GO AWAY MAD (JUST GO AWAY) | MOTLEY CRUE | 21 |
| 26 | 33 | BAD OF THE HEART | GEORGE LAMOND | 26 |
| 27 | 35 | PURE | THE LIGHTNING SEEDS | 34 |
| 28 | 22 | ALL I WANNA DO IS MAKE LOVE TO YOU | HEART | 43 |
| 29 | 38 | KING OF WISFUL THINKING | GO WEST | 19 |
| 30 | 34 | WE'RE ALL IN THE... | THE WEST COAST RAP ALL-STARS | 52 |
| 31 | — | KISS THIS THING GOODBYE | DEL AMITRI | 38 |
| 32 | — | IF WISHES CAME TRUE | SWEET SENSATION | 24 |
| 33 | 29 | NOTHING COMPARES 2 U | SINEAD O'CONNOR | 58 |
| 34 | — | UNSKINNY BOP | POISON | 36 |
| 35 | 27 | TURTLE POWER | PARTNERS IN KRYME | 62 |
| 36 | 18 | SITTIN' IN THE LAP OF LUXURY | LOUIE LOUIE | 28 |
| 37 | 23 | NOTICE ME | NIKKI | 33 |
| 38 | — | ALL I DO IS THINK OF YOU | TROOP | 57 |
| 39 | — | DO ME! | BELL BIV DEVOE | 48 |
| 40 | 28 | UP ALL NIGHT | SLAUGHTER | 55 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|---------------------------------------|---------------------------|------------------|
| 1 | 2 | SHE AIN'T WORTH IT | GLENN MEDEIROS | 2 |
| 2 | 1 | STEP BY STEP | NEW KIDS ON THE BLOCK | 1 |
| 3 | 6 | I'LL BE YOUR SHELTER | TAYLOR DAYNE | 4 |
| 4 | 5 | DO YOU REMEMBER? | PHIL COLLINS | 12 |
| 5 | 7 | ENJOY THE SILENCE | DEPECHE MODE | 8 |
| 6 | 3 | IT MUST HAVE BEEN LOVE | ROXETTE | 6 |
| 7 | 4 | POISON | BELL BIV DEVOE | 10 |
| 8 | 10 | GIRLS NITE OUT | TYLER COLLINS | 11 |
| 9 | 11 | RUB YOU THE RIGHT WAY | JOHNNY GILL | 7 |
| 10 | 13 | WHEN I'M BACK ON MY FEET AGAIN | MICHAEL BOLTON | 13 |
| 11 | 15 | VISION OF LOVE | MARIAH CAREY | 14 |
| 12 | 14 | HOLD ON | EN VOGUE | 3 |
| 13 | 16 | CRADLE OF LOVE (FROM "FORD FAIRLANE") | BILLY IDOL | 5 |
| 14 | 8 | U CAN'T TOUCH THIS | M.C. HAMMER | 22 |
| 15 | 9 | READY OR NOT | AFTER 7 | 17 |
| 16 | 20 | HANKY PANKY | MADONNA | 25 |
| 17 | 12 | HOLD ON | WILSON PHILLIPS | 15 |
| 18 | 18 | KING OF WISFUL THINKING | GO WEST | 19 |
| 19 | 24 | IF WISHES CAME TRUE | SWEET SENSATION | 24 |
| 20 | 21 | YOU CAN'T DENY IT | LISA STANSFIELD | 18 |
| 21 | 23 | THE POWER | SNAP | 9 |
| 22 | 25 | DON'T GO AWAY MAD (JUST GO AWAY) | MOTLEY CRUE | 21 |
| 23 | 36 | COME BACK TO ME | JANET JACKSON | 30 |
| 24 | 27 | COULD THIS BE LOVE | SEDUCTION | 29 |
| 25 | 28 | BAD OF THE HEART | GEORGE LAMOND | 26 |
| 26 | 32 | POSSESSION | BAD ENGLISH | 37 |
| 27 | 17 | SITTIN' IN THE LAP OF LUXURY | LOUIE LOUIE | 28 |
| 28 | 30 | MENTIROSA | MELLOW MAN ACE | 16 |
| 29 | — | JERK OUT | THE TIME | 32 |
| 30 | — | HAVE YOU SEEN HER | M.C. HAMMER | 46 |
| 31 | 38 | ACROSS THE RIVER | BRUCE HORNSBY & THE RANGE | 44 |
| 32 | 37 | MAKE YOU SWEAT | KEITH SWEAT | 20 |
| 33 | 22 | CHILDREN OF THE NIGHT | RICHARD MARX | 39 |
| 34 | 39 | MY KINDA GIRL | BABYFACE | 49 |
| 35 | 19 | NOTICE ME | NIKKI | 33 |
| 36 | 26 | BABY, IT'S TONIGHT | JUDE COLE | 47 |
| 37 | — | RELEASE ME | WILSON PHILLIPS | 50 |
| 38 | — | THE OTHER SIDE | AEROSMITH | 45 |
| 39 | — | I DIDN'T WANT TO NEED YOU | HEART | 40 |
| 40 | — | LOVE AND EMOTION | STEVIE B | 51 |

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.) | ASCAP | BMI | EMI | Other |
|---|-------|--|-----|--|
| 44 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM | 96 | FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP) | 69 | OH GIRL (Unichappell, BMI) |
| 57 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP | 74 | FOLLOW MY HEARTBEAT (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP | 69 | OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL |
| 43 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL | 54 | THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL | 45 | THE OTHER SIDE (Swag Song, ASCAP/Calypto Toonz, BMI/Irving, ASCAP) CPP/HL |
| 92 ALL LIPS N' HIPS (Electric Noise, ASCAP) | 11 | GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM | 10 | POISON (Hi-Frost, BMI) |
| 65 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM | 25 | HANKY PANKY (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM | 37 | POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL |
| 89 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP | 46 | HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL | 9 | THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL |
| 47 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM | 15 | HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Braintree, BMI) HL | 34 | PURE (Chrysalis, ASCAP) CLM |
| 26 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP) | 3 | HOLD ON (2 Tuff-E-Nuff, BMI) | 17 | READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL |
| 41 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM | 97 | HOLY WATER (Warner Chappell/TJ/T, ASCAP/Phantom, ASCAP) | 50 | RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL |
| 60 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL | 91 | HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM | 61 | THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP |
| 77 B GIRLS (P-Man, BMI) | 75 | HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM | 99 | RISE TO IT (Stanley World, ASCAP/Hori Productions America, ASCAP/Elymax, BMI/Oppernockity Tunes, BMI) |
| 63 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM | 27 | THE HUMPTY DANCE (GLG Two, BMI/Pubhowyallike, BMI/Willesden, BMI) | 7 | RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM |
| 86 BOUNCE BACK (Ensign, BMI/Che, BMI/Curley Top, BMI) CPP | 98 | HUNGRY (EMI April, ASCAP/Lisabella, ASCAP/The Largest Man In The World, BMI/Dinger & Ollie, BMI) | 93 | SAME OLD LOOK (Ryser, ASCAP/Bottom Dog, ASCAP) |
| 80 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) | 40 | I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM | 35 | SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP |
| 39 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM | 24 | IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) | 2 | SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM |
| 71 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP) WBM | 4 | I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM | 28 | SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL |
| 42 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong USA, ASCAP) HL | 64 | I'LL SEE YOU IN MY DREAMS (Itall, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM | 1 | STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL |
| 30 COME BACK TO ME (Black Ice, ASCAP) WBM | 78 | I MELT WITH YOU (Momentum, BMI) WBM | 83 | STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL |
| 29 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP | 81 | I'M NEVER GONNA GIVE YOU UP (Red Instructional, ASCAP/Virgin, ASCAP) CPP | 59 | TALK TO ME (Alli Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP |
| 87 COUNTING THE DAYS () | 6 | IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM | 66 | TIC-TAC-TOE (RSK, BMI/XTC, BMI) |
| 5 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL | 100 | I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM | 62 | TURTLE POWER (EMI Blackwood, BMI/Kikini, BMI) HL |
| 67 CUTS BOTH WAYS (Foreign Imported, BMI) CPP | 32 | JERK OUT (Tionna, BMI/WB, ASCAP) WBM | 22 | U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP |
| 76 DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Ventana, ASCAP) CPP/WBM | 19 | KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL | 36 | UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) |
| 48 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP) | 38 | KISS THIS THING GOODBYE (Theobalds, ASCAP) | 55 | UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM |
| 21 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM | 72 | LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP) | 14 | VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI) |
| 90 DON'T YOU COME CRYIN' (Turkishman, BMI/Pennachio, BMI) | 73 | LET ME BE YOUR LOVER (Prohibited, BMI/Fresh Force, BMI) | 23 | VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM |
| 82 DON'T YOU LOVE ME (P.Rossini/G.Bortolotti/D.Leoni) | 51 | LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL | 53 | WELCOME TO THE REAL WORLD (Radical Dichotomy, BMI/Warner-Tamerlane, BMI/Brett And Peter, BMI) WBM |
| 79 DOUBLEBACK (FROM BACK TO THE FUTURE PART II) (Hamstein, ASCAP/MCA, ASCAP) HL/WBM | 56 | LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, CAPAC/Zomba, ASCAP) HL | 52 | WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI) |
| 12 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM | 20 | MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM | 95 | WHEN I DREAM OF YOU (Warner-Tamerlane, BMI/Dorillo, BMI/Page Three, BMI) WBM |
| 85 A DREAMS A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/EMI April, ASCAP) CPP/WBM | 16 | MENTIROSA (Varry White, ASCAP) | 13 | WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM |
| 68 THE EMPEROR'S NEW CLOTHES (Promostraat B.V., BMI/EMI Blackwood, BMI) WBM | 49 | MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL | 18 | YOU CAN'T DENY IT (Big Life, PRS/BMG, ASCAP) HL |
| 8 ENJOY THE SILENCE (Emile, ASCAP) | 70 | NICETY (Ruthless Attack, ASCAP) | 94 | YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM |
| 31 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM | 58 | NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM | | |
| 84 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, | 33 | NOTICE ME (Stikiki Ikki, ASCAP/Padavon, BMI) | | |



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HOT ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | ARTIST |
|------------------------|-----------|------------|---------------|--------------------------------------|---|
| | | | | Label & Number/Distributing Label | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 4 | 8 | WHEN I'M BACK ON MY FEET AGAIN | ◆ MICHAEL BOLTON COLUMBIA 38-73342 2 weeks at No. 1 |
| 2 | 4 | 5 | 7 | CUTS BOTH WAYS | ◆ GLORIA ESTEFAN EPIC 34-73395 |
| 3 | 2 | 3 | 13 | IT MUST HAVE BEEN LOVE | ◆ ROXETTE EMI 50283 |
| 4 | 7 | 11 | 7 | VISION OF LOVE | ◆ MARIAH CAREY COLUMBIA 38-73348 |
| 5 | 3 | 1 | 12 | DO YOU REMEMBER? | ◆ PHIL COLLINS ATLANTIC 7-87955 |
| 6 | 8 | 9 | 9 | TAKE IT TO HEART | ◆ MICHAEL MCDONALD REPRISE 4-19828 |
| 7 | 5 | 2 | 13 | CLUB AT THE END OF THE STREET | ◆ ELTON JOHN MCA 53818 |
| 8 | 6 | 6 | 11 | CHILDREN OF THE NIGHT | ◆ RICHARD MARX EMI 50288 |
| 9 | 12 | 19 | 7 | I DON'T HAVE THE HEART | JAMES INGRAM WARNER BROS. 4-19911 |
| 10 | 10 | 7 | 17 | HOLD ON | ◆ WILSON PHILLIPS SBK 07322 |
| 11 | 14 | 15 | 9 | READY OR NOT | ◆ AFTER 7 VIRGIN 7-98995 |
| 12 | 11 | 12 | 10 | DARE TO FALL IN LOVE | ◆ BRENT BOURGEOIS CHARISMA 4-98971 |
| 13 | 9 | 10 | 13 | THROUGH THE TEST OF TIME | ◆ PATTI AUSTIN GRP 3032 |
| 14 | 15 | 26 | 4 | TALK TO ME | ◆ ANITA BAKER ELEKTRA 7-64964 |
| 15 | 17 | 24 | 4 | ACROSS THE RIVER | ◆ BRUCE HORNSBY & THE RANGE RCA 2621 |
| 16 | 16 | 21 | 8 | I'LL BE YOUR SHELTER | ◆ TAYLOR DAYNE ARISTA 2005 |
| 17 | 19 | 25 | 5 | NOTICE ME | ◆ NIKKI Geffen 4-19946 |
| 18 | 13 | 8 | 11 | WHEN SOMETHING IS WRONG WITH MY BABY | L. RONSTADT ELEKTRA 4-64968 |
| 19 | 27 | 45 | 3 | RELEASE ME | ◆ WILSON PHILLIPS SBK 05342 |
| 20 | 26 | 27 | 5 | BABY YOU'RE MINE | ◆ BASIA EPIC 34-73405 |
| 21 | 20 | 14 | 17 | THIS OLD HEART OF MINE | ◆ ROD STEWART/RONALD ISLEY WARNER BROS. 4-19983 |
| ★★★ POWER PICK ★★★ | | | | | |
| 22 | 45 | — | 2 | OH GIRL | ◆ PAUL YOUNG COLUMBIA 38-73377 |
| 23 | 22 | 20 | 12 | BABY, IT'S TONIGHT | ◆ JUDE COLE REPRISE 7-19869 |
| 24 | 24 | 22 | 20 | THE HEART OF THE MATTER | ◆ DON HENLEY Geffen 4-19898 |
| 25 | 18 | 13 | 14 | YOUR BABY NEVER LOOKED GOOD IN BLUE | ◆ EXPOSE ARISTA 2011 |
| 26 | 21 | 16 | 16 | ALL I WANNA DO IS MAKE LOVE TO YOU | ◆ HEART CAPITOL 44507 |
| 27 | 37 | — | 2 | COME BACK TO ME | ◆ JANET JACKSON A&M 1475 |
| 28 | 28 | 30 | 4 | WHAT DO PEOPLE KNOW | ◆ POCO RCA 2623 |
| 29 | 29 | 36 | 4 | THIS IS LOVE | ◆ REGINA BELLE COLUMBIA 38-73346 |
| 30 | 30 | 44 | 4 | EVERY TIME I TURN AROUND | LITTLE RIVER BAND MCA LP CUT |
| 31 | 31 | 42 | 6 | BIRD ON A WIRE | ◆ THE NEVILLE BROTHERS A&M 1499 |
| 32 | 25 | 17 | 16 | NOTHING COMPARES 2 U | ◆ SINEAD O'CONNOR ENSIGN 23488/CHRYSALIS |
| 33 | 23 | 18 | 15 | SAVE ME | ◆ FLEETWOOD MAC WARNER BROS. 7-19866 |
| 34 | 41 | 49 | 3 | KING OF WISFUL THINKING | ◆ GO WEST EMI 50307 |
| 35 | 35 | 43 | 4 | LOVE LETTER | ◆ BONNIE RAITT CAPITOL LP CUT |
| 36 | 33 | 33 | 6 | SHOW ME | ◆ HOWARD HEWETT ELEKTRA 4-64978 |
| 37 | 34 | 29 | 18 | IF I KNEW THEN WHAT I KNOW NOW | KENNY ROGERS REPRISE 7-19972 |
| 38 | 38 | 31 | 19 | HOW CAN WE BE LOVERS | ◆ MICHAEL BOLTON COLUMBIA 38-73257 |
| 39 | 50 | — | 2 | IF WISHES CAME TRUE | ◆ SWEET SENSATION ATCO 7-98953 |
| 40 | 42 | 37 | 31 | HERE AND NOW | ◆ LUTHER VANDROSS EPIC 34-73029 |
| 41 | 40 | 34 | 18 | ALL AROUND THE WORLD | ◆ LISA STANSFIELD ARISTA 9928 |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 42 | NEW | ▶ | 1 | YOU CAN'T DENY IT | ◆ LISA STANSFIELD ARISTA 2024 |
| 43 | 44 | 28 | 11 | VOGUE | ◆ MADONNA SIRE 7-19863/WARNER BROS. |
| 44 | 47 | 46 | 21 | EVERYTHING YOU TOUCH | ◆ SMOKEY ROBINSON MOTOWN 2031 |
| 45 | 32 | 23 | 10 | DRIVING | ◆ EVERYTHING BUT THE GIRL ATLANTIC 4-87983 |
| 46 | NEW | ▶ | 1 | COULD THIS BE LOVE | ◆ SEDUCTION VENDETTA 1509/A&M |
| 47 | 49 | 38 | 12 | I WANNA BE RICH | ◆ CALLOWAY SOLAR 4-74005/EPIC |
| 48 | 43 | 40 | 8 | (IT'S THE) SAME OLD LOVE | ◆ SMOKEY ROBINSON MOTOWN 2046 |
| 49 | NEW | ▶ | 1 | POSSESSION | BAD ENGLISH EPIC 34-73398 |
| 50 | 36 | 39 | 25 | LOVE WILL LEAD YOU BACK | ◆ TAYLOR DAYNE ARISTA 9938 |

Products with the greatest airplay gains this week. ◆ Videoclip availability.

TEXAS DEALER FACES OBSCENITY CHARGES FOR SELLING 'NASTY'

(Continued from page 1)

The Bexar County District Attorney's office charged Risher with violating the state's obscenity law, a Class A misdemeanor that carries a penalty of a \$2,000 fine and a year in jail.

"Nasty," declared obscene June 6 by a federal judge in Fort Lauderdale, Fla., became the focus of controversy here when six vice officers swept through record stores in this city June 12 warning store employees and owners the record had been found obscene (Billboard, June 23).

Similarly, in the state capital of Austin, Travis County District Attorney Ken Oden notified record stores June 28 that they could be prosecuted for selling the album to anyone under age 17.

Risher had been outspoken in his defiance of the San Antonio store warnings. He was charged after selling the Crew album to the 20-year-old son of Theresa Weaver, leader of the local Citizens Against Pornography. A preliminary hearing is scheduled for July 24.

On the live front, on June 29, a Dallas promoter canceled a Crew concert date set for July 7. Promoters in Austin and other areas who have declined to cancel their scheduled performances have received death threats.

San Antonio promoter Bill Sanchez has been besieged with complaining phone calls from anti-porn groups after he announced he would go through with scheduled Crew concerts on July 6 and 9.

But the calls have been the least of Sanchez's problems. Local authori-

ties are now demanding triple security for the shows and he learned June 29 that the Crew's performing fees had tripled, in part, he believes, because the band has entered into a distribution agreement with Atlantic Records. "They went from \$7,500 to \$22,000," Sanchez said. The group's representatives could not be reached for confirmation.

Despite "serious second thoughts" about bringing the group to town, Sanchez decided to go ahead with the dates after meeting with City Hall of-

ficials June 30. Tickets went on sale July 2 for a "clean version" of the Crew show July 6 at Mateo Camargo Park and an "adult version" on Monday (9) at the Hip Bone nightclub.

Bill Towery, spokesman for the Bexar County District Attorney's office, has gone on record saying the shows will not provoke action by the DA because the controversy has been put "on hold" until the case against Risher is decided. Towery has indicated the DA's office was trying to set a community obscenity standard when it accepted a complaint of promotion of obscenity against Risher.

The shows may go on without legal problems, but they are also happening without the support of top 40 radio station KITY (Power 93), which has pulled its co-promotion of the 2 Live Crew performances.

GM Terrence Rodda says, "There is too much notoriety involved with this thing and we do not think we can get anything positive out of it."

He adds, "We did not know there would be an 'adult version' of the show. We felt that if the band came in and did a clean show, it would be a good way to show rap music can be a positive thing. We also feel the community here will not accept the band and so we've decided to pull our involvement."

Similar to Sanchez, Austin promoter Jerry Latouf is also coming under fire for going ahead with two shows—one clean, one nasty—now planned for Sunday (8) at Club XS. "We're in the middle of a huge controversy here. We're getting bomb threats; but we're going to go through with it."

One promoter who decided the shows were not worth the hassle is Jimmy Page, manager of the new Institute nightclub in Dallas, who says he canceled the Crew's July 7 show because the band was attracting too much negative coverage. "We don't need that kind of publicity for our grand opening," said Page. "We agree that there are probably people who want to see them, even more than who just want to see what all the fuss is about... but they are just a little too controversial to get involved with at this point."

At press time it was learned that the July 7 show was being rebooked at the Longhorn Ballroom in Dallas.

As the controversy swells, at least one state legislator has come out as opposed to any kind of ban.

In the state capitol, June 28, Rep. Ron Wilson, D-Houston, said during a news conference that officials who want to ban the 2 Live Crew album, would have to consider banning a host of similarly "offensive" albums, such as those by comedians Sam Kinison and Andrew Dice Clay.

Wilson noted that even rock'n'roll albums considered to be classics would be fodder for censors. He cited the photo of a naked 14-year-old girl on the cover of a critically acclaimed 20-year-old album by Blind Faith.

"The whole thing seems a little ridiculous to me," Wilson said. "Some of these albums make 2 Live Crew seem like choir boys."

Wilson called for a reduction in the penalty for purveyors of performing-arts obscenity from a Class A to a Class C misdemeanor when the Legislature returns in January. The Class C misdemeanor carries a maximum penalty of \$200.

LUTHER CAMPBELL'S 'BANNED IN THE U.S.A.' ROCKETS ON RADIO

(Continued from page 4)

pose it. It's newsworthy and I expect people will want to hear it," she says.

In San Antonio, Texas, where a local retailer was arrested last week for selling "As Nasty As They Wanna Be," top 40 KITY (Power 93) has played the new single, but PD Rick Upton says he isn't "getting excited about it and isn't getting inundated with phone calls."

Rival San Antonio top 40 KTFM differs. The station was to sponsor 2 Live Crew's July 6 concert in San Antonio. According to PD Rick Hayes, the station began playing "Banned" as soon as it could get it off the satellite and has continued playing it once every four hours. "People are very hip to it," he says. "We are getting pretty good response. I'm sure in places like Florida and San Antonio, where the record is getting pulled off the shelves, it means more."

Urban WJHM (102 Jamz) Orlando, Fla., has also been giving the record a lot of exposure. "We started playing it at 10 a.m. on July 3 and the response just kept on building," says PD Duff Lindsey. According to Lindsey, the station has been playing the record every two to three hours and it is "by far and away the No. 1 most

requested song with both teens and adults." He adds that on two local TV news programs, WJHM playing "Banned" was "the lead story right along with the fireworks displays."

The song is available as a cassette single, cassette maxisingle, 12-inch vinyl single, and CD-5. According to Atlantic senior VP/GM Mark Schulman, the tune garnered the largest advance orders for a single in label history, surpassing the 500,000 mark.

Doug Morris, Atlantic president and chief operating officer, says the impetus for the deal with Luke Records came after he saw news segments of Campbell's highly publicized arrest June 10 in Florida.

Allen Jacobi, an attorney who has worked on various legal matters for Luke Records, says the negotiations began with a conversation he had with Atlantic VP Tunc Erim.

According to Jacobi, when Erim expressed interest in a deal, Jacobi told him other companies had approached Campbell over the last 18 months, "and he shot them down immediately, said he was not interested."

However, Atlantic's offer to Campbell apparently broke down his reservations. "[Luther] gave me some

numbers of what we wanted, and I flew back." Jacobi declined to put a dollar figure on the deal.

The whole process happened over two full days, Jacobi claims. "It was faster than anything I'd seen in my whole life."

The deal gives the Miami-based label "major muscle," Jacobi says. "It brings us into the mainstream, but the most important thing is it shows corporate America is not afraid to take a stand."

Morris agreed, saying the right to free speech is more important than any reservations the corporation might have with the frank language and perceived homophobia on 2 Live Crew's previous recordings or Campbell's forthcoming solo album.

However, anti-porn crusader Jack Thompson dismisses Atlantic's claims of a higher calling in its buying into Luke Records. "I have more respect for Luther Campbell than these people," Thompson says. "It wasn't until it hit the fan and they realized the financial rewards of selling this record that they appeared. Where have they been for the last seven months?"

Thompson has also vowed to con-

Lucasfilm Says Luke Is In Contempt

BY CRAIG ROSEN

LOS ANGELES—Attorneys for Lucasfilm Inc. are preparing another strike against 2 Live Crew, charging Luther Campbell with contempt for violating a May 9 court order barring him, other members of the group, and his record label from using the name Luke Skywalker, a variation on the name of the "Star Wars" hero that is a licensed trademark owned by Lucas.

According to Lucasfilm attorney Bertram Fields, he received a letter from U.S. District Court Judge James Ideman on June 30 describing what appeared to be a violation by Campbell of the court order. In the letter, Ideman wrote that he saw Campbell wearing a T-shirt imprinted with the Luke Skywalker logo on cable TV news coverage.

"We are still gathering the facts," Fields says. "But we believe that there has been continued use of the Skywalker trademark in performance and in connection with record distribution." Fields said he planned to file the action shortly after the July 4 holiday.

One source says that it is possible that Campbell's alleged violation of the court order could lead to his incarceration. Fields acknowledges

that possibility, but adds, "It is really up to the judge as to what sanction he imposes."

In addition to the footage following the arrest of Campbell and 2 Live Crew member Chris Wongwon for performing songs containing the allegedly obscene lyrics at a Hollywood, Fla., nightclub June 10, Fields claims that there is videotape footage of 2 Live Crew members wearing jackets imprinted with the Skywalker logo during a performance.

"I have also been advised that there was the sale of Skywalker T-shirts at the performance," Fields adds. "We have information that records have been shipped to stores that still have the packaging that uses the Skywalker label and logo."

Campbell changed the name of his label to Luke Records in an apparent response to the Lucasfilm actions.

According to Luke Records' attorney, Allen Jacobi, Campbell and Wongwon changed into clean T-shirts after the show. Those T-shirts, which are 2 or 3 years old, had the Skywalker logo imprinted on them. "They weren't for sale and are not in stock," Jacobi says. Jacobi added that he is considering asking

Ideman to remove himself from the case because he has become too involved in the litigation.

Fields acknowledges that one of his associates may have been involved in discussions with anti-pornography crusader Jack Thompson, but stresses, "This is not a First Amendment case; it's a trademark case. Mr. Lucas simply doesn't want his trademark used. If it were an ordinary record, he would feel the same way."

"If people don't obey court orders the judicial system won't function," Fields adds.

Fields acknowledges that the judge may ask for his recommendation on what to do about the matter. "I want to think about that very carefully," he says.

Lucasfilm attorneys filed a complaint March 24 (Billboard, April 7) seeking \$300 million in damages from Campbell, claiming that the rapper had tainted the image of the "Star Wars" hero.

On May 9, Ideman ruled that 2 Live Crew's use of sexually explicit lyrics could damage the quality of the Lucas trademark and ordered Campbell to stop using the Skywalker name until the lawsuit had been settled.

Atlantic Faces Heat From Gays Over Rap Lyrics

NEW YORK—2 Live Crew isn't the only band on Atlantic's roster causing a stir. The label has received heat from gay activists over rap group Audio Two and alleged homophobic comments on its First Priority/Atlantic release, "I Don't Care: The Album."

Atlantic Records president and chief operating officer Doug Morris says that he is offended by Audio Two's lyrics, but adds, "I feel it's more repugnant to stop them from saying what they want to say."

Although it did not mention the group by name, the label released a statement July 2, concerning "certain complaints regarding the song lyrics on recordings distributed by this company."

The statement, which was not attributed to a specific individual, said, "Atlantic Records does not condone, and unconditionally deplores, violence against any individual or group. However, at the same time, we must defend the right, under the Constitution, of a person to voice ideas with which we vehemently disagree and which we find personally repugnant."

Billboard Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|------------------------------------|---------------------------------|--------------------|
| 1 | 4 | YOU CAN'T DENY IT | LISA STANSFIELD | 3 |
| 2 | 8 | MY, MY, MY | JOHNNY GILL | 1 |
| 3 | 9 | MAKE YOU SWEAT | KEITH SWEAT | 2 |
| 4 | 5 | THE POWER | SNAP | 5 |
| 5 | 1 | ALL I DO IS THINK OF YOU | TROOP | 11 |
| 6 | 11 | UNTIL YOU COME BACK TO ME | MIKI HOWARD | 4 |
| 7 | 12 | STAY | GLENN JONES | 6 |
| 8 | 2 | GHETTO HEAVEN | THE FAMILY STAND | 7 |
| 9 | 3 | U CAN'T TOUCH THIS | M.C. HAMMER | 19 |
| 10 | 14 | CAN'T STOP | AFTER 7 | 8 |
| 11 | 10 | I WONDER WHO SHE'S LOVING | SOMETHING SPECIAL | 24 |
| 12 | 6 | NICETY | MICHEL'LE | 10 |
| 13 | 25 | I WANT IT NOW | CAMEO | 13 |
| 14 | 23 | VISION OF LOVE | MARIAH CAREY | 12 |
| 15 | 22 | THIS IS LOVE | REGINA BELLE | 9 |
| 16 | 7 | GOOD LOVE | KLYMAXX | 28 |
| 17 | 20 | A DREAMS A DREAM | SOUL II SOUL | 20 |
| 18 | 19 | WATCHING YOU | THE BLACK FLAMES | 15 |
| 19 | 26 | I DON'T FEEL MUCH LIKE CRYING | RANDY CRAWFORD | 16 |
| 20 | 18 | WE CAN MAKE IT ALRIGHT | THE GAP BAND | 30 |
| 21 | 30 | WE'RE ALL IN THE... | WEST COAST RAP ALL-STARS | 27 |
| 22 | 27 | LET THE RHYTHM HIT 'EM | ERIC B. & RAKIM | 32 |
| 23 | 29 | DO IT (ONE MORE TIME) | MIDNIGHT STAR | 14 |
| 24 | 28 | LAY YOUR TROUBLES DOWN | ANGELA WINBUSH | 18 |
| 25 | 13 | WHY YOU GET FUNKY ON ME | TODAY | 38 |
| 26 | 32 | LOVE HIGH | JEFF REDD | 21 |
| 27 | 21 | HOLD ON | EN VOGUE | 39 |
| 28 | 33 | ONE MILE FROM PARADISE | ROBBIE MYCHALS | 26 |
| 29 | 15 | THE BLUES | TONY! TONI! TONE! | 48 |
| 30 | — | TALK TO ME | ANITA BAKER | 17 |
| 31 | 38 | IF I TOLD YOU ONCE | TERRY STEELE | 31 |
| 32 | — | JERK OUT | THE TIME | 25 |
| 33 | — | THE POWER | POWER JAM FEATURING CHILL ROB G | 53 |
| 34 | — | THE MASTER KEY | BARBARA WEATHERS | 29 |
| 35 | 16 | DON'T WANNA FALL IN LOVE | JANÉ CHILD | 44 |
| 36 | — | DO ME! | BELL BIV DEVOE | 22 |
| 37 | — | MY KINDA GIRL | BABYFACE | 23 |
| 38 | 36 | GOD MADE ME FUNKE | KOOL MOE DEE | 45 |
| 39 | 24 | TOMORROW (A BETTER YOU, BETTER ME) | QUINCY JONES | 64 |
| 40 | 17 | VOGUE | MADONNA | 61 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|---------------------------------|--------------------------------|--------------------|
| 1 | 1 | MY, MY, MY | JOHNNY GILL | 1 |
| 2 | 7 | MAKE YOU SWEAT | KEITH SWEAT | 2 |
| 3 | 6 | UNTIL YOU COME BACK TO ME | MIKI HOWARD | 4 |
| 4 | 2 | YOU CAN'T DENY IT | LISA STANSFIELD | 3 |
| 5 | 8 | THIS IS LOVE | REGINA BELLE | 9 |
| 6 | 10 | CAN'T STOP | AFTER 7 | 8 |
| 7 | 9 | STAY | GLENN JONES | 6 |
| 8 | 3 | GHETTO HEAVEN | THE FAMILY STAND | 7 |
| 9 | 4 | NICETY | MICHEL'LE | 10 |
| 10 | 15 | VISION OF LOVE | MARIAH CAREY | 12 |
| 11 | 12 | THE POWER | SNAP | 5 |
| 12 | 13 | I WANT IT NOW | CAMEO | 13 |
| 13 | 11 | DO IT (ONE MORE TIME) | MIDNIGHT STAR | 14 |
| 14 | 23 | TALK TO ME | ANITA BAKER | 17 |
| 15 | 21 | DO ME! | BELL BIV DEVOE | 22 |
| 16 | 22 | MY KINDA GIRL | BABYFACE | 23 |
| 17 | 5 | ALL I DO IS THINK OF YOU | TROOP | 11 |
| 18 | 17 | WATCHING YOU | THE BLACK FLAMES | 15 |
| 19 | 25 | LAY YOUR TROUBLES DOWN | ANGELA WINBUSH | 18 |
| 20 | 26 | LOVE HIGH | JEFF REDD | 21 |
| 21 | 18 | I DON'T FEEL MUCH LIKE CRYING | RANDY CRAWFORD | 16 |
| 22 | 27 | JERK OUT | THE TIME | 25 |
| 23 | 28 | THE MASTER KEY | BARBARA WEATHERS | 29 |
| 24 | 30 | A DREAMS A DREAM | SOUL II SOUL | 20 |
| 25 | 32 | ONE MILE FROM PARADISE | ROBBIE MYCHALS | 26 |
| 26 | 39 | COME BACK TO ME | JANET JACKSON | 34 |
| 27 | 35 | MY GIRL | KOOL SKOOL | 33 |
| 28 | 37 | GOTTA GOOD THING | GEOFF MCBRIDE | 37 |
| 29 | 37 | IF I TOLD YOU ONCE | TERRY STEELE | 31 |
| 30 | 40 | SHE'S MINE | BASIC BLACK | 40 |
| 31 | 31 | FRIENDS' ADVICE (DON'T TAKE IT) | THE POINTER SISTERS | 36 |
| 32 | — | FEELS GOOD | TONY! TONI! TONE! | 35 |
| 33 | 29 | WAIT FOR ME | STACY AND KIMIKO | 41 |
| 34 | — | WE'RE ALL IN THE... | WEST COAST RAP ALL-STARS | 27 |
| 35 | — | HOW DEEP DOES IT GO | CARL ANDERSON | 42 |
| 36 | 19 | U CAN'T TOUCH THIS | M.C. HAMMER | 19 |
| 37 | — | COULD THIS BE LOVE | SEDUCTION | 46 |
| 38 | — | INNOCENT | THE WHISPERS | 50 |
| 39 | 16 | GOOD LOVE | KLYMAXX | 28 |
| 40 | — | SONGS OF LOVE | MAZE FEATURING FRANKIE BEVERLY | 51 |

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

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

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NEW YORK, NY 10001
212-465-1380
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FOR WEEK ENDING JULY 14, 1990

Billboard HOT RAP SINGLES™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|--------------|------------|---------------|--|---------------------------------|
| 1 | 1 | 1 | 11 | THE POWER ● ARISTA 2014 (C) | ◆ SNAP 3 weeks at No. 1 |
| 2 | 3 | 4 | 8 | TURTLE POWER ● SBK 19710 (C) | ◆ PARTNERS IN KRYME |
| 3 | 2 | 2 | 9 | U CAN'T TOUCH THIS CAPITOL 15571 | ◆ M.C. HAMMER |
| 4 | 7 | 14 | 4 | WE'RE ALL IN THE... WARNER BROS. 0-21549 (C) (M) | THE WEST COAST RAP ALL-STARS |
| 5 | 6 | 6 | 6 | LET THE RHYTHM HIT 'EM MCA 24026 (C) | ◆ ERIC B. & RAKIM |
| 6 | 4 | 5 | 13 | THE POWER WILD PITCH 1018 (M) | POWER JAM FEATURING CHILL ROB G |
| 7 | 5 | 3 | 10 | AMERIKKA'S MOST WANTED PRIORITY 7220 (C) | ◆ ICE CUBE |
| 8 | 8 | 9 | 6 | ONE TIME GAFFLED EM UP ORPHEUS 72292/EMI (C) | COMPTON'S MOST WANTED |
| 9 | 11 | 13 | 6 | OWNLEE EUE ATLANTIC 82100 (C) | ◆ KWAME & A NEW BEGINNING |
| 10 | 10 | 10 | 10 | IT'S JUST A GIRL THING ARISTA 2001 (C) | ◆ ICEY JAYE |
| 11 | 13 | 21 | 4 | UNTOUCHABLE RUTHLESS 2053/EPIC (C) | ◆ ABOVE THE LAW |
| 12 | 9 | 7 | 12 | MY HOOPTIE NASTY MIX 76988 (M) | ◆ SIR MIX-A-LOT |
| 13 | 22 | 23 | 5 | U TREAT ME RIGHT EMI 96164 (C) | ◆ THE UBC |
| 14 | 27 | 28 | 3 | CALL ME D-NICE JIVE 1351/RCA (C) | ◆ D-NICE |
| 15 | 15 | 16 | 10 | MENTIROSA CAPITOL 15509 (C) | ◆ MELLOW MAN ACE |
| 16 | 17 | 20 | 8 | THE WOMAN IN ME GEPHEN 0-21506 (C) | ◆ SILK TYMES LEATHER |
| 17 | 21 | 24 | 3 | GOD MADE ME FUNKE JIVE 1352/RCA (C) | ◆ KOOL MOE DEE |
| 18 | 25 | 26 | 4 | SPELLBOUND ATLANTIC 86198 (C) | ◆ K-SOLO |
| 19 | 29 | 30 | 3 | ROCK DIS FUNKY JOINT PROFILE 7302 | ◆ POOR RIGHTEOUS TEACHERS |
| 20 | 14 | 11 | 13 | 911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C) | ◆ PUBLIC ENEMY |
| 21 | 24 | 29 | 3 | THE GIRL THAT I HATE SKYYWALKER 146 (C) (M) | POISON CLAN |
| 22 | 26 | 25 | 5 | SET IT OFF SEDONA 7614/JCI (C) | ◆ DEF DAMES |
| 23 | NEW ▶ | 1 | 1 | SMOOTH & LEGIT CRUSH 409/K-TEL (C) | ◆ M.C. SMOOTH |
| 24 | 12 | 12 | 8 | FAME 90 RYKO 56163/EMI (C) | DAVID BOWIE WITH QUEEN LATIFAH |
| 25 | 18 | 22 | 8 | ON THE ROAD AGAIN FIRST PRIORITY 0-96494/ATLANTIC (C) | ◆ AUDIO TWO |
| 26 | 16 | 8 | 14 | "B" GIRLS PANDISC 056 (C) | ◆ YOUNG AND RESTLESS |
| 27 | 19 | 15 | 12 | FUNKY FOR YOU FRESH 80139/SLEEPING BAG (C) | ◆ NICE & SMOOTH |
| 28 | 23 | 17 | 25 | THE HUMPTY DANCE ▲ TOMMY BOY 944 (C) (M) | ◆ DIGITAL UNDERGROUND |
| 29 | NEW ▶ | 1 | 1 | BROTHER'S GONNA WORK IT OUT DEF JAM 44-73391/COLUMBIA (C) (CD) (M) | ◆ PUBLIC ENEMY |
| 30 | 20 | 19 | 9 | WHAT "U" WAITIN' "4"? WARNER BROS. 0-21477 (C) | ◆ JUNGLE BROTHERS |

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.

GEMA SURGES

(Continued from preceding page)

Also showing well among distributors on the Top Pop Albums chart during the first six months of 1990 was PolyGram, which gained two percentage points from January to June, finishing with 7.3% of the chart.

PolyGram was last in the second-half 1989 chart analysis, trailing the independent distributor camp by more than 1.5 percentage points. The distributor's leap partially reflects the power of last year's purchase of A&M and Island Records. A&M product entered the new PolyGram Group Distribution system on April 1, 1990, followed by the entry of Island product on June 1.

Although PolyGram did not have any one album overwhelm the upper reaches of the Top Pop Albums chart, it did cluster several acts in the middle, among them the Kentucky Headhunters, Van Morrison, Tony! Toni! Toné!, and L.A. Guns.

The only other gainer in Top Pop

Albums share in the first half of 1990 was the perennially dominant WEA, up 0.7 percentage points.

The pop gains by CEMA, PolyGram, and WEA over the last six months were made largely at the expense of MCA, which slipped 3 percentage points to a 7.4% share of the chart.

The share-of-chart figures are based on the exclusive point system used in Billboard's compilations. An explanation of the methodology appears below.

Results are based strictly on the charts and do not take into consideration catalog sales, other music categories such as jazz or classical, or direct-marketing avenues.

Ranking of individual labels takes into account all distributing labels. Distributing labels are identified by Billboard as those that actively work their own releases on both the promotion and marketing fronts. They may

also work the releases of other labels.

WEA HOLDS BLACK, LOSES COUNTRY

The Top Black Albums chart share picture for the first six months of 1990 shows a bit of flux in the ranks. WEA continues its leadership in the genre, basically holding steady in market share. MCA, BMG, and CEMA's shares dropped, while CBS and, most notably, PolyGram and the combined independent distributors were up.

In country music, CBS took over as the leading distributor. BMG vaulted into second place, as former market leader WEA slipped to third, albeit just two percentage points behind CBS. MCA was off drastically, down 7 percentage points from the last six months of 1989. PolyGram took advantage, moving up 3.3 percentage points.

LABEL LEADER DOES IT AGAIN

Columbia Records continues as the leading pop label on Billboard's chart during the first half of 1990, extending a reign that dates back to the previous six-month period.

However, the race for first place tightened, as nine of the top 10 labels lost market share. The first appearance of SBK, Qwest, and Duck may have stolen percentage points from the leading labels.

SBK made a dramatic impact on the pop parade, grabbing 2.4% of the chart with just five titles. Among the new label's album hits are the "Teenage Mutant Ninja Turtles" soundtrack, Technotronic, and Wilson Phillips.

Losing dramatic slices of the pop pie were MCA (down 3.3 percentage points to fifth place); Capitol (down 2.1 points); Epic (down 2.4 points); and Elektra (down 2.8 points).

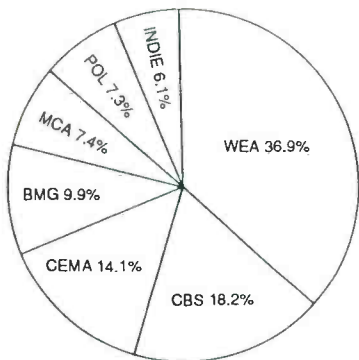
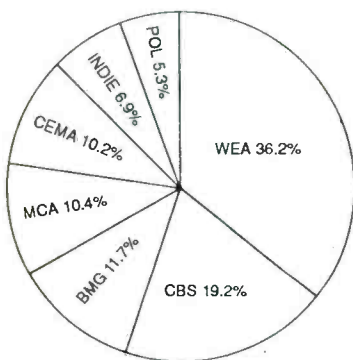
(Continued on next page)

DISTRIBUTOR CHART SHARE

POP ALBUMS

July 1, 1989 - Dec. 23, 1989

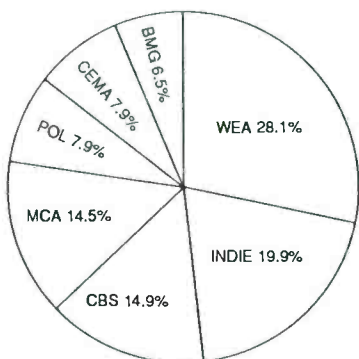
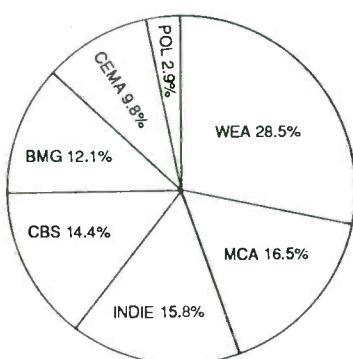
Jan. 6, 1990 - June 30, 1990



BLACK ALBUMS

July 1, 1989 - Dec. 23, 1989

Jan. 6, 1990 - June 30, 1990



COUNTRY ALBUMS

July 1, 1989 - Dec. 23, 1989

Jan. 6, 1990 - June 30, 1990

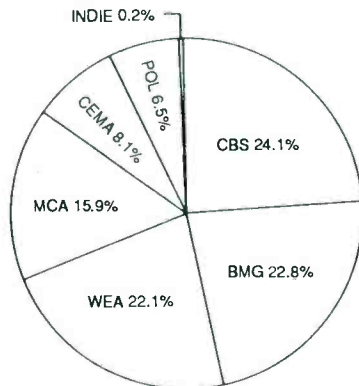
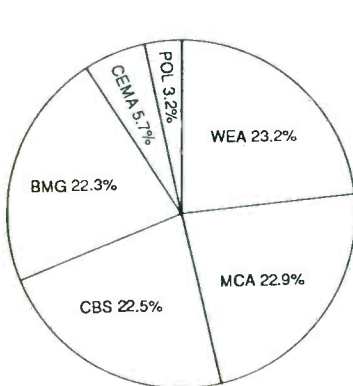


Chart Share Explanation

The chart share information on these pages was compiled by computer from Billboard's pop, black, and country albums charts. The tables on this page cover Billboard charts for the last six months of 1989 and the first six months of 1990. (A similar comparison for the full years of 1988 and 1989, as well as the second quarter of 1989, appeared in our March 3, 1990, issue.)

The tables are based on the same point system used for Billboard's "Year In Music" issue, which reflects 12-month results through November. Points are given to each album for each week on the chart, in a complex inverse relation to the chart position.

The totals represent the accumulation of all points—based on the number of weeks on the chart plus positions attained—that respective distributors and labels have received for their charted recordings during the eligibility period. The percentages expressed represent the share of total points for the period earned by the distributor or label.

The pie charts illustrate chart share for the six major distributors, while lumping all other distributors together in the independent category. The Label Chart Share tables illustrate share of the chart for distributing labels.

LABEL CHART SHARE

POP ALBUMS

July 1, 1989, to Dec. 23, 1989

| LABEL (titles) | Chart Share |
|-------------------------|-------------|
| 1. Columbia (34) | 12.2% |
| 2. MCA (24) | 8.8% |
| 3. Atlantic (24) | 7.6% |
| 4. Geffen (21) | 7.5% |
| 5. Elektra (17) | 7.1% |
| 6. Epic (21) | 7.0% |
| 7. Capitol (21) | 6.9% |
| 8. Arista (18) | 6.0% |
| 9. Virgin (14) | 5.3% |
| 10. Warner Bros. (25) | 4.4% |
| 11. EMI (8) | 3.8% |
| 12. Mercury (18) | 3.7% |
| 13. Sire (13) | 3.4% |
| 14. I.R.S. (5) | 2.1% |
| 15. A&M (12) | 2.1% |
| 16. RCA (18) | 2.1% |
| 17. Jive (6) | 1.9% |
| 18. Reprise (11) | 1.9% |
| 19. Ruthless (3) | 1.8% |
| 20. Def Jam (3) | 1.4% |
| 21. Delicious Vinyl (2) | 1.3% |
| 22. Island (8) | 1.0% |

Jan. 6, 1990, to June 30, 1990

| LABEL (titles) | Chart Share |
|-------------------------|-------------|
| 1. Columbia (34) | 10.2% |
| 2. Atlantic (22) | 6.7% |
| 3. Arista (18) | 6.3% |
| 4. Geffen (16) | 5.9% |
| 5. MCA (25) | 5.5% |
| 6. Capitol (23) | 4.8% |
| 7. Epic (16) | 4.6% |
| 8. Virgin (12) | 4.5% |
| 9. Elektra (13) | 4.3% |
| 10. Warner Bros. (17) | 3.3% |
| 11. EMI (7) | 3.2% |
| 12. A&M (12) | 2.7% |
| 13. Sire (16) | 2.5% |
| 14. Reprise (10) | 2.5% |
| 15. RCA (16) | 2.4% |
| 16. SBK (5) | 2.4% |
| 17. Mercury (15) | 2.2% |
| 18. Solar (2) | 1.4% |
| 19. Chrysalis (6) | 1.4% |
| 20. Qwest (2) | 1.4% |
| 21. Delicious Vinyl (2) | 1.2% |
| 22. Duck (1) | 1.2% |

BLACK ALBUMS

July 1, 1989, to Dec. 23, 1989

| LABEL (titles) | Chart Share |
|-------------------------|-------------|
| 1. MCA (11) | 8.2% |
| 2. Warner Bros. (10) | 7.0% |
| 3. Virgin (9) | 6.1% |
| 4. Capitol (13) | 5.8% |
| 5. Jive (9) | 5.6% |
| 6. Columbia (9) | 5.3% |
| 7. Uptown (2) | 4.9% |
| 8. Def Jam (4) | 4.9% |
| 9. Arista (11) | 4.8% |
| 10. Motown (10) | 4.4% |
| 11. Atlantic (12) | 4.0% |
| 12. EMI (4) | 3.5% |
| 13. Ruthless (3) | 3.1% |
| 14. Geffen (2) | 2.8% |
| 15. Fresh (3) | 2.7% |
| 16. Solar (1) | 2.5% |
| 17. Profile (4) | 2.4% |
| 18. A&M (4) | 2.3% |
| 19. Skywalker (5) | 2.3% |
| 20. Epic (4) | 2.1% |
| 21. Cold Chillin' (4) | 2.1% |
| 22. Select (3) | 1.7% |
| 23. Island (5) | 1.5% |
| 24. Delicious Vinyl (2) | 1.4% |
| 25. Mercury (4) | 1.4% |

Jan. 6, 1990, to June 30, 1990

| LABEL (titles) | Chart Share |
|-----------------------|-------------|
| 1. MCA (12) | 6.4% |
| 2. Motown (7) | 6.1% |
| 3. Atlantic (7) | 5.6% |
| 4. Virgin (8) | 5.0% |
| 5. A&M (2) | 4.3% |
| 6. Arista (7) | 4.2% |
| 7. Def Jam (3) | 4.1% |
| 8. Warner Bros. (8) | 3.9% |
| 9. Capitol (9) | 3.8% |
| 10. Columbia (12) | 3.7% |
| 11. Qwest (2) | 3.7% |
| 12. Solar (3) | 3.6% |
| 13. Ruthless (4) | 3.1% |
| 14. Tommy Boy (2) | 2.8% |
| 15. Epic (1) | 2.4% |
| 16. EMI (4) | 2.4% |
| 17. Cold Chillin' (4) | 2.1% |
| 18. Next Plateau (2) | 2.0% |
| 19. Uptown (1) | 1.9% |
| 20. Geffen (3) | 1.7% |
| 21. Malaco (4) | 1.6% |
| 22. Skywalker (3) | 1.6% |
| 23. Jive (8) | 1.5% |
| 24. Rap-A-Lot (2) | 1.3% |
| 25. Mercury (1) | 1.3% |
| 26. Select (2) | 1.3% |

COUNTRY ALBUMS

July 1, 1989, to Dec. 23, 1989

| LABEL (titles) | Chart Share |
|----------------------|-------------|
| 1. MCA (23) | 20.4% |
| 2. RCA (17) | 18.2% |
| 3. Columbia (17) | 18.2% |
| 4. Warner Bros. (15) | 10.0% |
| 5. Capitol (10) | 5.6% |
| 6. Reprise (6) | 4.7% |
| 7. Epic (10) | 4.6% |
| 8. Curb/RCA (5) | 4.4% |
| 9. Curb/Warner (7) | 3.8% |
| 10. Mercury (1) | 3.2% |
| 11. Sire (2) | 2.6% |
| 12. Atlantic (2) | 1.7% |
| 13. Curb/Capitol (2) | 1.0% |
| 14. Curb/MCA (3) | 1.0% |

Jan. 6, 1990, to June 30, 1990

| LABEL (titles) | Chart Share |
|----------------------|-------------|
| 1. Columbia (23) | 20.6% |
| 2. RCA (22) | 20.0% |
| 3. MCA (23) | 15.3% |
| 4. Warner Bros. (14) | 11.4% |
| 5. Mercury (6) | 7.0% |
| 6. Capitol (11) | 6.5% |
| 7. Epic (7) | 5.6% |
| 8. Curb/Warner (3) | 4.7% |
| 9. Reprise (3) | 3.1% |
| 10. Sire (3) | 2.7% |
| 11. Curb/Capitol (1) | 2.5% |

The above lists represents a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and the releases of other labels on both the promotion and marketing fronts.

INDIE PROMOTER CONVICTED OF PAYOLA

(Continued from page 1)

into hiding on this because I haven't done anything wrong." He blamed the verdict on the jurors' "lack of understanding of the music business," but did not indicate whether or not he would appeal.

Goodman became a target of the investigation when Kirk Klyatt, formerly PD of KDON Salinas, Calif., and WQID Biloxi, Miss., alleged that he had received money from Goodman in exchange for advance information on station adds reported to Radio & Records, a trade magazine.

While employed at WQID, Klyatt received between \$50,000 and \$100,000 from Goodman, according to U.S. prosecutor Larry Laurenzi.

Allegations of further payments by Goodman came during testimony from Floyd Coulter, who preceded and succeeded Klyatt as PD at WQID, and from James Chick, who at the time was PD at WTYX, Jackson, Miss.

The first subpoenaed witness to hit the stand was Radio & Records' Ken Barnes. Barnes outlined the magazine's chart procedures. Among other witnesses were Polly Anthony, Epic Records VP of chart promotion; Larry Douglas, Epic Records VP promotion/national trades; Dennis Perkins, PD of WDJR Enterprise, Ala., and Jerry Hoff of The Breneman Report, a tip sheet. During testimony, CBS Records and an independent Memphis label, Free Tone, were identified as Goodman clients.

During the mid-'80s period under investigation, Goodman earned in excess of \$500,000 yearly through Good Choice Inc., according to testimony.

In spite of the sums of income in question, the IRS was unable to find technical fault with Goodman's record keeping and no tax charges or civil penalties were filed against him.

Government-supplied tape record-

ings of conversations with Goodman and station employees created strong implications that he was providing questionable financial incentives. A number of witnesses told stories concerning Goodman's professional integrity. Ironically, it was their accounts of his seemingly endless supply of entertainment funds that appeared to raise questions in the minds of the jurors.

During the final arguments, the government brought forth Robert Berbersch (aka "Robert John"), former PD of WMC-FM Memphis. Berbersch claimed he had been approached by Goodman and offered money in exchange for advance chart information, before it was submitted to Radio & Records. He claimed that he refused the money and reported the situation to his employer.

Laurenzi proceeded to "appeal to the common sense" of the jury that Goodman was essentially an industry bag man guilty of all the charges.

Goodman's attorney, Steve Shankman, countered by saying that Goodman had no need to pay a station any money, because it was in his and the station's best interest to promote "quality music."

In a statement after the verdict, Laurenzi said, "The persons whom I perceive to be the real victims in this whole thing are the upcoming artists who are not being represented by the independent promoters."

Sentencing is expected within the next month and a half.

P'Gram Plans Blitz For 'Knebworth' Album

BY THOM DUFFY

NEW YORK—PolyGram has launched a five-week U.S. marketing plan to herald "Knebworth '90," a double live album recorded at the all-star Knebworth benefit concert and due at retail Aug. 7.

The album is expected to include tracks from each of the artists on the event's bill, including Eric Clapton, Genesis, Pink Floyd, Elton John, Paul McCartney, Mark Knopfler, Cliff Richard & the Shadows, Status Quo, and Tears For Fears. In addition, negotiations are under way with Robert Plant and Jimmy Page, who were last-minute additions to the lineup, staging an impromptu reunion for three songs.

The June 30 concert was a benefit for the British-based Nordoff-Robbins Music Therapy Centre. A U.S. branch is due to open in September. According to sources, PolyGram paid the charity about \$1.77 million for worldwide rights to the album.

"It's not often that you get a dozen [or so] of the world's biggest-selling artists featured on one album," Polydor U.K. managing director David Munns said in a statement. Munns is overseeing the project for PolyGram worldwide as liaison between the artists and the label.

According to Dane Venable, VP of artist development with PolyGram in the U.S., artists have been sent tapes of their performances to give final approval to as many as three tracks each. On-site recording was done by Rolling Stones producer and engineer Chris Kimsey, who also will mix the release.

To assure that concert coverage would include mention of the upcom-

MADONNA STRIKES IT RICH IN JUNE CERTS

(Continued from page 3)

its leadoff single, "The Humpty Dance," went platinum.

David Bowie's "Changesbowie" on Rykodisc went gold, 14 years after the RCA compilation "Changesonebowie" went gold. It is Rykodisc's first gold album.

Janet Jackson's "Alright" was certified gold, becoming the fourth gold single from her "Rhythm Nation 1814" collection. It is the seventh album to spawn four gold singles, following Michael Jackson's "Off The Wall" and "Thriller," Bobby Brown's "Don't Be Cruel," New Kids On The Block's "Hangin' Tough," Milli Vanilli's "Girl You Know It's True," and Paula Abdul's "Forever Your Girl."

Here is the complete list of June

certifications:

MULTIPLATINUM ALBUMS

M.C. Hammer, "Please Hammer Don't Hurt 'Em," Capitol, 3 million.
Babyface, "Tender Lover," Solar/Epic, 2 million.

PLATINUM ALBUMS

Public Enemy, "Fear Of A Black Planet," Def Jam/Columbia, its second.
"Johnny Gill," Motown, his first.
Sir Mix-A-Lot, "Swass," Nastymix, his first.

GOLD ALBUMS

David Bowie, "Changesbowie," Rykodisc, his 11th.
Charlie Daniels Band, "Simple Man," Epic, their seventh.
Billy Idol, "Charmed Life," Chrysalis, his fifth.
Public Enemy, "Fear Of A Black Planet," Def Jam/Columbia, its second.
Digital Underground, "Sex Packets," Tommy Boy, its first.
En Vogue, "Born To Sing," Atlantic, its first.
"Johnny Gill," Motown, his first.

Smithereens, "Smithereens 11," Enigma/Capitol, their first.
Troop, "Attitude," Atlantic, its first.

MULTIPLATINUM SINGLES

Madonna, "Vogue," Sire/Warner Bros., her first.

PLATINUM SINGLES

Madonna, "Vogue," Sire/Warner Bros., her second.
Bell Biv DeVoe, "Poison," MCA, its first.
En Vogue, "Hold On," Atlantic, its first.

GOLD SINGLES

Madonna, "Vogue," Sire/Warner Bros., her seventh.
Janet Jackson, "Alright," A&M, her fourth.
Roxette, "It Must Have Been Love," EMI, its second.
Bell Biv DeVoe, "Poison," MCA, its first.
Partners In Kryme, "Turtle Power," SBK, its first.
Snap, "The Power," Arista, its first.

PAUL GREIN

CERTS: NO SOPHOMORE JINX FOR HAMMER

(Continued from page 3)

Technotronic and Bell Biv DeVoe.

Other genres showed declines. Two metal or hard rock albums went platinum in the first six months, down from five in the first half of 1989 and nine in the first half of 1988. This year's platinum recipients were Whitesnake's "Slip Of The Tongue" and Alice Cooper's "Poison."

And two country albums—Randy Travis' "No Holdin' Back" and Clint Black's "Killin' Time"—went platinum, down from three in the first half of 1989.

These and all other figures in this story include only albums certified within two years of release and sin-

gles certified within one year. This is done to better reflect current activity and to minimize the effect of belated certification of back catalog.

Hammer's album spearheaded a major resurgence for Capitol Records, which landed three platinum albums in the first half (the others being Bonnie Raitt's "Nick Of Time" and Heart's "Brigade"). No individual company had more, and only two others—Epic and MCA—had as many.

By distribution entity, CEMA and WEA each landed eight platinum albums in the first half. CBS was next with six platinum albums, followed

by MCA with four and BMG with three. PolyGram had no platinum albums in the first half. Independently distributed Disney landed one.

Fledgling SBK Records landed two platinum albums in the first half—Technotronic's "Pump Up The Jam—The Album" and the "Teenage Mutant Ninja Turtles" soundtrack.

"Turtles" was one of three soundtracks to go platinum in the first half. The others were "Pretty Woman" on EMI and "The Little Mermaid" on Disney.

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CEMA SURGES

(Continued from preceding page)

bel parade, although its market share dropped 1.8 percentage points. Motown was the big winner, leaping to the No. 2 position among black music labels by gaining 1.7 percentage points.

Also gaining was A&M (up 2 points), Atlantic (up 1.6), and Epic (0.3). Tommy Boy and Next Plateau also reappeared, clocking in with 2.8% and 2%, respectively.

Taking the down elevator among black music labels were Warner Bros. (down 3.1 points), Jive (down 4.1), and Uptown (down 3).

Country music labels went through a volatile six months. Columbia Records vaulted into the market-share lead, while Mercury Records gained a whopping 3.8 percentage points. Among the top seven labels, six gained market share.

MCA was the apparent victim of the gains, dropping 5.1 percentage points and losing its title as market leader, falling to No. 3.

The new country branches of Arista and Atlantic did not capture enough chart share in the first half to make their debuts in this analysis.

Assistance in preparing this story and charts was provided by Bob Benjamin, Larry Flick, Don Fluckinger, Trudi Miller, Jim Richliano, Jeff Nisbet, Jim Dellert, and Sumya Ojaki.

KNEBWORTH '90 FESTIVAL

(Continued from page 6)

Westwood One offered coverage of the event to radio stations throughout the world, building up to the event in the preceding week with remote broadcasts from various hip London eateries. Telemedia distributed the show through Canada and Alpha 91.8 took the show to Mexico.

PolyGram secured worldwide album rights for the event and will be releasing a double album next month (see story, above). And while U.S. video rights are still to be allocated, Castle Communications has taken up the rest of the world for a "healthy" six-figure sum.

Not surprisingly the show was heavy on nostalgia. Only Mark Knopfler dared to try out a new song during his jam session with Eric Clap-

ton and Elton John. But even some of the nostalgia was new—Paul McCartney performed "Strawberry Fields Forever" live for the first time as part of his tribute to "a dear friend."

Although conditions were cramped the audience was in good humor throughout, with few arrests. And virtually all the 350 cases treated by the Red Cross first-aid unit were for accidents rather than overdoses.

And the performers suffered almost as much as the crowd. As the rain lashed down at the end of a sunny but windy day, the giant monitors showed the water dripping off Pink Floyd guitarist David Gilmour's fingers as he soared through the appropriately titled "Comfortably Numb."

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VIDMARK IPO A SUCCESS DESPITE WALL STREET SKEPTICS

(Continued from page 1)

The Santa Monica, Calif.-based company says it raised \$15 million from the offering to finance growth and reduce debt.

The IPO, the first in three years for a video supplier, comes at a time when many B-movie suppliers are feeling pressure from declining unit sales and higher marketing costs. It also comes in the wake of the collapse of the stock of certain high-profile video companies such as Vestron.

Vestron went public in 1986 at about \$13 a share but is currently trading on the New York Stock Exchange at about 50 cents.

More recent video IPOs, such as Star Classics, have also fared poorly. Star Classics raised \$6 million in May 1987 in an offering priced at \$3 a share, but is now trading at less than 30 cents.

Industry analysts say the Vidmark offering is also notable because it comes at a time when the market for new stock issues, although gaining momentum, is well below what it was several years ago.

"I think [Vidmark's IPO] makes a very positive statement as to how this industry is being perceived as it's reaching a mature stage," says Danny Kopels, president of Magnum Entertainment. "The companies that are still in business today have demonstrated an ability to operate in a way that allows them to continue in the face of these tremendous odds."

Magnum itself attempted a public offering in 1987 but the prospectus was withdrawn after the market for entertainment IPOs turned sour, according to Kopels. "At this point we have no plans to try again," he says.

Although Kopels says he is "encouraged" by Vidmark's success, he notes "the past year or so has been so difficult that those of us who are pure video companies don't have the best-looking financial statements right now. You have to show 12 to 18

months of solid performance before attempting an IPO."

Kopels says he thinks Vidmark's success may encourage companies that are already public to try to "dip into the markets again for more money."

Jim Jimirro, chairman of J2 Communications, one of those video companies that has already gone public, says he is "very encouraged" by the success of Vidmark's IPO and hopes it will have a leavening effect on video stocks in general. "We must have one of the most undervalued stocks in the country right now," he says. "We have almost \$3 a share in cash on hand and yet we're trading at 25/8. It's been difficult to do anything about [the stock's value] but maybe the pendulum has begun to swing back and investors will take another look at what we're doing in this business. I certainly hope so."

J2 went public in October 1986, raising \$5 million.

According to some industry analysts, Vidmark's growing strength in international video distribution may have impressed investors. As of March 31, Vidmark controlled international distribution rights to 19 feature films, compared with nine the year before. The company says international operations accounted for 13.8% of total revenues for the nine months that ended March 31, or about \$4.07 million.

In its preliminary prospectus for the stock sale, Vidmark said that it "intends to continue the expansion of its international marketing activities by acquiring more motion pictures for licensing in foreign countries."

"Mark and the company have taken a very insightful approach to the market," says Richard Lorber, a partner in the New York-based licensing firm and video supplier Fox/Lorber, referring to Vidmark chairman Mark Amin. "They were able to

leverage their position by expanding into international. That allows them to stabilize the downturns in the market here with their overseas business. It also allows them to leverage their buying power by offering to acquire international rights as well as domestic."

Lorber calls the success of Vidmark's IPO "encouraging," adding, "When you take a few steps back, video is still a good business and people still like the video business."

Like Kopels, however, Lorber does not believe Vidmark's IPO will set off a run to Wall Street by video companies. "Any company that's going to make it has to have some secret weapon, whether it's integration with another business, a large repository of titles that can also be exploited in syndication or some other market, or overseas distribution," he says. "Companies whose first, middle, and last names are domestic home video will continue to find it difficult."

According to Barry Collier, president of Prism Entertainment, Vid-

mark's success was also bolstered by the fact that it has been operating for five years. "What investors were saying about Vidmark is 'here's a company that's well managed and has shown an ability to do well in a difficult market,'" Collier says. "That doesn't necessarily make it easier for a start-up company to come along and say 'here's what we want to do.' Investors are looking at what Vidmark has already done."

Prism was one of the first video suppliers to go public in August 1985, only nine months after it began operations. Its IPO raised \$4.5 million on the sale of 770,000 shares. Its shares are currently trading for about \$3.50.

The stock Vidmark sold to the public represents 29.2% of the outstanding shares. Sutro & Co. was lead underwriter for the offering.

For the nine months that ended March 31, Vidmark reported net income of \$3.83 million, a 116% gain over last year, on \$29.5 million in revenues, a 105% increase.

SBK GOES DANCING

(Continued from page 6)

"We're starting out by focusing on the clubs, which is a singles- and vinyl-oriented part of the industry. Regardless of whether or not we start to manufacture on CD, we will always make vinyl for club DJs."

At this time, the only full-length album planned for release is by newcomer Vicky Ryan. The project is now being produced by well-known remixer and DJ Marshall Jefferson.

SBK One's first singles—due in stores this week—are Little Louie Vega's Freestyle Orchestra with "Keep On Pumping It Up," and ATC's "It Ain't Over," which is produced by Chicago house music founder Steve "Silk" Hurley.

"We're trying to establish an international style and attitude with our music," Moot says. "The American dance music scene is suffering at the moment on a creative level. Everything here is too tightly categorized. In Europe, music is more cross-cultural; I'd like to see more of that brought into the American club scene."

WALT DISNEY THROWS HAT INTO MUSIC-LONGFORM RING

(Continued from page 3)

two releases will spotlight "superstars," the names of whom he will not reveal. For one of them, he adds, there will be yet another album tie-in with a major label.

BVHV's entry into longform music video is only "coincidentally" tied to the start up of Disney's new Hollywood pop label, Mechanic says, although he notes that eventually album and video tie-ins with Hollywood could follow.

Explaining the Disney move into music video, "We think there is an untapped potential out there in music video and that it's the next major home video growth area. We've only just begun to see the growth for the next decade."

Disney will "transfer" its formidable marketing and sales skills to this market which, Mechanic points out, offers a "totally different source of revenue and appeals to a different sector of the public."

From a programming perspective, Mechanic says that BVHV will not be a "high volume" producer of longform music video, opting instead for "collectible and repeatable" programs featuring either existing or emerging superstar talent.

"We don't want to see music video turned into elevator music," he says. For Disney it "won't be a business of a lot of titles but one of a few titles." To support the collectible image, Mechanic says the company has invested in more expensive than usual packaging for the Elvis titles, including liner note booklets attached to each cassette.

The two Elvis tapes are broken down into volume one's "Center Stage" at 52 minutes and volume two's "The Man And His Music" at 54 minutes. Combined, they contain 27 of Presley's greatest hits and feature rare and never-before-seen segments such as Presley's first screen test, his first audio recording, interviews, and some of his more controversial live performances. Among highlights are an audio version of Presley's first recording, "My Happiness," which was cut in 1953, as well as a video version of "Unchained Melody," taped in 1977, six weeks before Presley died. Both volumes are presented in digitally mastered hi-fi stereo

surroundsound from master recordings. VHS, Beta, and Laserdisc formats will be available.

Solt says that the project was two years in the making, the delays attributable mainly to ironing out all the legal problems related to clearances. Jerry Schilling, creative affairs director for the Presley estate, is the producer.

Don Wardell, national director of catalog music for RCA Records/BMG Music, says that the project was committed to Disney "long before BMG had established its own music video arm. This is not a case of where we 'passed' on the project."

While Mechanic says that a significant amount of volume on the titles should flow through music/video combo chains and mass merchants, he encourages video specialists to not

only stock the titles but to contact a BMG distributor for copies of the album.

"Video stores should be enterprising and bring in the album. The question is, how enterprising do they want to be," he says.

The marketing campaign will include consumer print advertising, a radio sweepstakes promotion, point-of-sale material such as theatrical posters for stores and 12-piece counter displays. Disney is also encouraging dealers of all kinds to display the product prominently. No longbox configuration for the videos will be offered.

The video set will be released concurrently in Australia, Benelux, the U.K. and New Zealand. Release in 10 more international territories is scheduled for the fall.

Time Warner Sues Pathe; MGM/UA Deal In Jeopardy

NEW YORK—In a move that may signal the death of Pathe Communications Corp.'s bid to acquire MGM/UA Communications Co., Pathe has been sued for breach of contract by Time Warner Inc., which had agreed to provide about half the financing for the acquisition.

"It may not be dead," says Emanuel Gerard, executive VP of the investment firm Gerard Klauer Mattison & Co., "but it needs mouth-to-mouth resuscitation."

One of the charges in the suit filed in Los Angeles Superior Court June 29 by Time Warner is that Pathe had already granted to another company video distribution rights that were promised to Warner Home Video.

The suit seeks \$100 million in damages.

The legal action came one day after Pathe issued a statement saying it had reached an "impasse" in discussions with Time Warner and that Pathe would "seek alternative sources of financing."

Time Warner had agreed to provide or guarantee loans worth \$650 million to Pathe for its proposed

\$1.3 billion buyout of MGM/UA. In exchange, Time Warner would win valuable international distribution rights to MGM/UA and Pathe films. The collateral for the loans was the United Artists film library.

Calling the Pathe-MGM/UA deal "highly improbable" without Time Warner's participation, Gerard adds, "One is not clear where Pathe's money is coming from."

Meanwhile, MGM/UA, which has been on the selling block for two years, says through a spokesman: "As far as we are concerned, our agreement with Pathe is proceeding and we do not believe this lawsuit should impede this process."

If the buyout fails, the only clear winner is likely to be Kirk Kerkorian, the financier who owns 80% of MGM/UA through his Tracinda Corp. Pathe has already put up \$200 million in nonrefundable deposits to guarantee the buyout. The next Pathe payment, for \$53 million, is due July 16. Two more \$50 million payments are required in August and September.

Pathe is required to complete the \$21.50-a-share merger by Oct. 23.

DON JEFFREY

FINE WEATHER GREET'S SOUND SHOP CONVENTION

(Continued from page 6)

video for new clerks, or, as he prefers to call them, "music pros." Newcomers will be tested on the video, and store managers will go over the results.

"This will lead to much more experienced employees," commented Davidson. The theme was re-emphasized during a seminar by Joyce Weiss titled "How Not To Hire A Turkey."

With stickering, obscenity arrests, and other sticky matters getting in the faces of record retailers, the legal session was one of the most important items on the convention agenda. Bob Sullivan of the Neal & Harwell law firm led the seminar on how to survive today's prickly environment. Davidson restated the company's policy: "Under no circumstances do we sell product that is stickered by the manufacturers to those under 18. If in doubt, they need to be carded." He leaves no doubt about what happens when the policy is violated: Someone will be fired.

The Central South/Sound Shop head applauds the record industry for its stickering efforts, noting, "The manufacturers have now felt

that it's their responsibility to tag merchandise so that the general public will be aware of what does contain explicit lyrics and know what they're buying. I'm in the highest support of the industry in making this move."

One of the ways that Typhoon Randy followed Hurricane Gilbert was by arranging the first convention to be heavily covered on cable TV. The Nashville Network taped all of the showcase performances and much of the related activities surrounding the meetings for a series of five half-hour shows to be aired during country music month in October (see Nashville Scene, page 25). Each artist will be shown in this Caribbean paradise having fun and then performing at Silver's Club at the Ramada Treasure Island Resort, site of the convention. Patty Loveless will be playing underwater with stingrays; Lacy J. Dalton will tour the island's hottest spots, including the town of Hell; Robin Lee will take a resort course in scuba diving; Mary Chapin Carpenter will graciously dispatch her band to go parasailing; and Kathy Baillie will sample the Cayman's duty-free shopping.

U.S. Audiophiles Embrace Sony DAT Rollout

Limited Supplies Of Two New Decks Sell Quickly

BY SUSAN NUNZIATA

NEW YORK—Sony has taken its first step into the DAT-deck market with limited quantities of its two consumer models available at approximately 50 consumer electronics chains nationwide.

The initial reaction to the format has been favorable, with most retailers selling out their supply within days of the June 22 and 28 introductions. For the launch, Sony included DAT samplers of product from various labels.

"The awareness of the product itself and the category was much greater than we thought, and intent to buy was also much greater than expected," says Robert Weissburg, VP of marketing at Sony's High Fidelity Division.

Retailers do not seem concerned about the lack of prerecorded DAT software. Most say that, like the analog cassette in its early days, DAT will first make its way into the market as a recording medium. They note, however, that as DAT becomes a mass-market item, prerecorded software availability will increase.

Sony was one of four manufacturers at the Consumer Electronics Show that announced plans to ship DAT units this summer (Billboard, June 16). The others—JVC, Technics, and Denon—are scheduled to ship in August or September.

The Sony DTC-75 ES, with a suggested list price of \$950, was introduced June 22 in approximately 30 high-end chains.

The DTC-700, with a \$900 list price, debuted June 28 at some 20 mass-market chains, including Highland Superstores, the Wiz, and the Good Guys.

Some retailers sell the DTC-75 for \$900 and the DTC-700 for \$800, and most report that pricing is helping sales. "We introduced the DTC-700, far below expectations, at \$798," says Wayne Inouye, VP of audio merchandising with the Good Guys, a 24-store chain in San Francisco. "That's right at the edge of where three-head [analog] cassette decks stop selling, and that's key."

Prior to the launch, many dealers expected interest in the format but few sales. "We were amazed at how many people, upon seeing it and hearing it, bought it," says Tom Campbell, corporate spokesperson for D.O.W. Stereo and Video, based in San Diego.

The seven-outlet D.O.W. initially ordered 100 DTC-75 ES units from Sony and received a "substantial quantity," which quickly sold out, says Campbell. The chain ordered 200 more, expected to arrive by the second week in July.

Most chains received limited quantities from Sony, although they de-

clined to specify how many. One chain reports receiving two units per store, which others say was about average, with some chains reporting higher quantities. Sony says it is rushing in equipment to meet demand, with a shipment scheduled to land July 4.

"Sales are to the people who've been waiting for the product at this point," says Eugene Mondry, chairman of the board at Highland, which carries DAT units in five of its 91 outlets. "But interest is going to be stirred up all over."

Despite the excitement, many retailers express concerns about issues surrounding DAT, particularly threats of lawsuits by the National Music Publishers Assn., the much-publicized digital compact cassette (DCC) from Philips, and inherent shortcomings in the technology.

The Philips DCC is designed to play analog and digital cassettes. Philips has refrained from comment on the technology, but talk of its impending release has influenced the decision to indefinitely postpone congressional hearings on DAT (Billboard, June 30).

Manufacturers, for their part, are confident of the format's reliability. "We've done extensive testing," says Sony's Weissburg, "and we think that, for a consumer product, the quality is of the utmost standard."

INDUSTRY BIGS TO TALK DAT AT JULY 16 MEET

(Continued from page 4)

carry a hefty \$900-\$1,000 price tag (see story above). Industry observers say consumers may think twice about buying such an item given the paucity of prerecorded DAT product.

The June 29 letter was sent to Recording Industry Assn. of America president Jay Berman, as well as officials at IFPI, Atlantic Records, the PolyGram Group, EMI Music Worldwide, CBS Records International, Nippon Music Worldwide, and Victor Co. of Japan. Copies also went to Hitachi Ltd., Pioneer Electronics Corp., Matsushita, Sony, Toshiba, the Electronics Industry Assn. of Japan, Thomson Consumer Electronics, and Philips International.

Although consumer DAT machines began arriving in stores last month, the Copyright Coalition has not yet instigated a threatened copyright infringement lawsuit.

Murphy says, "it continues to be one of our options," and he also says

that litigation and negotiation options "are two separate things—we're walking down two paths." He added that any announcement now of a decision to sue the DAT manufacturers "would only prejudice their answers" to the letter.

Because the invitation was sent on the eve of the July 4 holiday, Murphy says has not yet received any replies to the offer to meet and reopen discussions.

However, an RIAA spokesperson says, "We are willing to meet with the coalition at any time," and added that although the trade group still prefers to move ahead with the current bill—amended to cite DCC technology as a separate issue—"we have no problem with talking about royalties. We've always said we support royalties."

With chances of passage of the pending bill dimmed by the revelation of DCC technology and congressional

concern about the lack of music-creator input in the Athens agreement, several sources have suggested the RIAA may elect to let the coalition take the lead in championing a royalty plan in any new talks and negotiations.

The publishers and songwriters have complained that they were not invited as active participants in last summer's DAT discussions and agreement in Athens.

Industry insiders were surprised when the Senate Communications subcommittee of the Commerce Committee voiced its concerns about the lack of input by music creators and publishers at a June 13 hearing on Capitol Hill (Billboard, June 23). The worries over adequate protection against DAT and DCC copying effectively killed chances of the current bill this year in the Senate and the House.

COHN TO HEAD UP CBS PUBLISHING OPERATION

(Continued from page 4)

of the trio's sale in 1989 of its own music publishing assets to EMI for more than \$300 million.

CBS, however, began to seriously rebuild its music publishing base 18 months ago with the purchase of Buddy Killen's Tree International Music. This deal added some 40 catalogs to a division now largely made up of deals involving CBS-related acts. Also, CBS administers the music publishing wing of Dick Griffey's Solar Records.

CBS currently has some 50 writers, including John Waite of Bad English, Bonham, Riverdogs, Regina Belle, and Maurice White of Earth, Wind & Fire. While former Tree owner Bud-

dy Killen, who has basically operated CBS' music publishing interests in his home base of Nashville, reports directly to Mottola, two other key executives report directly to Cohn. They are Donna Hilley, CEO of Tree, and Cherie Fonorow, CBS professional chief.

Cohn, of course, is well aware of controversies surrounding the controlled composition clause. Although he declines to express his views on the record, he promises that they will be forthcoming, and that they will reflect his vast experience at CBS in artist negotiations.

Cohn says that in order for the company to absorb general expan-

sion of its catalog, a current payroll of 40 staffers is bound to grow. "This isn't nuclear physics. In order to serve writers and the creative community as a first-class music publisher we've got to find the talent, plug the songs, and make timely statements to our writers."

In addition to domestic offices in New York (where Cohn is based), Los Angeles, and Nashville, CBS has its own network of subpublishers in all key global markets. At the moment, Tree continues a foreign licensing deal with EMI, with expectations that once this arrangement ends, Tree will be absorbed by foreign affiliates of CBS.

BLACKS HAIL FCC AFFIRMATIVE ACTION RULING

(Continued from page 3)

fective ways of putting broadcast properties into the hands of minorities.

Under the distress-sale program, a station owner that has been cited with an FCC violation whereby the license is at risk can make a "distress sale" of the station at up to 75% of its value to a minority. Comparative preference refers to an FCC guideline for considering competing applications for a station buyout. Comparative weight is given to a minority applicant or one that demonstrates that minorities will be present in the makeup of station management.

Since last year, when the two minority preference cases reached the Supreme Court, many minority broadcasters had feared that these paths to increased ownership would be permanently closed off if the distress-sale and comparative preference code were found by the court to be unconstitutional.

That fear was tied to the conservative leanings of the Supreme Court bench and to the new and still unfamiliar makeup of the FCC, which appealed last year's ruling by the District of Columbia Court of Appeals, which overturned the programs.

The FCC has stood firmly behind its affirmative action programs, says Barrett. "We always supported it, as several parts of the federal government did not," he says. "It is the right decision, and I'm pleased. There will be no major changes [at the FCC]; we'll continue to do what we always have in regard to minority opportunities."

At NABOB's conference last September in Washington, D.C., Winston had expressed doubt about whether the distress-sale policy case—Metro Broadcasting vs. the FCC—should be appealed. "Our preference would have been for the cases not to go to

the Supreme Court," Winston says. "We have gotten a much better result than we could have imagined."

Winston, an attorney who has led the lobbying effort in favor of the FCC policies, apparently changed his mind and, along with NABOB general counsel Louis Wright, filed briefs on both cases late last year with the Supreme Court.

Opponents of the policies argue that they in fact did not actually increase minority station ownership by that much and therefore were ineffective. But that depends on one's perspective, says Winston.

"Looking at it in 1978, minorities—especially African Americans—owned 30 radio stations and one television station," says Winston. "Today, we own 182 radio and 17 TV stations. That's a major increase. However, what that means in absolute terms is a 1%-2% jump in ownership, a very slight increase."

While opponents have called for the elimination of these programs, he says, "they weren't proposing an alternative."

A crucial element of the minority-ownership issue is that minority programming meet FCC-mandated rules for diversity in programming. "The Supreme Court ruling allows continued diversity of broadcast ownership in America," says E.J. "Jay" Williams, president of Sheridan Broadcasting Networks, which provides syndicated programming to more than 300 radio outlets. "It provides for broadcasters to keep the diversity of programming available and serves the needs of the large African American community."

Williams adds that minority ownership and the resultant diversity in programming benefit not only African-Americans, but the general listening audience.

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Edited by Irv Lichtman

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after 7 is heating up the summer retail picture as it nears

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for rights to all new record product and all new artists from the team's stable. Gamble says that plans for the first releases are still in the development stage.

DCC ACQUIRES SHELTER: With a previous distribution and marketing arrangement in effect since late 1988, DCC Records, Marshall Blonstein's CD-reissue logo, has acquired Shelter Records for an undisclosed sum. Shelter was the big launch pad for such artists as Leon Russell, Phoebe Snow, and Dwight Twilley. Seven Russell CDs are already out, with a 17-track CD due in September. Other newcomers from new deals include Genesis' first album and a top-hits CD from the Zombies.

MEGA UPDATE: BMI has created a computer network with state-of-the-art software that will allow the performing rights group to link more than 50 field locations nationwide. In turn, these indie centers will be interfaced with four megacenters, three of which will focus on regional licensing operations, while the fourth will serve a national telemarketing/licensee service center. All this is designed to provide quick access to more than 1.5 million BMI-cleared songs. Promoted to reflect the new setup are directors Paul Bell, Western licensing; Larry Stevens, Eastern licensing; and Barry Siegel, central licensing.

FOR THE FIRST TIME on a national basis, the National Writers Union Music Writers Caucus meets under the aegis of the New Music Seminar July 15, starting at 6 p.m. The caucus was formed several years ago in response to a rash of magazines that went out of business without paying writers, according to caucus member Hank Bordowitz.

A SORT OF INTERNATIONAL FIRST: Relativity Records, which did awfully well with a London cast version of stage megahit "Les Misérables," has added 80 minutes of music from the score with an unusual entry. "Les Misérables, The Complete Symphonic Recordings" is a three-CD/three-cassette/four-LP affair that culls performances from the show's major productions of the past three years. For instance, there is Gary Morris (U.S.), Tracey Shayne (U.S.), Michael Ball (U.K.), Anthony Warlow (Australia), Philip Quast (Australia), and Kaho Shimada (Japan). And the release date is significant: it's Saturday, July 14—Bastille Day.

GETTING THEIR INFRINGER: The Royal Canadian Mounted Police has decided to re-establish its copyright squad in Montreal after months of intense lobbying by the Canadian video and music industries. The move means that piracy investigations now will be "streamlined and handled through a group of specialists," says Norman Ouimet, national director of the film/video security office of the Canadian Motion Picture Distributors Assn. The squad is aimed at curtailing video, audio, computer, and merchandising piracy. It will work under the direction of Sergeant Gilles Rivest.

LIVING MUSIC SUES: Living Music Records, headed by its key artist, Paul Winter, filed suit in U.S. federal court in New York June 26 seeking more than \$8 million in treble damages in claims arising from a 1987 distribution agreement between the label and Moss Music Group. Among 10 defendants in the action, MMG experienced financial difficulties in recent years, leading to new ownership by Pickwick Entertainment and, more recently, Essex Entertainment. The Living suit says the defendants, also including Ira Moss, Cy Leslie, Joe Cohen, Jan Weinberg, and Mickey Hyman, among others, failed to properly account for royalty and other payments under terms of the deal. Living Music is currently distributed by American Gramophone.

DESTINY WITH RENDEZVOUS: Producer/exec Jimmy Ienner's label deal with BMG finally has a name. The new moniker: Rendezvous.

STROUD EXIT: Jimmy Bowen, president of Capitol Records/Nashville, reports the resignation of James Stroud, the label's VP of A&R, effective July 1. Stroud, who produces such acts as Wild Rose and Pirates Of The Mississippi, in addition to Clint Black (RCA) and the Charlie Daniels Band (Epic), will form James Stroud Productions. He will continue producing a number of Capitol artists along with other recording projects.

THE WORD coming out of Michigan is that a management shakeup has taken place at the Handleman Co., the nation's largest rackjobber.

AS IF THE BITTER mechanical royalty dispute between U.K. record companies and music publishers weren't enough, the industry is now rocking with rumors of a fraud investigation involving a major label distribution arm. Also, an indie retail promo firm is said to be implicated.

MORE FROM OVERSEAS: Two longtime European indie labels, Italy's Ricordi and Germany's Intercord, are said to be buying a minority stake in fellow indie Sonet Records U.S. The deal would guarantee the continental companies a continued flow of licensed repertoire from Sonet, while also boosting the latter's ability to invest in A&R. It's an extension of longstanding business ties between the three firms; Sonet U.K. is a subsidiary of the Scandinavian Sonet group.

AND YET MORE FROM ABROAD: BMG Music Int'l has reached agreement to acquire 100% of Danish indie label Genlyd for an undisclosed sum. Managing director Jesper Bay will stay on to run the company—known for such acts as Gnags, Thomas Helmig, and Sos Fenger—and it will continue to operate separately from BMG's Danish affiliate.

BANNED AT ATLANTIC? How do Atlantic Records' female staffers feel about promoting 2 Live Crew, known for its sexist lyrics, now that the label has joined forces with member Luther Campbell's Luke Records? You won't find out in this week's Billboard. Once the label got wind of our inquiries on the subject it apparently reiterated its policy to staffers that no comments can be made to the press without being filtered through the publicity department. So, every female executive Track called refused to comment.

MEANWHILE, the mainstreaming of 2 Live Crew continues with word that its PR activities will be handled by giant Solters Roskin Friedman. Lee Solters made the deal with David Shackler, attorney for 2 Live Crew. Solters tells Track that the company is "aligning [itself] with the people in and outside the industry who are supporting the freedom-of-speech movement."

NO CAUSE: The grievance committee of the Florida Bar Assn. has found no probable cause to take disciplinary action against attorney and anti-obscenity crusader Jack Thompson. The Bar was investigating a complaint on his mental competency. "It is my opinion that Mr. Thompson shows no signs or symptoms of a psychiatric disturbance and I find his thinking to be unaffected by any abnormal thought processes," read the psychiatric evaluation report sent to the Bar. Meanwhile, Thompson, who has gained national attention for his campaign to eliminate 2 Live Crew from major retail chains, is planning a new career venture. He is now penning a book about his experiences—the title is "Please Go To Hell More Quietly."

LEGAL AID: Capitol Records has offered legal support to retailers who are restrained from selling Capitol albums bearing a standard parental-advisory sticker. It issues its first three stickered releases next month.

STICKERING BILL AT KEY JUNCTURE: At press time, it appeared the Louisiana State Senate was on the verge of passing the first state-mandated record-labeling bill. If the Senate approves the bill, the House must concur. After that, only a veto by Gov. Buddy Roemer can stop it from becoming law. An amendment added June 27 would make record company corporate officers liable to a \$5,000 fine for the availability or sale of explicit "unlabeled recordings," while eliminating broadcasters from any provisions. Retailers and distributors would still face civil penalties.

CAGED: Zoo Entertainment president Lou Maglia has announced the company's first licensing deal, with Philadelphia-based producers/writers Kenny Gamble and Leon Huff. The Los Angeles-based Zoo label, created in April by BMG, has pacted with Gamble & Huff, the architects of the classic "Philly sound" of the '70s,

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