

IN THIS ISSUE

**WHO'S WHO
IN THE VIDEO
PIPELINE:**

**Top Telemarketers
of 1990**

FOLLOWS PAGE M-6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT August 4, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Governor Kills La. Sticker Bill; Is N.J. Next?

BY BILL HOLLAND

WASHINGTON, D.C.—The recording industry, fresh from its celebration of the July 25 veto by Louisiana Gov. Buddy Roemer of that state's record-labeling legislation, now must turn its attention to a lobbying battle in New Jersey over a mandatory labeling bill there. Nevertheless, industryites are happy about the rejection of the Louisiana bill.

The Louisiana measure, which was passed by the state legislature last month, would have imposed large fines and possible jail terms on violators. Many segments of the industry had threatened or announced boycotts of the state if Roemer had signed the legislation.

(Continued on page 76)

AVA President Fired After Board Dispute

BY EARL PAIGE and PAUL SWEETING

LOS ANGELES—Michael Weiss was abruptly dismissed from his post as president and CEO of the American Video Assn. July 5 after a dispute with the organization's board of directors over what Weiss calls "apparently serious financial and legal matters" facing AVA.

Sources close to the video store buyer's group say Weiss uncovered

evidence that the organization had been significantly overvalued at the time founder John Power sold AVA to its members in 1988.

Additionally, Weiss concluded AVA had been selling service contracts on consumer electronics gear illegally because it was not bonded in states that require vendors of such extended warranties to be bonded.

In its own statement, the AVA called Weiss' allegations of improprieties "baseless."

Separately, Power scoffed at Weiss' claims, saying, "I don't know what he is talking about." Power is also offering to return as head of AVA.

According to a statement issued by Weiss, he presented his evidence to the board July 3 in a confidential memorandum. He was dismissed two days later.

AVA has been extremely secretive about the circumstances surrounding Weiss' dismissal, telling reporters for

at least two weeks after his firing that Weiss was on vacation.

In its most recent statement, the AVA says, "Weiss was dismissed... for what it believes to be appropriate reasons." An AVA spokesman would not elaborate on this matter or comment on any other charges against the management of the buying group.

(Continued on page 76)

Caplan Sells Applause To Blockbuster

BY JIM McCULLAUGH

LOS ANGELES—Allan Caplan, one of home video's most outspoken and fiercely independent personalities, has sold his 8-year-old Applause Video chain to Blockbuster Entertainment.

"I was the Omaha Royals, 15 games ahead in my Triple A baseball league. I was the best at what I did but I wasn't in the majors," says Cap-

lan of his move to Blockbuster, which he acknowledges was "the arch-enemy" just one week ago. Caplan is now a Blockbuster VP and corporate officer.

Caplan also cites personal and professional growth reasons for the move.

For Blockbuster, the phenomenal growth continues—but via a different route. Instead of acquiring franchisees, as it has of late, the Fort

Lauderdale, Fla.-based home video retail behemoth is emphasizing acquisitions again.

Sources close to the situation even say that Caplan will eventually relocate to Fort Lauderdale and become active in future acquisitions. Caplan was just re-elected to the board of the Video Software Dealers Assn. (see story, page 80).

The acquisition of the 41-unit, Omaha-

(Continued on page 80)

H. WAYNE HUIZENGA
 Billboard / TIME
 Video Man of the Year

FOLLOWS PAGE 44

GEMA Members Blast Actions Of Ex-President
 PAGE 4

Initial Sales Strong For Luke's 'Banned'
 PAGE 5

ADVERTISEMENTS

DOOWUTCHYALIKE & PACKET MAN
 Includes Remixes

digital underground

Digital Underground sellhowtheylike as SEX PACKETS (TB 1026) tops 900,000. "Doowutchyalike" (TB 955), featuring Humpty Hump, is another multi-format smash. On tour. On Tommy Boy.

STEELHEART (MCA-6368)
 Attacking AOR With A Vengeance.
 MCA
 © 1990 MCA Records, Inc.

TNN Sets Deal To Buy CMT, Its Music Vid Rival

BY DEBBIE HOLLEY and EDWARD MORRIS

NASHVILLE—Opryland USA, owner of cable station The Nashville Network, has signed a letter of intent to purchase competitor Country Music Television. Group W Satellite Communications, which markets and promotes TNN, is also involved in the purchase.

Pending approval by federal regulators and all parties involved, the changeover could occur as quickly as the end of August, according to David Hall, TNN's VP/GM.

(Continued on page 77)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ VISION OF LOVE	MARIAH CAREY (COLUMBIA)
TOP POP ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT BLACK SINGLES	
★ CAN'T STOP AFTER 7	(VIRGIN)
TOP BLACK ALBUMS	
★ JOHNNY GILL	JOHNNY GILL (MOTOWN)
HOT COUNTRY SINGLES	
★ GOOD TIMES	DAN SEALS (CAPITOL)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ STEEL MAGNOLIAS	(RCA COLUMBIA HOME VIDEO)

THREE TIMES AS DOPE AS THEIR HIT DEBUT.


LIVE FROM ACKNICKULOUS LAND THREE TIMES DOPE

The long-awaited new album from rap's original stylists: EST, Chuck Nice and Woody Wood. Includes the fast-breaking first single "Weak At The Knees," now soaring up the Rap Singles Chart.

ARISTA: AN ACKNICKULOUS COMMITMENT.

© 1990 Arista Records, Inc., a Bertelsmann Music Group Company.

www.americanradiohistory.com

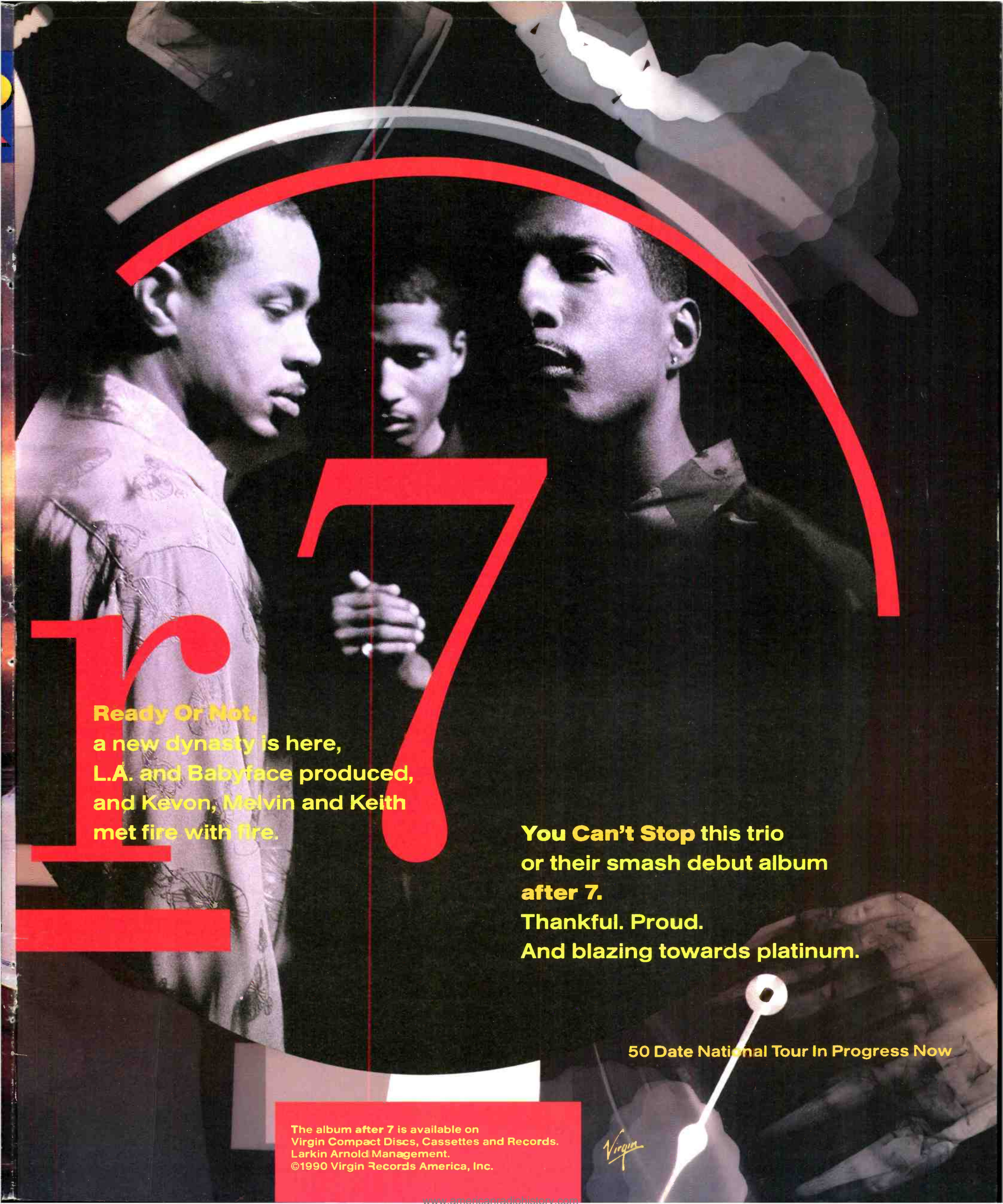


after 7

**In the Heat Of The Moment,
a sound is born,
fluid, sexy,
after 7 encircles soul
and ignites a new generation.**

**But Don't Cha Think
they did it alone.**

**R&B found after 7 first,
hit after hit,
now pop radio sizzles
with crossover heat.**



Ready Or Not,
a new dynasty is here,
L.A. and Babyface produced,
and Kevon, Melvin and Keith
met fire with fire.

You Can't Stop this trio
or their smash debut album
after 7.
Thankful. Proud.
And blazing towards platinum.

50 Date National Tour In Progress Now

The album **after 7** is available on
Virgin Compact Discs, Cassettes and Records.
Larkin Arnold Management.
©1990 Virgin Records America, Inc.

Virgin

GEMA In Uproar Over Advance

\$6 Million May Be Difficult To Recover

BY MIKE HENNESSEY

MUNICH—West German authors' society GEMA is in the throes of the biggest internal conflict in its 43-year history, following the revelation that its former president and general director, Prof. Dr. Erich Schulze, last year authorized an advance of 10 million marks (\$6.1 million) to assist the Rolf Budde publishing company of Berlin in acquiring the catalogs of Giorgio Moroder and Michael Masser, and thus to bring the two writers into GEMA membership (Budde's U.S. companies—Budde Music Inc. and Budde Songs Inc.—purchased most of the Moroder catalog in April 1989).

Founding director Schulze, who retired at the end of last year, advanced the money, says Rolf Budde, to achieve greater international prestige and payments for GEMA by recruiting Moroder and Masser for all territories outside North America.

Moroder is a member of ASCAP in the U.S. and was a member of SUISA, the Swiss rights society, for the world outside North America before joining GEMA last year. Masser was represented by ASCAP worldwide but, says Budde, assigned his copyrights last year to GEMA for all countries outside North America. But ASCAP insists that it still represents Masser worldwide for performing rights.

At a stormy general assembly meeting here July 3-4, GEMA members protested the fact that, in the words of the Siegel Group's manag-

ing director, Joachim Neubauer, GEMA had involved itself and its members' money in a "speculative, high-risk investment."

Says Neubauer: "As president of GEMA, Dr. Schulze was completely within his rights, legally, to make this decision, but we feel that he should have consulted the board first, which probably would not have agreed."

Neubauer says there is widespread concern that the \$6.1 million advance

to the authors and the Budde company, which includes part of Moroder's writer share, is interest-free, is recoupable but not repayable, and is for no fixed term.

"This means that the recouping of the money is dictated by the performance of the repertoire—and my understanding is that GEMA income from the catalogs in the last year has been less than 5% of the advance. We

(Continued on page 75)

Time Warner Posts Loss, But Music Units Are Up

BY DON JEFFREY

NEW YORK—While reporting a huge overall loss in the second quarter, debt-ridden Time Warner Inc. says its music businesses posted gains in revenues and profits. The recorded music and music publishing division earned \$125 million in operating income on \$644 million in revenues.

Comparing those figures to results posted in the same period last year by Warner Communications Inc., which was acquired by Time Inc. in January, music revenues rose 12.4%, but music operating profit went up only 5.93%.

For the first six months, the company's music division posted an op-

erating profit of \$274 million on revenues of \$1.36 billion, representing increases of 9.16% and 10.9%, respectively, from figures released last year by Warner Communications.

According to Billboard's chart-share survey for the six months from Jan. 6 to June 30, WEA, the international record distribution arm of Time Warner, led all six major distributors with a 36.9% share. In second place was Sony Corp.'s CBS, at 18.2%.

On the label side, three Time Warner-owned imprints made the top 10 in pop album chart share for the six-month period. They were Atlantic, in second place, at 6.7%; Elek-

(Continued on page 85)

Dual-Company Setup Strengthens WEA U.K.

New East-West Label Brings Artists To Atlantic

BY NIGEL HUNTER

LONDON—Over the past three years, WEA International has set up full-fledged dual companies in the U.K., Italy, Germany, France, and Japan (where there are three WEA companies). Each of these foreign affiliates represents one or more of the main U.S. WEA-distributed labels—Atlantic, Atco, Elektra, Geffen and Warner Bros.—while also developing

artists from its own territory. Meanwhile, WEA companies in Australia, Canada, and Brazil are still divided into domestic and international divisions—as was WEA U.K. until last December.

At that time, WEA U.K. split into two companies, WEA Records and East/West Records (Billboard, Jan. 27). While WEA Records represents Warner Bros., Elektra, Geffen, and Reprise in the U.K., East/West han-

dles Atlantic and Atco product as well as repertoire from other WEA affiliates. In addition, it has inherited such domestic acts as Simply Red, Chris Rea, and Tanita Tikaram from WEA U.K. and is continuing to build its domestic roster. East/West's development provides a good illustration of WEA International's new approach to achieving efficient and effective operations through dual companies.

The first stage in the process happened in September 1987, when WEA U.K. chairman Rob Dickins split the operation into U.K. and U.S. repertoire divisions. Although the split worked, Dickins said last fall, "There was always the sense that they weren't real record companies" (Billboard, Oct. 14).

"Our philosophy is to keep on growing a company," explains East/West managing director Max Hole, "but the general Warner policy is that when an operation gets to a certain size in the creative area, big is not necessarily beautiful. East/West is taking the U.K./U.S. split a step further in order to keep on focusing on artist development."

He observes that the two U.K. companies have separate characters. One of the factors motivating the formation of East/West was the previ-

(Continued on page 65)



Mottola Gets "Spirit." CBS Records president Tommy Mottola, third from left, is congratulated at the West Coast kickoff luncheon for this year's City of Hope fund-raising campaign. The luncheon took place at Spago's in Los Angeles. Mottola will receive the "Spirit of Life" award from the Music Industry Chapter of the City of Hope at a gala tribute dinner Sept. 12 at Columbia Pictures Studios in Los Angeles. Shown congratulating Mottola, from left, are recording artist Harry Connick Jr.; Jon Peters, co-chairman of Columbia Pictures; and Jerry Sharell, president of the Music Industry Chapter of the City of Hope.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Elektra Entertainment in New York appoints the following: **Kenny Hamlin**, senior VP of sales; **Beth Jacobson**, director of press and media relations, East Coast; and **Sonia Ives**, manager of video production. They were, respectively, VP of sales; manager, national press and media relations; and an independent video production coordinator at Paula Greif Inc.

Steve Schnur is named VP of album/alternative/video promotion for Chrysalis Records in New York. He was senior director, AOR/video promotion, for the label.

CBS Records in New York appoints **Georgene K. Richards** VP of com-



HAMLIN



JACOBSON



SCHNUR



RENZER

penation, and **Michelle Ivy Singer** counsel, law department. They were, respectively, director of compensation for the label, and an associate at Rosenman and Coleman.

Matt Farber is named director of planning/special projects for Arista Records in New York. He was PD for WAVA Washington, D.C.

Capitol Records in New York appoints **Ricky Mintz** director of creative merchandising and creative services, and **Wayne Watkins** manager of catalog development in Los Angeles. They were, respectively, director of cre-



ROSENBLUM



SILBER



GOLD



LEWIS

ative advertising for MCA Records, and scheduling coordinator for Capitol.

David Macias is named regional marketing director of sales in Atlanta at EMI Records. He was field marketing manager for BMG Distribution.

Larry King is named Southeast regional promotion manager/country division for Atlantic Records in Atlanta. He was a local promotion representative in Atlanta.

PUBLISHING. **David Renzer** is named VP/GM of Zomba Music Publishing in New York. He was director of music publishing for the company.

EMI Music Publishing in New York announces the following appointments: **Harold Rosenblum**, named senior VP of business affairs; **Frederic Silber**, VP of business affairs; **Cathy Lipetz**, director of business affairs; and **Bruce Gold**, VP of legal affairs. They were, respectively, VP legal/business affairs at EMI; director/attorney of business affairs, EMI; attorney, EMI; and an attorney at Cowan, Bodine, and Bold.

DISTRIBUTION. **Luke Lewis** is named senior VP/GM of audio distribution at MCA Distributing Corp. in Los Angeles. He was VP of field marketing for MCA Records.

• VIDEO PEOPLE ON THE MOVE, see page 50.

Murdoch Augments Media Empire With Record Label

BY MIKE HENNESSEY

LONDON—Media tycoon Rupert Murdoch is setting up a record company, provisionally titled Music International, with the long-term aim of becoming a major player in the global music business.

Aart Dalhuisen, former executive VP and head of A&R for PolyGram International, has been named president and CEO of the company, with special responsibility for A&R. Dalhuisen, who will be stationed in the U.K., will also set up the U.S. division of the company.

Music International's London operation will be run by another former PolyGram International VP,

Nigel Sandiford, who will have special responsibility for marketing and product management. A third executive is to be recruited as controller.

Dalhuisen, who resigned from PolyGram two years ago after a policy dispute, has been waiting, he says, for the right opportunity to return to the international record business.

"And now I've found it," he says. "I first met Rupert Murdoch six months ago and I liked him immensely. His proposition offered more than adequate financing and a lot of freedom, so it was one I could hardly refuse."

(Continued on page 66)

Sales Strong For Campbell's 'Banned'

BY BRUCE HARING
and JANINE MCADAMS

NEW YORK—Initial sales of Luther Campbell's "Banned In The U.S.A." solo album appear strong, despite restrictions at several large chains.

Preorders for the controversial "Banned," which is billed as "Luke Featuring 2 Live Crew," have exceeded any previous preorders for 2 Live Crew albums, according to a spokesman for parent company Luke Records.

"Banned" hit stores July 24, but there appears to be no pattern to its availability at retail.

Some retail chain operators would not comment on whether they are

carrying the album; others say they are leaving the decision on whether to stock it to individual store managers.

Some chains that are carrying "Banned" did not stock its controversial predecessor, "As Nasty As They Wanna Be." Others are carrying the "Banned" single, which does not contain 2 Live Crew's characteristically explicit language, but do not stock the album.

Many retail outlets await the release of a "clean" version of the "Banned In The U.S.A." album. Joe Talley, Atlantic Records VP of marketing, says an edited album has been recorded and is expected to be released within a month.

2 Live Crew has an edited version of "Nasty" available, but sales reports indicate that the "clean" version was far outsold by its "dirty" cousin.

Those chains banning the unedited "Banned" from store shelves include the 752-store, Minneapolis-based Musicland Stores, which declined to comment about the availability of other Luke product; the 356-store, N. Canton Ohio-based Camelot Enterprises, which carries the single and will carry the clean album; the Dallas-based Super Club, which includes close to 300 stores (including the 170-store Record Bar and the 112-store Turtles) and will not carry the album's clean version, either; and the 22-store, Hialeah, Fla.-based Peaches, which is selling the single only.

Major chains stocking the unexpurgated album include the 117-store, Amarillo, Tex.-based Hastings's Books, Music & Video

(which dropped "Nasty" because of pressure from law officials); the 55-store, Miami-based Spec's Music & Video, which carries only the clean version of "Nasty"; the 268-store Warehouse Entertainment, based in Los Angeles; the 135-store Sound Warehouse, based in Dallas; the 28-store Rose Records, headquartered in Chicago; and the 35-store Kemp Mill, based in Beltsville, Md., which briefly dropped "Nasty" because of pressure from Virginia law officials. The chain has since restocked the album and instituted an 18-to-purchase policy for "Banned" and "Nasty," the only two albums it so designates.

Representatives of other major chains did not return phone calls at press time.

Ken Guilford, director of retail, marketing, and promotion for Luke Records in Miami, says that all re-

(Continued on page 82)

Dance Act Snap In Alleged Anti-Gay Melee

BY GREG REIBMAN

BOSTON—An alleged gay-bashing incident involving Arista recording group Snap at a local night club has caused an uproar here. As reports of the event spread, two radio stations pulled Snap's hot-selling single "The Power" from their rotations and the New England DJ Pool vowed not to report the record and urged its 75 members not to play it.

Meanwhile, a Boston city councilman has asked the state attorney general's office to investigate the incident, and members of the gay community are organizing an effort to have the group removed from its scheduled Aug. 26 opening slot with Soul II Soul at the nearby Great Woods concert venue.

Top 40 station WXKS-FM (KISS 108) and urban daytimer WILD removed the record after reports that Snap singer Turbo Harris shouted anti-gay remarks, choked Dennis Moreau, the owner of the gay nightclub Buddies, and kicked employee Kevin Riley in the ribs. Both Moreau and Riley are taking legal action.

The alleged incident occurred shortly before 2 a.m. following Snap's July 19 appearance at an AIDS care benefit at the club. According to witness Robert Levy, a reporter with the gay weekly Boston Mirror, "Harris demanded to speak to the owner and then asked him if he

(Continued on page 82)

CONTENTS

VOLUME 102 NO. 31

AUGUST 4, 1990

MUSIC

Album & Single Reviews	70	Jazz/Blue Notes	56
Black	20	Latin Notas	25
Boxscore	31	Lifelines	69
Canada	68	Market Action	69
Chart Beat	6	Music Video	54
Classical/Keeping Score	57	Newsmakers	61
Clip List	55	Power Playlists	18
Commentary	9	Pro Audio	58
Country	34	Radio	10
Dance Trax	27	Retail	39
Executive Turntable	4	Retail Track	40
Grass Route	43	Rossi's Rhythm Section	23
Hot 100 Singles Spotlight	74	Studio Action	59
Inside Track	84	Talent	28
International	64	Update	69

HOME VIDEO

Page 45

Box Office	51	Videocassette Sales	48
Music Videocassettes	46	Top Videodisks	52
Store Monitor	51	Video Reviews	50
Videocassette Rentals	53		

MUSIC CHARTS

Top Albums		Hot Singles	
Black	24	Adult Contemporary	77
Classical	57	Black	21
Country	38	Black Singles Action	23
Hits Of The World	67	Country	35
Jazz	56	Crossover	77
Modern Rock Tracks	17	Dance	26
Pop	78	Hits Of The World	67
Rock Tracks	13	Hot Latin	25
		Hot 100	72
		Hot 100 Singles Action	74
		Rap	22

CLASSIFIED/REAL ESTATE

Page 62

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

Win Shatters Vid Distrib; Star Takes Over Accounts

BY SUSAN NUNZIATA

NEW YORK—Win Records and Video Inc., is pulling out of the domestic video distribution business. Star Video Entertainment L.P., will take over all of Win's video accounts.

Win, a record importer, exporter, and distributor for three decades, entered into video distribution approximately seven years ago. The company will maintain its international record and video club distribution.

"We are not exiting the record business, we are exiting the video business," says Sam Weiss, owner

of Win, based in Elmhurst, N.Y. "It wasn't to my benefit to remain in [video] at this juncture."

Weiss would not elaborate on his decision to get out of video distribution. Terms of the deal with Star were not disclosed.

Win served specialty video stores and Pathmark supermarkets in the Northeast. Star expects to begin supplying these new clients this week.

Steve Lam, Star's chief financial officer, says of the deal, "It's my understanding that we are the dominant distributors in the Northeast. There's no question that the Win ac-

(Continued on page 80)

Babcock To Head BPI Publications Group Holdsworth, Feely, Lander Also Get New Posts

NEW YORK—John Babcock Jr. has been named president of the Publications Group, a newly formed unit of BPI Communications Inc. The Publications Group will comprise most of the magazines published by BPI, including Billboard, The Hollywood Reporter, Musician, and American Film.

Howard Lander succeeds Babcock as group publisher of Billboard. Lander continues as group publisher of Amusement Business, Back Stage, the newly formed Back Stage/SHOOT, and the Producer's Masterguide.

The changes, part of a major corporate reorganization, were announced by Gerald S. Hobbs, president of BPI, a subsidiary of Affiliated Publications Inc., publisher of The Boston Globe.

Under the restructuring, effective immediately, BPI has been reorganized into three operating groups: The Publications Group, to be headed by Babcock; the Research & Information Group, with Martin R. Feely as president; and the Corporate Development Group, with Samuel S. Holdsworth as president.

Hobbs explained that BPI has experienced a period of enormous

growth over the last five years, during which it has more than tripled its revenue. The company has grown from seven magazines, a book division with three imprints, and an on-line database, located in nine offices with a workforce of 300, to a corporation with more than 900

(Continued on page 76)



BABCOCK

LANDER

MCA's Music Revenues Up 27% From Last Year

NEW YORK—Although second-quarter revenues for the MCA Music Entertainment Group increased a healthy 27.1% from the year earlier, the group's operating profits rose a modest 4.25%.

For the quarter that ended June 30, MCA's music entertainment division earned \$16.18 million on revenues of \$250.1 million, compared with income of \$15.5 million on \$196.8 million in revenues the year before.

In a statement, MCA said its music group "benefited from the rec-

ord second-quarter results of Winterland Concessions and increased video distribution fees earned on higher home video sales." The music group includes revenues and profits from Winterland, which markets such music-related merchandise as rock-band T-shirts, and video distribution fees.

Although MCA's home video and pay television revenues declined 1.86% in the quarter to \$128.7 million, the company attributes the drop to lower television revenues.

(Continued on page 85)

NRM Prepares Troops For A Rollout

\$38 Million To Fuel Expansion Plans

BY ED CHRISTMAN

CHAMPION, Pa.—After receiving a cash infusion of \$38 million, National Record Mart, at its annual convention, prepared its troops for an aggressive rollout that will see the chain add about 22 stores, bringing total outlets to 120 and annual sales

to about \$80 million.

The convention, held here at Seven Springs Mountain Resort, ran from July 22-26. While most of the business sessions were closed to the press, Bill Teitelbaum, chairman of the Pittsburgh-based chain, told Billboard that the rollout was not the only item on the company's agenda.

The chain also will be increasing the product investment in each of its existing stores by about \$50,000, bringing average store inventory to about \$250,000.

National Record Mart raised the \$38 million by selling a minority interest in the chain to GE Capital for \$15 million. In addition, the financial concern provided a \$23 million loan. With the cash injection, "we will have a capital base of three times what we had," Teitelbaum said in his keynote address at the convention's "grand buffet."

Teitelbaum told Billboard that the deal with GE Capital did not tie the cash infusion to any specific program. Remsen Partners, the New York-based financial company that owns the 98-unit chain, can use the money any way it sees fit, including making acquisitions, he said.

"The money may go into other businesses," he added. "I like consumer entertainment, and we will focus on it." Teitelbaum would not elaborate beyond that, except to say he would not "get into sell-through-only" (Continued on page 82)



Label Mates. Executives from Atlantic Records and Luke Records gather at Atlantic's New York headquarters to announce the two companies' long-term partnership. The first single release under the new pact, "Banned In The U.S.A.," garnered the largest initial orders of any single in Atlantic's history. The album, "Banned In The U.S.A.—The Luke LP Featuring The 2 Live Crew," initially shipped well above the gold mark and is approaching platinum status, according to the label. Shown standing, from left, are David Chackler, CEO, Luke Records; Sylvia Rhone, senior VP, Atlantic; 2 Live Crew's Luther Campbell, president, Luke Records; and Tunc Erim, senior VP, Atlantic. Seated is Doug Morris, Atlantic's president/chief operating officer.

Superfest Sets & Soundtracks, Rappers & Rockers Due In Aug.

BY MELINDA NEWMAN

NEW YORK—What do the Berlin Wall, a Graffiti Bridge, and Young Guns have in common?

They all figure prominently in this month's top releases, which also include new albums from Living Colour, Don Dokken, Boogie Down Productions, and Ratt.

The Berlin Wall was the site of Roger Waters' July 21 re-creation of Pink Floyd's epic "The Wall." The live album from the extravaganza, called "The Wall: Live In Berlin," will be released by PolyGram Aug. 28. Other artists appearing in the production included Sinéad O'Connor, Van Morrison, Bryan Adams, The Band, and

Joni Mitchell.

PolyGram is also releasing a compilation from this summer's other superfest, Knebworth. The concert album, taken from the June 30 event, will include cuts from such featured performers as Genesis, Eric Clapton, Pink Floyd, Tears For Fears, and Robert Plant. The double-album set will arrive in stores Aug. 7.

Prince returns with his second consecutive soundtrack album. Following the double-platinum success of last summer's "Batman," Prince is coming back with the soundtrack to "Graffiti Bridge," his new movie. The first single, "Thieves In The Temple," from the Aug. 21 Paisley Park/ (Continued on page 83)

Ex-CEMA Rep Sues Capitol, Alleges Bribery Scheme

BY DAVE DiMARTINO

LOS ANGELES—A former CEMA sales representative has filed suit here against Capitol Records and three of its employees, claiming that he was wrongfully dismissed by the company due to his refusal to offer bribes to selected music retailers in exchange for their reporting of inflated sales figures of CEMA-distributed product to Billboard.

Don Newkirk, an employee of Capitol's distribution network between April 1976 and Jan. 30, 1990, filed suit in Los Angeles Superior Court July 19 seeking damages for what he alleges to be wrongful ter-

mination, breach of contract, extortion, and the illegal tape recording of his private phone conversations.

Named in the suit are Capitol Records; Michael Roden, CEMA's Los Angeles branch sales manager; Vyto Lazauskas, CEMA's Los Angeles branch manager; and Tom Silver, West Coast marketing director for Chrysalis.

The suit claims Newkirk was dismissed for refusing to partake in what it terms "Billboard priority calling"—in which CEMA sales managers were required to "cause false reports of record sales to be submitted to Billboard magazine" (Continued on page 83)

Easterners Eager For Western Product, But Money Is Tight

BY KEN TERRY and JIM BESSMAN

NEW YORK—East Germans are knowledgeable about Western pop and dance music, but, like other Eastern Europeans, they may not

be able to afford much Western record product for some time to come. If Western labels do not offer good product

in Eastern Europe at reasonable prices, bootlegging may worsen.

These were some of the views expressed at two panels at the re-

cent New Music Seminar here. In the July 15 "European Market Spotlight," H. Memo Rhein of Mazur Music, a German indie distributor that is shipping product to East Germany, noted that, even after the Berlin Wall came down, Western product had to be smuggled into East Germany, where black-market prices range from 150 to 250 marks per album.

"Western countries don't want to release [their records to East Germany] because the money is of no use," he said, without alluding to the recent unification of East and West German currencies. In a July 16 panel called "Germany Goes" (Continued on page 66)

2nd-Generation Acts Make 1st-Rate Showings; Hammer Raps Up A Record; Time Flies—To 25

SECOND-GENERATION pop is heating up the Top Pop Albums chart. "Wilson Phillips" jumps from No. 4 to No. 2 and Nelson's "After The Rain" leaps from No. 82 to No. 55.

Wilson Phillips—composed of daughters of Brian Wilson and John and Michelle Phillips—is also headed for its second straight top 10 single. "Release Me," the follow-up to the chart-topping "Hold On," jumps from No. 32 to No. 23 on the Hot 100. Nelson—composed of twin sons of the late Rick Nelson—has a fast-breaking hit of its own with "(Can't Live Without Your) Love And Affection," which jumps from No. 54 to 43.

The two groups—both prospective Grammy finalists—are the latest in a long line of second-generation pop stars. Darrin M. Schnur, assistant manager of Tracks 217 in St. Petersburg, Fla., suggests that the first child progeny group of the rock era was Dino, Desi & Billy, which landed back-to-back top 30 hits in 1965 with "I'm A Fool" and "Not The Lovin' Kind." The trio included the sons of Dean Martin and the peerless team of Desi Arnaz and Lucille Ball.

FAST FACTS: M.C. Hammer's "Please Hammer Don't Hurt 'Em" logs its eighth week at No. 1 on the pop albums chart, surpassing the Beastie Boys' "Licensed To Ill" as the longest-running No. 1 rap album to date.

Mariah Carey lands her first No. 1 single on the Hot 100 with "Vision Of Love." In addition, Carey's eponymous debut album jumps to No. 10 in just its sixth week on the pop albums chart.

Poison's "Flesh And Blood" surges from No. 33 to No. 12 in its second week. It's the group's second album in a row to reach the top 15 in just two weeks. In addition, "Unskinny Bop" jumps to No. 10 in its fifth week on the Hot 100. It's the group's fastest-breaking top 10 hit to date.

The Time's "Pandemonium" leaps from No. 48 to No. 25 in its second week. It's just two points away from becoming the Time's highest-charting album to date, surpassing "Ice Cream Castles." The first single, "Jerk Out," has already topped "Jungle Love" as the group's

biggest hit to date on the Hot 100. The song jumps from No. 21 to No. 16.

Harry Connick Jr. lands his first top 40 album as "We Are In Love" jumps from No. 43 to No. 39 in its third week. "Music From 'When Harry Met Sally ...'" peaked at No. 42 in September.

The week's biggest surprise on the Hot 100? The bottom fell out of Madonna's "Hanky Panky," which dips from No. 10 to No. 13 in its sixth week. Now that smarts. The second-biggest surprise? Anita Baker's "Talk To Me" runs out of gas at No. 44. (By comparison, the first single from Baker's last album reached No. 3.) Despite the dud single, Baker's "Compositions" album is selling briskly, jumping from No. 12 to No. 9.

New Kids On The Block's "Tonight" is the top new entry on the Hot 100 at No. 37. The group's "Step By Step" album and single both reached No. 1; the "Step By Step" video holds at No. 2 on the Top Videocassettes Sales chart—bested only by "The Little Mermaid."

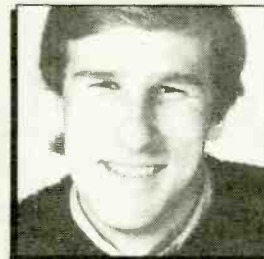
Prince, one of the two or three biggest artists of the '80s, is off to a fast start with his first new release of the '90s. "Thieves In The Temple," the first single from his forthcoming studio album, enters the Hot 100 at No. 55.

"The Bonnie Raitt Collection" vaults from No. 143 to No. 89 in its second week on the pop albums chart, giving Raitt two titles in the top 100. The Grammy-winning "Nick Of Time" dips to No. 33.

Iggy Pop's first album for Virgin, "Brick By Brick," leaps from No. 193 to No. 132 in its second week. Mr. Pop—as The New York Times presumably calls him—has cracked the top 100 twice in his two-decade career. "The Idiot" on RCA reached No. 72 in 1977; "Blah-Blah-Blah" on A&M hit No. 75 in 1986.

WE GET LETTERS: Anthony Halaris of Voula, Greece, notes that Glenn Medeiros and Bobby Brown are the third pair of male solo artists to team for a No. 1 single. Both of the first two featured Paul McCartney—first with Stevie Wonder ("Ebony And Ivory") and then with Michael Jackson ("Say Say Say").

CHART BEAT

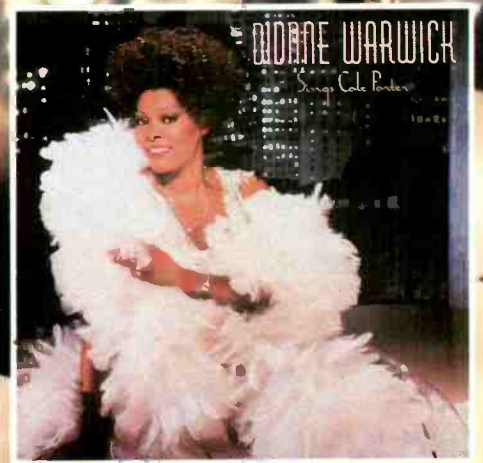


by Paul Grein

NMS REPORT

ONE OF THE GREAT VOCALISTS OF OUR TIME...
ONE OF THE GREAT COMPOSERS OF ALL TIME

DIONNE WARWICK SINGS COLE PORTER



"The late Cole Porter has remained a great communicator to the hearts of people. That description also applies exactly to Dionne Warwick. In this album Dionne, like Cole Porter, proves she has the most difficult talent of all in music, staying power. I love her madly!"

-Frank Sinatra

"When Dionne Warwick sings Cole Porter, it comes straight from her heart. Her performance on this album represents the highest level of craft in the pop music tradition."

-Quincy Jones

"Dionne Warwick sings Cole Porter and it's all right with me!"

-Lena Horne

A very special new album. Includes the classic songs "Night And Day," "I Get A Kick Out Of You," "You're The Top," "I Love Paris" and much more. On Arista chrome cassettes, compact discs and records.

Produced by Arif Mardin Executive Producer: Clive Davis

ARISTA

© 1990 Arista Records, Inc., a Bertelsmann Music Group Company.

Between
Youth
and
Talent
Lies
Obsession

INDECENT OBSESSION

(MCA-6426)

The Self-Titled Debut Of The Multi-Platinum Australian Band
Featuring **"Tell Me Something"** The International Hit Single
(MCA-24069)
Now On A Sold-Out Worldwide Tour



DARRYL SIMS
Drums

DAVID DIXON
Vocals

ANDREW COYNE
Guitar

MICHAEL SZUMOWSKI
Keyboards



MCA RECORDS
© 1990 MCA Records, Inc.

Produced By: Ian MacKenzie and Michael Szumowski Management: Amanda Pelman/Map Management

www.americanradiohistory.com

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

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

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

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

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

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

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

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

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

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

Editorial

READ OUR LIPS: NO LIP-SYNC LAWS

THERE'S NOTHING like a sexy issue to attract publicity for an attention-hungry legislator. And the entertainment industry is long on sexy issues.

So, it comes as no surprise that state legislators have latched on to the oh-so-sexy subject of explicit lyrics. But lip-syncing? Haven't our elected officials got bigger fish to fry?

Apparently not. Legislators in New Jersey and New York have proposed bills calling for consumer advisories when pop concerts include pretaped vocals. California is expected to follow suit. The bills would impose fines on promoters and ticket agencies that fail to provide advance notice of taped vocals.

These legislators contend that the consumer is

being duped by superstar performers who lip-sync over prerecorded tracks, either to conceal their vocal inadequacies or to facilitate vigorous dance routines.

Yes, it's a sad state of affairs when a performer cannot approach the quality of his or her own recorded voice in concert. But times and tastes have changed.

Today's audiences are demanding ever-more elaborate staging from superstar performers. Live shows are judged more on the basis of spectacle than on musical interpretation and innovation.

Further, with the advent of video, audiences no longer relate to a performer merely in terms of the music. For better or worse, today's superstars of-

ten are idolized more for their looks, their style, and their moves than for their vocal range or instrumental virtuosity. This is especially true of the dance-oriented pop stars that lately rule the Billboard charts.

That some of these performers might work over taped tracks has been well publicized. Yet, there is no evidence of any downturn in ticket sales. In fact, on her current tour, Madonna flaunts her lip-syncing on at least one highly choreographed song.

So we'll count on the media and word of mouth to spread the word on lip-syncing. Perhaps the concertgoing public eventually will sink this practice. Until it does, we find it condescending and wasteful to legislate the public taste.

How Does Pact With Artist Sell Product?

SPONSORS LOOK FOR ACCOUNTABILITY

BY STEVE KNILL

In 1990, it is estimated, major corporations will spend more than \$330 million on music sponsorship activities in the U.S. alone.

Worldwide, more and more product marketers are deciding to include music-related campaigns in their overall product-marketing plans. Recent examples include the associations of Richard Marx with AT&T, Tears For Fears with Magnavox, and the Rolling Stones with TDK.

In the '80s, the main objective of most sponsorships was the ability to achieve image association with a popular artist through advertising, logo placements, and point-of-sale applications. The watchword in the '90s is accountability: How does it sell product?

This new objective presents the artist, manager, and record company with a whole new group of alternative marketing outlets that were never before available. Further, it allows access to the additional promotional dollars and physical manpower of the sponsor—all of which helps sell the artist product and name.

Sponsorship campaigns are now being designed to include retail sales promotions, in-pack premiums, liquidators, sweepstakes, radio merchandising, and public relations activities. These elements are generally worth five to 10 times the actual artist endorsement or tour sponsorship fee.

In the last decade, there have been many examples of unsuccessful sponsorships. How, then, do both the artist and the product company ensure a mutually beneficial arrangement?

The following steps can contribute to the process:

- Match the artist with the product. This may seem very obvious, but hard research is not readily available to product companies on the demographic and psychographic makeup of the artist's audience. For example, there can be distinct differences between two artists' primary audiences, although their record sales, chart positions, and tour attendance figures are similar.

Conversely, the artist has to feel comfortable with the product association. The sponsor will ask for at least some hands-on involvement (meet'n'-



'The artist has to feel comfortable with the product association'

Steve Knill is account supervisor at Gary M. Reynolds & Associates Inc., a Wisconsin-based promotion and marketing firm.

greet, media interviews, etc.). These can be a real nightmare if the artists are not ready to back up their decision to be involved with the sponsor. Artists certainly lose more credibility with their fans by apologizing for or downplaying their involvement than through any cries of "sellout" shouted by members of the media who dislike the entire concept of artist/product sponsorships.

- Establish measurable objectives. Both the artist and the sponsor

need to know what they expect to get out of this arrangement up front—as well as what they are committed to. Tight contracts that spell out minimums are a must. However, it is equally important to leave room for growth. Ideally, this arrangement should be a partnership, not an adversarial relationship.

- A sponsorship management plan. Once the deal is signed, the work begins. The planning and execution phases demand tremendous

communication between the artist and the sponsor. Artists and managers now have another organization demanding their time and must plan availabilities in their already over-taxed schedules.

- Marketing extensions. The sponsors will want to extend their promotional activities into every facet of their overall marketing plans, utilizing the artist and artist merchandise (record releases, apparel, videos) in sales promotions, advertising (radio, print, TV), and public relations activities.

Artist record labels and merchandise companies can generate thousands of dollars in sales through sponsor-premium campaigns. Many more tour-appearance tickets can be sold through sponsor-generated media campaigns. The artist's recognition factor can be increased many times over by sponsor public relations activities.

- Postsponsorship evaluation. Questions to be asked include: Did it work? Did it meet our objectives? (Continued on page 69)



PARALLEL SITUATIONS

The story by Bruce Haring and Ken Terry about high prices for big-name concerts (Billboard, June 9) was excellent. It pointed out that there's only so much money to go around to spend on concert tickets.

But what I can't understand is why the music industry doesn't realize that this situation is going to happen again—regarding prerecorded music purchases.

Now that the \$6 and \$7 method of collecting albums of songs has been all but ripped away from nontape buyers in favor of the \$11 and \$12 CD (when it's on sale), people are going to do the same thing they do with concerts. They'll plunk down the dough for the Rolling Stones, Bruce Springsteen, Madonna, and their equals, but balk at those a notch or two below.

Never mind "midliners" like Whitesnake, UB40, and Midnight Oil; what

about the terrific acts "ranked" below them? Why don't Highway 101, John Cafferty & the Beaver Brown Band, Fire Town, the Smithereens, the Broadcasters (now called 13 Ghosts), and so many others sell more records than they do? Because there's no more dough left for consumers to experiment with on lesser-known acts, that's why.

Tony DiMichele
Ossining, N.Y.

CANADA WANTS 45s

I must say that I look at the Hot 100 these days and I get depressed. Why? Because as a Canadian I'm depressed at the number of 45s being released in the U.S. that aren't being released in Canada. Canadian record companies have all but stopped releasing new 45s, and on a recent Hot 100 chart, 60 of the top 100 singles were still on 45 in the U.S.

This is very hard to take for the music fan. I have no interest in the cassette single and a lot of other people I talk to feel the same way. People still want to buy 45s—even in Canada—and it's about time the rec-

ord companies knew this. Whatever happened to freedom of choice? Record companies are forcing tapes and CDs on us without giving us a choice.

Even if less than 5% of all sales are from vinyl, shouldn't those people who want it still have a right to buy it? I've read in Billboard that none of the top U.S. record company executives wants to be responsible for the death of 45s. Obviously, the Canadian companies don't feel the same way.

I've also read that it is possible that some labels, such as Rhino, may soon release the 45s that the major record companies don't. If that happens, I hope more than anything that Rhino will release them in Canada, too. It would certainly beat driving two hours to Buffalo, N.Y., to buy 45s.

Ian Wallis
Scarborough, Ontario

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

Radio

IN THIS ISSUE

- Boston: Radio Reacts To Snap Flap 5
Vox Jox: Viacom Picks Bay Area Format 11
Country Spring Book Coverage Continues 16
Networks: New ABC Radio Nets Chief 17

New Acts Credited For Country Rise Brooks, Jackson, Tritt Boost Spring Book

BY SEAN ROSS

NEW YORK—Maybe it should have been called the Garth Book.

Or the Alan Jackson book. Or the Travis Tritt book. Even the Kentucky Headhunters book.

Most major-market country PDs would probably still express concern about playing any of those artists—or any new artists—next to each other. But country is enjoying a significant number of impressive large-market spring books, and PDs give new artists much of the credit, especially in those markets where 18-34 listening was up strongly.

"A lot of it really has to do with how good the music is right now," says consultant Mike Chapman. "Look at all the people who sprung onto the scene six months ago: Garth Brooks, Doug Stone, Alan Jackson. These are the guys who are really cutting through."

"Our 25-34 is way up. If you ask a lot of stations where their gains were, I think you'll see the younger end improving," says WGAR Cleveland PD Denny Nugent, whose station was up 5.2-6.9 12-plus. "Clint Black and Alan Jackson are having a real strong effect with the younger audience."

Some PDs say it goes beyond those artists' music. "We had a great book 18-34 with young women in particular," says KEEY (K102) Minneapolis PD Lee Rogers, whose station was up 8.4-9.3 overall. "If they were a CHR listener or a rock listener, all the hunks are gone in those formats. Good-looking heroes like Patty Loveless or Clint Black are easier to find in country these days than they are in rock."

Other formats, as PDs see it, were lacking not just hunks but hits this

time around. Says one major-market PD who has programmed both AC and country, "As bad as AC is these days, I'm not surprised by what happened."

At KSON San Diego, which posted its best 12-plus number ever, OM Mike Shepard notes, "We were able to pick and choose from stronger music than the other formats. AC and CHR have had trouble with music being up and down at a time when our double-A artists all had records out."

"What top 40 had in 1983 with Michael Jackson, country had during the spring book," says consultant Joel Raab. "We had very strong records, like George Strait's 'Love Without End Amen' and Alan Jackson's 'Here In The Real World.' Randy Travis had a very strong record. Even the Oak Ridge Boys, who may be a little more 35-plus in their appeal, had their biggest hit in a long time."

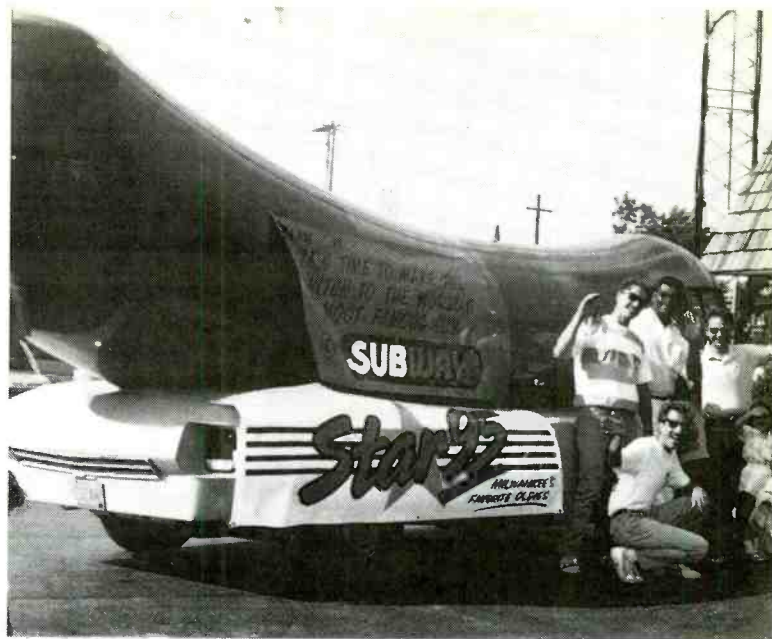
Raab is one of the few programmers who cite established acts. Although two of country's biggest acts, Strait and Alabama, had new product this quarter, and a third, Randy Travis, continued to hit with singles from his most recent album, there was a lot more enthusiasm expressed about new acts. When asked if Strait and Alabama figured into his good book, WGAR's Nugent says, "I don't think so. I think it was the trend toward new artists; I think they're as important as some of the established acts."

The ongoing fractionalization of AC may have contributed in direct and indirect ways. WDSY Pittsburgh (4.5-5.8) was up not only in 18-34 this time, but also in 35-64, despite the fact that its 25-54 target was relatively steady. OM Ron Antill thinks some of that may have to do with WWSH—one of the numerous easy-

to-soft-AC converts of the last seven months.

"With AC having splintered into five different formats, country stations have a very clear image as to what they are," says Raab. "There could be eight types of contemporary radio where there are one or two types of country."

Tritt, Jackson, Brooks, et al. may
(Continued on page 16)



WZTR Dogs Listeners Around. Oldies WZTR (Star 95) Milwaukee gave a contest winner and three guests a ride to the Brewers baseball game and a pregame tailgate party in the 9-foot-long Oscar Mayer "wienermobile."

Country Radio's Spring Success Stories Many Make Big Gains; Some Post Best-Ever Numbers

NEW YORK—If you just tally winners and losers, it is almost an even book for country radio. Of the 64 country FMs in the top 50 markets, 32 were up this spring. Twenty-nine were down. Three were flat.

But you have to look at the magnitude of some of the success stories. A lot of the gainers were up by 1.5-2.5 shares 12-plus, among them WSIX-FM Nashville (10.5-12.7); KPLX Dallas (5.6-7.4); WGAR Cleveland (5.2-6.9); and KUPL-FM Portland, Ore. (7.5-9.0). KCYY San Antonio, Texas (10.9-12.6), was among the stations posting their best-ever numbers. So were Malrite's KEEY Minneapolis (8.4-9.3) and KZLA Los Angeles (2.0-2.7).

Among the major winners, you will find a lot of direct-mail pieces, most of them lottery promotions. You will find some TV. You will also find stations, such as KCYY, that made a point of sticking with minor promotions and \$100 prizes. There are also at least three major-market country winners whose PDs dropped the crossover material in their libraries. That may have happened 2-3 years ago in your town, but in some "non-country" markets, it was still a bold move.

Here are 16 miniprofiles of spring country winners.

ATLANTA

Added together, simulcast FMs WYAY and WYAI were up only 4.8-5.0, but by itself WYAY was up 3.7-4.7, ahead of arch-rival WKHX (5.3-4.5). New station manager Bill Wise ran Film House's Direct TV in the spring. He also added an evening "Country Love Songs" program and "saw increases in 25-54 women and adults in what had been a weak day-part for us" as well as reworking some of the support elements of morning man Rhubarb Jones' show. WYAY, which hit the air several years ago playing a lot of pop oldies, is one of the stations that shaved its list of any last vestiges of crossover gold this time.

CLEVELAND

This wasn't WGAR's biggest book—it went to an 8.9 three years

ago behind a huge tactical campaign—but its 5.2-6.9 this spring was accomplished with a lot less money. WGAR had TV and a \$15,000 bumper-sticker campaign this spring. But PD Denny Nugent attributes the gains more to a perceptual study that convinced WGAR there was enough of a country core in Cleveland that it no longer had to pursue secondary listeners with crossover gold. ("No Particular Place To Go" by Chuck Berry had, at one time, been a power oldie.) WGAR has also added some traditional gold titles that it had once avoided.

DALLAS

Despite the number of strong country books this spring, there were no top 50 markets where both country FMs were up. With KSCS holding 8.8-8.6 despite a surge from rival KPLX (5.6-7.4) and its own AM WBAP's customarily strong summer (4.6-5.8), the Metroplex was the closest. At the beginning of the book, KSCS did the "Direct TV" birthday game, putting it squarely against KPLX's "Namedropper" contest. In the second and third month, KPLX also ran a direct-mail lottery contest.

DENVER

GM Bob Call says KYGO-FM (6.0-7.9) was "as promotionally active as we have ever been" this spring. There was a \$1,000 song-of-the-day contest that began in midwinter and carried through July. That began with a split-spot TV campaign: a 20-second spot announcing the game and a 10-second follow-up at the end of the spot cluster. Although Call says that KYGO-AM and FM did benefit from being the only country stations in town, following KLZ's defection last fall, he also says there wasn't that much loose cume for KLZ to send either station.

HOUSTON

When is a flat book worth reporting? When KIKK-FM stays at a 7.7 and KILT-FM—the station

that has publicly attacked it for the last year—goes 8.6-7.3. KIKK PD Jim Robertson claims there haven't been any major changes since KILT's ascent last year. "There's nothing we're doing better now because I never thought we were a bad station... Somebody who heard us a year and a half ago would come into the market today and say, 'That's KIKK.'" Promotionally, KIKK had its high-low cash contest of the last six months, with jackpots in the \$1,000-\$5,000 range against KILT's social security contest.

INDIANAPOLIS

Although WFMS (11.0-13.2) OM Russ Schell instituted the results of a new auditorium test this spring, he says there were not many major musical changes. WFMS mailed a "Match Game" contest piece to its database this winter, having decided that there was too much direct mail in the fall. Prizes were \$1,000 or less, trips, VCRs, etc. It did no TV or boards.

LOS ANGELES

After an abnormally low winter, GM Norm Epstein says KZLA's 2.0-2.7 book is its best ever, by a tenth of a share. KZLA was "pretty heavy on TV" in April and also mailed 2.1 million lottery pieces this time. There was also a new music test before the book.

MINNEAPOLIS

KEEY (8.4-9.3) repeated its direct-mail lottery from last fall and "put the emphasis on TSL and recycling as opposed to stretching the cume," according to PD Lee Rogers. KEEY sent out 800,000 direct-mail pieces and bought about 400 points of TV shortly before the mailer hit. Like WGAR Cleveland's Nugent, Rogers backed off on crossover music; un-

(Continued on page 36)

FCC Fines WFBQ Indianapolis For 2 'Indecent' Broadcasts

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has levied a \$10,000 fine on Great American's WFBQ Indianapolis for broadcasting indecent programming last year. The material was also heard on sister AM WNDE.

WFBQ, home of the controversial Bob & Tom morning show, was warned a year ago that it may have violated the FCC indecency rules for material used in four morning programs broadcast in 1987 and 1989. The FCC agreed with Great American lawyers that two of the broadcasts passed muster, but also found that the other two mentioned

WASHINGTON ROUNDUP

"fit squarely within our definition of indecency."

The complaints were filed by John Price, founder of Decency in Broadcasting, Camden, Ind. Price has also sued the station, alleging slander and defamation.

GM Chris Wheat says the station "will take advantage of the 30-day window before we decide what action to take, if any."

(Continued on page 13)

BILLBOARD RADIO
First With More
Arbitron Markets

Viacom's Choice For Bay Area? Rock AC; Z100 Announcement Ends Bryanwatch '90

WHEN VIACOM CHOSE a format for its new KDBK San Francisco/KDBQ San Jose, Calif., it wanted something that wasn't being done in either market, or any of the markets within those two stations' signal range—a tall order considering the number of stations in the Bay area. So the new "Double 99" will be Rock AC: softer than classic rock, more rock-imagined than AC; more hit-oriented than the soft rock stations of the '70s, but with titles like "Long Time Gone" by Crosby, Stills & Nash and "Desperado" by the Eagles. The station is shooting for a Wednesday (1) debut.

PROGRAMMING: MIX & RE: MIX

Here's an hour of Nationwide's adult top 40 KHMx (Mix 96.5) Houston (Billboard, July 28) from its first day: Steve Winwood, "Higher Love"; Mariah Carey, "Vision Of Love"; John Cougar, "Hurts So Good"; Janet Jackson, "Escapade"; Bruce Hornsby, "Across The River"; Fleetwood Mac, "Go Your Own Way"; Taylor Dayne, "I'll Be Your Shelter"; Elton John, "Sacrifice"; George Michael, "Faith"; Heart, "All I Wanna Do Is Make Love To You"; Doobie Brothers, "What A Fool Believes"; Richard Marx, "Right Here Waiting"; Whispers, "Rock Steady"; and Billy Joel, "We Didn't Start The Fire." KHMx is still looking for a permanent morning man: **Dave Thomson** is in the shift for now; **Jeff Scott** goes to afternoons.

After several months as a top 40/urban/AC hybrid, WMXD Detroit has finally dropped its pop product and officially become an adult-leaning urban outlet.

Marketing director **Dan Michaels** has been promoted to PD at classic rock WCKG Chicago, replacing **Tim Sabean Kelly**. He'll continue to host his Sunday morning Beatles show... After eons at album WLRS Louisville, Ky., PD **Lisa Lyons** is the new PD at similarly formatted WAZU Dayton, Ohio.

At urban WJMH (102 Jamz) Greensboro, N.C., PD **Chris Bailey** is out. He wants to relocate to within driving distance of Dallas; reach him at 919-299-6084... **Tim Downs**, morning man at AC WJLK-FM Monmouth/Ocean, N.J., segues to the PD/mornings job at rival WOBM-FM, replacing PD **Chris Scott**. Former morning man **Steve Paul** is now LSM. **Tom Maciaszek** goes from swing to middays.

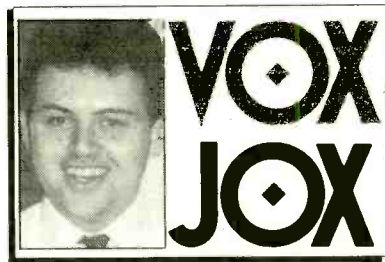
Morning man **Jim Eskew** has added PD stripes at album WRLT (Radio Lightning) Nashville, replacing the exiting **Lee Stevens**. In other changes at the station, **Jarvis Kaler** moves from overnights to middays. **Ginny Welsh** goes from nights to afternoons... Look for satellite oldies WKGt Buffalo, N.Y., to switch calls to WXBx (14X) and go hard rock under veteran PD **Art Wander**.

Urban radio consultant **Tony Gray** has become the latest in a series of consultants to enter into a joint agreement with Burkhardt/Douglas & Associates. The deal puts Gray together with urban WKYS Washington, D.C.—which B/D&A's **Dwight Douglas** had worked with.

WNTR Washington, D.C., PD **Michael DelGiorno** is now VP/programming and operations for Pat Robertson's Broadcast Equities. He will remain PD of the company's three conservative N/T outlets. WNTR GM **Tom Krimisier** (504-393-1372) has resigned to restart his New Orleans-based consultancy; host **Pat Korten** is now OM for WNTR and the network.

R&B/oldies KATZ St. Louis is dropping its last Satellite Music Network Heart & Soul programming and going full-time local. **Eddie Bee** moves into middays from adult alternative KATZ-FM (Jazz 100). That leaves FM PD **Roshon Vance** with an overnight opening, as well as some weekend slots for area people. Across town, mainstream AC KSTZ has returned to its onetime AC/top 40 hybrid as Kiss 105.7.

Houston radio entrepreneur **Roy**



by Sean Ross with
Craig Rosen & Phyllis Stark

Henderson has applied to the FCC for a series of facility changes that, if accepted, would give him three stations covering different parts of the market. Henderson's **KFRD** Rosenberg would go from a class A to a C1. **KJAS** Jasper would move to Winnie, Texas—between Beaumont and Houston—and go from a C2 to a C. **KRTX** Galveston would change frequencies, go from an A to a C3, and move to Redland, Texas.

AC WEZW Milwaukee PD **Don Stevens** has resigned to go into real estate. Also, easy WLSW Louisville, Ky., PD **George Lindsey** has gone into station ownership.

Springfield, Mass., gets its first country FM. **WPKX** (Kix 97.9), a drop-in from nearby Enfield, Conn., under GM **Mike Farrell** (ex-WGMS Washington, D.C.), and PD/p.m. driver **Justin Case** of WMME Augusta, Maine. Other staffers: **Jay Kelly** (mornings) from WLAD Danbury, Conn.; **Kathy Cunningham** (mid-days) from KQFX Austin, Texas; **Chris Tracy** (nights) from WKNE Keene, N.H.; and **Stan Hammer** (overnights). **Rusty Walker** consults.

Jeff Blake (aka **Kris Blake**) is the new PD of country WESC Greenville, S.C. That slot had been vacant for several months following the promotion of **Allen Powers** to GM. Blake has been PD of top 40 WYAV Myrtle Beach, S.C.

A new EZ-to-AC transition to report this week: **WEZK** Knoxville Tenn., makes the switch to an oldies-leaning soft AC format under new PD/p.m. driver **Bill Burkett**, ex-WLMX Chattanooga, Tenn. He replaces **Eddie Roy**. **Dave Dunaway** joins for mornings from WTYX Jackson, Miss. **Marianne Garrison** from

KSAQ San Antonio, Texas, is MD/middays. **Ed Garrett**, former PD of country rival WSEV, is nights. **Jack Taddeo** consults. The new PD at WLMX is **Rick Allan**, from top 40 WWKZ (KZ103) Tupelo, Miss.

Spencer Bennett has been named permanent PD at country KNFM Odessa, Texas; he has been acting PD since **Michael Lawrence** exited for crosstown KGEE. Bennett will continue in afternoons... Top 40 KCPI (195) Albert Lea, Minn., is now gold-based AC KRGR under PD **Mike Langevin** from easy/AC combo WFAW/WSJY Madison, Wis.

New KISQ Corpus Christi, Texas, PD **Rick Davis**, who rejoined the station several weeks ago, has taken it from churban back to a very tight-listed mainstream top 40. **Michael Bocanegra** has joined as MD/nights; he is the brother of **Danny Bocanegra**—MD of rival top 40 KZFM.

PEOPLE: NEW LIFE OF BRYAN

After months of speculation, **WHTZ** (Z100) New York has finally announced that **Gary Bryan**, former PD/morning man of rival WPLJ, will become the new Morning Zookeeper on Aug. 6. Bryan will join the current Zoo members, including **Ross Brittain** and **Adam Curry**. There will also be some weekend test runs on Z100 starting the Saturday (4) before Bryan's debut.

A few more pieces of **Mason Dixon**/**Brian Christopher's** new WKXX Birmingham, Ala., staff fall into place this week. Night jock **Shadow Steele** leaves for late nights at top 40 KZZP Phoenix. Steele will be renamed; so will his replacement, **Kid Kraddick** from WGTZ Dayton, Ohio. **Rico On The Radio** joins from WRBQ Tampa, Fla., for late nights.

Longtime Denver morning radio fixture **Paxton Mills** has moved to afternoons at AC KXLT-FM (XL100); he trades places with **Dan Mitchell**, who will join **Kid O'Shea & Scott Cortelyou** in mornings. Another ex-KIMN jock, **Chuck Buell**—most recently with WBSB (B104) Baltimore, Md., has joined agent **Saul Foos** as VP/radio.

"Dating Game" host/KMPC Los Angeles p.m. driver **Jim Lange** goes to adult standards KFRC San Francisco for middays, replacing **Harry Boswell**. Also at KMPC, overnights **Raechel Donahue** is gone, replaced by former Billboard radio editor **Rolleye James/Bornstein**. Her Media-trics media info service will follow her to L.A.... Former PD **Ralph Stewart** has decided not to stay with KNUA Seattle in another capacity, leaving both an MD and air talent opening there.

Steven J. Ross is out as MD of urban WGCI-FM Chicago; he can be reached at 312-943-0598. Across town, **John Fisher** joins WLUP-FM for nights from mornings at WLVQ Columbus, Ohio. **Wendy Snyder** moves to overnights... Country WDSY Pittsburgh MD **Chris Michaels** is joining Epic's new country staff as an Atlanta-based regional. T&R to PD **Ron Antill**.

In the wake of KISS-FM San Antonio, Texas' surprise move from album rock to oldies last week (Bill-

newslines...

WIN WINS SOSSON: After 21 years at CBS, George Sosson, most recently VP of the FM O&O stations, has been named president/COO for Win Communications/M.L. Media. He replaces president **Walt Tiburski** and executive VP **Anthony Ocepek**, who are forming a new Cleveland-based radio group. Win's headquarters will move to Greenwich, Conn.

STATION SALES: WVGO Richmond, Va., from First City to Richmond Radio for \$5.5 million; KMJX Little Rock, Ark., from Coastal Communications to Richard Booth for \$3.15 million; KQEO/KMGA Albuquerque, N.M., from Unistar Broadcasting to SpaceCom for \$1.31 million.

board, July 28), late nighter **Joe Anthony** will do nights on crosstown KSJL, a SMN Z-Rock affiliate. Meanwhile, at Kiss, where **Tomm Rivers** was reported as PD/mornings last week, other staffers include **Bob McKelvie** (middays) from nights at KOOL-FM Phoenix, **Alex Darby** (p.m. drive) from KHHH Denver, and **Connie Willis** (nights) from WVEZ Louisville, Ky.

At modern WHFS Washington, D.C., part-timer **Bob Young** joins co-host **Meg Brulatour** in mornings; he replaces **Neci Crowder**, who takes former PD **Mike Butscher's** night slot... **Randi Rhodes** is out of afternoons at album WSHE Miami; the station also needs a morning sidekick. **Wendy Steele** replaces her.

Rick Sanders of churban XHTZ (Z90) San Diego is the new late nighter at top 40 WEGX (Eagle 106) Philadelphia this week, replacing **Danny Bonaduce**... **Larry Fedoruk** from top 40 CFTR Toronto segues to co-host duties at rival AC CKFM... **Karen Collins-Aylor** goes from overnights to APD/MD at hard rocking WHVY Baltimore. She replaces exiting PD **Chris Vaught** and reports to OM **Derek Alan WYRE** Annapolis, Md., midday jock **Heath Harden** is now doing overnights at WHVY also.

Gary Tyler, APD/MD of urban WVKO Columbus, Ohio, is relocating to Los Angeles. Tyler, who is interested in hearing from potential employers in all formats, can be reached at 213-681-9284. PD **K.C. Jones** and midday jock **Tony Coles** will split Tyler's duties for now. Elsewhere in Columbus, WXGT (92X) morning partner **Bill Mitchell** has been upped to MD; replacing him is **Bill Russ** from WBBQ Augusta, Ga.

Magic Christian joins AC WXBB Harrisburg, Pa., from afternoons at AC KLCY-FM Salt Lake City. P.M. driver **Chris Andre** goes to middays... **Kidd Cunningham** from WLAN Lancaster, Pa., is the new night jock at top 40 WRQN (93Q) Toledo, Ohio... Former **KKYK** Little Rock, Ark., MD/p.m. driver **Jimmy Edwards** joins rival KZOU as MD/nights, replacing **Greg Geary**. **KKYK's** new MD is **Kandy Klutch** from WIOI Jacksonville, Fla.

Bill Marvin goes from part time to overnights at AC WLEV Allentown, Pa.; **Diane Theodore**, from AC WJBR Wilmington, Del., joins as a morning partner... **Jeff Hill** becomes morning partner at country KRYS Corpus Christi, Texas; he did middays at crosstown KLTG.

Curt Deckman is the new MD/p.m. driver at AC WKGW Utica, N.Y., replacing **Jack Baxter**, who moves to mornings. Deckman was a part-timer at AC WJTN Jamestown,

N.Y. **Janet Bauer** from WXGT replaces **Laura Coluzza** at nights... MD **Randy Moore** adds APD stripes at album WCIZ Watertown, N.Y.

MADONNA: 2 LIVE & UNCENSORED

British top 40 network BBC Radio 1 had to apologize to listeners after it carried Madonna's Wembley Stadium concert live on July 21. After seeing her live the night before, the Beeb had approached Madonna and asked her to tone down her language. "It would appear this request had the opposite effect," said a BBC official. At one point in the show, between songs, Madonna used the "F" word a dozen times in one minute.

Two days later, urban WJHM (102 Jamz) Orlando, Fla., announced it would be playing cuts from the Luke Featuring the 2 Live Crew album "Banned In The U.S.A." The next day, morning man **Joe Nasty** came on with about 25 heavily bleeped seconds of the song "F-k Martinez," which landed the station on two local news reports about the 2 Live controversy. Nasty repeated the stunt Wednesday.

On July 19, AC KRSR Dallas, which had just kicked off its move from AC to bright AC with two mornings of guest DJing from "Church Lady" Dana Carvey, was knocked off the air briefly when two bullets somehow ended up in its STL. The incident is under investigation.

From the "Mother Country Music" department: Capitol has been forced into an early release of **Garth Brooks'** new single, "Friends In Low Places," after Brooks' mother, **Colleen**—unaware of the magnitude of what she was doing—loaned an advance copy to **KXXY** Oklahoma City MD **Wade Carter**, who premiered the single several weeks ahead of its planned August release. Carter, however, denies reports published elsewhere that he circulated the tape to radio buddies.

Jonathon Brandmeier's late-night NBC show, originally planned for the week of Aug. 13, has been canceled; instead, the WLUP Chicago morning man will guest-host **Bob Costas'** "Later" program for a week. According to The Chicago Sun Times, NBC was concerned about "constant changes in the show's format and budget," including a plan to fly in several "fainting goats"—real animals that pass out on cue—for \$4,000. There's better news for **Howard Stern**, whose WWOR-TV New York show has been extended nine weeks.

Assistance in preparing this column was provided by **Hugh Fielder** and **Gerry Wood**.

SPRING '90 ARBITRONS

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

Call	Format	'89	'89	'90	'90	Call	Format	'89	'89	'90	'90
ATLANTA—(12)											
WVEE	urban	14.4	13.1	14.0	15.1	WOFM	album	1.9	1.3	1.8	1.8
WAPW	top 40	9.5	8.1	9.4	10.6	WKEZ	country	2.0	1.7	1.9	1.6
WPCB	easy	6.6	6.7	8.1	8.2	NEW ORLEANS—(35)					
WSPB-FM	AC	9.5	8.6	10.9	8.1	WYLD-FM	urban	13.3	15.1	15.1	12.9
WKLS	album	6.8	7.0	5.4	6.9	WEZB	top 40	11.1	10.8	10.1	11.2
WWSB	N/T	5.8	7.6	7.1	6.7	WQUE-AM-FM	urban	10.9	10.0	8.6	10.0
WFOZ	oldies	5.3	5.8	5.3	6.4	WLMG	AC	5.1	5.4	6.2	5.9
WYAY	country	3.6	4.2	3.7	4.7	WNOE-FM	country	3.4	3.5	5.6	5.4
WKHX-FM	country	7.1	4.7	5.3	4.5	WWL	N/T	6.1	6.3	5.4	5.4
WZGC	cls rock	6.1	4.7	3.8	3.7	WTKW-FM	album	2.8	3.5	3.8	4.6
WGST	N/T	2.6	3.5	3.5	3.3	WBYU	adult std	5.0	4.6	4.6	3.9
WSTR	AC	4.5	3.8	2.8	3.2	WBOB	religious	1.0	4.8	4.2	3.7
WAOX	religious	3.4	3.7	3.4	2.8	WRNO	album	3.0	3.8	3.6	3.6
WQXI	adult std	2	2	4	1.1	WQOL	oldies	2.5	4.6	5.3	3.5
PHOENIX—(23)											
KNIX	country	11.4	11.4	11.4	9.1	WYLD	religious	2.1	1.9	2.1	2.4
KTAR	N/T	8.3	7.9	8.3	8.6	KHOM	oldies	2.6	2.5	1.3	2.3
KUPD	album	7.2	6.2	7.4	6.7	WSMB	N/T	1.1	1.6	1.8	1.7
KMEQ-FM	AC	7.2	6.7	6.2	5.4	WYAT	adult std	1.4	1.0	1.6	1.3
KKLT	AC	6.9	5.8	6.4	5.1	WNOE	country	9	9	1.2	1.1
KOY-FM	top 40/dance	4.8	3.1	6.3	4.7	WTIX	N/T	1.5	1.3	9	1.0
KMLE	country	3.7	3.7	4.5	4.6	SAN ANTONIO, TEXAS—(36)					
KDBB	album	3.5	3.5	4.4	4.5	KCYV	country	9.0	10.3	10.9	12.6
KMXX	AC	2.3	1.6	2.2	4.4	KTFM	top 40/dance	6.6	7.7	6.9	7.2
KOOL-FM	oldies	3.3	4.5	4.0	4.3	KAJA	country	5.3	5.0	5.9	5.5
KESZ	AC	2.7	2.6	3.2	4.2	KCOR	Spanish	3.6	5.1	6.8	5.2
KFRF	top 40/dance	3.9	5.7	5.6	4.2	KISS-FM	album	5.5	4.4	3.7	5.0
KSLX	cls rock	4.3	3.3	4.0	3.5	KSMG	oldies	7.3	4.5	5.1	5.0
KOY	adult std	2.2	3.3	3.2	3.1	WAOI	N/T	4.7	5.7	5.1	4.9
KZZP	top 40	2.0	6.4	2.9	3.1	KITY	top 40/dance	7.6	6.5	6.1	4.8
KFYI	N/T	3.6	3.7	2.1	2.9	WYLD	country	5.1	4.6	3.8	4.2
KOOL	oldies	2.2	1.4	1.4	2.1	KTSA	adult std	4.2	4.2	4.2	4.1
KUQK	modern	1.0	1.1	1.2	1.7	KSAQ	top 40	4.4	4.8	4.0	4.0
KONC	classical	1.4	1.2	1.3	1.6	KZEP-FM	cls rock	4.2	3.6	4.2	4.0
KLFF	adult std	1.8	2.8	1.8	1.5	KMMX	AC	4.5	5.5	3.9	3.9
KVVA	Spanish	1.2	8	—	1.4	KQXT	easy	4.2	4.4	4.7	3.9
KCWW	country	8	8	1.5	1.2	KONO	oldies	3.3	2.5	3.8	3.6
KPHX	Spanish	7	1.6	5	1.2	KZVE	Spanish	3.0	2.2	2.7	2.8
KSUN	Spanish	4	1.2	7	1.0	KXTN	Spanish	1.1	1.2	1.2	1.8
PORTLAND, ORE.—(25)											
KUPL-FM	country	6.2	6.9	7.5	9.0	KFAN	AC	1.7	2.0	7	1.6
KKRZ	top 40	9.2	10.7	9.6	8.9	KEDA	Spanish	1.9	1.6	1.4	1.5
KEX	AC	5.5	8.2	7.8	8.8	KCHL	urban	9	1.2	1.3	1.3
KKCW	AC	8.7	8.0	8.1	7.0	KSAH	Spanish	1.3	1.3	1.7	1.3
KINK	adult alt	4.0	5.5	6.7	6.2	KSLR	religious	1.0	1.6	1.2	1.1
KKSN-FM	oldies	3.9	4.2	3.9	5.6	KSJL	album	2.0	8	2.1	1.3
KXLI	N/T	6.0	6.3	5.5	5.6	INDIANAPOLIS—(37)					
KGON	album	6.5	6.1	5.6	4.9	WFBQ	album	14.4	15.3	14.8	15.2
KUFQ	album	2.2	2.3	4.5	4.7	WIBC	AC	11.7	15.8	13.6	15.2
KXL-FM	AC	6.2	6.6	7.9	4.5	WFMS	country	12.1	12.3	11.0	13.2
KXYQ	top 40	7.0	6.6	4.3	4.3	WZPL	top 40	10.0	9.7	10.0	11.4
KKSN	adult std	2.6	2.7	2.9	4.1	WKLR	oldies	6.0	7.0	6.4	6.6
KKJW-FM	country	3.6	2.7	3.0	2.6	WTLG	urban	8.1	7.8	11.1	6.6
KKWB	N/T	1.7	1.6	2.1	2.4	WENS	AC	6.9	5.6	6.6	6.1
KMJK-FM	AC	3.7	4.2	2.4	1.6	WPII	AC	4.1	5.6	3.9	5.7
KJWJ	country	1.8	1.8	1.4	1.5	WMIJ	AC	4.6	2.1	2.8	3.1
KPDQ-FM	religious	1.5	1.4	1.9	1.3	WTUX	adult std	3.1	2.8	3.0	2.5
KESI	easy	1.4	1.0	1.6	1.1	WTTT	top 40	1.1	1.4	1.5	1.5
KUPL	country	1.1	1.6	1.2	1.1	WNDE	N/T	5	1.0	1.4	1.1
MILWAUKEE—(26)											
WTMJ	AC	12.1	10.5	9.5	11.6	KKAT	country	9.1	10.6	10.7	8.5
WKTI	top 40	9.8	9.3	9.5	8.9	KSFI	AC	9.4	11.3	9.3	8.1
WOKY	adult std	5.4	6.6	9.3	7.6	KLZX-AM-FM	cls rock	3.0	6.3	6.1	7.8
WMIL	country	5.2	5.4	6.9	7.2	KSL	N/T	4.6	7.8	8.5	6.8
WLUM	top 40/dance	7.9	8.1	6.3	7.1	KISN-FM	top 40	8.0	6.8	7.5	6.2
WLHL	cls rock	8.2	5.8	7.9	7.0	KSOP-AM-FM	country	5.6	6.0	6.0	5.6
WLRZ-AM-FM	album	6.4	5.6	5.2	5.2	KCPX	top 40	6.9	4.9	6.8	5.4
WLTO	AC	4.8	3.8	4.0	4.5	KRSP-FM	album	3.7	2.0	2.9	4.2
WMYX	AC	3.6	4.9	3.5	4.2	KJQN-FM	modern	3.6	2.0	2.9	4.1
WQFM	album	3.6	3.8	3.2	4.2	KBER	album	5.3	5.8	3.8	4.0
WZTR	oldies	4.1	4.3	3.9	3.8	KZHT	top 40/dance	4.9	2.3	2.1	3.5
WEZW	AC	6.2	6.3	4.2	3.5	KMGR-AM-FM	AC	2.9	4.1	4.5	3.3
WISN	N/T	3.6	3.7	3.1	3.1	KDYL	adult std	2.4	2.4	2.4	3.1
WFRM	classical	2.2	2.2	2.2	2.3	KALL	AC	2.4	2.9	3.7	2.6
WMPV	urban	9	1.7	1.8	2.1	KLCY-FM	AC	2.2	2.7	1.7	2.1
WBZN-AM-FM	adult alt	1.5	2.5	2.1	1.8	KTKK	N/T	3.0	1.3	2.6	2.1
WNOV	urban	2.1	2.2	1.4	1.6	KLVV	AC	2.2	2.5	3.4	2.0
WEMP	oldies	1.5	2.1	1.7	1.2	KBCB	country	4	—	5	1.7
KANSAS CITY, MO.—(27)											
WDAF	country	11.6	10.3	12.8	10.7	KUTR	religious	—	1.2	7	1.4
KBEQ	top 40	8.2	10.1	8.2	8.1	KISL	oldies	—	1.3	9	1.4
KFKF	country	7.9	9.8	7.0	7.8	KZLN	top 40	7	1.0	1.5	1.3
KPRS	urban	4.5	7.2	6.7	7.8	KRPN	oldies	1.0	1.3	1.0	1.0
KCMO	N/T	6.1	7.3	6.4	5.8	CHARLOTTE, N.C.—(41)					
KUDL	AC	3.9	5.5	4.7	5.8	WSOC-FM	country	9.1	15.4	13.3	13.1
KYYS	album	5.3	4.3	5.5	5.8	WPEG	urban	11.4	9.5	9.3	11.7
KMBZ	N/T	6.1	3.4	2.6	5.5	WCKZ	top 40/dance	8.7	8.0	9.2	8.9
KCMR-FM	oldies	6.1	3.8	4.6	5.1	WRFX	album	7.5	7.9	7.0	7.8
KMBR	easy	5.6	6.0	6.0	4.8	WBT	AC	5.6	9.0	6.7	6.7
KXXR	top 40	5.1	4.9	4.3	4.6	WMXC	AC	6.6	6.3	5.7	6.3
KRVK	AC	2.3	2.7	4.0	3.8	WEZC	AC	6.0	5.5	6.8	5.6
KCFX	cls rock	4.6	3.2	4.1	3.4	WWMG	oldies	4.5	4.8	4.7	4.4
KLSI	AC	4.8	4.5	4.4	3.2	WZZG	top 40	5.6	4.3	3.8	4.0
KXTR	classical	1.5	1.9	2.9	2.2	WBT-FM	country	3.8	4.8	4.8	3.9
KJLA	adult std	2.7	2.4	2.6	1.9	WTDQ	country	6.2	3.7	5.3	3.5
KIDZ	urban	—	—	—	1.6	WXRC	album	3	1.2	1.2	2.1
KPRT	jazz	1.4	8	2.3	1.5	WRDX	AC	1.4	8	1.3	1.5
WHB	oldies	3.0	1.6	1.7	1.2	WFMX	country	—	6	9	1.4
NORFOLK, VA.—(32)											
WNOR-AM-FM	album	7.8	6.6	9.0	9.1	WFGW/WMIT	religious	1.0	1.1	7	1.1
WOWI	urban	6.9	6.3	8.2	9.0	WHRK	urban	14.3	16.2	13.3	12.4
WFOG	easy	6.6	10.0	8.9	8.2	WGKX	country	9.9	10.9	12.0	10.9
WNVZ	top 40	5.3	6.2	5.4	8.2	WDDA	urban	9.5	11.2	9.6	9.2
WAFK	cls rock	6.8	8.1	8.2	7.5	WRRV	AC	6.4	7.4	9.3	8.7
WAFS-AM-FM	country	7.4	8.8	8.5	7.1	WEGR	album	8.8	8.6	8.4	8.1
WJOL-AM-FM	AC	5.6	5.5	5.5	5.5	WRNC-FM	top 40	6.8	8.2	7.5	8.1
WNYK	urban	3.9	5.4	5.1	5.2	KRNB	urban	6.0	4.1	3.8	6.8
WDDA	AC	6.0	6.8	3.8	5.0	WEZI	AC	6.5	3.1	4.0	4.6
WLTU	oldies	4.7	3.1	3.5	3.9	WLOK	religious	4.6	4.4	5.6	4.5
WGH-FM	top 40	4.9	4.1	3.5	3.3	KMPZ	top 40	4.4	5.2	3.4	4.0
WNIS	N/T	3.5	3.1	4.5	2.8	WMC	N/T	3.9	4.8	3.3	2.9
WPCF	religious	3.3	2.9	2.9	2.6	WREC	adult std	1.7	2.1	2.5	2.4
WZCL	old										

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

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	8	THE OTHER SIDE Geffen 4-19927	AEROSMITH 2 weeks at No. 1
2	3	4	5	GOOD CLEAN FUN Epic LP CUT	ALLMAN BROTHERS BAND
3	2	1	8	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
4	6	11	4	BRICKYARD ROAD Atlantic LP CUT	JOHNNY VAN ZANT
5	5	7	3	BLAZE OF GLORY Mercury 875 896-4	JON BON JOVI
6	7	5	10	COME AGAIN Warner Bros. LP CUT	DAMN YANKEES
7	9	16	3	CAN'T STOP FALLIN' INTO LOVE Epic 34-74333	CHEAP TRICK
8	4	3	10	HOLY WATER ATCO 4-98944	BAD COMPANY
9	10	10	5	UNSKINNY BOP Enigma 44584/CAPITOL	POISON
10	11	13	6	JUST CAME BACK Virgin LP CUT	COLIN JAMES
11	8	8	6	HOW BAD DO YOU WANT IT? Geffen 4-19699	DON HENLEY
12	14	17	6	TWICE AS HARD Def American LP CUT/GEFFEN	THE BLACK CROWES
13	13	15	6	I DIDN'T WANT TO NEED YOU Capitol 44553	HEART
14	18	22	4	MOTHER EARTH/THIRD STONE FROM THE SUN Columbia LP CUT	SANTANA
15	15	20	4	CAN'T GET ENUFF Atlantic 4-87886	WINGER
16	12	6	11	I THINK I LOVE YOU TOO MUCH Arista 2031	THE JEFF HEALEY BAND
17	22	27	7	CHILD OF THE WILD BLUE YONDER A&M 1510	JOHN HIATT
18	20	25	6	HAUNTED HEART EMI 50298	ALIAS
				★★★ FLASHMAKER ★★★	
19	NEW▶		1	CIVIL WAR Warner Bros. LP CUT	GUNS N' ROSES
20	26	30	7	JOEY I.R.S. 73014	CONCRETE BLONDE
21	29	36	3	KNOCKIN' ON HEAVEN'S DOOR DGC LP CUT	GUNS N' ROSES
22	17	19	10	OH PRETTY WOMAN Charisma LP CUT	GARY MOORE
23	16	9	9	YOUR MA SAID YOU CRIED IN YOUR ... Esparanza 4-98950/ATLANTIC	ROBERT PLANT
24	32	39	4	JEALOUS Geffen 4-19688	GENE LOVES JEZEBEL
25	34	40	4	EPIC Slash 4-19813/REPRISE	FAITH NO MORE
26	27	26	8	TOY SOLDIER Epic LP CUT	RIVERDOGS
27	30	35	3	KING OF THE MOUNTAIN Columbia LP CUT	MIDNIGHT OIL
28	31	37	4	LAST TIME IN PARIS Elektra LP CUT	QUEENSRYCHE
29	33	31	6	GIVE IT UP London 869 044-4/POLYDOR	HOTHOUSE FLOWERS
30	21	18	13	DON'T GO AWAY MAD (JUST GO AWAY) Elektra 4-64962	MOTLEY CRUE
31	23	23	7	WOMAN IN LOVE Warner Bros. LP CUT	LITTLE FEAT
32	28	28	14	BEFORE YOU ACCUSE ME Duck LP CUT/REPRISE	ERIC CLAPTON
33	39	—	2	L.A. WOMAN Chrysalis LP CUT	BILLY IDOL
34	19	12	14	CRADLE OF LOVE Chrysalis 23509	BILLY IDOL
				★★★ POWER TRACK ★★★	
35	47	—	2	HOW MUCH LOVE EMI 50302	VIXEN
36	37	50	3	LOVE AND AFFECTION DGC 4-19689	NELSON
37	38	42	4	THE OTHER KIND MCA 79058	STEVE EARLE
38	40	48	3	TIME FOR LETTING GO Reprise 4-19743	JUDE COLE
39	48	—	2	BRAVE NEW WORLD RCA LP CUT	MICHAEL PENN
40	43	—	2	SKIES THE LIMIT Warner Bros. 4-19867	FLEETWOOD MAC
41	35	32	7	ME & ELVIS Columbia 38-73330	HUMAN RADIO
42	24	14	10	EVERY LITTLE THING Reprise 4-19799	JEFF LYNNE
43	NEW▶		1	A NIGHT ON THE TOWN RCA LP CUT	BRUCE HORNSBY & THE RANGE
44	NEW▶		1	FLY TO THE ANGELS Chrysalis 23527	SLAUGHTER
45	NEW▶		1	CLIFFS OF DOVER Capitol LP CUT	ERIC JOHNSON
46	42	44	5	TATTOOED MILLIONAIRE Columbia LP CUT	BRUCE DICKINSON
47	NEW▶		1	PUT THE MESSAGE IN THE BOX Ensign 23507/CHRYSALIS	WORLD PARTY
48	NEW▶		1	HOME Virgin LP CUT	IGGY POP
49	25	21	13	DOUBLEBACK Warner Bros. 7-19812	ZZ TOP
50	36	24	9	LIVE IT UP Atlantic 4-87909	CROSBY, STILLS & NASH

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.

WASHINGTON ROUNDUP

(Continued from page 10)

Just more than a month ago, the FCC fined KSJO San Jose, Calif., \$20,000 for indecent programming.

The FCC last month also ended its fact-finding inquiry into the constitutionality of a 24-hour-a-day ban against indecent programming and passed on its recommendation for such a ban to the U.S. Court of Appeals here that is hearing the legal challenge to the 1988 federal ban, the so-called "Jesse Helms" bill (Billboard, July 28).

FCC WANTS MONEY RADIO'S MONEY

KMNY Pomona, Calif., the L.A.-area flagship of the Money Radio financial network, has been fined \$10,000 by the FCC for failing to tell listeners that stockbroker and investment counselor interviewees had paid for air time by taking ads.

The July 16 commission action also takes into account other station violations, including leaving its transmitter unattended for several hours a day, having unlicensed operators at the transmitter for at least two weeks, and closing its main studio in Pomona. KMNY was also cited for

failure to maintain a public access file and for not allowing the public access to its facilities for several months.

Money Radio Inc. president Edward "Buz" Schwartz says he does not plan to appeal.

NAB'S ABEL DAB ADD

America's radio broadcasters haven't exactly been at the vanguard of the new digital audio broadcasting, or DAB.

In fact, just last month the National Assn. of Broadcasters delivered comments to the FCC opposing the entry of spectrum-seeking satellite and space entrepreneurs into the arena, saying such methods of transmission would upset the tradition of land-based, studio-transmitter-antenna broadcasting. NAB is asking the commission to grant spectrum space to broadcasters, who have more "experience" in radio programming.

Now, NAB's John Abel, executive VP/operations, has put a defensive spin on the scene, saying that "DAB is a threat and anyone who plans to stay in this business for a while needs to pay careful attention ... because

the satellite application is a threat to the concept of localism." He also says NAB is opposed to uplinked local service that then becomes a "national" DAB service.

It is uncertain whether the FCC will consider spectrum space for DAB service hinged to the '30s concepts of traditional land-based broadcasting. Canada and European nations seem to be viewing DAB as a separate or co-equal service.

FCC DENIES WBBY WANNABE

The FCC has dismissed and denied part of a petition for reconsideration of Mid-Ohio Communications Inc.'s bid for the license of WBBY Columbus, Ohio. The commission, in its earlier action, had found Mid-Ohio guilty of misrepresentation and lack of candor for saying that one of the owners, who was found to also run an auto dealership more than 100 miles from the station, could also serve as the station's full-time manager. In the full commission decision, the FCC found Mid-Ohio's petition unconvincing and "mainly repetitious."

NAB Names Marconi Awards Nominees

WASHINGTON, D.C.—The National Assn. of Broadcasters has announced the nominees for its 1990 Marconi Awards. The awards will be presented Sept. 15 at NAB's Radio 1990 convention in Boston.

LEGENDARY STATION
KDKA Pittsburgh; KMOX St. Louis; WCCO Minneapolis; WGN Chicago; WLW Cincinnati.
MAJOR-MARKET STATION
KMOX St. Louis; KOST Los Angeles; KSCS Dallas; WGN Chicago; WVEE Atlanta.
LARGE-MARKET STATION
WCMF Rochester, N.Y.; WGKX Memphis; WMYI Greenville, S.C.; WTIC Hartford, Conn.; WTMJ Milwaukee.

MEDIUM-MARKET STATION
KSSN Little Rock, Ark.; WEBE Bridgeport, Conn.; WMT Cedar Rapids, Iowa; WOC Davenport, Iowa; WRCK Rockford, Ill.

SMALL-MARKET STATION
KEAN Abilene, Texas; KHAS Hastings, Neb.; KSNO Aspen, Colo.; WAGE Leesburg, Va.; WAXX Eau Claire, Wis.

AC/EASY STATION
KOST Los Angeles; WEBE Bridgeport, Conn.; WMYI Greenville, S.C.; WPAT New York; WWMX Baltimore.

COUNTRY STATION
KILT-FM Houston; KSCS Dallas; WOKQ Dover, N.H.; WYYZ Hartford, Conn.; WZZK Birmingham, Ala.

OLDIES STATION
WCBS-FM New York; WMMW Meriden, Conn.; WMXJ Miami; WODJ Grand Rapids, Mich.; WODS Boston.

ROCK STATION
KINK Portland, Ore.; WAFX Norfolk, Va.; WCMF Rochester, N.Y.; WLRS Louisville, Ky.; WLUP-FM Chicago.

TOP 40 STATION
KHS Los Angeles; KMEL San Francisco; WFLZ Tampa, Fla.; WNCI Columbus, Ohio; WZOK Rockford, Ill.

URBAN STATION
WCDX Richmond, Va.; WJLB Detroit; WRKS New York; WVEE Atlanta; WXYV Baltimore.

ADULT ALTERNATIVE STATION
KIFM San Diego; KKSF San Francisco; KQPT Sacramento, Calif.; WJZZ Detroit; WQCD New York.

ADULT STANDARDS STATION
KFRC San Francisco; KGVY Tucson, Ariz.; WMAS Springfield, Mass.; WOKY Milwaukee; WPEN Philadelphia.

CLASSICAL STATION
KFSD San Diego; KING Seattle; KLEF Anchorage, Alaska; WGM Washington, D.C.; WNCN New York.

FULL-SERVICE AC STATION
WCCO Minneapolis; WGN Chicago; WHAS Louisville, Ky.; WLW Cincinnati; WMT Cedar Rapids, Iowa.

NEWS/TALK STATION
KABC Los Angeles; KFBK Sacramento, Calif.; KIRO Seattle; WFAN New York; WRKO Boston.

RELIGIOUS STATION
KCMS Seattle; WAOK Atlanta; WDAC Lancaster, Pa.; WMBI Chicago; WWIB Ladysmith, Wis.

SPANISH-LANGUAGE STATION
KCOR San Antonio, Texas; KGBT Brownsville, Texas; KLVE Los Angeles; KWKW Los Angeles; WAQI Miami.

MAJOR-MARKET PERSONALITY
Jonathan Brandmeier, WLUP Chicago; Terry Dorsey, KSCS Dallas; Don Imus, WFAN New York; Mark & Brian, KLOS Los Angeles; J.P. McCarthy, WJR Detroit.

LARGE-MARKET PERSONALITY
Alden Arroe, WRVA Richmond, Va.; Gary

Burbank, WLW Cincinnati; Gerry House, WSIX Nashville; Love & Hudson, WMYI Greenville, S.C.; Brother Wease, WCMF Rochester, N.Y.

MEDIUM-MARKET PERSONALITY
Cary Carrigan, KWHL Anchorage, Alaska; Luther Massengil, WDEF Chattanooga, Tenn.; Rick McNeal, WAPL Appleton, Wis.; John Stevens, KTTS Springfield, Mo.; John Williams, WMBD Peoria, Ill.

SMALL-MARKET PERSONALITY
Ray Brown, WCOD Cape Cod, Mass.; Todd James, WAGE Leesburg, Va.; Gary Lee, WITZ Jasper, Ind.; Bobby Owen, KEAN Abilene, Texas; Fred Smith, KCCR Pierre, S.D.

NETWORK PERSONALITY
Casey Kasem, Westwood One; Larry King, Mutual; Rush Limbaugh, EFM; Charles Osgood, CBS; Bruce Williams, NBC.

SPINNING

"WHIRLPOOLS OF SPACE"



**J.C. MARK
ON THE MARK**

CYBERVOC RECORDS

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

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

As Their Status Rises, Promotion Directors' Salaries Still Lag Behind

NEW YORK—It is nearly impossible to go to a radio convention or seminar these days without hearing a speech about the importance of marketing and promotions in the '90s. But are promotion directors being valued more in the industry and paid accordingly? Or are the speeches just lip service?

Well, there is still a wide compensation gap in radio. A 1988 National Assn. of Broadcasters study found that the average base salary for general sales managers was \$48,435,

highest paid promotion directors in the country, although he is not among the highest paid at his station. Overall though, Wall says, promotion directors are paid what they are worth "in very few instances."

Sara Dickey, director of marketing/promotion at AC/easy combo KMBZ/KMBR Kansas City, agrees that promotion directors are not generally compensated fairly, but she, too, is satisfied with her own salary and says "the tide is turning a little bit" for the rest of the industry as well.

Even AC WROR Boston director of marketing and promotion Lou Bortone, who is an outspoken critic of promotion directors' sometimes secondary status in the radio industry, says he is happy with his own financial situation.

Small markets do not seem to be an exception either. Eric Hoffman of top 40 KHOP Modesto, Calif., says he makes just \$3,000 a year less than his PD and about the same as his sales manager.

One area where salary discrepancies really do become apparent, however, is of bonuses. The average PD earns a bonus of \$1,188 annually, according to the NAB report, while the average promotion director makes just \$380. The vast majority of promotion directors earn no bonus at all, although many are now eyeing a bonus system as a potential future income booster. Tobin says, "I would love to see that opportunity for my department." Bortone, who would also like to have such a piece of the action, says, "I'm helping sales people make a hell of a lot of money."

Both Wall and top 40 KKBQ (93Q) Houston director of promotions and marketing Jim Marchyshyn have worked at stations where they have had incentive programs in the past—neither currently has such a program. Those bonuses can be tied to

ratings, increased revenue, or both.

Doug Harris, marketing director of album KLOL Houston, currently has a revenue-based bonus program in place that makes him, in his own estimation, the highest-paid promotion director in the country. "I think the bonus is a strong motivator," Wall says.

Even with a bonus system, most

promotion directors say it will be many years before they can expect to earn salaries comparable with those of PDs and GSMs. The reason, they say, is the history of the job. "There isn't the tenure of the position," says Wall. "Since day one of radio there has been a PD and a sales manager. But as recently as 15 years ago it was the GM's secretary who was ordering

the stickers and T-shirts.

"[On the other hand,] there has been substantial growth in the last 10 years in salary and responsibility. There really hasn't been an evolution like that in sales and programming."

Wall is optimistic about the future. "I really think you're going to see promotion people grow in the next (Continued on page 25)



by Phyllis Stark

while PDs earned \$26,767, and promotion/marketing directors made \$23,856.

Despite this, promotion directors contacted for this story have few complaints about their own salaries, even if they see the compensation gap as a problem for many of their colleagues.

"I feel that Gannett does take care of its people," says KIIS Los Angeles marketing director Karen Tobin, who says her salary has increased 10%-15% in the last three years. "They have taken care of my department and me very well. I have no idea what [our GSM or PD] make, but I feel that our salaries are fair."

Likewise, top 40 WHYZ (Z100) New York promotion director Marty Wall is happy with his own financial situation, although he considers himself an exception. In his 12 years in radio promotions, Wall has seen his salary grow to eight times the amount it was when he started. He now estimates that he is among the top 10

Billboard's **PD of the week**

Jay Sorensen
WKXW Trenton, N.J.

THIS IS AN 80-minute stretch of WKXW (New Jersey 101.5) Trenton, N.J., during late mornings/mid-days: Tommy James, "Crystal Blue Persuasion"; Beatles, "Lucy In The Sky With Diamonds"; Gaye & Terrell, "Ain't No Mountain High Enough"; Freda Payne, "Band Of Gold"; Sugarloaf, "Green Eyed Lady"; Elton John, "Philadelphia Freedom"; Mary Wells, "My Guy"; Beach Boys, "Fun Fun Fun"; Fleetwood Mac, "You Make Lovin' Fun"; Bob Dylan, "Lay Lady Lay"; and the Temptations, "Just My Imagination."

And here's what the jocks and their callers talked about between the records: auto insurance rates—and whether the "pain and suffering" category should be deleted from car crash lawsuits; the 37,000 gallons of oil spilled in the Arthur Kill between New Jersey and Staten Island that morning; and tax increases. A lot about tax increases.

PD Jay Sorensen swears it wasn't planned that way, but New Jersey 101.5 has become the state's semi-official tax revolt station. In recent weeks, as the anger over Gov. Jim Florio's sales and income tax hikes has mounted, WKXW has become the on-air focal point for—although not the organizer of—a 6,000-person rally at the state capitol and a petition drive that has, according to the station, garnered 400,000 signatures. The ensuing publicity has put NJ101.5 in The New York Times, The Los Angeles Times, U.S. News & World Report, most New Jersey dailies, and on at least two New York TV stations.

It seems inevitable that something like this would happen to Sorensen eventually. For years, he was a cohort of the flamboyant Joey Reynolds, working with him at WHLW (11-7) Ocean County, N.J.—an unusual mid-'70s AC—and at WNBC New York, where, after Reynolds left, Sorensen hung around for the overnight "Time Machine," the station's lovingly authentic mockup of mid-'60s WABC.

It did not, however, seem like Sorensen would get famous at WKXW. When he became PD a year ago, top 40 WPST had retaken the market lead and WKXW was in the process of going from adult top 40 to more mainstream AC. But that went nowhere. So in March, the station became a talk/oldies hybrid under consultant Walt Sabo and adopted its new nickname.

This was not the first radio station imaged around New Jersey—a state without its own VHF TV station until a few years ago, or a statewide newspaper. In the early '80s, Cousin Bruce Morrow tried turning WRAN Dover, N.J., into bright AC "New Jersey 1510," but he was on AM, without a statewide signal. WRAN went through other owners and permutations before eventually going dark.

NJ101.5, on the other hand, has already shown up in the Monmouth/Ocean book (.9-2.7 12-plus) and in Morristown (up from nothing to a 1.1), where Trenton stations don't usually register. In Trenton, WKXW is No. 1 again, having gone 3.5-8.4, and that, Sorensen contends, has nothing to do with the tax revolt, which did not go from being an on-air issue to being an on-air phenomenon until after the book.

Sorensen says the first days of the oldies/talk for-

mat were "disconcerting for everyone. It was very tough for people who had been DJs all their lives to talk with people on the phone. We generally dictated the topics: We asked where the worst speed trap in New Jersey was, the best restaurant, the best beach. Then, in April, the gun issue became a major topic of discussion when Florio signed new legislation in. That was the first indication that we needed to not be so light all the time.

"We're still doing lighter things. We're trying hard to keep a balance, and certain days are heavier than others. But it's difficult because we're screening our own calls and trying to keep track of the repeat calls and crazies. And there's still a lot of anger about taxes and car insurance and registration fees that are going up. There are a lot of unhappy campers in this state."

Shortly after the format change, Sorensen transferred area radio veteran Jim Gearhart, then PD of adult standards AM WBUD, to mornings. Gearhart has been the focus of much of the station's publicity, but he has admitted to The New York Times that he now has to study civic and tax issues when he would "rather be talking about Paul McCartney."

That sudden transformation of the jocks into community leaders bothers some people. "There were complaints that we weren't as informed as we should be," says Sorensen. "Now we're reading seven to eight papers a day throughout the building. But we can't know every policy inside out and backwards. We can't be political scientists.

"Everywhere I go, if people know who I am, there is an immediate buzz about what somebody said on the show that day. People are [calling us] heroes, and that's a scary thought." How scary? "I don't think we're going to have Nazis after us. We try to keep it in check. We're not shock jocks and we're not trying to be as outrageous as we can. The roughest I've gotten was calling a woman a snob [because she] defended the governor. And you should have heard the heat I got on that one."

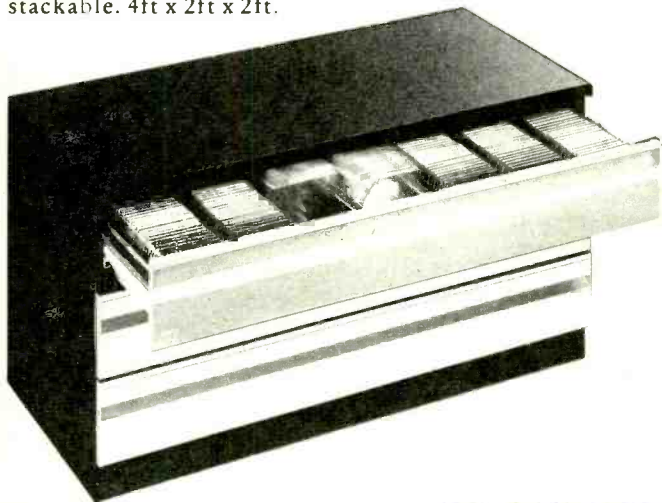
WKXW plays seven to eight songs an hour. While the music itself might seem almost incidental by now, the station is getting ready to do auditorium testing for the first time. It differs from nearby WOGL Philadelphia, and many other major-market oldies FMs, in emphasizing 1964-77 with more '70s gold than most others and much less pre-'64 music.

Although the talk elements are being expanded into nights and, perhaps, weekends, where they had been downplayed, Sorensen says there are no plans for NJ101.5 to evolve to full-time talk. "What has worked so far is the mix of talk and music," he says.

So how much tax revolt can listeners handle? "We've had many discussions about that. The tax issue will go away and we'll respond in kind to whatever is on the minds of people here. Some people may go away because it isn't controversial enough, but our ratings had kicked in before the tax revolt and we'll do what we did before the tax revolt happened."

SEAN ROSS

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



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

LIFT
Systems with a future.

BACK IN THE U.S.S.R.

SMIRNOFF® VODKA 40 & 50% Alc. by Vol., distilled from premium grain.
© 1990 Ste. Pierre Smirnoff FLS (Division of Heublein, Inc.) Hartford, CT—Made in U.S.A.

After 73 years, Smirnoff® Vodka returns to the Mother Country.

Before the Russian Revolution, it was the country's favorite vodka, selling a million bottles a day. Today, it's becoming the U.S.S.R.'s leading imported vodka. Considering Smirnoff's heritage, that's not surprising.

So if you find yourself toasting the spirit of Glasnost, you know the real spirit to choose.

Smirnoff.

THE WORLD'S REIGNING VODKA.

San Bernardino's 'Frog' Has Listeners Ribited, Er, Riveted

BY SEAN ROSS

NEW YORK—If you've heard country WFRG Utica, N.Y., you *may* be prepared for some of the on-air vocabulary employed by Keymarket's KFRG San Bernardino, Calif.—one of the biggest of this spring's clump of country success stories.

KFRG's jocks include Cathi "The Tadpole" Parrish, Hopalong Cassidy III, Jumpin' Jay Diamond, and morning partner Commander Kermit, who does "skyfrog traffic." Its jingles end with a "ribit." It does "weather frogcasts" instead of forecasts. Jocks thank listeners for "jumpin' on over to the Inland Empire's best and most country music."

A few weeks ago, KQLZ (Pirate Radio) Los Angeles programmer/morning man Scott Shannon began talking about the Frog on his morning show. "They were calling us the Freddy Fender funk factory," says PD/morning man Charlie Harrigan. "Overall, however, they were being very nice about it. I've heard them really rag on some other stations."

Eventually, Pirate sent its van to KFRG's parking lot to give away T-shirts. KFRG sent its own people downstairs with merchandise. "I think Scott has a fetish for stations named after animals. When I was working with WMME (The Moose) Augusta, Maine, he did a bit with the morning man there," says Keymarket VP/programming Frank Bell. "I faxed him a letter that said, 'Move

over and let the big frog eat.'"

Actually, Keymarket chairman Kerby Confer and his former partner, Paul Rothfuss, now president of Arrow Communications, have a fetish for stations named after animals, too. One or both of them are involved, or have been involved at various times, with WBVE (The Beaver) Bowling Green, Ky., WPIG Olean, N.Y., and WFFX (The Fox) Tuscaloosa, Ala. Another former associate had a Fox (WFFX) in Williamsport, Pa., long before Foxes began popping up around the country last year.

Is it hard telling your jocks that they're going to be named after animals? "They all understood what we wanted to do," says Harrigan. "They jumped along with us."

Egregious frog puns aside, KFRG seems to have its market ribited, er, riveted. In a spring book full of country success stories, KFRG was the most notable startup, going 2.9-8.0 12-plus in its first book. That made it No. 2 in the market, behind churban KGGI, and No. 1 in its target demo of 25-54.

KFRG's success has been relatively simple. It has promoted heavily in a shadow market that does not see a lot of radio station spending. It plays a very tight list of country megahits. And, as Harrigan points out, its competitors have signal problems. "KWDJ has problems in part of San Bernardino and Ontario. KNTF has problems reaching down toward Riverside County. KCKC is an AM and

has trouble at nights everywhere."

When Harrigan came to KFRG after a year-and-a-half as morning man at WQXK Canton/Youngstown, Ohio, he "had no concerns" about getting into a format battle with three other stations—not to mention L.A.'s two country stations, both of which can be heard in the market. "I knew if we did it right and had the right tools, we could be successful. I grew up in (nearby) Covina, and just



from talking to friends I had no doubt it would happen."

KFRG's tools included billboards and two direct-mail pieces—only one of which, a bumper-sticker mailout, was related to an on-air contest; prizes were \$100, or \$1,000 in bonus hours. The station is now doing a \$100 song-of-the-day contest and will keep the bumper stickers as an ongoing campaign. (Interestingly, rival KWDJ is also running a bumper-sticker campaign and has responded with billboards saying, "The Worst and Least Country Music?")

This is KFRG in middays: Kenny Rogers, "Love Will Turn You Around"; Marty Stuart, "Hillbilly Rock"; Holly Dunn, "Daddy's Hands"; Lynn Anderson, "Rose Garden"; Clint Black, "Walking Away"; David Frizzell, "I'm Gonna Hire A

Wino To Decorate Our Home"; Anne Murray, "Hey Baby"; Shenandoah, "Next To You, Next To Me"; B.J. Thomas, "What Ever Happened To Old Fashioned Love"; Ronnie Milsap, "It Was Almost Like A Song"; Paul Overstreet, "Richest Man On Earth"; and Conway Twitty, "Between Blue Eyes And Jeans." It begins each hour with 10 in a row and has other stops at :27 and :39.

The tight list, and the emphasis on the early '80s, stem from Bell's belief that "you don't see gains like this unless you create new listeners." KFRG's 8.0 share is seven-tenths of a share higher than the combined shares of KWDJ, KCKC, KNTF, and the two L.A. stations last spring. And those stations lost only 1 1/2 shares between them, suggesting that KFRG created 6 1/2 shares of new country audience.

Bell doesn't think KFRG will have to widen its music as time goes by. "Our TSL is 16:45 a week, which is the neighborhood we'd like to be in. We don't have any plans to change our basic philosophy." "The way we have it structured, there isn't burn," Harrigan contends.

Whether the Frog will be able to keep up its current level of promotion is another matter. KCKC PD Bob Mitchell says that in a shadow market like the San Bernardino area, "no radio station can afford to stay on the air if they continually have to spend lots of money on promotion."

Replies Bell, "This is market No. 33. There are a lot of businesses here that need to advertise and they certainly can't do that on [L.A. stations] KOST or KABC. By covering the market as thoroughly as we have, we've given those advertisers an efficient vehicle for reaching people where they live. All the numbers up to this point make absolute sense. Avails have been tight for a while."

NEW COUNTRY ACTS

(Continued from page 10)

have had some help from outside marketing. Country outlets are major users of direct mail in the spring and fall, and the direct-mail "lottery number" promotion was prevalent this time. But PDs insist that is not the biggest cause of country's spring success."

"I'm a big believer in direct mail, and that had a lot to do with it," says Chapman. "But I'm seeing big increases in time-spent-listening and [respectable] but not drastic increases in cume. Constant listening is what kicked [client station WBVE Cincinnati] up."

Indeed, of the 32 country stations in top 50 markets that were up this book, 25 were ahead of their shares from this time a year ago, when, presumably, they also marketed more heavily than in other books. Only seven were behind or tied with their share from last year.

So while KPLX Dallas' 5.6-7.4 rise this time—on the heels of a major cash contest in the first month of the book and a direct-mail the second and third—puts it flush with last spring's 7.3, you also have KEEY, which is more than three shares ahead of last year; KUPL-FM Portland, Ore. (2.5 shares ahead); KYGO (1.5 shares ahead); and KCY San Antonio, Texas (4.2 shares ahead).

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Magic, Olivia Newton-John, MCA
2. It's Still Rock And Roll To Me, Billy Joel, COLUMBIA
3. Little Jeannie, Elton John, MCA
4. Cupid/I've Loved You For A Long Time, Spinners, ATLANTIC
5. Shining Star, Manhattans, COLUMBIA
6. Take Your Time, S.O.S. Band, TABU
7. Coming Up, Paul McCartney, COLUMBIA
8. Tired Of Toein' The Line, Rocky Burnette, EMI-AMERICA
9. Emotional Rescue, Rolling Stones, ROLLING STONES
10. Sailing, Christopher Cross, WARNER BROS.

POP SINGLES—20 Years Ago

1. (They Long To Be) Close To You, Carpenters, A&M
2. Make It With You, Bread, ELEKTRA
3. Mama Told Me (Not To Come), Three Dog Night, DUNHILL
4. Band Of Gold, Freda Payne, INVICTUS
5. Signed, Sealed, Delivered I'm Yours, Stevie Wonder, TAMLA
6. The Love You Save/I Found That Girl, Jackson 5, MOTOWN
7. Ride Captain Ride, Blues Image, ATCO
8. Ball Of Confusion (That's What The World Is Today), Temptations, GORDY
9. Tighter, Tighter, Alive & Kicking, ROULETTE
10. O-o-h Child, Five Stairsteps, BUDDAH

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Dancin' Cowboys, Bellamy Brothers, WARNER/CORB
2. Stand By Me, Mickey Gilley, ASYLUM
3. Tennessee River, Alabama, RCA
4. Bar Room Buddies, Merle Haggard & Clint Eastwood, ELEKTRA
5. Drivin' My Life Away, Eddie Rabbitt, ELEKTRA
6. Cowboys And Clowns/Misery Loves Company, Ronnie Milsap, RCA
7. Wayfaring Stranger, Emmylou Harris, WARNER BROS.
8. Save Your Heart For Me, Jacky Ward, MERCURY
9. Clyde, Waylon Jennings, RCA
10. Love The World Away, Kenny Rogers, UNITED ARTISTS

SOUL SINGLES—10 Years Ago

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

Welcome to the luxurious BelAge Hotel de Grande Classe



1020 North San Vicente Boulevard
West Hollywood, California 90069
Daily rates from \$235.

Reservations and Information
1-800-424-4443

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

© 1990 Hotels of L'Emilage International
Member Small Luxury Hotels and Resorts

WW1 Proclaims Financial 'Turnaround' In 2nd Quarter

This week's lead item was written by Don Jeffrey in New York.

NEW YORK—Westwood One Inc., trumpeting a "significant turnaround," has reported an operating profit of \$1.72 million for the second quarter. In the same period last year the company had an operating loss of \$3.24 million.

But interest payments on debt and other expenses related to the company's aggressive acquisitions strategy of the past few years have resulted in a quarterly net loss of \$3.81 million. That, however, is an improvement over last year's \$6.55 million net deficit. Revenues were up 27% for the quarter that ended May 31 to \$37.3 million.

WW1 president William Battison says the second-quarter report "shows significant turnaround. In four years we acquired six major properties. All but R&R [Radio & Records, the trade publication] were losing money or were startups."

"They've met my projections," says Joseph Arsenio, an analyst with

Hambrecht & Quist in San Francisco. He says that, because of the "seasonality of the radio business, the third and fourth quarters will probably be stronger than the second."

Battison attributes the financial gains to consolidations of the company's radio network operations and higher revenues from KQLZ (Pirate Radio) Los Angeles, which was acquired last year.

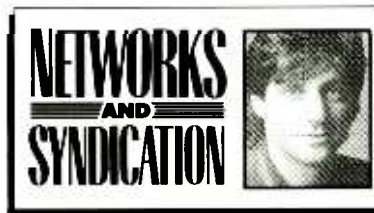
For the six months that ended May 31, the company had a net loss of \$11.5 million on \$69.1 million in revenues, compared with a loss of \$9.65 million on \$55.9 million in revenues last year.

The company's long-term debt is \$201 million. Interest payments for the second quarter were \$5.4 million, compared with \$5.03 million last year. Depreciation and amortization totaled \$774,000, up from \$691,000 last year.

WW1's operating cash flow—an important measure of a media company's financial health—was nearly \$2.5 million for the quarter.

The company's stock has been sell-

ing at about \$5 a share recently, near the low end of its 52-week range. Arsenio says that this is because "the company is not likely to post a profit this year." But he adds, "I do think after the third quarter is reported, more will perceive the improvements



by Craig Rosen

we project, and I believe the stock will begin to improve."

ABC NAMES NEW PRESIDENT

Robert F. Callahan Jr. has been named president of ABC Radio Networks by Capital Cities/ABC Radio president James P. Arcara. He replaces Aaron Daniels, who left the post after a four-year stint at the helm of the No. 1 radio network (Billboard, May 5). In a prepared statement, Arcara praises Callahan's "business experience" gained outside the broadcast arena. He was previously senior VP for Diversified Publishing Group, Capital Cities/ABC Publishing. Prior to taking that position in March 1990, Callahan was senior VP/group publisher for Fairchild Publications, Capital Cities/ABC Publishing.

CSN: AUTHORIZED & UNAUTHORIZED

Crosby, Stills & Nash manager Bill Siddons was so upset by an ad for Unistar's "The Crosby, Stills & Nash Story," scheduled for broadcast Aug. 17-19, that he gave Dan Neer Productions the go-ahead to do an authorized CS&N special and wrote an open letter to programmers, published as a full-page trade ad, asking them not to run the "unauthorized radio program."

A Unistar press release promises that "the show chronicles more than two decades' worth of classic music and features interviews with David Crosby, Stephen Stills, and Graham Nash," and that "the latest release, 'Live It Up,' and more will be included." Siddons' letter, however, claims that "the program contains no new interview material and is not endorsed by the band nor the band's management."

Siddons recommends that programmers turn to an "authorized" program "that does contain new interviews." That program is "Crosby, Stills & Nash: Up Close," which is produced by Neer Perfect Productions and distributed by MediaAmerica.

Siddons, who once worked with the Doors, says he has never run across this problem in all his years as a manager. "After I saw the ad, I called Unistar and demanded that they cancel the show, but they refused to," he says.

So Siddons struck a deal with Neer and MediaAmerica. If MediaAmerica paid for an ad denouncing the Unistar special, Siddons would give Neer the go-ahead to produce an authorized CS&N show. Neer already had fresh interview material in the can, having been retained by Atlantic Rec-

ords to produce a promotional radio interview disk for the label. Neer claims that he never uses old interviews for his programs and always gets approval from management.

According to MediaAmerica chairman Ron Hartenbaum, the ad denouncing the Unistar program was a "cooperative effort." He says MediaAmerica rarely advertises, but he "wanted to let Bill [Siddons] say what he had to say."

MediaAmerica president Gary Schonfeld says that controversy surrounding the rights to particular artists is heating up. "Managers are focused on protecting the image of the band," he says. "And that's what Bill Siddons is doing appropriately."

Unistar had no comment on the controversy. Meanwhile, the first installment of the two-part, four-hour authorized CS&N special, distributed by MediaAmerica, will be available for broadcast during the week of Aug. 13. The second part will be available Aug. 27.

MUSIC SPECIALS

Aug. 2, David Bowie Live Call-In Show, Westwood One Radio Networks, 90 minutes.

Aug. 3-4, Lisa Stansfield, On The Radio, WW1 Radio Networks, one hour.

Aug. 3-5, Johnny Gill & Friends, The Weekly Special, Unistar Radio Networks, 90 minutes.

Aug. 3-5, Robin Gibb/Mel Carter/Dusty Springfield/Dabney Coleman/Bill Cosby, Cruisin' America With Cousin Brucie, CBS Radio Programming, three hours.

Aug. 3-5, Nikki Sixx Of Motley Crue, Metalshop, MJI Broadcasting, two hours.

Aug. 3-5, Dick Clark's Legends Of Rock And Roll, Unistar Radio Programming.

Aug. 3-5, Creedence Clearwater Revival, Dick Clark's Rock, Roll & Remember, Unistar, four hours.

Aug. 3-5, Exile, The Stories Behind The Songs, Unistar, one hour.

Aug. 3-9, Gun, Rock Over London, Radio Ventures, one hour.

Aug. 4, Back To Back Beatles (All Of The 2-Sided Hits), Super Gold Saturday With Mike Harvey, Unistar, five hours.

Aug. 4, The Turtles, Solid Gold Saturday Night, Unistar, five hours.

Aug. 4, Don Williams, Country Gold Saturday Night Live, Unistar, five hours.

Aug. 4-5, The Time/Robert Guillaume, RadioScope, Bailey Broadcast Services, one hour.

Aug. 5, David Bowie Live In Concert From Milton Keynes Bowl, England, WW1, two-and-a-half hours.

Aug. 5, Madonna HBO Simulcast, WW1, two hours.

Aug. 6-12, America's Concert In The Country, Part 3, WW1, three hours.

Aug. 6-12, The Dionne Warwick Songbook, WW1, 90 minutes.

Aug. 6-12, Dogs, Dr. Demento, WW1, two hours.

Aug. 6-12, Janet Jackson, Starbeat, MJI, one hour.

Aug. 6-12, Elements, The Jazz Show With David Sanborn, WW1, two hours.

Aug. 6-12, Eddie Money/Jackson Browne, Superstar Concert Series, WW1, 90 minutes.

FOR WEEK ENDING AUGUST 4, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	9	JOEY I.R.S. 73014	CONCRETE BLONDE 4 weeks at No. 1
2	2	4	6	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
3	7	8	4	I'LL BE YOUR CHAUFFEUR BEGGAR'S BANQUET 1 2613/RCA	DAVID J
4	4	3	6	KING OF THE MOUNTAIN COLUMBIA LP CUT	MIDNIGHT OIL
5	10	16	4	THE CRYING SCENE SIRE 2-21591/REPRISE	AZTEC CAMERA
6	13	23	3	EVERY BEAT OF THE HEART VIRGIN 4-98937	THE RAILWAY CHILDREN
7	9	10	6	KOOL THING DGC LP CUT	SONIC YOUTH
8	20	26	3	HOME VIRGIN LP CUT	IGGY POP
9	5	6	5	WORLD IN MOTION QWEST 4-21582/WARNER BROS	NEW ORDER
10	8	9	7	ONION SKIN GIANT 4-19889/WARNER BROS.	BOOM CRASH OPERA
11	15	27	3	POST-POST-MODERN MAN ENIGMA 75551	DEVO
12	3	2	10	GIVE IT UP POLYDOR 869 044-4	HOTHOUSE FLOWERS
13	6	5	8	SWEET SMELL OF SUCCESS EPIC LP CUT	THE STRANGLERS
14	23	—	2	PUT THE MESSAGE IN THE BOX ENIGN 23507/CHRYSALIS	WORLD PARTY
15	12	11	4	STEP ON ELEKTRA 0-66624	HAPPY MONDAYS
16	14	12	10	PINEAPPLE FACE CAPITOL V-15559	REVENGE
17	19	19	4	HEAVY WEATHER TRAFFIC REPRISE LP CUT	KATYDIDS
18	21	18	3	HOLD A CANDLE TO THIS SIRE LP CUT/WARNER BROS.	PRETENDERS
19	16	15	8	HELLO, HELLO, HELLO, HELLO... CHARISMA LP CUT	SOMETHING HAPPENS
20	11	7	15	POLICY OF TRUTH SIRE 0-21534/REPRISE	DEPECHE MODE
21	NEW ▶		1	MEN IN HELICOPTERS ATLANTIC LP CUT	ADRIAN BELEW
22	17	14	9	ALL I WANT MCA LP CUT	THE LIGHTNING SEEDS
23	27	29	3	GOD TONIGHT CURB 79014	REAL LIFE
24	22	21	5	A STRANGE KIND OF LOVE BEGGAR'S BANQUET LP CUT/RCA	PETER MURPHY
25	25	24	5	CHILD OF THE WILD BLUE YONDER A&M 1510	JOHN HIATT
26	NEW ▶		1	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	CANDY FLIP
27	18	13	16	HERE'S WHERE THE STORY ENDS ROUGH TRADE 4-19691/DGC	THE SUNDAYS
28	NEW ▶		1	BRAVE NEW WORLD RCA LP CUT	MICHAEL PENN
29	24	20	11	BALL AND CHAIN EPIC LP CUT	SOCIAL DISTORTION
30	26	22	9	GROWING OLD VIRGIN 4-98977	THE ORIGIN

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

Hot Hits in Tokio

Week of July 15, 1990

- 1 Hold On Wilson Phillips
- 2 It Must Have Been Love Roxette
- 3 Come Back To Me Janet Jackson
- 4 Step By Step New Kids On The Block
- 5 Children Of The Night Richard Marx
- 6 U Can't Touch This M.C. Hammer
- 7 Do You Remember Phil Collins
- 8 Talk To Me Anita Baker
- 9 Want To Be With You Zan
- 10 ANI Wanna Do Is Make Love To You Heart
- 11 A Dreams A Dream Soul II Soul
- 12 Make You Sweat Keith Sweat
- 13 Walking After Midnight Fairground Attraction
- 14 She Ain't Worth It Glenn Medeiros & Bobby Brown
- 15 The Power Snap
- 16 Mood Cruisin' Anri
- 17 Hold On Eo Vogue
- 18 Vogue Madonna
- 19 Vision Of Love Mariah Carey
- 20 Rub You The Right Way Johnny Gill
- 21 Take It To Heart Michael McDonald
- 22 I'll Be Your Shelter Taylor Dayne
- 23 Mercy Mercy Me Milira
- 24 The Art Of Love Michael Franks
- 25 My My My Johnny Gill
- 26 The Right Combination Seiko & Downie Wahlberg
- 27 Ooh La La (I Can't Get Over You) Perfect Gentlemen
- 28 Get A Life Soul II Soul
- 29 I Want It Now Cameo
- 30 Across the River Bruce Hornsby & The Range
- 31 Right By My Side Stanley Clark & George Duke
- 32 Alright Janet Jackson
- 33 Poison Red Hot Chili Peppers
- 34 The Master Key Barbara Weathers
- 35 Welcome To The Real World Jane Child
- 36 The Crying Scene Aztec Camera
- 37 Do Me Ball By DeVoo
- 38 Hanky Panky Madonna
- 39 People Soul II Soul
- 40 All I Do Is Think Of You Troop
- 41 The Other Side Aerosmith
- 42 Softly Whispering I Love You Paul Young
- 43 Monster Rock Tokyo Ska Paradise Orchestra
- 44 Every Little Thing Jeff Lynne
- 45 Good Love Klymaxx
- 46 Can't Stop Fallin' Into You Cheap Trick
- 47 When I Dream Of You Tommy Page
- 48 Don't Go Away Mad Motley Crue
- 49 You Can't Dey It Lisa Stansfield
- 50 Release Me Wilson Phillips

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

POWERPLAYS™

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

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

PLATINUM

Z100
New York P.D.: Steve Kingston

1	1	Snap, The Power
2	2	En Vogue, Hold On
3	4	Johnny Gill, Rub You The Right Way
4	3	Glenn Medeiros Featuring Bobby Brown, Depeche Mode, Enjoy The Silence
5	6	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
6	5	Michael Bolton, When I'm Back On My F
7	7	Tyler Collins, Girls Nite Out
8	10	Mellow Man Ace, Mentiroso
9	12	George LaMond, Bad Of The Heart
10	11	Motley Crue, Don't Go Away Mad (Just Another Day)
11	16	Jon Bon Jovi, Blaze Of Glory (From "Y
12	14	Mariah Carey, Vision Of Love
13	18	M.C. Hammer, U Can't Touch This
14	17	New Kids On The Block, Tonight
15	5	Madonna, Hanky Panky
16	19	St. Paul, Stranger To Love
17	20	Sweet Sensation, If Wishes Came True
18	21	Janet Jackson, Come Back To Me
19	22	Poison, Unskippy Bop
20	25	After 7, Ready Or Not
21	24	Bell Biv Devoe, Do Me!
22	23	Babyface, My Kinda Girl
23	26	Aerosmith, The Other Side
24	27	Seduction, Could This Be Love
25	28	Keith Sweat, Make You Sweat
26	13	Bell Biv Devoe, Poison
27	30	Wilson Phillips, Release Me
A28	—	Black Box, Everybody Everybody
A29	—	Prince, Thieves In The Temple
EX	—	Don Henley, How Bad Do You Want It?
A	—	Taylor Dayne, Heart Of Stone

WZLW
Boston P.D.: Steve Rivers

1	1	Snap, The Power
2	2	Johnny Gill, Rub You The Right Way
3	5	Tyler Collins, Girls Nite Out
4	4	En Vogue, Hold On
5	9	Mariah Carey, Vision Of Love
6	3	Michael Bolton, When I'm Back On My F
7	6	Black Box, Everybody Everybody
8	11	Depeche Mode, Enjoy The Silence
9	6	Glenn Medeiros Featuring Bobby Brown, Sweet Sensation, If Wishes Came True
10	21	St. Paul, Stranger To Love
11	15	St. Paul, Stranger To Love
12	16	Janet Jackson, Come Back To Me
13	14	George LaMond, Bad Of The Heart
14	17	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
15	18	Gloria Estefan, Cuts Both Ways
16	19	The Time, Jerk Out
17	20	Madonna, Hanky Panky
18	14	Seduction, Could This Be Love
19	22	M.C. Hammer, Have You Seen Her
20	8	New Kids On The Block, Step By Step
A21	—	Wilson Phillips, Release Me
22	25	Paul Young, Oh Girl
23	26	Don Henley, How Bad Do You Want It?
24	27	Bell Biv Devoe, Do Me!
25	30	Luke Featuring The 2 Live Crew, Banne
A28	—	Prince, Thieves In The Temple
A29	—	Phil Collins, Something Happened On T
A30	—	Indecent Obsession, Tell Me Something
A	—	Poison, Unskippy Bop

WJLA
Washington P.D.: Matt Farber

1	2	Johnny Gill, Rub You The Right Way
2	4	Snap, The Power
3	1	Glenn Medeiros Featuring Bobby Brown, Depeche Mode, Enjoy The Silence
4	15	Keith Sweat, Make You Sweat
5	3	Depeche Mode, Enjoy The Silence
6	11	Seduction, Could This Be Love
7	13	Mariah Carey, Vision Of Love
8	18	Sweet Sensation, If Wishes Came True
9	5	En Vogue, Hold On
10	6	Tyler Collins, Girls Nite Out
11	12	Janet Jackson, Come Back To Me
12	10	Lisa Stansfield, You Can't Deny It
13	17	Babyface, My Kinda Girl
14	9	Roxette, It Must Have Been Love (From "The Time, Jerk Out")
15	14	Michael Bolton, When I'm Back On My F
16	8	Madonna, Hanky Panky
17	12	Wilson Phillips, Release Me
18	22	Bell Biv Devoe, Do Me!
19	23	The Time, Jerk Out
20	27	The Party, Summer Vacation
21	26	Wilson Phillips, Release Me
22	19	After 7, Ready Or Not
23	25	Luke Featuring The 2 Live Crew, Banne
24	25	Brother Beyond, The Girl I Used To Kn
25	20	Phil Collins, Do You Remember?
26	29	Nayobe, I Love The Way You Love Me
27	30	Depeche Mode, Policy Of Truth
A28	—	Prince, Thieves In The Temple
A29	—	Phil Collins, Something Happened On T
A30	—	Taylor Dayne, Heart Of Stone

FOX
Detroit P.D.: Chuck Beck

1	1	Kyper, Tic-Tac-Toe
2	2	Poison, Unskippy Bop
3	3	Faith No More, Epic
4	5	Depeche Mode, Enjoy The Silence
5	6	Bell Biv Devoe, Poison
6	7	Glenn Medeiros Featuring Bobby Brown, Sweet Sensation, If Wishes Came True
7	8	Motley Crue, Don't Go Away Mad (Just Another Day)
8	9	Madonna, Hanky Panky
9	11	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
10	15	Jon Bon Jovi, Blaze Of Glory (From "Y
11	12	Wilson Phillips, Release Me
12	14	New Kids On The Block, Tonight
13	4	L.A. Guns, The Ballad Of Jayne
14	17	M.C. Hammer, Have You Seen Her
15	16	The Time, Jerk Out
16	20	Ana & Jordan Knight, Angel Of Love
17	21	Bell Biv Devoe, Poison
18	23	Candy Flip, Strawberry Fields Forever
19	13	New Kids On The Block, Step By Step
20	21	Janet Jackson, Come Back To Me
21	22	Winger, Can't Get Enough
A22	—	Luke Featuring The 2 Live Crew, Banne
A23	—	Nelson, (Can't Live Without Your)
24	18	Wilson Phillips, Release Me
A	—	Prince, Thieves In The Temple
A	—	Depeche Mode, Policy Of Truth
A	—	Seduction, Could This Be Love
EX	—	Linea 77, Don't You Come Cryin'
EX	—	Keith Sweat, Make You Sweat
EX	—	The Lightning Seeds, Pure

R101
Chicago P.D.: Bill Gamble

1	5	Gloria Estefan, Cuts Both Ways
2	1	Wilson Phillips, Release Me
3	2	Elton John, Club At The End Of The St
4	7	Mariah Carey, Vision Of Love
5	6	Michael Bolton, When I'm Back On My F
6	3	Phil Collins, Do You Remember?
7	8	Bruce Hornsby & The Range, Across The
8	9	Wilson Phillips, Release Me
9	4	Roxette, It Must Have Been Love (From "The Time, Jerk Out")
10	10	Taylor Dayne, I'll Be Your Shelter
11	14	Linda Ronstadt/Aaron Neville, When So
12	15	Michael McDonald, Take It To Heart
13	11	Madonna, Vogue
14	12	Heart, All I Wanna Do Is Make Love To
15	19	Go West, King Of Wishful Thinking (Fr
16	13	Richard Marx, Children Of The Night
A17	—	Wishes Ingram, I Don't Have The Heart
18	17	Calloway, I Wanna Be Rich
19	18	Sinead O'Connor, Nothing Compares 2 U
A20	—	Fleetwood Mac, Skies The Limit

X100
San Francisco P.D.: Dan O'Toole

1	3	Mariah Carey, Vision Of Love
2	1	Tyler Collins, Girls Nite Out
3	8	Babyface, My Kinda Girl
4	9	Go West, King Of Wishful Thinking (Fr
5	4	Glenn Medeiros Featuring Bobby Brown, Sweet Sensation, If Wishes Came True
6	13	Janet Jackson, Come Back To Me
7	10	Sweet Sensation, If Wishes Came True
8	5	En Vogue, Hold On
9	11	Seduction, Could This Be Love
10	12	Depeche Mode, Policy Of Truth
11	2	Michael Bolton, When I'm Back On My F
12	14	The Time, Jerk Out
13	17	Keith Sweat, Make You Sweat
14	20	Brother Beyond, The Girl I Used To Kn
15	7	George LaMond, Bad Of The Heart
16	22	St. Paul, Stranger To Love
17	12	Lisa Stansfield, You Can't Deny It
18	15	New Kids On The Block, Step By Step
19	23	Maxi Priest, Close To You
20	25	Snap, The Power
21	24	Wilson Phillips, Release Me
22	21	Anta Baker, Talk To Me
23	28	Kyper, Tic-Tac-Toe
24	29	Calloway, All The Way
25	30	Bell Biv Devoe, Do Me!
26	18	Johnny Gill, Rub You The Right Way
27	27	Paul Young, Oh Girl
28	EX	The Party, Summer Vacation
29	EX	After 7, Can't Stop
A30	—	After 7, Can't Stop
A	—	Taylor Dayne, Heart Of Stone
A	—	Black Box, Everybody Everybody
A	—	Prince, Thieves In The Temple
A	—	New Kids On The Block, Tonight
A	—	Phil Collins, Something Happened On T
EX	—	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
EX	—	Bruce Hornsby & The Range, Across The
EX	—	Madonna, Hanky Panky
EX	—	Linea 77, Don't You Come Cryin'
EX	—	Luke Featuring The 2 Live Crew, Banne

95.5 WFLJ
New York P.D.: Tom Cuddy

1	1	Glenn Medeiros Featuring Bobby Brown, Snap, The Power
2	2	Depeche Mode, Enjoy The Silence
3	3	Madonna, Hanky Panky
4	6	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
5	5	Michael Bolton, When I'm Back On My F
6	9	En Vogue, Hold On
7	7	Tyler Collins, Girls Nite Out
8	11	Sweet Sensation, If Wishes Came True
9	12	Seduction, Could This Be Love
10	18	St. Paul, Stranger To Love
11	14	Johnny Gill, Rub You The Right Way
12	13	Go West, King Of Wishful Thinking (Fr
13	15	Mariah Carey, Vision Of Love
14	16	New Kids On The Block, Tonight
15	19	Bell Biv Devoe, Do Me!
16	20	The Time, Jerk Out
17	17	Poison, Unskippy Bop
18	25	M.C. Hammer, Have You Seen Her
19	23	Bruce Hornsby & The Range, Across The
20	24	Janet Jackson, Come Back To Me
21	22	Babyface, My Kinda Girl
22	26	Jon Bon Jovi, Blaze Of Glory (From "Y
23	28	India, The Lover Who Rocks You
24	27	Janet Jackson, Come Back To Me
25	32	Heart, I Didn't Want To Need You
26	29	The Lightning Seeds, Pure
27	28	Aerosmith, The Other Side
28	31	Brother Beyond, The Girl I Used To Kn
29	EX	Keith Sweat, Make You Sweat
30	EX	Wilson Phillips, Release Me
31	EX	Cheap Trick, Can't Stop Falling Into
32	EX	The Adventures Of Steve V, Dirty Cas
33	EX	Prince, Thieves In The Temple
A34	—	TKA, I Won't Give Up On You
A	—	Black Box, Everybody Everybody
A	—	St. Paul, Stranger To Love
A	—	Favorite Angel, Only Women Bleed
EX	—	Nelson, (Can't Live Without Your) Lov
EX	—	Alisa, Wumber Number
EX	—	James Ingram, I Don't Have The Heart
EX	—	Paul Young, Oh Girl
EX	—	Kyper, Tic-Tac-Toe
EX	—	Gloria Estefan, Cuts Both Ways

94.5 FM
Boston P.D.: Steve Rivers

1	1	Snap, The Power
2	2	Johnny Gill, Rub You The Right Way
3	5	Tyler Collins, Girls Nite Out
4	4	En Vogue, Hold On
5	9	Mariah Carey, Vision Of Love
6	3	Michael Bolton, When I'm Back On My F
7	6	Black Box, Everybody Everybody
8	11	Depeche Mode, Enjoy The Silence
9	6	Glenn Medeiros Featuring Bobby Brown, Sweet Sensation, If Wishes Came True
10	21	St. Paul, Stranger To Love
11	15	St. Paul, Stranger To Love
12	16	Janet Jackson, Come Back To Me
13	14	George LaMond, Bad Of The Heart
14	17	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
15	18	Gloria Estefan, Cuts Both Ways
16	19	The Time, Jerk Out
17	20	Madonna, Hanky Panky
18	14	Seduction, Could This Be Love
19	22	M.C. Hammer, Have You Seen Her
20	8	New Kids On The Block, Step By Step
A21	—	Wilson Phillips, Release Me
22	25	Paul Young, Oh Girl
23	26	Don Henley, How Bad Do You Want It?
24	27	Bell Biv Devoe, Do Me!
25	30	Luke Featuring The 2 Live Crew, Banne
A28	—	Prince, Thieves In The Temple
A29	—	Phil Collins, Something Happened On T
A30	—	Indecent Obsession, Tell Me Something
A	—	Poison, Unskippy Bop

95.7 FM
Washington P.D.: Rick Gillette

1	2	Johnny Gill, Rub You The Right Way
2	4	Snap, The Power
3	1	Glenn Medeiros Featuring Bobby Brown, Depeche Mode, Enjoy The Silence
4	15	Keith Sweat, Make You Sweat
5	3	Depeche Mode, Enjoy The Silence
6	11	Seduction, Could This Be Love
7	13	Mariah Carey, Vision Of Love
8	18	Sweet Sensation, If Wishes Came True
9	5	En Vogue, Hold On
10	6	Tyler Collins, Girls Nite Out
11	12	Janet Jackson, Come Back To Me
12	10	Lisa Stansfield, You Can't Deny It
13	17	Babyface, My Kinda Girl
14	9	Roxette, It Must Have Been Love (From "The Time, Jerk Out")
15	14	Michael Bolton, When I'm Back On My F
16	8	Madonna, Hanky Panky
17	12	Wilson Phillips, Release Me
18	22	Bell Biv Devoe, Do Me!
19	23	The Time, Jerk Out
20	27	The Party, Summer Vacation
21	26	Wilson Phillips, Release Me
22	19	After 7, Ready Or Not
23	25	Luke Featuring The 2 Live Crew, Banne
24	25	Brother Beyond, The Girl I Used To Kn
25	20	Phil Collins, Do You Remember?
26	29	Nayobe, I Love The Way You Love Me
27	30	Depeche Mode, Policy Of Truth
A28	—	Prince, Thieves In The Temple
A29	—	Phil Collins, Something Happened On T
A30	—	Taylor Dayne, Heart Of Stone

95.7 FM
Detroit P.D.: Rick Gillette

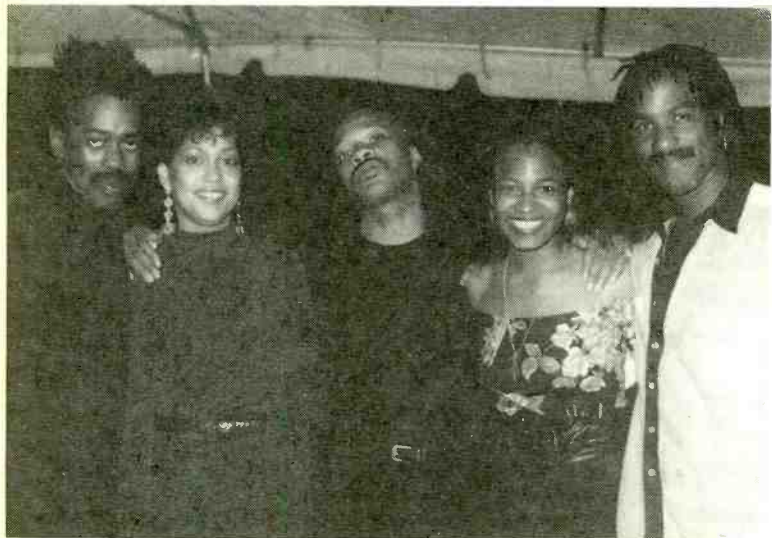
1	2	Kyper, Tic-Tac-Toe
2	3	Bell Biv Devoe, Do Me!
3	4	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
4	5	M.C. Hammer, Have You Seen Her
5	6	Faith No More, Epic
6	10	Poison, Unskippy Bop
7	15	New Kids On The Block, Tonight
8	1	Depeche Mode, Enjoy The Silence
9	11	Snap, The Power
10	20	Ana & Jordan Knight, Angel Of Love
11	14	Janet Jackson, Come Back To Me
12	19	Luke Featuring The 2 Live Crew, Banne
13	17	Mariah Carey, Vision Of Love
14	6	Johnny Gill, Rub You The Right Way
15	18	Sweet Sensation, If Wishes Came True
16	28	Depeche Mode, Policy Of Truth
17	9	Bell Biv Devoe, Poison
18	22	Jon Bon Jovi, Blaze Of Glory (From "Y
19	7	Madonna, Hanky Panky
20	21	The Time, Jerk Out
21	EX	Depeche Mode, Policy Of Truth
22	23	The Lightning Seeds, Pure
23	25	Doc Box & B. Fresh, Slow Love
24	24	Babyface, My Kinda Girl
25	13	Wilson Phillips, Release Me
A	—	Prince, Thieves In The Temple
A	—	The Party, Summer Vacation
A	—	Seduction, Could This Be Love
A	—	Wilson Phillips, Release Me
EX	—	The Adventures Of Steve V, Dirty Cas
EX	—	George LaMond, Bad Of The Heart
EX	—	49ers, Don't You Love Me

Z95
Chicago P.D.: Brian Kelly

1	1	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
2	7	Taylor Dayne, I'll Be Your Shelter
3	2	New Kids On The Block, Step By Step
4	3	Wilson Phillips, Release Me
5	4	Depeche Mode, Enjoy The Silence
6	12	Faith No More, Epic
7	9	Seiko & Donnie Wahlberg, The Right Co
8	14	Poison, Unskippy Bop
9	6	Michael Bolton, When I'm Back On My F
10	5	En Vogue, Hold On
11	17	Mariah Carey, Vision Of Love
12	11	Glenn Medeiros Featuring Bobby Brown, Sweet Sensation, If Wishes Came True
13	13	Johnny Gill, Rub You The Right Way
14	20	Tyler Collins, Girls Nite Out
15	21	The Time, Jerk Out
16	5	En Vogue, Hold On
17	8	Bell Biv Devoe, Poison
18	24	Bruce Hornsby & The Range, Across The
19	25	Snap, The Power
20	10	Roxette, It Must Have Been Love (From "The Time, Jerk Out")
21	EX	Janet Jackson, Come Back To Me
22	28	Sweet Sensation, If Wishes Came True
23	27	Go West, King Of Wishful Thinking (Fr
24	26	M.C. Hammer, Have You Seen Her
25	EX	Jon Bon Jovi, Blaze Of Glory (From "Y
26	EX	Sinead O'Connor, The Emperor's New Cl
27	30	Richard Marx, Children Of The Night
28	29	Seduction, Could This Be Love
29	22	George LaMond, Bad Of The Heart
30	EX	Cheap Trick, Can't Stop Falling Into
A	—	Phil Collins, Something Happened On T
A	—	Paul Young, Oh Girl

KPLZ
Seattle P.D.: Casey Keating

1	1	Mariah Carey, Vision Of Love
2	4	Tyler Collins, Girls Nite Out
3	3	Michael Bolton, When I'm Back On My F
4	2	Johnny Gill, Rub You The Right Way
5	7	Go West, King Of Wishful Thinking (Fr
6	5	Sweet Sensation, If Wishes Came True
7	16	Janet Jackson, Come Back To Me
8	10	Faith No More, Epic
9	14	Bad English, Possession
10	13	Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
11	12	En Vogue, Hold On
12	5	Madonna, Hanky Panky
13	6	Depeche Mode, Enjoy The Silence
14	17	Seduction, Could This Be Love
15	18	The Time, Jerk Out
16	19	Wilson Phillips, Release Me
17	20	Motley Crue, Don't Go Away Mad (Just Another Day)
18	21	New Kids On The Block, Tonight
19	22	Aerosmith, The Other Side
20	23	Bruce Hornsby & The Range, Across The
21	24	Heart, I Didn't Want To Need You
22	25	Poison, Unskippy Bop
23	9	Glenn Medeiros Featuring Bobby Brown, Sweet Sensation, If Wishes Came True
24	28	Jon Bon Jovi, Blaze Of Glory (From "Y
25	29	Cheap Trick, Can't Stop Falling Into
26	30	Nelson, (Can't Live Without Your) Lov
27	EX	Solo, Highway
28	EX	Brother Beyond, The Girl I Used To Kn
29	15	Tyler Collins, Girls Nite Out
30	EX	Mariah Carey, Vision Of Love
31	9	M.C. Hammer, Have You Seen Her



Writers Rap With Real Men. Billboard black music editor Janine McAdams and Rap Masters/Word Up! editor Kate Ferguson take time out in Miami Beach to schmooze with Cameo at a press/retail promotional party for the group's latest Polydor album, "Real Men Wear Black." Shown, from left, are Larry Blackmon, McAdams, Nathan Leftenant, Ferguson, and Tomi Jenkins.

Intelligent Hoodlum Outsmarts Tragedy Rapper Gets 'Back To Reality' On New Disk

BY GERRIE E. SUMMERS

NEW YORK—For some, rap is a means of expression, a way to teach. For others, it is a way out of the street life. For 18-year-old Percy Chapman, aka Tragedy, his debut A&M album, "Intelligent Hoodlum," was both, but it was also therapeutic.

Growing up in the Queensbridge section of Queens, N.Y., Chapman was dubbed Tragedy by his friends. His father died of a drug-related kidney problem before Tragedy was born, and Tragedy followed his father's footsteps into a life of drugs and crime.

At 13, under the name M.C. Jade, he released a single produced by Marley Marl called

"Coke Is It." Without a manager to guide him and ensure that he was properly paid and promoted, Tragedy ended up with nothing to show for his work. He gave up hope of a music career and, at 14, wound up in a detention center.

'If I can grab one, two, three, or four, I can grab a million'

Meanwhile, the Juice Crew (Marley Marl, WBLS New York DJ Mr. Magic, and Cold Chillin' president Tyrone Williams) was gathering a number of talented rap acts like Roxanne Shante, Biz Markie, and M.C. Shan for a special project. In 1988, Marl released "In Control, Vol. 1," a Juice Crew All-Stars compilation album that included two tracks by Tragedy: "Live Motivator" and "Rebel."

"I was on Rikers Island when I heard it on the radio, and I just went to my bed and laid there and I just felt like crying," says Tragedy.

Instead, he began thinking about his situation. He looked to the Koran for spiritual guidance and immersed himself in books about black culture. When he left prison, he hooked up with Marley Marl again.

"As I became more socially and politically aware, my records started changing. I started laying down a different kind of rap and he noticed it," says Tragedy. He went into the studio with Marl and began work on the new material.

One evening at Marl's house, Tragedy met A&M's black music A&R director, Alonzo Brown, and played him his demo. Brown was impressed with what he heard and signed Tragedy.

A&M plans to expose the rapper in as many places as possible. He recently performed at the New Music Seminar in New York; label showcases and club dates are also

in the offing.

"I think the snipes in key cities are really important because of the lack of radio exposure that the rap groups are getting," says Brown. "If radio comes to the party, I think that's great, but we're not really relying on radio to break our acts."

A&M will rely more on video exposure and plans to release four to five videos on the Intelligent Hoodlum. "We're receiving tremendous response on 'Black & Proud,'" says Brown. "The record is really moving and I think that the next single, 'Back To Reality,' will be the record that is really going to take him over the top. It's a more commercial record but it's keeping in line with his image." The single was released concurrently with the album July 17. "We plan on making this a big single," Brown adds, "and in turn that will translate into LP sales."

The live dates on the Public Enemy tour with Heavy D & the Boyz, Kid 'N Play, and Digital Underground should help. "I feel so fortunate to even be considered to go on tour with those brothers, especially Heavy D and Chuck D," Tragedy says.

Rappers like Chuck D and KRS One have had a major influence on the direction Tragedy wants his own career to take. "When I started listening to them, it really opened my eyes. I started seeing a whole different world. There's a lot more I need to learn about life and people," he says. "Relating to people is real hard. I thought it was so easy—I can make a rap jam with positive lyrics and wake up a lot of brothers. It's not that simple. We've been programmed for 400 years, so it's going to take twice as long to deprogram our minds. Even if I don't make records, I'm going to always strive to perfect myself, to make myself a better person as well as the people around me. I feel if I can grab just one, two, three, or four, I can grab a million."

Hip-Hop Show Raps Up New Music Seminar K-Solo Misses; Monie Is A Hit; Ghetto Boys Dissed

RAP ON YOUR WINDOWPANE: With the hip-hop contingent now a major presence at the annual New Music Seminar, its scheduled gala rap shows are always much-anticipated and well-attended events. On July 18 at the Lyric theater, a reopened movie palace on New York's infamous 42nd Street, rappers were faced with the task of filling a bare stage with no other accompaniment than a DJ and their own stagecraft.

Among those venturing onto the stage were Atlantic's **K-Solo**, who tried hard but ultimately disappointed, in his showmanship, at least. The album "Tell The World My Name" has some real moments of promise but, onstage, K-Solo came across like an apprentice **L.L. Cool J**, with much crotch-grabbing. Even the clever "Spellbound" seemed to miss its mark, with the rapper's voice buried by the booming sound system. It was his **DJ Scratch** who stole the show with a virtuoso display that had him divesting himself of his clothes without missing a rapid-scratching beat.

The much-anticipated return of London-based rapper **Monie Love** to the NMS fold (we reported her appearance at the NMS rap showcase with **Queen Latifah** last year) was a breath of fresh air. Performing with a live drummer and bassist, Monie got busy, rhyming in her signature lightning-fast, polyrhythmic style over grooves borrowed from **En Vogue** and **Tone Loc**. Her lead-in was "Monie In The Middle," from her new Warner Bros. album, "Down To Earth."

Also of note was an appearance of A&M's **Tragedy**, aka Intelligent Hoodlum, who performed tracks from his debut (see story, this page).

Interesting, to say the least, was the New York debut of Houston-based **Ghetto Boys** (Rap-A-Lot). The group showed initial promise with hype dancing, tough beats, and a streetwise delivery. But its second selection, from the album "Grip It On That Other Level," proved its downfall: Mean-spirited, X-rated lyrics about "hos" and "bitches" and the various sexual and violent exchanges the boys planned for them elicited loud boos from the audience. (Across town at New York's Palladium the same night, **2 Live Crew** was spinning out similar, though less vicious, graphic fare, by all reports to an appreciative audience.)

Perhaps the reaction was due to heightened awareness after a day of panels that reiterated the hypocrisy of standing up for freedom of speech and racial equality but not for freedom from misogyny. Whatever it was, the Ghetto Boys were forced to confront the conse-

quences of their bad attitudes. Now this act has the distinction of being the first to deal with censorship on product not even officially released. With a slight change in name, the **Geto Boys** are planning a second album, this time to be distributed through **Rick Rubin's** Def American Records, according to Rap-A-Lot co-owner and executive producer **Clifford Blodgett**. But **Terre Haute, Ind.-based** Digital Audio Disc Corp. has refused to press CDs for the group's "Geto Boys" album. Release date for the album has been delayed until Aug. 21.



by Janine McAdams

Blodgett says that the distribution of the first album was not handled to his liking, so that was why he made a deal with Def American. Also from Rap-A-Lot are acts **Willy Dee**, whose album currently appears on the black albums chart, and upcoming female rapper **Choice**. Says Blodgett: "She will be the first underground female rapper. She makes the Geto Boys seem like they are doing nursery rhymes." Choice's first single, "The Big Payback," will slam it to misogynist rappers **Too Short**, **Eazy-E**, and **N.W.A.**, apparently in terms they can easily understand. Separate but equal, eh?

TIDBITS: **Suzette Charles** is currently in the studio recording an album on the OBR label... Also in the Rush Associated Labels pack, the rap/alternative group **No Face** debuts with a collaboration with **2 Live Crew**. The cut is called "Fake Hair Wearing Bitch." The press statement declares that both acts are "exercising their freedom of speech"... **Caron Wheeler's** new album on EMI Records will be called "UK Black," and is due in September. The first single is "Livin' In The Light," produced by the **Jungle Brothers**. Wheeler is said to tackle some thought-provoking subjects... **Hot Ticket: Caught Luther Vandross** at the Westbury Music Fair recently. Trim again, the balladeer sang all of his hits, and allowed each of his backup singers (including **Lisa Fisher**, whose duet with **Teddy Pendergrass**, "Glad To Be Alive," is climbing the singles chart) a chance in the spotlight. It was a steamy show, and not just because of the heat Luther generated on stage. We understand that his contract demands that air conditioning be turned off while he is performing. Which means the venue environment can reach dangerously unhealthy levels... Is it or isn't it the voice of **Martha Wash** from **Two Tons O'Fun/the Weather Girls** that waits on **Black Box's** "Everybody Everybody"? We didn't exactly get a denial from Wash's erstwhile partner, **Izora Rhodes**, recently. The two are once again looking for a deal.

**The
Rhythm
and the
Blues**

Liston Smith's 'Goddess' Stirs Up A Quiet Storm

BY DAVID NATHAN

LOS ANGELES—Quiet storm and jazz-oriented artists are enjoying the greatest acceptance in the marketplace since the mid-'70s. So it is no surprise that one of the pioneers of the milieu should re-emerge with a new album after a short hiatus from recording. Keyboardist/producer **Lonnie Liston Smith** is back on the charts with "Love Goddess" on the Maryland-based independent **Star-Trak** label, distributed by **Ichiban Records**.

Says Liston Smith: "There is a resurgence of interest in my music. There's a whole audience out there who appreciate what we're doing, an audience that wants to get back to

real music."

Liston Smith, whose credits include stints with **Miles Davis**, **Pharaoh Saunders**, **Rahsaan Roland Kirk**, and **Gato Barbieri**, rose to prominence as a jazz fusion soloist with albums like "Expansions," "Astral Traveling," and "Dreams Of Tomorrow," released in the '70s. His last album, released almost three years ago, was for producer **Bob Thiele's** **Doctor Jazz** label, distributed through **CBS**.

"I had a lot of major companies calling me but they were asking me to do demos so that they could hear what I was doing," says Liston Smith, currently in the midst of a national promotion and performing tour. "After making 20 albums, I felt

(Continued on page 25)



TERRI ROSSI'S RHYTHM SECTION

COULDN'T STOP: Virgin Records scores a second No. 1 for **After 7**. "Can't Stop" squeaks into the top spot, in a tight race with "Vision Of Love" by **Mariah Carey** (Columbia), which easily moves 4-2 and is poised for next week's No. 1. "Can't Stop" is reported by 101 stations, adding KHYS Houston. It has been No. 1 for three weeks at WHUR Washington, D.C., and WFXC Durham, N.C., and for two weeks at WXYV Baltimore and KIPR Little Rock, Ark. Other No. 1 reports include WWVZ Charleston, S.C.; WZHT Montgomery, Ala.; and KPRS Kansas City, Mo. "Visions" has 101 reporters, 18 of which show No. 1 reports, including: WNJR Newark; WQOK Raleigh, N.C.; WMGL Charleston, S.C.; KJLH Los Angeles. WFXM Macon, Ga., and WEDR Miami are both No. 1 for a second week.

MORE NEWS FROM VIRGIN: **Lalah Hathaway** (Donnie's daughter) begins her chart career with this week's Power Pick/Airplay award. "Heaven Knows" is on 82 stations, gaining 19 this week. Numbered reports have started to develop in some markets, such as: WWVZ Charleston, S.C. (No. 21); WILD Boston (No. 22); WNHC New Haven (No. 24). Both WKYS Washington, D.C., and WXYV Baltimore list it No. 28.

BACK TO THE TOP: "Talk To Me" by **Anita Baker** (Elektra) leapfrogs to No. 4 over "I Want It Now" by **Cameo** (Atlanta Artists). It is reported by 96 stations, with 63 showing upward playlist movement. No. 1 reports are listed by WMYK and WBSK, both in Norfolk, Va.; WIZF Cincinnati; and KMJQ Houston. Forty-four stations list top five reports, including WRKS New York (No. 4); WOWI Norfolk (No. 4); WENN Birmingham, Ala. (No. 5); WZAK Cleveland (No. 4); WDAS Philadelphia (No. 2); and WTLC Indianapolis (No. 5). "Jerk Out" by the **Time** (Paisley Park) makes the largest radio point gain on the chart. It has 98 radio reporters and 17 top five listings. Stations showing strong movement: WDKX Rochester, N.Y. (10-4); WHJX Jacksonville, Fla. (10-5); KMZX Little Rock (12-6); WDAO Dayton, Ohio (10-4); KDKO Denver (12-5); and KJLH Los Angeles (15-8).

SOMETHIN' FOR EVERYBODY: "Banned In The U.S.A." by **Luke** featuring the **2 Live Crew** (Luke) makes an incredible 30-place leap, 61-31. A total of 48 stations report it, with 14 stations new this week. It is No. 1 at WZAK Cleveland; jumps 23-17 at WJMH Greensboro, N.C.; and moves 12-6 at WJHM Orlando. "We're All In The Same Gang" by the **West Coast Rap All-Stars** (Warner Bros.) may not have received the same national media coverage as the so-called nasty rappers, but black radio has given it a shot: 76 stations report it, adding WDKX Rochester, N.Y., and WEBB Baltimore. It is top 10 at nine stations and top five at six, including KHUL Memphis (No. 4); KKDA Dallas (No. 4); KHYS Houston (No. 4); and WPEG Charlotte, N.C. (No. 5).

BLUES YOU CAN USE: "Midnight Run" by **Bobby "Blue" Bland** (Malaco) is one year old on the Top Black Albums chart. Radio in many non-traditional blues markets had a lot of fun with cuts from this album, including my favorite, where Bland sings to his lady, "If you're gonna walk on my love, the least you can do is take off your shoes."

HOT BLACK SINGLES ACTION

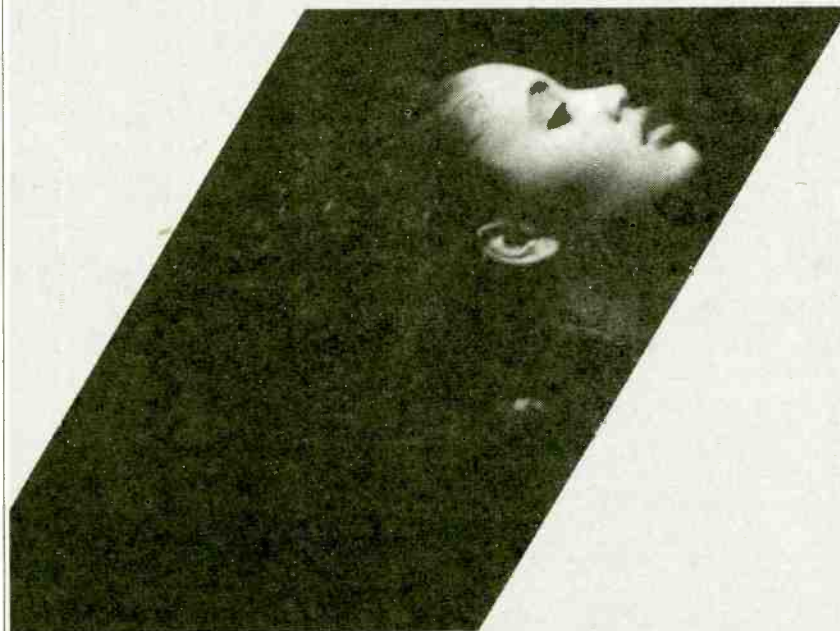
RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
THIEVES IN THE TEMPLE PRINCE PAISLEY PARK	14	23	38	75	75
SECOND CHANCE TYLER COLLINS RCA	3	5	19	27	29
I WANT TO BE THE MAN EARTH, WIND AND FIRE COLUMBIA	2	9	16	27	27
ARE YOU REALLY REAL? FORCE M.D.'S TOMMY BOY	5	6	13	24	41
MORE TO LOVE DIANNE REEVES EMI	4	5	15	24	25
THE MASTERPLAN DIANA BROWN FFRR	5	6	11	22	46
IN SUMMER I FALL THE FAMILY STAND ATLANTIC	2	7	11	20	33
HEAVEN KNOWS LALAH HATHAWAY VIRGIN	4	3	12	19	82
SOMEONE TO LOVE MAC BAND MCA	3	5	10	18	18
I LOVE THE WAY YOU LOVE ME NAYOBE W1G	3	3	11	17	46

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.

FACE ^{feel the} MUSIC

motion



LALAH HATHAWAY HEAVEN KNOWS

The first single from the just-released debut album LALAH HATHAWAY



KIPPER JONES SHOCKWAVE

The first single from the solo debut album ORDINARY STORY

Virgin

© 1990 Virgin Records America, Inc.

FOR WEEK ENDING
AUGUST 4, 1990


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	2	2	14	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
2	1	1	21	M.C. HAMMER ▲ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	4	6	6	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
4	3	3	15	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
5	5	4	11	TONY! TON! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
6	6	5	18	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
7	7	7	9	ICE CUBE PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
8	8	9	47	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
9	10	8	15	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
10	9	10	21	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
11	12	19	5	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
12	22	—	2	ANITA BAKER ELEKTRA 60979 (9.98)	COMPOSITIONS
13	11	12	12	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
14	14	15	7	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
15	13	11	38	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
16	15	16	17	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
17	20	20	8	SNAP ARISTA 8536 (9.98)	WORLD POWER
18	16	14	17	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
19	26	36	5	MARIAH CAREY COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
20	17	13	12	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
21	18	18	44	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
22	23	26	5	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
23	21	21	12	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
24	25	33	3	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
25	19	17	53	BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
26	NEW	1	1	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
27	24	22	16	ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)	LIVIN' LIKE HUSTLERS
28	28	23	15	NAJEE EMI 92248 (9.98)	TOKYO BLUE
29	29	29	47	REGINA BELLE ● COLUMBIA 44367 (8.98 EQ)	STAY WITH ME
30	27	27	54	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98)	AS NASTY AS THEY WANNA BE
31	32	37	7	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
32	33	31	40	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (9.98 EQ)	THE REAL THING
33	34	30	39	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
34	30	24	31	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
35	31	28	15	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
36	37	43	7	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
37	43	42	8	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
38	36	34	14	THE JAMAICA BOYS REPRISE 26076 (9.98)	J BOYS
39	44	64	4	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
40	46	48	20	JEFF REDD MCA 42299 (8.98)	A QUIET STORM
41	47	61	14	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
42	42	41	8	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
43	41	40	16	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98)	NEW FUNKY NATION
44	39	38	10	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
45	38	35	31	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
46	35	25	34	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
47	45	46	16	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
48	48	52	19	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN
49	54	58	8	YZ TUFF CITY 0569 (8.98)	SONS OF THE FATHER

50	56	66	4	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
51	70	83	4	CARL ANDERSON GRP 9612 (9.98)	PIECES OF A HEART
52	53	44	20	YOUNG AND RESTLESS PANDISC 8809 (8.98)	SOMETHING TO GET YOU HYPED
53	51	47	23	DIANNE REEVES EMI 92401 (9.98)	NEVER TOO FAR
54	61	65	17	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
55	40	32	8	KLYMAXX MCA 6376 (9.98)	THE MAXX IS BACK
56	52	49	35	3RD BASS ● DEF JAM 45415/COLUMBIA (8.98 EQ)	THE CACTUS ALBUM
57	50	53	17	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC
58	69	—	2	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
59	49	45	22	RON "C" PROFILE 1284 (9.98)	"C" YA
60	59	54	9	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
61	58	55	39	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
62	57	59	38	MIKI HOWARD ATLANTIC 82024 (9.98)	MIKI HOWARD
63	66	80	4	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
64	55	39	38	RANDY CRAWFORD WARNER BROS. 26002 (9.98)	RICH AND POOR
65	62	56	8	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN
66	72	72	5	ANTOINETTE NEXT PLATEAU 1021 (8.98)	BURNING AT 20 DEGREES BELOW
67	60	50	19	KID 'N PLAY SELECT 21638 (9.98)	KID 'N PLAY'S FUNHOUSE
68	67	67	18	LENNY WILLIAMS CRUSH 230/K-TEL (8.98)	LAYIN' IN WAIT
69	85	87	15	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
70	68	78	40	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
71	75	77	9	THE CHIMES COLUMBIA 46008 (9.98 EQ)	THE CHIMES
72	79	85	12	MR. LEE JIVE 1273/RCA (8.98)	GET BUSY
73	71	62	6	NEW KIDS ON THE BLOCK COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
74	65	57	26	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98)	JUST WHAT I LIKE
75	82	84	6	SILK TYMES LEATHER GEFEN 24289 (9.98)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
76	95	—	2	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
77	74	68	33	THE GHETTO BOYS RAP-A-LOT 103 (8.98)	GRIP IT ON THAT OTHER LEVEL
78	63	51	33	NICE & SMOOTH SLEEPING BAG 82013 (8.98)	NICE & SMOOTH
79	97	98	3	FREESTYLE PANDISC 8810 (8.98)	FREESTYLE
80	80	70	36	THE GAP BAND CAPITOL 90799 (8.98)	ROUND TRIP
81	87	97	3	LYNN WHITE CHELSEA AVE. 7003/SONY (8.98)	THE NEW ME
82	90	91	3	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
83	76	73	9	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
84	93	—	2	GANGSTER BASS ALLIANCE STREET ART 3320/HOT (8.98)	WORK ME DOWN TO MY DRAWERS
85	83	86	52	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
86	88	92	22	DEF DAMES SEDONA 7521/JCI (8.98)	2-4 THE BASS
87	94	88	7	MILLI VANILLI ARISTA 8622 (9.98)	THE REMIX ALBUM
88	64	63	12	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98)	PLAY IT AGAIN, SHAN
89	78	81	29	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
90	99	94	16	NANCY WILSON COLUMBIA 45378 (9.98 EQ)	A LADY WITH A SONG
91	81	75	18	SOUNDTRACK MOTOWN 6269 (8.98)	HOUSE PARTY
92	86	71	15	WHISTLE SELECT 21635 (9.98)	ALWAYS & FOREVER (THE ALBUM)
93	92	—	2	SHINEHEAD ELEKTRA 60890 (9.98)	THE REAL ROCK
94	91	99	3	THE CHIL-LITES ICHIBAN 1057 (8.98)	JUST SAY YOU LOVE ME
95	84	79	19	WILLY DEE RAP-A-LOT 104 (8.98)	CONTROVERSY
96	73	76	6	JUST ICE FRESH 82016/SLEEPING BAG (8.98)	MASTERPIECE
97	96	89	5	SOMETHING SPECIAL ASSOCIATED 45302/EPIC (9.98 EQ)	SOMETHING SPECIAL
98	89	74	31	CALLOWAY SOLAR 75310/EPIC (9.98 EQ)	ALL THE WAY
99	77	60	11	JANE CHILD WARNER BROS. 26858 (9.98)	JANE CHILD
100	98	90	15	PATTI AUSTIN GRP 9603 (9.98)	LOVE IS GONNA GETCHA

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

I'LL BE GOOD TO YOU

The combination of Vesta Williams' smokey vocals and NAJEE'S sizzling sax make this single an undeniable summer smash!!



From the #1 Jazz album
TOKYO BLUE
LOOK FOR NAJEE ON TOUR LATE SUMMER!

FROM
EMI

©1990 EMI

HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	10	LUIS MIGUEL WEA LATINA	★★ NO. 1 ★★ TENGO TODO EXCEPTO A TI 3 weeks at No. One
2	3	2	17	RUDY LASCALA SONOTONE	◆ EL CARINO ES COMO UNA FLOR
3	2	3	9	LOURDES ROBLES/LUIS ENRIQUE CBS	GRACIAS A TU AMOR
4	6	11	5	JOSE JOSE ARIOLA	AMNESIA
5	4	4	14	DANIELA ROMO CAPITOL-EMI LATIN	◆ EXPLORAME
6	5	8	5	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR
7	9	15	4	ROCIO DURCAL ARIOLA	TE AMO
8	8	7	12	YURI CBS	ME TIENES QUE QUERER
9	7	9	8	LUIS ANGEL CBS	MANOS DE SEDA
10	10	6	18	ANA GABRIEL CBS	QUIEN COMO TU
11	11	10	12	MIJARES CAPITOL-EMI LATIN	ME ACORDARE DE TI
12	16	16	5	ISABEL PANTOJA ARIOLA	BUENOS DIAS TRISTEZA
13	18	26	3	ANA GABRIEL CBS	NI UN ROCE
14	15	14	20	RICARDO MONTANER TH-RODVEN	◆ ME VA A EXTRANAR
15	12	5	9	ROBERTO CARLOS CBS	SE DIVIERTE Y YA NO PIENSA EN MI
16	36	—	2	LUCERO FONOVISA	TE TUVE Y TE PERDI
17	14	13	8	PIMPINELA CBS	ES MENTIRA
18	20	18	4	DANNY RIVERA CBS	◆ COMO HE DE VIVIR SIN TU CARINO
19	19	23	3	JOSE FELICIANO CAPITOL-EMI LATIN	PORQUE TE TENGO QUE OLVIDAR?
20	25	22	14	PANDORA CAPITOL-EMI LATIN	TODAVIA
21	27	24	4	CHAYANNE CBS	★★★ POWER PICK ★★★ ◆ SIMON SEZ
22	23	31	3	ALVARO TORRES CAPITOL-EMI LATIN	SI ESTUVIERAS CONMIGO
23	21	19	12	LOS CAMINANTES LUNA	SOLO LOS TONTOS
24	17	21	5	CARLOS MATA SONOTONE	DEJAME INTENTAR
25	24	28	5	BONNY CEPEDA COMBO	YO SOY EL JEFE
26	22	17	8	FRANCO CAPITOL-EMI LATIN	BONITO Y SABROSO
27	13	12	18	GUILLERMO DAVILA/KIARA TH-RODVEN	◆ TESORO MIO
28	31	20	18	JUAN LUIS GUERRA Y LA 440 KAREN	LA BILIRRUBINA
29	32	32	3	ANGELES OCHOA CBS	AUNQUE TENGA QUE LLORAR
30	30	—	2	LUIS ENRIQUE CBS	AMIGA
31	26	27	4	ALEX MANCILLA Y EL GRUPO CANAVERAL WEA LATINA	APECHAO
32	28	37	6	NINO SEGARRA M.P.I.	PORQUE TE AMO
33	NEW ▶	1	1	RAPHY LEAVITT Y LA SELECTA RL RECORDS	★★★ HOT SHOT DEBUT ★★★ FUEGO Y ESCARCHA
34	NEW ▶	1	1	EL GRAN COMBO COMBO RECORDS	COMPANERA
35	NEW ▶	1	1	LOLITA CBS	LO SIEN TO AMOR
36	34	30	9	ALEJANDRA GUZMAN MELODY	ETERNAMENTE BELLA
37	35	34	9	LOS TEMERARIOS TH-RODVEN	TU INFAME ENGANO
38	33	25	8	LOS BUKIS FONOVISA	ME DIO CORAJE
39	37	38	6	EMMANUEL CBS	LAS BARAJAS DE ANA
40	29	40	11	TONY VEGA RMM/CBS	ELLA

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



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

LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD, SUITE 3600, SAN DIEGO, CA 92126

• Best Prices Guaranteed

PHONE : (619) 695-8863

FAX : (619) 695-3768

• Personalized Service

TOLL FREE: 1-800-87-LATIN

Latin
Notas

by Carlos Agudelo

WATCH OUT FOR THE TEXAS TORNADOS, the new group formed by four veterans of the Tex-Mex scene: Accordionist and Grammy winner **Flaco Jimenez**, **Augie Meyers**, **Doug Sahn**, and **Freddy Fender**. This collection of talent has spawned an eponymous release on Reprise Records that has already drawn fine reviews. The album succeeds in putting together a good sample of the music of South Texas, including its Mexican component... BMG is releasing the album "El Piano De América" by Argentine pianist **Raul Di Blasio**, an accomplished player who came to the U.S. five years ago after attaining great prestige in Latin America. Di Blasio performed some of his intensely lyrical music for the press in New York, including such well-known pieces as "El Condor Pasa" and "Recursos De Ipacarai," a traditional Paraguayan tune in which he displayed his virtuosity by imitating the sound of the harp, the instrument on which the song is traditionally performed. The first single, recorded with the National Symphony Orchestra of Argentina under the direction of **Tony Ramirez**, is the **Bebu Silveti** composition "Piano"... **George LaMond** is the latest successful example of a Latin kid from the Bronx who becomes an instant sensation in the dance scene thanks to a combination of talent, perseverance, and good luck. Now LaMond, who remains proud of his Puerto Rican ancestry, and his label, Columbia Records, want to repeat that success in the Latin market by recording some cuts in Spanish, all part of a bilingual compilation by CBS' Latin acts, due by Christmas... Ansonia Records has put out the final, most awaited installment in a

series of five reissues: "Afro-Cuban Classic," a CD collection of two albums recorded for the label in the '60s by the great **Arsenio Rodriguez**, the master of the tres, a three-string Cuban guitar... July and August will see a dozen new releases by Capitol/EMI Latin hit the streets. They include new albums by **José Feliciano**, **Prisma**, Chilean sensation **Myriam Hernández**, **Paloma San Basilio**, **Ole Ole**, and **Rocío Jurado**. Also in the lineup are the ranchero singer **Juan Valentin**, the Tex-Mex artists **Johnny Rodríguez** and **Agustin Ramirez**, the salsa newcomer **Angel Javier**, and the Chilean pop/rock group **Los Prisioneros**... The music of **No' Em Pingo D'Agua** is yet another example of Brazil's endless

Texas Tornado watch: Keep an ear out for Tex-Mex vets

musical diversity. The group's music evolved from *choro*, a traditional Brazilian rhythm created in Rio de Janeiro at the turn of the century, using African and European influences. The band's recent performance in New York showed a mature ensemble, already well-known in Europe, whose originality and freshness will be an important tool in its drive toward recognition in the U.S. ... **Vikki Carr**, who has renewed her CBS Records contract and is already recording her 14th Spanish-language album, will make a guest appearance on a track of the upcoming **Ana Gabriel** album on CBS.

MTV INTERNACIONAL and **Caballero Spanish Media** have put together "Radio MTV," a new, all-Spanish radio program that began airing during the July 21 weekend on 25 stations across the country. The program, hosted by **Monica Stagg**, will focus on up-tempo, contemporary pop and rock music. It will also feature a segment called "Around America," in which local hits will be introduced by a different DJ from one of Caballero's affiliates every week.

PROMOTIONS AND MARKETING

(Continued from page 14)

decade and with that growth will come financial growth," he says. The respect from management is already starting to come. "Upper management is starting to include the promotion director in top management meetings instead of just sending them out to blow up balloons at remotes," Dickey says.

But, Bortone cautions, "it's going to take a long time. They haven't caught on that there are marketing professionals out there. The vast majority of GMs and owners still see it as a support position. People are not used to paying marketing directors a lot of money. Until there are enough really good marketing directors that can make it known that this isn't a joke position, it's not going to change. It's not up to the GMs to increase our salary; it's up to us."

IDEA MILL: UNDIS 500

WLLZ Detroit and **WMMR** Philadelphia sponsored "Undie 500" races in which underwear-clad listeners raced for prizes. The **WLLZ** contestant with the "raciest" attire—a jock strap and some leaves—also won a \$200 gift certificate to Frederick's of Hollywood. Both stations broadcast the event live on the air. Top 40 **CKKW** (AM109) Kitchner, Ontario, will hold a similar race Aug. 18. **CKKW** recently gave away customized men's and women's underwear that read: "Put us on first thing in the morning."

Top 40 **WBXX** (B95) Battle Creek, Mich., morning man **Joe Dawson** is asking for listener volunteers to have their cars spray-painted with the station name in fluorescent colors on the

doors, trunk, and hood. Anyone who keeps the spray paint on the car until Labor Day gets a free repainting and detailing job from the station and a local body shop.

N/T WGST Atlanta and the American Lung Assn. sponsored an anti-smoking "nondependence day." Host **Neil Boortz** broadcast live from a local shopping center on a set that included a coffin, hearse, and mortician. Boortz encouraged passersby to throw their cigarettes into the coffin. A mock funeral was held for Mr. Nic O'Tine. Across town, top 40 **WAPW**—like AC rival **WSTR** (Billboard, July 7)—is campaigning for the 1996 Olympics by bringing the biggest baseball in history to town so people can sign it at malls and parks throughout the summer.

Ten San Francisco area radio sta-

tions have again teamed up for the Hilltop Story Hour, a summer reading program for children. The stations are providing celebrity storytellers and on-air promotional support for the campaign. The stations involved are **KXXX** (X100), **KSOL**, **KKSF**, **KMEL**, **KITS** (Live 105), **KSFO**/ **KYA**, **KIOI** (K101), **KNBR**, and **KCBS**.

PRO-MOTIONS

Rosalie Bucci has been named marketing and promotion director at urban **WGCI-FM** Chicago. She was with the in-house advertising agency of Marshall Field's department store... **Susan Goen** has been upped from promotion manager to promotion and publicity manager at talk station **KMOX** St. Louis. She replaces **Kent Martin**, who returns to the air.

LISTON SMITH'S 'LOVE GODDESS'

(Continued from page 20)

insulted."

When he was approached by **StarTrak**, "I knew that, being an independent label, we'd all have to work harder, but they didn't put any restrictions on what they wanted me to record." Liston Smith included several guest artists on the project, including **Phylis Hyman**, who sings lead on "Obsession," the album's first single and video, **Grover Washington Jr.**, **Najee**, **Jean Carne**, and **Norman Connors**, who produced some tracks on the album, including an instrumental version of **Anita Baker's** "Giving You The Best That I Got."

"There were no egos involved at all

with the people on this album," says Liston Smith, "When I asked, everybody said, 'Hey, let's do it.' Of course, working with everybody's different time schedules and recording parts in New York, Philadelphia, and Baltimore meant that the project took—on and off—about a year."

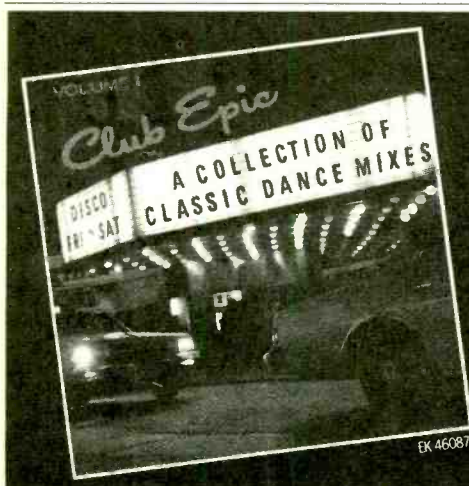
Liston Smith, who has been a consistent favorite among European and Japanese audiences, says he is proud that the album "has such diversity on it. I'm one of those artists who can go from mainstream jazz to jazz/funk and quiet storm. I want to find situations that will allow me to cover all the bases musically."

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	1	6	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	3 weeks at No. 1 BLACK BOX
2	3	7	6	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	THE ADVENTURES OF STEVIE V
3	2	4	7	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	◆ DEPECHE MODE
4	5	6	7	STAR SIRE 0-21558/REPRISE	ERASURE
5	10	23	4	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEEE-LITE
6	8	18	4	GETTING CLOSER GEFEN 0-21606	◆ NITZER EBB
7	11	16	5	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
8	9	12	6	MAKE YOU SWEAT V-ENTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
9	7	10	8	FX COLUMBIA 44 73186	◆ A GUY CALLED GERALD
10	12	15	7	PINEAPPLE FACE CAPITOL V-15559	REVENGE
11	4	2	8	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
12	14	19	7	I CAN HANDLE IT SBK V-19705	MR. MIXI & SKINNY SCOTTY
13	13	14	7	BLACK BETTY EPIC 49H 73195	RAM JAM
14	19	28	4	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
15	21	36	3	WARNING! CAPITOL V-15544	◆ ADEVA
16	22	31	5	GOD TONIGHT CURB V-77053	REAL LIFE
17	23	32	4	GANGSTER BOOGIE NEXT PLATEAU NP-50120	TONY SCOTT
18	25	37	3	STEP ON ELEKTRA 0-66624	◆ HAPPY MONDAYS
19	20	29	5	I'LL ADMIT IT EPIC 49-73198	LAURIE SAUNDERS
20	15	13	8	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
21	28	41	3	JUBILATION EPIC 49 73357	◆ ANYTHING BOX
22	6	3	9	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
★★★ POWER PICK ★★★					
23	42	—	2	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	WAS (NOT WAS)
24	39	—	2	IN THE REALM OF THE SENSES VIRGIN 0-96461	BASS-O-MATIC
25	32	38	4	CAN'T STOP VIRGIN 0-96470	AFTER 7
26	35	—	2	HOLDING MY HEART VENETTA 75021 7041 1/A&M	◆ BANG
27	24	25	7	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
28	16	5	12	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
29	36	49	3	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
★★★ HOT SHOT DEBUT ★★★					
30	NEW	—	1	ROUGH STUFF MCA 24035	◆ ADAM ANT
31	48	—	2	SIMPLE RHYTHM CARDIAC 3-4002	SOUL REBELLION
32	41	48	3	I'M NEVER GONNA GIVE YOU UP VENETTA 75021 7039-1/A&M	◆ THE BRAT PACK
33	30	34	5	I DON'T LOVE YOU (BUT I LIKE YOU) ACTIVE ACT-3065/SELECT	ANNETTE TAYLOR
34	NEW	—	1	JERK OUT PAISLEY PARK 0-21701/WARNER BROS.	◆ THE TIME
35	31	33	6	CRAZY EARTH MUTE. BRAZIL IMPORT	FORTAN 5
36	29	26	6	GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA	WHITE KNIGHT
37	47	—	2	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
38	44	—	2	AND I LOVED YOU FFRR 869 077-1/POLYDOR	SATOSHI TOMIE FEAT. ARNOLD JARVIS
39	NEW	—	1	WON'T TALK ABOUT IT ELEKTRA 0-66623	◆ BEATS INTERNATIONAL
40	NEW	—	1	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
41	17	8	9	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
42	40	44	3	RAINDROPS POPULAR 2585-1-RD/RCA	RHYTHM CLUB
43	NEW	—	1	UNBELIEVABLE ELEKTRA 0-66611	YELLOW
44	37	40	4	LET THE RHYTHM HIT EM MCA 24026	◆ ERIC B. & RAKIM
45	18	9	11	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524	◆ INDIA
46	NEW	—	1	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	◆ CANDY FLIP
47	NEW	—	1	... AND STONES ENSIGN V-23548/CHRYSALIS	◆ THE BLUE AEROPLANES
48	NEW	—	1	DO YOU WANT MY LOVE? FLATBUSH BEAT FBR-9001	ROCK POSSE FEAT. FONDA RAE
49	NEW	—	1	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
50	26	17	9	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX

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	3	4	7	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	1 week at No. 1 ◆ DEPECHE MODE
2	1	2	8	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
3	5	10	5	EVERYBODY EVERYBODY DECONSTRUCTION 2628-1-RD/RCA	BLACK BOX
4	2	1	14	THE POWER ARISTA AD1-2014	◆ SNAP
5	4	5	10	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
6	7	6	8	MAKE YOU SWEAT V-ENTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
7	8	12	10	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
8	11	15	6	STAR SIRE 0-21558/REPRISE	ERASURE
9	9	11	9	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
10	12	18	7	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	◆ THE WEST COAST RAP ALL-STARS
11	6	3	12	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
12	10	9	9	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
13	15	30	3	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
14	14	13	11	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
15	27	—	2	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
16	17	20	6	PINEAPPLE FACE CAPITOL V-15559	REVENGE
17	18	24	5	CAN'T STOP VIRGIN 0-96470	AFTER 7
18	21	25	7	FIRST TRUE LOVE MICMAC 537	TIANA
19	13	7	17	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
★★★ HOT SHOT DEBUT ★★★					
20	NEW	—	1	JERK OUT PAISLEY PARK 0-21701/REPRISE	◆ THE TIME
21	23	22	7	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
22	26	36	3	SHE AIN'T WORTH IT MCA 24030	◆ GLENN MEDEIROS FEATURING BOBBY BROWN
23	29	44	3	TIC-TAC-TOE ATLANTIC 0-86183	◆ KYPER
24	25	42	3	LOVE AND EMOTION LMR 2645-1-RD/RCA	◆ STEVIE B
25	16	8	14	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
26	30	34	4	JUBILATION EPIC 49 73357	ANYTHING BOX
★★★ POWER PICK ★★★					
27	31	43	3	CAN'T LET YOU GO CUTTING 236	CORO
28	33	50	3	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
29	20	16	14	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
30	34	35	4	LA RAZA VIRGIN 0-96498	KID FROST
31	42	—	2	DOOWUTCHYLIKE TOMMY BOY TB-955	◆ DIGITAL UNDERGROUND
32	35	39	5	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
33	NEW	—	1	BANNED IN THE U.S.A. LUKE 0-96440/ATLANTIC	LUKE FEATURING THE 2 LIVE CREW
34	19	17	9	THIS BEAT IS TECHNO TRONIC SBK V-19709	◆ TECHNO TRONIC
35	24	23	6	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
36	44	—	2	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
37	41	—	2	MY KINDA GIRL SOLAR 45 74510/EPIC	◆ BABYFACE
38	22	19	9	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
39	45	47	4	THE GIRL I USED TO KNOW EMI V-56160	BROTHER BEYOND
40	36	45	3	BROTHERS GONNA WORK IT OUT DEF JAM 44 73991/COLUMBIA	◆ PUBLIC ENEMY
41	NEW	—	1	FEELS GOOD WING 877 437-1/POLYDOR	TONY! TONI! TONE!
42	NEW	—	1	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEEE-LITE
43	46	33	14	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
44	NEW	—	1	WHAT WILL I DO? QUALITY 15102-1	TIMMY-T
45	49	—	2	GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA	WHITE KNIGHT
46	40	37	6	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
47	32	26	8	YOU SHOULD KNOW BY NOW ATLANTIC 0-86186	CHRISSEY I-EECE
48	NEW	—	1	HANKY PANKY SIRE 0-21577/WARNER BROS.	MADONNA
49	NEW	—	1	LIES ATLANTIC 0-86168	◆ EN VOGUE
50	NEW	—	1	SOMEONE TO HOLD METROPOLITAN MRC-04462	APRIL

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.



Club Epic

Where the beat goes on, and on, and on.

- 11 dance classics including six No. 1 hits
- Never-before-available re-mixes of "No Parking (On The Dance Floor)" and "Fantastic Voyage"
- Featuring Ram Jam's current hit "Black Betty" — the 1990 re-mix available on 12"

"Club Epic." Be there on Epic Cassettes and Compact Discs.

Straight From The NMS Horses' Mouths

HOW DO YOU SAY... DE-OVER: The New Music Seminar is thankfully very much over. Now is usually the quality time reserved for this columnist to rant about how crowded NMS was, how the most productive discussions were held outside of the panels, how the panels (including my own) never really got off the ground, blah, blah, blah... but we're not going to. This week we've decided to let a few industry folks give you the full 411 on who drop-kicked who last week. It goes a little something like this:

"Too many rotations, not enough grooves. Crowded and confrontational, just like New York itself."—**Matthew Adell, Wax Trax**

"If we don't start developing artist integrity in dance music, the power base we've built over the last decade will be vested in the hands of lawyers, accountants, and radio programmers. Instead of worrying about CDs, we should be concerned with the implications of a system that delivers music to consumers via phone lines and satellite transmissions. Most of all, we need to rekindle the passion for music getting lost in the lust for \$\$\$."—**Stephanie Shepherd, managing director, Dance Music Report**

"I was disappointed in terms of the seminar itself. Most of my working activities were done outside of the seminar, which has proven to be the best place to be. The panels were repetitive and didn't seem to stay with the subject they were billed as, and the remixers panel was the biggest disappointment, being stuck in the smallest room."—**Dave Seaman, editor, Mix Mag**

"I thought it was better than last year. What I really liked about it was the special symposiums where I really got a lot of input. However, the regular conclaves were the same old thing."—**Aldo Marin, VP, Cutting Records**

"The time spent on symposiums between labels and record pools alone were well worth travel and time. There was great progress made and we set some standards. The crossover panel, led by Joey Carvello, was very informative. Overall, the seminar showed that serious atten-

tion paid to the dance community is starting to happen."—**George Hess, director of dance promotion, Arista**

"I had a blast because I did a lot of partying, but as far as the seminar itself—where was the house music panel?"—**Andy Reynolds, manager, Culture 7 Records**

"It's always great to see old friends and meet new ones. However, I wish the seminar had allotted the square footage to the dance community in proportion to the profits with which said community has provided them."—**Bryan Cronin, Bryan Cronin Promotion/Marketing**

"The New Music Seminar continues to be an excellent event to make contacts face to face and take care of business. Unfortunately, with the great amount of people there, it is not possible to do everything one would want to do. But as a whole, I had a great time."—**Bobby Shaw, VP of dance music, MCA**

"I thought it was very hectic and confusing. The panels were boring, and hopefully something can be done about the loiterers who weren't registered. I was glad to see more emphasis on dance music, however, and hope that aspect continues."—**Wresch Dawidjan, owner/buyer, 12-Inch Dance Records, Washington, D.C.**

"Stop the violence. There was too much fighting, and a clear sense of segregation between blacks and whites. All of this work is a waste of time if we can't do it together."—



by Bill Coleman

Michael Hacker, director of dance promotion, Geffen

"I felt unfulfilled by the small amount of dance music enthusiasts that turned up, which resulted in a lack of focus on dance music. I thought the showcases were good and look forward to the future of smaller seminars geared specifically toward dance music."—**Rosie Lopez, VP/GM, DMC America**

"The New Music Seminar this year was as bad to me as my monthly cramps."—**Cynthia Cherry, A&R**

manager, *Eternal Records*

"For the first time at any convention of this kind, many of the leaders of the dance community got together and realized that changes had to be made. However, from my perspective, the New Music Seminar is too big to be beneficial to the dance community. Other than the closed symposiums, there wasn't any need for me to be there."—**Cary Vance, director of dance promotion, Virgin**

"I thought it was the first time that I felt a real sense that everyone in the dance community—crossover stations included—was trying to work together on some of the big issues that are potential problems. People were acting, not reacting. There's a general concern and fear for our future."—
(Continued on page 31)

DANCE/12"

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

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

Call our TOLL FREE Number outside New York **800-992-9011** Call Now for latest release info.

UNIQUE RECORD DIST

110 DENTON AVE. • NEW HYDE PARK, N.Y. 11040
TEL (516) 294-5900 • FAX (516) 741-3584

PROMOTIONAL VIDEOS & CDs

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

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

DANCE & RAP INDEPENDENT PRODUCERS

- RELEASE YOUR MASTERS •
- PRESS 100-12" SINGLES •

on **HOLLYWOOD RECORDS**

603 FIRST ST. SUITE 138 • OCEANSIDE, CA 92054
PHONE 619-757-7446
WRITE FOR FREE INFORMATION

InNOvaTioNS!

C. Change Presents

THE REVERSIBLE 12" JACKET

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

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

2 HITS ARE BETTER THAN ONE!!!

★★EXPORT • IMPORT★★
SPECIALIST

FUNKYTOWN

Record Labels, Publishers, Distributors

ROAD TO ASIA

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

Hottest & Latest Hits Imports from European Countries.

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

HOT DANCE BREAKOUTS

CLUB PLAY

1. CLOSE TO YOU MAXI PRIEST CHARISMA
2. DANCE, DANCE DESKEE RCA
3. FEELS GOOD TONY! TONI! TONE! WING
4. THIS IS MY HOUSE ITALIAN ECSTASY ZYX
5. I WON'T SURRENDER DEE HOLLOWAY ACTIVE

12" SINGLES SALES

1. STRAWBERRY FIELDS FOREVER CANDY FLIP ATLANTIC
2. DO ME! BELL BIV DEVOE MCA
3. GETTING CLOSER NITZER EBB GEFFEN
4. ROUGH STUFF ADAM ANT MCA
5. I LOVE THE WAY YOU LOVE ME NAYOBE WTG

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

A TRIBUTE PRODUCTION

LOOKING EAST & WEST

THE EXECUTIVE CONFERENCE OF EAST & WEST EUROPE'S MUSIC INDUSTRY

23-26 November 1990
BUDAPEST, HUNGARY

Supported by the Hungarian Ministry of Culture and Multimedia Kft

Following the enormous success of last year's executive conference staged in East Berlin as The Wall came down, Looking East & West invites executives of the music industry from records, TV, concerts, radio, video, publishing, rights and facilities to come to Budapest.

The conference will address the challenging opportunities for THE DEVELOPMENT OF THE MUSIC INDUSTRY IN EASTERN EUROPE

State banquet
Seminars with simultaneous translation
Showcases

Sponsored by **Billboard MUSIC & MEDIA**

Tribute Productions Ltd
Suite F • The Maples Business Centre
144 Liverpool Road • London N1 1LA • UK
Tel: 44 71 700 4515
Fax: 44 71 700 0854
Telex: 9312132384 AD G

Please send further details to:

Name _____
Position _____
Company _____
Address _____
Country _____
Tel _____
Fax _____
Tlx _____
Type of Business _____

IN THIS SECTION

John Hiatt's Finest 'Moments' Arrives

Label A&R Execs Ponder Product Glut

Hometown L.A. Crowd Boosts Oingo Boingo

The Smoldering Blues Of Koko Taylor

Label Presidents Air Business Views Chiefs Square Off Over World Music

BY KEN TERRY

NEW YORK—The new presidents of several independent and major-affiliated labels mixed it up on a New Music Seminar panel July 17, providing glimpses into their varied tastes and business approaches.



William Hein, president of Enigma Records (which is half-owned by Capitol/EMI) stressed his company's identity as an independent

during the panel, dubbed "Young Guns: The New Presidents." Noting that his metal-oriented label will continue to avoid signing pop/mainstream acts, he said, "The way for Enigma to compete is not to go head-to-head with the majors, but to go for niches."

Hein said he has cut Enigma's roster to 30 acts and plans to keep it there. "The cost of marketing has risen much faster than the business has expanded in the past few years," he said, and it now costs about \$500,000 to develop a new act.

While all the panelists agreed that

selectivity in releases was essential, the rap label presidents seemed to be a little looser in their approach to new acts. Profile's Corry Robbins said, "If there's something cool about a record and you like it, you have to put it out" and see how the market reacts.

Similarly, Tommy Boy's Monica Lynch pointed out that rap marketing and promotion has become a lot more sophisticated. As a result, her label usually knows within six months whether a new record is going to be a hit.

On the other hand, Lynch stressed, the majors' efforts at artist development often fail because the big labels do not spend enough time building their acts. She noted that Tommy Boy typically spends a year setting up successful acts like Queen Latifah, Digital Underground, and De La Soul. "I'm not sure that would have happened on a major label," she said.

Peter Paterno, head of the new Disney label, Hollywood Records, maintained that the key to good A&R is to find a niche and stay on top of new trends. But he also betrayed a mainstream bias when he said he did not care too much about what was happening musically in other countries

and just wanted a good act that would sell in the U.S. "Give me Metallica," he declared. Later, he said Hollywood's initial six acts include rap, metal, and "teen" bands.

In contrast to Paterno, the majority of panelists said they were open to music from abroad. "We're keen to find bands from odd corners of the earth," said Hein. "I'd love to find a" *(Continued on page 33)*



Luke's Crew Hits New York. Luther Campbell, far right, leads 2 Live Crew in performance before a packed, pumped-up crowd at the Palladium in New York during the closing night of the New Music Seminar. The new 2 Live Crew album, "Banned In The U.S.A.," on Luke/Atlantic Records, went platinum prior to its July 23 release, with advance orders of more than 1 million. The title single has hit the top 40 on the Hot 100 Singles chart, while a video of the track has been picked up by MTV. (Photo: Chuck Pulin)

Hot Producers Sample Opinions At NMS; Bam Bam Hits Streets; 'Layla' Turns 20

YOU COULDN'T IMAGINE a more unlikely duo, side by side, sharing thoughts on their craft.

But here was sampling ace **Hank Shocklee**, the brash, smart, member of the "Bomb Squad" production team behind **Public Enemy's** platinum disks and, more recently, **Ice Cube's** solo debut.

And sitting to his left, at the New Music Seminar's producers' panel, was **Jim Ed Norman**, low-key traditionalist, arranger extraordinaire, and president of Warner Bros. Nashville.

Shocklee, joined by his brother and producing partner, **Keith**, was speaking out for rap's sampling troops, getting caught up in a raucous exchange with the audience.

There was a pause in the action. Norman looked at producer-partner **Barry Beckett** to his left. Smiling, he noted that, down there in Nashville, they were used to a bit more genteel style of talk. "It's going to be real exciting when we take some of what we've learned today back home," quipped Jim Ed.

But then, turning serious, and turning to Shocklee, Norman gave the work of sampler-producers an unvarnished endorsement. "They're just as important to the industry as arrangers," he said, as the young crowd in the room exploded with applause and a delighted Shocklee traded back-pats with the Nashville vet.

Such was the old-guard-meets-new-guard chemistry of this NMS panel, which brought the likes of Norman, Beckett, and the Shocklee brothers together in the same room with fellow producers **Benny Medina**, **Michael Ostin**, **Russ Titleman**, **Nile Rogers**, **Steve Thompson**, **Michael Barbiero**, **Marshall Jefferson**, **Rick Rubin**, and, in an unpublicized appearance, **Paul Simon**.

It was an all-star affair and, clearly, the issue of the moment was the rap-fueled rise of sampling, from **Rick James'** guitar riffs to **James Brown's** howl, and everything in between.

"There are two questions that come to my mind about the James Brown scream," said Simon, picking up the example. "Does James Brown really want to give you that scream? That's a question that seems like it would be of very great importance to James Brown."

"No. 2: If he does, and you want to use it—and you value it—what are you going to pay him for it?"

It was Hank Shocklee's turn. "Yo, Paul made the most incredible record, 'Graceland,'" he said. "That was the promo." He smiled. "Now, I'm gonna dog him . . ."

The point, Shocklee said, was that it often seemed impossible for a sampling producer to reach an equitable agreement with sampled sources—particularly when a track may feature scores of fleeting samples. Technolo-

gy simply has outrun copyright law.

"Paul, with all due respect, when you call these people up and say, 'Yo, man, I used two seconds of your record,' and they say, 'Pay me five cents for every record that goes out' . . . it's very ridiculous. We want to pay everyone for what we use. We try to talk to these people and say, 'Let's work out something that's fair,' [but] they're asking for ridiculous figures."

Simon emphasized that his rhetorical question of sampling compensation was not a criticism of the practice.

"The thing about sampling," he said, is that "it has juxtaposed things that haven't been heard [together] before and made them fresh. We're supposed to be reaching people again with the same material. It's the same notes and language but arranged in infinite variety. That is really what we're supposed to be doing."



by Thom Duffy

STREET SMARTS: The Staten Island, N.Y., band **Bam Bam** didn't make the bill of this year's New Music Nights festival in New York, July 13-18. It didn't have to. For the second year, in an audacious promotional move, the band landed all the necessary permits to play atop a flatbed truck—the Bam-mobile—directly outside the Marriott Marquis Hotel, site of the New Music Seminar, during rush hour in Times Square. Lead singer **Tom Taffee** (who also publishes the Staten Island music monthly **American Liverpool**, 718-981-2008) says the band is getting increasing attention for its horn-fed, funk-and-reggae-inflected style.

ON THE BEAT: **New Kids On The Block** kicked off their summer stadium tour July 10 with a 48,000-plus sellout date at Cincinnati's Riverfront Stadium, co-promoted by **Casablanca Productions** and the **Santangelo Group** . . . **Showtime Coast To Coast**, the cable channel's exceptional music series produced by **Ken Ehrlich**, reached yet another coast July 17 with a U.K. taping at the Fridge club in Brixton, featuring performances by **Pete Townshend**, **Herbie Hancock**, **Pat Metheny**, **Jack DeJohnette**, **Billy Bragg**, **Simply Red's Mick Hucknall**, the **Chimes**, and **Bob Geldof**. The special will air in September with a **Van Morrison** date filmed in L.A. this spring . . . PolyGram plans a September release for "The Layla Sessions: 20th Anniversary Edition," a remixed, three-CD, boxed set of the classic **Derek & the Dominos** sessions staged at Miami's Criteria Studios in the late summer and fall of 1970. In addition to one CD containing the original "Layla And Other Assorted Love Songs" album, two other disks will feature assorted jams and outtakes.

Unwelcome At Radio, Fringe Metal Acts Crowd Tour Scene

BY TRUDI MILLER

NEW YORK—While plenty of pop-oriented metal acts have found mainstream acceptance, their speed-metal and thrash-band counterparts remain unwelcome at radio. Taking their act on the road is the only way for many of these bands to get exposure. But this often means a glut of such bands on tour, all competing for the same audience, said managers, agents, promoters, and record executives who discussed alternate ways to promote metal acts at this year's New Music Seminar.

"How is Flotsam And Jetsam going to sell tickets in San Francisco

when there's a Suicidal Tendencies show playing Oakland two days later?" asked Andy Somers of booking agency Triad Artists. "These two bands are competing for the same kids, the same dollars, and there just aren't that many dollars to go around." The only way bands stand a chance is if all the agents coordinate, he said, adding that he will often send another agent his tour schedule and ask him to keep his band's dates a few days apart.

Mike Schnapp, director of metal promotion for Epic Records, complained of ego problems: "A lot of bands [say], 'We've got to headline. We need glow-in-the-dark drum'" *(Continued on next page)*



SHURE®

The microphones
the professionals
stand behind.

THE SOUND
OF THE PROFESSIONALS®
... WORLDWIDE

XYZ

TALENT IN ACTION

OINGO BOINGO

*Universal Amphitheatre
Universal City, Calif.*

IRONY has caught up with band leader Danny Elfman. He has finally reached the mass audience with his instrumental scores for the blockbuster films "Batman" and "Dick Tracy." And yet Oingo Boingo, his decade-old rock cabaret act, is still unable to generate nearly as much interest outside of Los Angeles as it does on its home turf.

At the first of four sold-out concerts here July 1, Oingo Boingo rewarded its ecstatic hometown crowd with a nearly two-hour show that documented its strangely varied career. At the concert's end, Elfman offered some seemingly heart-

felt gratitude. "Once again," he said, "thank you for keeping us going another year."

But like the band's new MCA album, "Dark At The End Of The Tunnel," the concert demonstrated the band's further abandonment of its original sound in favor of something more blandly mainstream. And if Elfman's stage manner has lost some of the frantic energy that characterized early Oingo Boingo, it may just be a result of spreading himself and the band thin through such moves as adopting empty dance beats or creating a countless

number of movie title songs.

In the end, the eight-man band could still create a solid rock groove, led by guitarist Steve Bartek on such songs as the new "Long Breakdown." But even that and "Out Of Control" were sounding more like Depeche Mode at times than the old Boingo. And while that may be more fitting than the synthetic dance sound the band tried a few years back, it's still far from the aggressively unique, if sometimes grating, sound that launched the band and its following.

STEVE APPELFORD

**WAYNE SHORTER and
MILTON NASCIMENTO
MARLON JORDAN**

Avery Fisher Hall, New York

THE 1975 COLLABORATION between Wayne Shorter and Milton Nascimento that produced the classic album "Native Dancer" is rightly regarded as a high point in the careers of both men. In Shorter's case especially, such accolades are telling. For more than 30 years now, in settings as diverse as Art Blakey's Jazz Messengers, Miles Davis' classic mid-'60s quintet, and the '70s

jazz-rock troupe Weather Report, Shorter has seemed incapable of blowing into his sax without a thoughtful and soulful musical statement emerging.

Shorter met Nascimento in Brazil while on tour with Weather Report and invited the guitarist/singer and composer to California. There, with the help of Herbie Hancock, they produced an exquisite album of sun-dappled beauty, an amalgam of Brazilian music, funk, and jazz that remains astonishingly fresh and vibrant today—especially on

(Continued on page 32)

FRINGE METAL ACTS

(Continued from preceding page)

sticks.' It's ridiculous. Just go out there and tour. Flip a coin [to decide] who goes on first. The kids are going to want to stay for both shows."

Touring means other problems, too. Certain venues charge higher rent for a metal show; others won't hold metal shows at all, because they fear damage to the hall, said Nick Miller of Chicago-based Jam Productions. The drinking age is another factor: "If a building can't give me an all-ages status, I've got a problem putting a metal act in there," said Miller.

Touring is also more expensive for metal bands, because they tend to use a lot of equipment. Rick Shoor of New York-based Personal Direction, which currently has the group Prong on the road, said he keeps costs down by hiring a van instead of a tour bus, staying in inexpensive hotels, and having the sound man double as tour manager. The weekly touring expense for Prong is \$5,000-\$6,000, he said.

The popularity of metal is, ironically, hurting the genre, the panelists agreed. "There are too many bands being signed," said Don Kaye, writer/producer of syndicated radio show MKI Metal Shop. "One label will sign a band that is successful and they look like a bunch of junkies, and then they continue to sign the next 20 bands that look like a bunch of junkies, whether they can play or not." He predicted that a rash of funk/metal bands will soon appear, "now that Faith No More has gone gold."

Kaye pointed out that the glut of metal bands is making it harder for any individual band to get an audience. Last year, he said, metal records frequently accounted for four or five of Billboard's top 10 singles. "Now there's maybe only one," he said.

The panelists also offered tips on alternative ways to promote bands, including college radio, in-store album and video play, posterage, and putting on one's own shows. "It's just creating avenues of visibility," said Schnapp. "Your mission is to go where no man has gone before."



Variety Clubs International Heart of Music Award

Billboard Magazine is pleased to join and solidly support Variety Clubs International, the world's largest children's charity, as it salutes musical giant

Jimmy Webb, on his twenty-five years of uniquely creative achievement with a major dinner gala. Airborne, innovative, from the heart to the heart, Jimmy


Webb's music, like the best in all music, spans time and space. Almost identical words could describe the work of Variety Clubs, "The Heart Of Show Business."

Which is why the Variety-Webb combination is such a natural. The date: Mon., Oct. 22, 1990. The place: The Broadway Ballroom of New York's Marriott Marquis

Hotel. Billboard cordially invites all its friends to help launch this splendid and very special event. For information about the dinner, call (212) 704-9872.

Lou Rawls

a Billboard spotlight



With the release of the Grammy nominated "At Last" in 1989 on Blue Note records, Lou Rawls received the most public and critical acclaim since his platinum selling, Grammy winning records of the late 70's.

Now, with a new release "It's Supposed To Be Fun," due out in September, Lou Rawls is not only continuing this new found success, but also espousing a personal philosophy.

Join in the "fun" when Billboard salutes Lou Rawls' return to the top.

**Call for ad details:
New York
Jim Beloff
212-536-5026
Los Angeles
Christine Matuchek
213-859-5344**

**ISSUE DATE: October 6
AD CLOSE: September 11**

TALENT

A&R Reps Say Market Is Glutted With Rising Acts

■ BY JIM BESSMAN

NEW YORK—While aspiring artists awaited word on how to land label contracts, label reps at the New Music Seminar's A&R panel questioned whether there are not already too many records spinning out into the marketplace.



Dave Jurman, senior director of dance music promotion at Columbia Records, posed the question of whether there are too many 12-inch disks on the market. In response, Sire Records A&R VP Joe McEwen expressed his suspicion that there are too many records being made, especially with the arrival of several new labels.

Panel moderator Ed Eckstine, PolyGram Records executive VP of talent and creative affairs, agreed.

"There are way too many records," he said, citing the "limited amount of [available radio] airspace."

According to Eckstine, PolyGram's "agenda" is to "cut down" on the number of record releases so that each can be "treated properly."

"We're not trying to produce 20 records a month," he said, so that the fewer records that do come out "truly get a shot."

A corollary of the "too-many-records" syndrome, as stated by Delicious Vinyl co-president Mike Ross, is that "too many records mean too many artists."

Ross doubted that a "legitimate shot" could be given to, say, 100 artists whose records would be promoted for only a "couple of weeks" each.

Jurman argued that having a high number of contracted artists and product releases indicates a "healthy state" in the music business. But he also acknowledged an "overall threshold that the public can deal with as far as how many records come out."

He advised that those artists who do get signed receive "more of a shot long-term" via an artist-development strategy spanning at least two or three singles. Jurman said that, during his previous stint at Arista Records, relatively few acts were allowed the "luxury" of such long-term marketing campaigns.

Commending fellow ex-Arista executive Eckstine, Jurman recalled how Kenny G's multiplatinum album "Duotones" had been out for eight months before its smash single, "Songbird," was released, and suggested that similar "long-term scenarios" be followed for current artists.

But to achieve long-term support requires "juice" from A&R reps, according to Ross. "[They have to stay] really in touch with groups and fight for them," he said, adding that it is also up to artists and A&R to maintain consistent quality.

"It's so much easier these days to get a deal because there are so many labels," said Gemma Corfield, Virgin Records director of A&R. "But they aren't following up with stuff that's as good as their first album."

It Won't Be All Cheers At BMI, ASCAP Awards

■ BY IRV LICHMAN

THERE MAY BE LOTS OF CHEER for plenty of folks when performance awards are handed out at those glittery annual ASCAP and BMI pop or country awards dinners. But when the parade of awards is largely the result of co-publishing deals, some in attendance at those awards nights bristle with displeasure. Their ire stems not from sour grapes, they insist, but from their belief that many of these co-publishing deals with large publishing entities exist in name only and do not conform to the traditional concept of a co-publishing arrangement. In their view, a co-publishing deal is one in which all parties to the agreement share in publishing rights for the full term of copyright, which in the case of publishing rights is at least 35

years. However, they argue, many co-publishing arrangements today are administration deals in disguise and are of limited duration, so that songs may revert back to the songwriter who made the co-publishing deals in as little as three years. "And the administering publisher has his ASCAP or BMI award plaque on his wall forever even though in as little as three years he may not have any rights to the song!" says one publisher who prefers anonymity. An administration deal is one in which a publisher agrees to perform certain functions for a set percentage of gross income but has no publisher rights to the song or catalog. At ASCAP and BMI, an administration association with a top performance song does not qualify that publisher to share in the award. However, a spokesperson for ASCAP adds, "We don't generally cross-examine publishers on their representations." BMI has a similar policy, although it will allow an administering publisher, at the songwriter's request, to take a bow at an awards presentation, although that publisher receives no award.

DO NEW TECHNOLOGIES necessarily create new rights for writers and publishers? The answers aren't always clear, but it's important to research the matter and, of course, be on top of emerging technologies that utilize copyrighted material. That's the gist of advice given to attendees at a New Music Seminar music publishing panel July 16 on new technologies. For instance, Yolanda Blum of Music Sales, the music print company, said she didn't regard lyrics screened by CD-G karaoke sing-along machines as a print right, but after its demonstration by Michael Millius of Daiichi Kosho USA, whose parent is Japan's largest producer of karaoke software, she appeared convinced that it was. A "li-

censing nightmare" was a phrase used by CD-I software maker Michael Yampolsky of Interactives, who said that upcoming CD-I product will contain numerous copyright situations in music and visual areas—he cited as an example a Frank Sinatra project containing music and complete biographical information in audio, visual, and graphic terms. And Bruce Gold, attorney at EMI Music, covered MIDI software as it relates to licensing. "We're trying to deal today with technology that is capable of being utilized tomorrow," Gold said. Others on the panel, moderated by Joann Boris of EMI Music, were Michael Reinert of Rowe International, the jukebox manufacturer, and attorney Gregory J. Ricca of Viacom Networks Group.

SPEAKING UP IN MUSIC: Com-



poser Earl Robinson, who has celebrated the best of America and those things that need to be addressed in order to further social justice,

celebrated his 80th birthday July 2. Best known for his Academy Award-winning pop-art song "The House I Live In," Robinson is also the composer of "Ballad For Americans," "Joe Hill," "Free And Equal Blues," and "The People, Yes." For orchestra, he is also the author of a concerto for 5 string banjo. In the spirit of his musical endeavors, he's just returned from Freiberg, East Germany, where his banjo cantata brought together an American banjoist (Mike Martin), the woodwind ensemble of the Freiberg Symphony, and the string section of the Leningrad Youth Symphony. In honor of his birthday, G. Schirmer Inc. and ASCAP have joined with The Friends Of Earl Robinson committee to present him with a special commemorative plaque on July 23 at the Fairbanks Theatre in New York.

INITIAL MISTAKE: A misplaced reference to BMG in last week's item about BMG Music cuts gave the impression that all artists listed were BMG Music pacts. Michael Penn, Mission U.K., and Lisa Stansfield are BMG Music writer/artists, but record for RCA, Mercury, and Arista, respectively. Also, BMG Music has cuts on Boo Yaa T.R.I.B.E., which records for Island, while writer/producer Rhett Lawrence has songs on Mariah Carey's debut album for Columbia.

PRINT ON PRINT: The following are the best-selling matching folios at Warner Bros. Publications Inc.:
1. Heart, Brigade
2. Steve Vai, Guitar Extravaganza
3. City Of Angels, vocal selections
4. Michael Bolton, Soul Provider
5. Rolling Stones Anthology

Controlled-Composition Clause Is Here To Stay But NMS Panel Suggests Ways Of Reducing Its Toll

BY IRV LICHTMAN

NEW YORK—The controlled-composition clause is not going away, but there are ways that artists/writers and music publishers can limit its severity in reducing mechanical royalty income.

Oddly enough, it was a business affairs lawyer for CBS Records, regarded by many publishers as the chief culprit among labels demanding lowered mechanical royalty rates from new artists and writers, who offered such advice on the subject July 16 at a New Music Seminar panel.



Andrew Gerber, a business affairs VP at CBS Records and a former staffer at ASCAP, jokingly conceded that the label is often regarded by publishers as "the evil empire." And, he noted, the definition of controlled composition goes beyond the familiar demand that mechanicals be paid at 75% of the statutory rate. For instance, a label may obtain free licensing of videos—even those for commercial release—and a "fall-in" clause may even state that others who have contributed songs on an album—i.e., the producer—be subject to restrictions on mechanical royalty payments.

Other panelists, however, listed restrictions that, in effect, further lower label mechanical royalty payments. They included payment on only 85% of units sold—a point raised by moderator Helene Blue of the Goodman Group; an offer of payment at the full mechanical rate if the artist agrees to have his material published by the label's music publishing wing; or payment of mechanicals on a limit of 10 cuts on an album.

The practice of assigning labels publishing rights "not only hurts other publishers but the label is in the [happy] position of paying mechanical royalties to itself," said Jeff Rosen of Spider Rider Music, which controls the music of Bob Dylan, among others.

But CBS' Gerber offered advice to co-writers who might confront the controlled-composition clause as a result of a deal made by one of the collaborators. He recommended a "prenuptial" contract even before collaboration actually takes place with a writer, or, he warned, an offending party might "be put at the mercy of what the law says—that one of the writers can make a nonexclusive deal for a collaboration at a lower rate."

The recording artist, Gerber said, should "remember what [he] promised the publisher" before he strikes a label deal, while the publisher should keep tabs on what his writers are doing, so that he can be aware of what deals they're making. Gerber's contention was that if the publisher informs the label while a deal is in progress that limitations on controlled compositions clauses exist, then "something can be worked out in a way all [parties] can live with."

Despite his advice, Gerber came in for some kidding on CBS' image among publishers. David Basskin, an attorney who runs CMRR, Canada's mechanical collection group, noted that, indeed, CBS' stance on controlled-composition clauses was "the work of the devil—we have a research paper on this."

Basskin said that CMRR had worked aggressively to establish a "floor level" on label publishing demands, claiming it would not license any song for less than three-fourths of the established rate. He noted, in a humorous tone, that the issue sometimes creates extreme demands, such

as looking at standard songs not written by the artists who performed them in terms of label attempts to obtain controlled rates. As examples, he cited performances of "Star Dust" by Willie Nelson and "White Christmas" by New Kids On The Block, both CBS acts.

In the U.K., said Dennis Collopy, managing director of EG Music Group, the battle is on to upgrade England's mechanical royalty rate—expressed there as in other key markets abroad—in terms of percentage of selling price. Collopy said that with the coming 1992 economic union a controlled composition could be a common-day fact of life if labels use a lower rate in any one country as the basis of their mechanical payments elsewhere.

Larry Katz, business affairs head of SBK Records, noted the new label's declaration last year that it would not require artist/writers to sign contracts containing controlled-composition clauses. "We decided at the start [to do this] because of the strong publishing backgrounds" of label chiefs Charles Koppelman and Martin Bandier. Katz said he found it "outrageous" that some labels demand free-synchronization licenses on commercially exploited videos. He also suggested that in cases where a long-term deal is established—with a commitment for as many as eight albums—an arrangement calling for an escalating mechanical rate could be negotiated. Or, Katz added, increases could be tied in to sales success.

Yet, overall, Spider Rider's Rosen indicated that winning out over excessive demands for controlled composition clauses rested in an important if obvious advantage: "The power an artist/writer comes to [the label] with."

ing moment for a lot of us."—*Joey Carvello, director of dance music, Atlantic*

"I had a great time seeing everyone from out of town, but the few panels that I did see were informative but not enlightening."—*Claudia Cuseta, independent promoter/president, Maxi Records*

"Thank God Deee-lite salvaged my NMS."—*David Steel, VP/GM, Virgin Music*

"From a dance perspective, there didn't seem to be too much 'new' about this year's New Music Seminar. As a result, there was a disturbing lack of enthusiasm in the panels. It was good, however, to see serious attention paid to the international impact of dance music."—*Chuck Arnold, DJ Times*

"While the seminar really didn't concentrate on dance or alternative music, each area was pretty well focused in that people were able to congregate as far as shows. I was glad to see more

young talent showcased, and the Hacienda Nights were a highlight."—*David Chang, national director of club promotion, Advanced Alternative Media*

"My highlights were the showcases featuring Happy Mondays, Nine Inch Nails, Consolidated, Deee-lite, and the Sound Factory. Downers: Censorship, lack of artist development from the majors, and the plane rides."—*George Maniatis, Nettwerk Productions*

"It was the best seminar I've been to in regards to vibe and happening clubs. The schmoozing was the best this year by far."—*Robert Manley, A&R manager, 10 Records*

"It was the best seminar yet in offering solutions to the burning issues that face dance music in the '90s."—*Craig Kallman, Big Beat Records*

Assistance in preparing this finger-snapping session was provided by Larry Flick.

DANCE TRAX

(Continued from page 27)

Bobby Ghossen, VP, Cardiac Records

"What was good was the attempt in trying to put dance label personnel and key young programmers together to talk and open up the lines of communication. From that aspect, [the seminar] was very valuable. There was a good attempt to get the labels and the pools heading in the same direction, and understand each other's needs. Those were closed symposiums. For the average person who bought a regular badge, I think [the seminar] was probably discouraging."—*Dave Costanza, director of dance music, Epic*

"Compared to last year, the dance end of it got—and deserved—more attention. The panels concerning radio and dance music meant much more than last year; they carried more weight, and proved that we carry more weight in the industry. The closed symposiums were excellent in that they made the dance music community communicate a little more seriously. A real bond-

The definitive lists of the top singles and albums; year by year, covering the entire history of Billboard's record charts. Based on the authoritative statistical research of the music industry's foremost trade publication.

The NUMBER ONE series:

Chronological listings of every record that reached the top position on a particular chart. Lists Billboard issue date, title, artist and label.

The TOP TEN series:

Annual listings of every record that reached number 10 or higher on a particular chart. Lists title, artist and label. Titles are listed alphabetically within each year. #1 records are indicated.

The TOP RECORDS OF THE YEAR series:

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Lists title, artist and label. Individual yearly lists may also be purchased separately.

Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036. 212-536-5051.

ORDER FORM

Please send the following Billboard Chart Research Packages:

POP SINGLES

- A-1 Number One Pop Singles, 1941-1988 \$60.00
- A-2 Top Ten Pop Singles, 1947-1988 \$60.00
- A-3 Top Pop Singles of the Year, 1946-1988 \$60.00

POP ALBUMS

- B-1 Number One Pop Albums, 1947-1988 \$60.00
- B-2 Top Ten Pop Albums, 1949-1988 \$60.00
- B-3 Top Pop Albums of the Year, 1956-1988 \$60.00

COUNTRY SINGLES

- C-1 Number One Country Singles, 1948-1988 \$60.00
- C-2 Top Ten Country Singles, 1948-1988 \$60.00
- C-3 Top Country Singles of the Year, 1946-1988 \$60.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964-1988 \$30.00
- D-2 Top Ten Country Albums, 1964-1988 \$30.00
- D-3 Top Country Albums of the Year, 1965-1988 \$30.00

BLACK SINGLES

- E-1 Number One Black Singles, 1948-1988 \$60.00
- E-2 Top Ten Black Singles, 1948-1988 \$60.00
- E-3 Top Black Singles of the Year, 1946-1988 \$60.00

BLACK ALBUMS

- F-1 Number One Black Albums, 1965-1988 \$30.00
- F-2 Top Ten Black Albums, 1965-1988 \$30.00
- F-3 Top Black Albums of the Year, 1966-1988 \$30.00

ADULT CONTEMPORARY SINGLES

- G-1 Number One Adult Contemporary Singles, 1961-1988 \$36.00
- G-2 Top Ten Adult Contemporary Singles, 1961-1988 \$36.00
- G-3 Top Adult Contemporary Singles of the Year, 1966-1988 \$36.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969-1988 \$24.00
- H-2 Top Ten Classical Albums, 1969-1988 \$24.00
- H-3 Top Classical Albums of the Year, 1969-1988 \$24.00

JAZZ ALBUMS

- I-1 Number One Jazz Albums, 1969-1988 \$24.00
- I-2 Top Ten Jazz Albums, 1969-1988 \$24.00
- I-3 Top Jazz Albums of the Year, 1969-1988 \$24.00

Also available:

HOT 100 THEMATIC RESEARCH, call for pricing. Photocopies of **INDIVIDUAL WEEKLY CHARTS, HOT 100** and **TOP LPs** only \$5.00 per copy.

Individual yearly lists from:

_____ \$6.00 per list for:
(write research package code number)

(write years desired)

Weekly charts from (July 1940 - current)

_____ \$ 5.00 per week
(Write weeks desired)

Check or money order is enclosed in the amount of:

\$ _____
(sorry, no COD or billing)

Name: _____
Company: _____
Address: _____
City: _____ State: _____ Zip: _____

Overseas air mail rates available upon request. ALL SALES ARE FINAL.
Minimum order: \$15.00

TALENT IN ACTION

(Continued from page 29)

Columbia's recent CD rerelease.

Nascimento the composer is a craftsman who pens soaring pop-jazz melodies that fully exploit the astonishing voice of Nascimento the singer. That voice is like laser, retaining all of its luminosity and purity at the highest frequencies.

At this JVC Jazz Festival date, billed as "Native Dancer Revisited," Nascimento and his band opened the set with eight songs, a combination of old hits and new tunes culled from his latest Columbia release, "Miltons." When Shorter finally came out, soprano sax in hand, he was hampered by a faulty microphone and transmitter. But what could be heard of Shorter was what one expected: playing that was tough but tender, exuberant but thoughtful and restrained. Leavened with the unrestrained joy of Nascimento and his band, which included three percussionists, the show recalled the tensions and beauties of "Native Dancer." While not quite recreating that classic disk, the evening did remind a listener of the album's pleasures.

Marlon Jordan, a natty 19-year-old trumpet player from New Orleans, opened the show leading his young quintet. Backed by a fine rhythm section, Jordan and tenorman Tim Warfield proved adept working their way through hard-bop verities, playing fast and smart. Warfield's purposeful and crafted solos were at times startlingly and ironically reminiscent of a younger Wayne Shorter's early work with Art Blakey. **STEVEN LICHTMAN**

POI DOG PONDERING

The Lingerie, Los Angeles

WHEN POI DOG PONDERING performed in Los Angeles last year, the group was so wonderful that it may have dug its own grave. The sprawling nine-member outfit, whose debut album on Columbia Records was just this side of precious, was terrific. It had boundless, goofy energy and broke all sorts of unspoken rock'n'roll rules with its Red Hot Chili Peppers-meet-Don Ho-and-Robyn Hitchcock weirdness.

Topping that show would be difficult; matching it shouldn't be. Now touring behind its second album, "Wishing Like A Mountain And Thinking Like The Sea," the band came across at this L.A. club date more like Coy Dog Pondering. The brief Lingerie set was plagued by

minor sound problems but the band responded with cuteness, not professional finesse. From the opener, the silly and amusing "U Li La Lu," which came off grim and forced, the band carried on as if under orders to be adorable. There were moments of honest, giggly fun, but they were few and far between.

Whenever things began to fall into place, as with the giddy "Watermelon," they soon ground to a halt. A highlight of the album, the Cajun-flavored "Big Walk," had no sparkle and became draggy and monochromatic. Ultimately, the soap bubbles a fan blew at the band during the set were an apt metaphor for this performance, where its charms were all too fragile.

The band has a headlining club tour ahead this month as Columbia works the new single, "Everybody's Tryin'." A horn-fired version of the track, reworked by Memphis producer Jim Dickinson, is set for release on a CD-5 single.

SHARON LIVETEN

KOKO TAYLOR

Greenstreet's, Columbia, S.C.

THERE IS AN undeniable power in the blues of singer Koko Taylor.

It is a smoldering power that can erupt into flames at any second and engulf an audience in sweaty exhilaration, sending it to dizzying heights of roadhouse abandon.

Taylor fanned the flames again and again in this small, Southern nightclub June 15 when she roared into town with her five-piece backing band, the Blues Machine. Supporting her latest Alligator Records album, "Jump For Joy," the Queen of the Blues kicked things off with her signature opener, "Let The Good Times Roll," ripped through tunes like "Beer Bottle Boogie" and "Come To

Mama," and kept the heat turned up for more than two hours.

This 1990 version of the Blues Machine is possibly Taylor's tightest, most electrifying backing unit ever. Band leader and rhythm guitarist Eddie King called out the breaks and served as the show's MC. Bassist Jerry Murphy and drummer Frank Alexander sounded like their rhythm lines were welded, and keyboardist Jim Dortch filled the gaps with organ runs and an occasional synth solo.

But it was lead guitarist James Johnson who almost stole the show with a tremendous range and imagination, firing off solo after solo and never once repeating his lines. Alligator should consider giving this guy a solo shot.

Through it all, Taylor remained in control of the proceedings, keeping the crowd of 300 screaming as she belted out "I'm A Woman," a red-hot gender reversal of the Muddy Waters classic, and closing the first set with a robust version of her 1964 hit, "Wang Dang Doodle."

Although "Jump For Joy" is Taylor's best studio release in years, on par with 1975's "I Got What It Takes," the live versions of "Fishing Trip" and "Hey Baby" packed considerably more punch than the album cuts.

Hardest-working woman in show business? Taylor came back for a second set and burned the blues into the night.

MICHAEL MILLER

INSPIRAL CARPETS

The Roxy, West Hollywood, Calif.

GARAGE PSYCHEDELIA ruled at the loudly received L.A. debut of the Manchester, England, quintet Inspiral Carpets June 28.

Inspirational Carpets is the only one of Manchester's big three acid house

(Continued on next page)

ARTIST DEVELOPMENTS

A MOMENT WITH HIATT

It seems like John Hiatt's career momentum is finally catching up with his longstanding potential.

His just-released 10th album, "Stolen Moments," follows the critically praised "Slow Turning" in 1988 and continued demand for Hiatt's songs by other artists. He has seen his work covered recently by the varied likes of Iggy Pop, the Nitty Gritty Dirt Band, Kelly Willis, and Jeff Healey. Meanwhile, Geffen and MCA have reissued back Hiatt catalog.

All this could pressure any critics' fave, but Hiatt takes it all pretty much in stride.

"I've just focused in a little better," he says. "Having the last record get accepted to the degree that it did encouraged me to stretch out on this one and try some new things."

One of those things is building a working relationship with one producer. Glyn Johns, who did the honors for "Slow Turning," returned for "Stolen Moments."

Also, Hiatt dismissed the Goners, the band that played on "Slow Turning," in order to let his new songs "take the lead" and "suggest" the

various musicians enlisted for each. Among the guests on the disk: keyboardists Wix, Billy Payne, and Chuck Leavell, and singers Russ Taff and Ashley Cleveland.

"It was a musical 'airing out,'" says Hiatt, "joyously" complementing his lyrics of bittersweet, personal difficulties.

"'Bring The Family' was like a discovery," says Hiatt of his A&M debut disk. "'Slow Turning' was 'roll up the old sleeves,' and what we're doing here is of an investigative nature, at the same time relying musically on other players and contributors."

But while Hiatt may have "focused in" on "Stolen Moments," he remains happily eclectic—to say the least.

"What's most exciting is the diversity that's available to me," says the admitted "little Hoosier boy" and current Nashville resident. "I have the ability to go on 'Hee Haw,' and two weeks later get a song cut by Iggy Pop. Or share the stage with the Neville Brothers and then sit next to Roy Acuff at the [Country Music Assn.] Awards," he says. "What's wrong with this picture?"

JIM BESSMAN

ALB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL McCARTNEY	Veterans Stadium Philadelphia	July 14-15	\$3,107,980 \$30	102,695 sellout	Electric Factory Concerts
PAUL McCARTNEY	Cleveland Municipal Stadium Cleveland	July 20	\$1,994,280 \$30	66,476 sellout	Belkin Prods
GRATEFUL DEAD	World Music Theatre Tinley Park, Ill.	July 21-23	\$1,972,542 \$25/\$19.50	96,252 sellout	Tinley Park Jam Corp
PAUL McCARTNEY	Carter-Finley Stadium North Carolina State Univ. Raleigh, N.C.	July 22	\$1,537,800 \$30	51,260 sellout	Cellar Door Prods
DAVID BOWIE	The Spectrum Philadelphia	July 9-10 & 12-13	\$1,450,525 \$25	59,268 sellout	Electric Factory Concerts
JANET JACKSON CHUCKII BOOKER	The Omni Atlanta	July 16-17 & 19-20	\$1,034,240 \$20	51,712 sellout	Dimensions Unlimited A.H. Enterprises
MADONNA TECHNOTRONIC	Reunion Arena Dallas	July 7-8	\$820,914 \$28.75	29,503 sellout	PACE Concerts
BILLY JOEL	Richfield Coliseum Richfield, Ohio	July 17-18	\$813,060 \$22.50	36,136 sellout	Belkin Prods.
DEPECHE MODE NITZER EBB	Shoreline Amphitheatre Mountain View, Calif.	July 20-21	\$783,370 \$22.50/\$19.50	37,867 40,000 sellout	Bill Graham Presents
GRATEFUL DEAD	Deer Creek Music Center Indianapolis	July 18-19	\$756,010 \$22.50/\$19.50	37,012 sellout	Sunshine Promotions Metropolitan Entertainment
AEROSMITH BLACK CROWES	World Music Theatre Tinley Park, Ill.	July 20	\$603,433 \$27.50/\$20	26,563 28,127	Tinley Park Jam Corp.
CROSBY, STILLS & NASH	Jones Beach Theatre Wantagh, N.Y.	July 13-14	\$484,425 \$25	19,377 20,200 sellout	Ron Delsener Enterprises
CHER BOBBY COLLINS	Jones Beach Theatre Wantagh, N.Y.	July 16 & 19	\$455,350 \$25	18,214 20,200 sellout	Ron Delsener Enterprises
JANET JACKSON CHUCKII BOOKER	Florida Suncoast Dome St. Petersburg, Fla.	July 14	\$419,647 \$22.75	18,833 sellout	Fantasma Prods.
DAVID BOWIE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	July 16	\$388,200 \$30	12,940 sellout	Ron Delsener Enterprises
LUTHER VANDROSS KIM COLES	Westbury Music Fair Westbury, N.Y.	July 18 & 20-21	\$370,559 \$29	14,350 sellout	Music Fair Prods.
ANITA BAKER PERRI	Garden State Arts Center Holmdel, N.J.	July 17-18	\$345,800 \$35/\$15	12,746 21,604	in-house
HEART	Garden State Arts Center Holmdel, N.J.	July 15-16	\$300,624 \$25/\$17.50	14,189 21,604	in-house
DEPECHE MODE NITZER EBB	Cal-Expo Amphitheatre Sacramento, Calif.	July 22	\$288,945 \$23/\$22/\$20.50	13,995 sellout	Bill Graham Presents
CROSBY, STILLS & NASH	Meadowlands Arena East Rutherford, N.J.	July 10	\$266,749 \$22.50/\$20	12,679 15,996	Metropolitan Entertainment
CHER BOBBY COLLINS	Lake Compounce Amphitheatre Bristol, Conn.	July 20	\$255,745 \$30.50/\$20.50	18,026 20,000	Joseph Entertainment Group
MOTLEY CRUE LITA FORD BONHAM	Sandstone Amphitheatre Bonner Springs, Kan.	July 22	\$254,150 \$23.50	11,592 18,000	Sandstone Entertainment Group
MOTLEY CRUE LITA FORD JOHNNY CRASH	Val-Du-Lakes Mears, Mich.	July 15	\$253,950 \$22/\$20	12,455 15,000	Belkin Prods.
DEPECHE MODE NITZER EBB	Olympic Saddledome Calgary, Alberta	July 14	\$238,867 (\$274,219 Canadian) \$26.50	11,084 12,824	Perryscope Concert Prods.
MOTLEY CRUE LITA FORD BONHAM	Omaha Civic Auditorium Omaha, Neb.	July 23	\$231,822 \$25/\$22.50	11,136 sellout	Rose Prods.

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

PUBLICITY PRINTS

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

COLOR
1000 - \$396.00

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

Full Color & B/W Posters
Composites - Cards - Other Sizes
Send For Catalog & Samples

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

PRESIDENTS' PANEL

(Continued from page 28)

thrash band from Saudi Arabia." Cathy Jacobson, head of Cardiac Records, and Chrysalis president John Sykes agreed, and Robbins noted that Profile is now developing a world beat department with an emphasis on reggae.

Regarding social consciousness among artists, there were also sharply conflicting views. Phil Quartararo, president of Charisma, Virgin's new

'I would love to find a thrash band from Saudi Arabia'

offshoot, said, "Ziggy Marley, Lenny Kravitz, and others who are taking a position and making good music are getting recognized, partly because the music industry is less shallow than it was."

Quartararo also opined that some artists "just deserve to be heard" and that record labels had a duty to give them a shot along with their more commercial acts. For example, he said, Paula Abdul's success at Virgin "gave us a chance to sign an act like Railway Children, which we knew might not sell 300,000 units. They deserve to be heard, and the public deserves to hear them."

Paterno disagreed. "I'm not too interested in artists who make music for themselves," he said. On the other hand, he defended the controversial statements of Guns N' Roses, his former legal client. Although they have taken a lot of flak, he said, "I know them very well, and they're very serious artists."

TALENT IN ACTION

(Continued from preceding page)

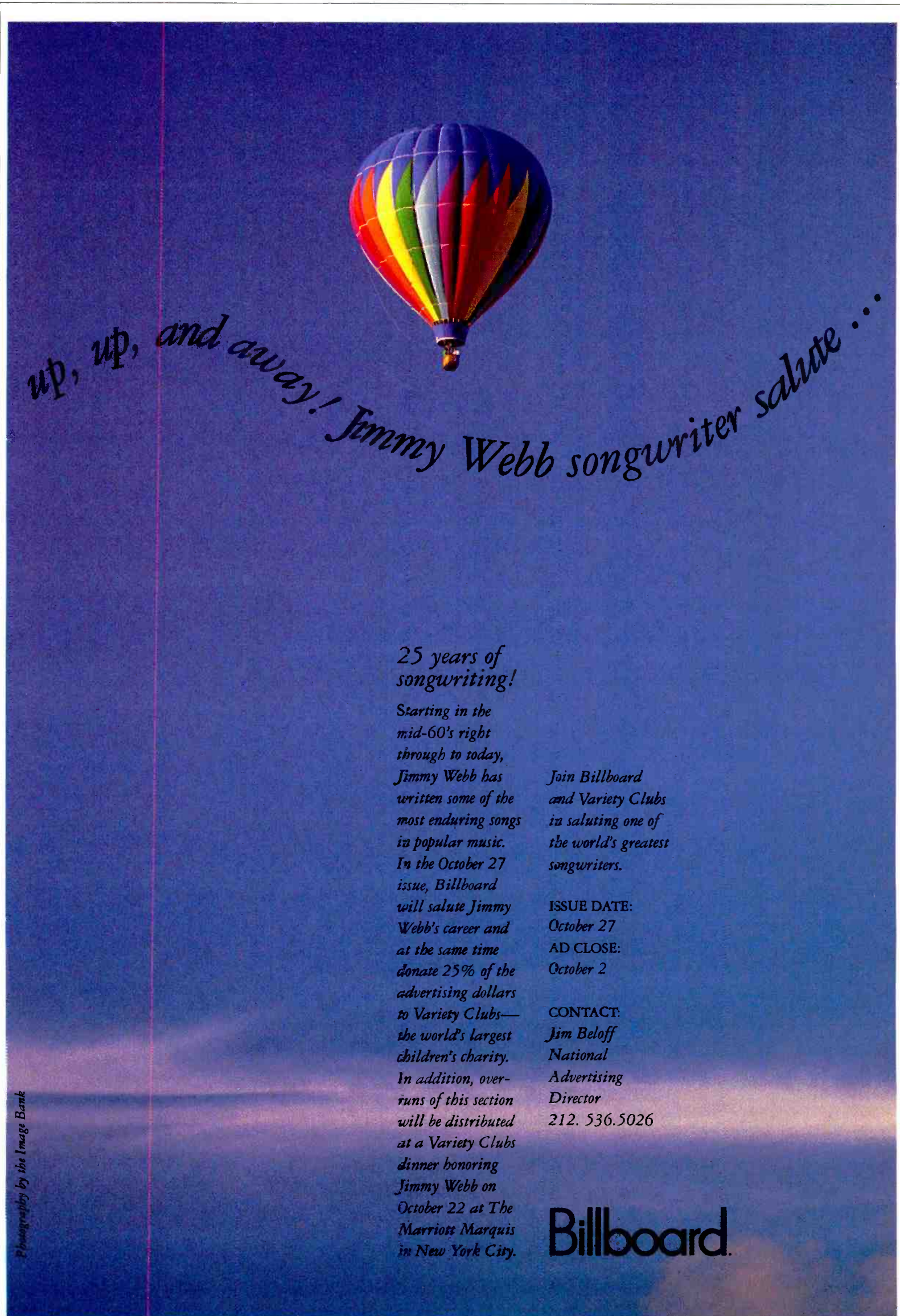
acts currently up for grabs in the U.S. The Stone Roses and Happy Mondays already have American deals, while the Carpets' label, Mute, is shopping for a new distributor here. So the major label presence at the Roxy was heavy, with a platoon of Geffen execs in evidence.

Both the punters (many wearing Stone Roses and Inspiral Carpets promotional garb) and record scouts waxed rhapsodic over the band's lavish show, which was a throwback to the chemically fueled ballroom extravaganzas of the late '60s. Slide projections, lots of smoke, and concussive lighting techniques gussied up the musical assault.

Inspirational Carpets' sound is right out of the "Nuggets" songbook, with Clint Boon's wheezing, high-pitched organ keying the instrumental attack. Singer Tom Hingley, his noggin topped by a vintage pudding-basin hairdo, was less than galvanic as a front man, but the dazzling production effects made any performing deficiencies beside the point.

Starting up with "Real Thing" and climaxing with an encore of "Joe," the Carpets ran down a sizable chunk of material from their "Cool As —" EP and the new album, "Life." The music remained in one lysergic pocket for the duration of the show, but the crowd howled as one trippy number followed another.

As an observer anachronistically put it: "Oh, wow!" **CHRIS MORRIS**



up, up, and away! Jimmy Webb songwriter salute ...

25 years of songwriting!

Starting in the mid-60's right through to today, Jimmy Webb has written some of the most enduring songs in popular music. In the October 27 issue, Billboard will salute Jimmy Webb's career and at the same time donate 25% of the advertising dollars to Variety Clubs—the world's largest children's charity. In addition, overruns of this section will be distributed at a Variety Clubs dinner honoring Jimmy Webb on October 22 at The Marriott Marquis in New York City.

Join Billboard and Variety Clubs in saluting one of the world's greatest songwriters.

ISSUE DATE:
October 27
AD CLOSE:
October 2

CONTACT:
Jim Beloff
National Advertising Director
212. 536.5026

Billboard

Photography by the Image Bank



Towering Talents. Promoting their latest album releases at Tower Records in Nashville are five MCA Records talents. Pictured, from left, are Vince Gill, James House, David Bellamy, Howard Bellamy, and Gerry House.

'Jamboree' Makes It Thru The Rain

14th Fest Braves Weather, New Home

BY EDWARD MORRIS

MORRISTOWN, Ohio—More than the breaking-in of a new outdoor arena, more than the chore of staging a roster of 21 top country acts, the story of Jamboree In The Hills 1990 was one of coming to terms with 217 acres of treacherous, tenacious mud.

Rain—from the drizzling to the torrential—plagued all three days of the 14th annual edition of the massive outdoor festival held here July 20-22, turning the expanse of grass and gravel into a car-swallowing swamp. What saved the day—and the music—was the inventiveness and hard work of the veteran festival staff and the deep pockets of Osborn Communications, the

event's owner. Of equal merit was the devotion of thousands of fans who stayed to listen and boogie long after comfort and common sense

born Communications announced it was erecting a permanent festival site. Construction on the more-than-\$1.3 million facility began last August and was completed just before the 1990 Jamboree got under way.

The seating area was increased from 19 to 22 acres. Stage size jumped from 6,560 to 9,280 square feet, and the backstage technical area was boosted from 400 to 1,250 square feet. Site designers also doubled the parking area for performers' buses, laid out 44.4 acres for fan and crew parking, and set aside 112 acres for camping.

Until this year, the festival has been a two-day affair. But with the opening of the new site, the event was expanded to three days. Lionel Cartwright, a former member of radio station WWVA's Jamboree USA cast, kicked off the marathon stage show Friday night. WWVA, an Osborn Communications property, produces the Jamboree In The Hills. Cartwright was followed by performers from Steve Wariner, Suzy Bogguss, and the Nitty Gritty Dirt Band.

Saturday's lineup was Tom T. Hall, Shenandoah, Skip Ewing, Patty Loveless, the 11/70 Band, Canyon, Ronnie Milsap, Tanya Tucker, and the Oak Ridge Boys. Working the Sunday show were the Forester Sisters, Billy "Crash" Craddock, Garth Brooks, Tammy Wynette, Randy Travis, the Desert Rose Band, Holly Dunn, and Ronnie McDowell.

The Nashville Network's Lorraine Crook and Charlie Chase were the chief MCs of the festival.

When they could ignore the rain above and the mud below, fans were treated to a stage designed to give them a much better view of the performers than the old stage afforded. Moreover, the festival producers brought in Diamond Vision to in-

(Continued on page 36)

The hard work of the veteran staff saved the day

urged them to flee.

Because of the weather, statistics on attendance, arrests, and medical cases treated are still being tallied. During the past few years, total attendance at each Jamboree has been reported in the 50,000 to 60,000 range. On Saturday, the crowd seemed to be as large as—and possibly larger than—those before. By Sunday afternoon, though, the crowd had dwindled to a small fraction of its previous size.

To cope with the traffic and camping quagmire, the Jamboree brought in dozens of extra security workers and trucked in hundreds of tons of gravel and slag to resurface the roads and parking lots.

Since the series started in 1977, no Jamboree—this one included—has been rained out. The festival founders chose the third weekend in July from statistics that showed that this period was the one most likely to have ideal weather. This year, however, there was not enough sunshine to recharge a solar-powered calculator. But the stage show proceeded with only a few delays.

Adding to the perils induced by the elements was the fact that the crew and crowd had to adjust to a totally new, just-completed venue. From its inception, the Jamboree had been held at Brush Run Park in nearby St. Clairsville. Last year, Os-

Gerry's 'Telethon' Brings Down The House

WSIX DJ's Disk Is A Paean To Country's Cheaters

GERRY ON GERRY: Wood, on House, that is. The nation's top country music DJ and Nashville's king of the wacky has been set loose on America—and the results are hilarious. **Gerry House**, manic morning man of WSIX-AM-FM Nashville and host of the syndicated "Saturday Night House Party," has just released an album. Titled "The Cheater's Telethon," the MCA Records release uses the relentless telethon theme and its promiscuous premise that promises a potpourri of perverse philosophies on philandering. Cheating. "People say baseball is America's pastime, but there's a whole lot more motels than baseball stadiums," House advises. "And after the tragedy that's befallen so many of our leaders in Hollywood and in Washington, thank heavens it's not considered a tragedy in country music—or there wouldn't been any country music."



Dale Moore and Bruce Hinton, proves its worth with such worldly grandfatherly advice about cheating: "Son, remember: There's no part of the human anatomy that looks good with a pool cue sticking out of it."

FIND THAT FATHER: That's the Nashville guessing game about the mystery father of **Tanya Tucker's** baby. Some say major hints are located in the title and lyrics of a song she co-wrote with **Gary Stewart**: "There's A Tennessee Woman/Ben's Song." If that's correct, the father-on-the-flee could live in Los Angeles County, and he's young and restless. As Tucker sings, "If Hollywood don't work out/ And if all your plans fall through/Remember, there's a Tennessee woman/Who'd love to share her days with you... We could share the same dream/But it's gotta be in Tennessee" ... **David Baker** recently performed before an enthusiastic crowd at the Ace of Clubs in Nashville. He has been spending the past 15 months working with **Stewart Harris** and **Jim Daddario** on developing his career, co-writing, and producing ... **Tim Mensy**, preparing to hit the road for tour dates, has been busy in the studio while his songwriting efforts are paying off. The Columbia artist has gained recent cuts by **Tammy Wynette** and a **Randy Travis/Vern Gosdin** duet.



by Gerry Wood

A leading authority on cheating (observation only, of course), House was appointed director of the National Council on Cheating, located with its Cheaters Clinic, in Palm Springs, Calif., and bearing the proud motto, "We want to stamp out cheating in your lifetime before somebody stomps it out for you."

The telethon, held at the Buffalo Chip casino near Las Vegas, is hosted by **Makk Trukk**, a legend-in-his-own-mind country singer who travels in a convertible tour bus. "Makk's been through it four, almost five, times," deadpans House. "He has dealt with it firsthand, and is a recovering cheater himself." Trukk educates the telethon audience to the seven warning signs of cheating, among them "spontaneous hickeys, hundreds of little shampoo bottles, midnight bowling leagues, and a personal thank-you letter from Mr. Ramada." International singing star **Julio Sunglasses**, who sounds suspiciously like **Larry Gatlin**, performs a haunting rendition of the ultimate cheating song, "I Cheated On Myself."

"Cheating is so rampant in the record industry, I knew we would have no trouble getting a star-struck lineup," House reveals. "But what really surprised me was the level of corporate interest in cheating." Among the telethon's corporate pitches were a K-tel-type ad for the new **Boris Uno Strand** album—"One string, one finger, one romantic superstar." Tragically, the late Boris died while attempting to play "Flight Of The Bumblebee." There's the operatic, high-pitched **Gary Morris** Smoke Alarm, **Mike Tyson's** Chicken—"the toughest chicken in the yard," and **Chet Atkins' Dental Floss**, made from "10,000 old guitar strings and six miles of steel." Although the song "Weekend" is a weak end for this enjoyable House-athon, the album, produced by

YAKETY ACTS: A music video on recycling titled "Yakety Yak, Take It Back" will be shot at the A&M Studios in Los Angeles, Sept. 7-8. Among the stars joining together for the project are **Charlie Daniels**, the **Judds**, **Quincy Jones**, **Debbie Gibson**, **Paula Abdul**, **Natalie Cole**, **B.B. King**, **Joe Cocker**, and **Herb Alpert** ... **Daniele Alexander** and Mercury label mate **Butch Baker** received such strong response to their duet of "It Wasn't You (It Wasn't Me)" during a performance on The Nashville Network's "Nashville Now" show that they plan to record it for release in late summer ... **Shane Barmby**, recording his second Mercury album, took time out for a photo shoot for a series of Wrangler Jeans print ads ... Ex-Champs member **Rich Grissom** will soon film his first music video on "Tell Me I'm Wrong."

SIGNINGS: **George Fox** to Buddy Lee Attractions for exclusive booking ... **Tim Mensy** to World Class Talent ... **Duncan** to Curb Records ... **Williams & Ree** to Triad Artists for exclusive representation and **Paul Cowan** for personal management ... **Kenny Brent** to Blue Chip Management and MSR Records.



Cabin Mates. Cabin Fever Entertainment signs a contract with Epic Records artist **Charlie Daniels** and the Scene Three production company to market the new video, "Charlie Daniels: Home Folks And Highways." Pictured, from left, are **Tom O'Grady**, president/CEO of UST Enterprises, Cabin Fever's parent company; **David Corlew**, Daniels' manager; **Daniels**; **Tom Molito**, president of Cabin Fever; and **Marc Ball**, producer at Scene Three.

HOT COUNTRY SINGLES & TRACKS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	6	9	GOOD TIMES K. LEHNING (S. COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
2	1	1	14	THE DANCE A. REYNOLDS (T. ARATA)	GARTH BROOKS CAPITOL PRO-79024
3	6	7	12	RICHEST MAN ON EARTH J. STROUD (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 2505-7
4	3	2	13	HE WALKED ON WATER K. LEHNING (A. SHAMBLIN)	RANDY TRAVIS (C) (V) WARNER BROS. 4-29878
5	5	5	12	ON DOWN THE LINE T. BROWN (KOSTAS)	PATTY LOVELESS (C) (V) MCA 5381-1
6	9	12	11	HE TALKS TO ME B. BECKETT (M. REID, R. M. BOURKE)	LORRIE MORGAN (V) RCA 2508-7
7	10	18	11	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	VINCE GILL (V) MCA 7901-1
8	13	15	8	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
9	12	13	9	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS
10	15	20	11	WRONG R. ALBRIGHT, B. MONTGOMERY (S. SESKIN, A. PESSIS)	WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS
11	11	11	11	THIS SIDE OF GOODBYE P. WORLEY, E. SEAY (M. NOBLE, J. PENNING, C. MOSER)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19829
12	2	3	17	NOBODY'S TALKING R. SHARP, T. DUBOIS (R. SHARP, S. LE MAIRE)	EXILE (V) ARISTA 2009
13	8	8	15	HILLBILLY ROCK R. BENNETT, T. BROWN (P. KENNERLEY)	MARTY STUART (V) MCA 7900-1
14	16	16	10	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D. GIBSON)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4
15	17	21	5	NOTHING'S NEWS J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK (C) (V) RCA 2596-4-RS
16	7	4	15	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT (V) MCA 7901-5
17	18	23	7	WANTED S. HENDRICKS, K. STEGALL (A. JACKSON, C. CRAIG)	ALAN JACKSON (C) (V) ARISTA CA5-2032
18	14	10	12	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (C) (V) WARNER/CURB 4-19872/WARNER BROS.
19	22	26	7	DON'T GO OUT J. CRUTCHFIELD (R. FOSTER, B. LLOYD)	TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
20	25	30	6	I MEANT EVERY WORD HE SAID S. BUCKINGHAM (C. PUTMAN, B. JONES, C. CHAMBERS)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
21	20	9	18	IF YOU COULD ONLY SEE ME NOW B. BECKETT, T. BROWN (S. LONGACRE, R. GILES)	T. GRAHAM BROWN (C) (V) CAPITOL 4JM 44534
22	19	14	17	WALK ON J. BOWEN, R. MCENTIRE (S. DEAN, L. WILLIAMS)	REBA MCENTIRE (V) MCA 7900-9
23	28	36	8	SOMETHING OF A DREAMER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
★★★ POWER PICK/AIRPLAY ★★★					
24	72	—	2	JUKEBOX IN MY MIND J. LEO, L. M. LEE, ALABAMA (D. GIBSON, R. ROGERS)	ALABAMA (V) RCA 2643-7
25	33	46	6	I COULD BE PERSUADED E. GORDY, JR. (D. BELLAMY, H. BELLAMY, D. SCHLITZ)	THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
26	30	44	4	FOURTEEN MINUTES OLD D. JOHNSON (D. KNUTSON, A. L. OWENS)	DOUG STONE (C) (V) EPIC 34T 73425
27	44	50	5	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
28	31	38	8	MAYBE THAT'S ALL IT TAKES D. WILLIAMS, G. FUNDIS (B. N. CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
29	21	17	13	SEARCHIN' FOR SOME KIND OF CLUE N. LARKIN (P. RAKES, D. KEES, N. LARKIN)	BILLY JOE ROYAL (C) (CD) ATLANTIC 4-3265
30	23	19	16	DANCY'S DREAM S. HENDRICKS, T. DUBOIS, RESTLESS HEART (M. POWELL, G. JENNINGS, T. DUBOIS)	RESTLESS HEART (V) RCA 2503-7
31	24	22	15	PASS IT ON DOWN J. LEO, L. M. LEE, ALABAMA (T. GENTRY, R. OWEN, W. ROBINSON, R. ROGERS)	ALABAMA (C) (V) RCA 2519-4-RS
32	32	34	10	NEW KIND OF LOVE S. BOGARD, R. GILES (R. GILES, S. BOGARD)	MICHELLE WRIGHT (V) ARISTA 2002
33	49	57	3	PRECIOUS THING T. BROWN (S. WARNER, M. MCANALLY)	STEVE WARINER (C) (V) MCA 5385-4
34	26	25	18	SHE CAME FROM FORT WORTH A. REYNOLDS (P. ALGER, F. KOLLER)	KATHY MATTEA (C) (V) MERCURY 876 746-4
35	35	41	9	LOOKS AREN'T EVERYTHING D. JOHNSON, T. BROWN (M. COLLIE)	MARK COLLIE (V) MCA 7902-3
36	27	27	22	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73263/CBS
37	48	56	6	I'LL LIE MYSELF TO SLEEP B. MONTGOMERY (T. MENSY, T. HASELDEN)	SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS
38	54	65	3	THE BATTLE HYMN OF LOVE A. REYNOLDS (D. SCHLITZ, P. OVERSTREET)	KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	46	62	4	MY PAST IS PRESENT T. BROWN (R. CROWELL, S. SMITH)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS
40	52	59	4	I FELL IN LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, B. TENCH, P. LAMEK)	CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS.
41	38	31	22	I'D BE BETTER OFF (IN A PINE BOX) D. JOHNSON (J. MACRAE, S. CLARK)	DOUG STONE (C) (V) EPIC 34T 73247/CBS
42	34	29	24	HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19918
43	66	—	2	'TIL A TEAR BECOMES A ROSE B. MEVIS, G. FUNDIS (B. RICE, M. S. RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
44	36	40	9	BABY, WALK ON W. WALDMAN, J. LEO (M. BERG, R. SAMOSET)	MATRACA BERG (C) (V) RCA 2584-4-RS
45	39	35	20	I WATCHED IT ALL (ON MY RADIO) S. SMITH, T. BROWN (L. CARTWRIGHT, D. SCHLITZ)	LIONEL CARTWRIGHT (C) (V) MCA 5377-9
46	37	32	22	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS, D. GAY)	CLINT BLACK (V) RCA 2520-7
47	40	37	20	WALKING SHOES J. CRUTCHFIELD (P. KENNERLEY)	TANYA TUCKER (C) (V) CAPITOL 4JM 44520
48	43	28	23	I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER)	KEITH WHITLEY (V) RCA 9122-7
49	29	24	16	ISLAND B. BECKETT (T. SEALS, E. RAVEN)	EDDY RAVEN (C) (V) CAPITOL 4JM 44537
50	50	47	25	LOVE ON ARRIVAL K. LEHNING (D. SEALS)	DAN SEALS (C) (V) CAPITOL 4JM 44435
51	47	49	26	STRANGER THINGS HAVE HAPPENED R. MILSAP, R. GALBRAITH, T. COLLINS (K. STEGALL, R. MURRAH)	RONNIE MILSAP (V) RCA 9120-7
52	42	39	11	TILL I SEE YOU AGAIN P. WORLEY, E. SEAY (K. WELCH)	KEVIN WELCH (C) (V) REPRISE 4-19873/WARNER BROS.
53	57	55	21	THE DOMINO THEORY R. SCRUGGS (B. LABOUNTY, B. FOSTER)	STEVE WARINER (C) (V) MCA 5385-4
54	41	33	11	PUTTIN' THE DARK BACK INTO THE NIGHT R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CURB/CAPITOL PRO-79024/CAPITOL
55	64	73	3	STORY OF LOVE P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
56	53	53	18	RUNNIN' WITH THE WIND R. LANDIS (E. RABBITT, R. NIELSEN)	EDDIE RABBITT (C) (V) CAPITOL 4JM 44538
57	65	—	2	HONKY TONK BLUES J. STROUD, R. ALVES (H. WILLIAMS, SR.)	PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
58	51	48	19	BLACK COFFEE J. BOWEN, J. DALTON, J. DALTON (E. STEVENS, H. KANTER)	LACY J. DALTON CAPITOL PRO-79024
59	56	54	24	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 876-536-7
60	NEW ▶	1	1	TOO COLD AT HOME M. WRIGHT (B. HARDEN)	MARK CHESNUTT (C) (V) MCA 5385-6
61	61	67	4	WHO'S GONNA TELL HER GOODBYE R. SCRUGGS, E. T. CONLEY (B. RICE, M. S. RICE)	EARL THOMAS CONLEY (V) RCA 2511-7
62	62	66	6	OUGHTA BE A LAW B. BECKETT (G. NICHOLSON, D. PENN)	LEE ROY PARNELL (C) (V) ARISTA CAS 2028
63	58	58	23	IF LOOKS COULD KILL T. BROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73254/CBS
64	60	60	20	IN ANOTHER LIFETIME P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND (V) MCA/CURB 53804/MCA
65	59	64	22	BLACK VELVET N. LARKIN (C. WARD, D. TYSON)	ROBIN LEE (C) (CD) ATLANTIC 4-87979
66	63	61	26	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P. WORLEY, E. SEAY (R. MILLER, J. TUBB)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19968
67	73	—	2	MY HEART IS SET ON YOU S. SMITH, T. BROWN (L. CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 5384-9
68	55	42	16	HUMMINGBIRD R. SKAGGS, S. BUCKINGHAM (G. JENNINGS, T. DUBOIS)	RICKY SKAGGS (C) (V) EPIC 34T 73312/CBS
69	67	68	25	SEE IF I CARE R. HALL, R. BYRNE (W. ALDRIDGE, R. BYRNE)	SHENANDOAH (V) COLUMBIA 38 73237/CBS
70	71	—	2	SMALL SMALL WORLD J. KENNEDY (G. SCRUGGS, T. SCHUYLER)	THE STATLER BROTHERS (C) (V) MERCURY 878 094-4
71	NEW ▶	1	1	BOOGIE AND BEETHOVEN J. BOWEN, GATLIN BROTHERS (L. GATLIN)	THE GATLIN BROTHERS (C) CAPITOL 44563
72	68	63	19	GUARDIAN ANGELS B. MAHER (N. JUDD, J. JARVIS, D. SCHLITZ)	THE JUDDS (V) CURB/RCA 2524-7/RCA
73	NEW ▶	1	1	DANCE IN CIRCLES B. KILLEN (T. RYAN, A. HARVEY)	TIM RYAN (C) (V) EPIC 34T 73372/CBS
74	74	70	5	DOWN THE ROAD J. E. NORMAN (M. MCANALLY)	MAC MCANALLY (C) (V) WARNER BROS. 7-19800
75	NEW ▶	1	1	LONELY OUT TONITE R. LANDIS (E. RABBITT, R. NIELSEN)	EDDIE RABBITT CAPITOL PRO-79183

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability.

Shenandoah
THE HOTTEST GROUP OF THE YEAR'S HOTTEST SINGLE OF THEIR CAREER.
"NEXT TO YOU, NEXT TO ME."
ON COLUMBIA.
"Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc.
© 1990 CBS Records Inc.

'JAMBOREE' SURVIVES RAIN, NEW VENUE

(Continued from page 34)

stall and operate a 14-by-18-foot high-resolution color television screen to show giant closeups of stage activity. As in the past, Steed Audio handled the sound.

Twelve food vendors set up shop on the grounds, offering among their more than 40 items such quick exotics as oriental stir fry, elephant ears, fajitas, blackened steak, Cajun sausage, apple dumplings, and a variety of beers. Festivalgoers were permitted to bring their own food

and drink, including beer, onto the grounds.

The Jamboree In The Hills souvenir shop sold satin tour jackets (\$59.95), T-shirts (\$9.95-\$13.95), mugs (\$2.95), jams (\$16.95), shorts (\$19.95), sunglasses (\$2.95), beach towels (\$12.95), headband and wristband sets (\$7.95), and a variety of other logoed items.

The Criswell Security Agency, Wheeling, W.Va., again oversaw stage, ticket, and entertainer securi-

ty. Agency head Dan Criswell says he originally assigned 180 employees to these areas but that as the weather worsened, he added another 20. Employees of the Belmont County, Ohio, Sheriff's Dept., working on horseback and on foot, provided security for the rest of the operations.

Jim Taylor served as producer of the event, which was sponsored by Kroger grocery stores, Cabin Fever Entertainment, and Hills depart-

ment stores.

Tickets for this year's event were \$65 for three days, \$12 for Friday only, and \$35 a day for Saturday or Sunday only.

The 1991 Jamboree will be held July 19-21 and will feature performances by Barbara Mandrell, Ricky Van Shelton, Billy Joe Royal, Vince Gill, the Judds, the Charlie Daniels Band, Waylon Jennings, Lorrie Morgan, Earl Thomas Conley, the Kentucky Headhunters, Patty Loveless, Travis Tritt, Kathy Mattea, Don Williams, Doug Stone, Pirates Of The Mississippi, and Baillie & the Boys. Three-day "early bird" tickets are \$60 each; advance, \$65 each; and at the gate, \$75 each. One-day and two-day tickets are also available.

One week before next year's Jamboree, the festival organizers will

present a three-day Bluegrass in the Hills show. Slated for that event are Tim O'Brien, the Bluegrass Cardinals, Mac Wiseman, Seldom Scene, Jim & Jesse & the Virginia Boys, the Nashville Bluegrass Band, Ralph Stanley, the Lewis Family, Alison Kraus & Union Station, the Tony Rice Unit, Peter Rowan, the Dillardards, John Hartford, Del McCoury, the Mike Snider Trio, the Dry Branch Fire Squad, Bill Monroe, the Osborne Brothers, the Dog Hollow Bluegrass Band, the Short Crick Flatpickers, Cabin Fever String Band, Elmer Bird, and Allen Freeman.

Three-day "early bird" tickets for the bluegrass festival are \$30 each; advance, \$35; and at the gate, \$40 each. One-day and two-day tickets are also being offered.

COUNTRY'S SPRING SUCCESS STORIES

(Continued from page 10)

like WGAR, however, KEEY remains slow on traditional records.

NASHVILLE

When WSIX-FM went to No. 1 last time, it did so with a merchandise promotion that was largely self-liquidating. This time it went back to No. 1 (10.5-12.7) and it paid cash. WSIX did "Direct TV" with the usual \$5,000-\$20,000 major prizes. The twist here is that it also gave those winners an extra \$20 to call 10 friends and tell them they had won, thus creating a few very enthusiastic telemarketers. WSIX reinforced "Direct TV" with direct-mail and print ads.

PHILADELPHIA

WXTU is one of those stations that basically remain flat, aside from those occasional nasty wobbles; in the last three books, it has been 4.4-3.8-4.4. PD Bob Young used the "Discover Country" spots this time. WXTU also did some telemarketing and direct mail in the third month, although, ironically, its strongest month was the first.

PHOENIX

The way KMLE PD Bob Glasco figures it, his station (4.5-5.6) and market giant KNIX (11.4-9.1) are just sort of innocent bystanders. The big noise here was made by AC KMXX, whose advertising campaign, he says, eventually became "more stunting than marketing." He believes that stripped some older listeners away from KNIX and let KMLE get closer. KMLE had two variants on the dollar-bill game this time, one involving social security cards with \$108 qualifying prizes for the winners.

PITTSBURGH

WDSY (4.5-5.8) had been holding in the fives for the first two months of spring. Because a lot of its spring

TV time had been traded out, much of it ended up getting bumped to the third month—which worked out just fine. WDSY did a \$100 song-of-the-day contest three times daily at the beginning of the spring book. It also had a notable billboard showing in the relatively rural counties that surround Pittsburgh's Allegheny County.

ST. LOUIS

WIL-FM's best book in five years (5.8-6.4) was bolstered by "a lot of TV," according to PD Ray Massie, along with about \$45,000 in cash as part of a music montage contest and "more public appearances than anyone else in the market." WIL's morning team, Debbie Conner & David Craig, were second overall and 25-54 to N/T monolith KMOX.

SAN DIEGO

KSON (6.7-7.5) used no TV or outdoor advertising this spring to achieve its highest-ever 12-plus number; it relied on its first direct-mail campaign in 2 1/2 years—a lottery piece with five to six numbers called daily during a six-week period. KSON had the market's first-ever No. 1 country morning show in its 25-54 target demo, something PD Mike Shepard attributes to consistency at a time when two ACs (KFMB-FM and KYYY) and two rockers (XETRA-FM and KGB) were changing morning shows.

SAN FRANCISCO

A lot of PDs cite Garth Brooks and the other new male artists for their lower-end gains. KSN (2.4-3.0) OM Lee Logan thinks of it as the Kentucky Headhunters book. "The young women are coming from the Garth Brooks/Allen Jackson base. Young adults are coming from the Headhunters." KSN handed out \$1,000 bills in its Tell A Friend contest, as well as a couple

of Mercury Tracers.

WASHINGTON, D.C.

Other major-market PDs may have backed off their crossover music; PD Gary McCartie did just the opposite at WMZQ (5.8-6.3). "We took off everything older than 1975 and steered clear of traditional-sounding songs, much to the dismay of the record companies," he says. After a "pretty dismal winter," WMZQ decided to pull all on-air promotion and tighten up the jocks. It also went from four stopsets an hour to three so that it could do 30-minute music sweeps. WMZQ did two different TV campaigns, including one aimed at increasing in-car listening.

AND THERE'S MORE

Other major-market spring books worth noting: KFKF Kansas City, Mo. (7.0-7.8); KRAK-FM Sacramento, Calif. (7.9-8.3); KRPM Seattle (2.6-3.6); WAMZ Louisville, Ky. (14.7-14.9); WMIL Milwaukee (6.9-7.2); WQYK-FM Tampa, Fla. (7.5-7.8); WYRK Buffalo, N.Y. (8.2-8.8); and KXXY Oklahoma City (14.9-15.6). SEAN ROSS



Curb Catch. It's all smiles as country legend Merle Haggard joins the Curb Records roster. Pictured, from left, are Mike Curb, Curb Records chairman; Haggard; and Dick Whitehouse, president of the Curb Records country division.

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

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

Nashville Talent Contest Aims To Give Lucky Winners A Big Break

NASHVILLE—Local station WSM, Durango Boots, Fall City Beer, and the Stockyard Restaurant here are conducting the Big Break talent contest. The weekly promotion began July 17 and will conclude Nov. 15.

Launched in 1986, the contest this year offers \$10,000 in cash prizes, a recording contract with a single release by CBS Records, guest appearances on the Grand Ole Opry and the Nashville Network, and a paid ap-

pearance at the Stockyard.

WSM will broadcast the talent contest live each Thursday from 8-9 p.m. There will be three contestants on each of the first 12 weekly shows. These will be followed by four weeks of semifinal contests and then by a 90-minute final broadcast Nov. 15.

Information on entry requirements is available from WSM Radio/Stockyard Big Break, Box 65, Nashville, Tenn. 37202.

COUNTRY CORNER



by Marie Ratliff

ADDED THIS WEEK to the list of monitored stations used in the compilation of our Hot Country Singles & Tracks chart are WUSY and WDOO, both in Chattanooga, Tenn., and WOWW Pensacola, Fla. This raises the current total to 91 monitored country stations in 68 markets.

GIANT-STEPPING UP THE CHART: Making the biggest chart jump in the seven-month history of the monitored chart system is Alabama's "Jukebox In My Mind" (RCA). It goes from No. 72 to No. 24, a 48-place move.

The group is also involved in another bit of record trivia: A second-week chart position as high as No. 24 has been seen only one time previously under the new system, and that was on another Alabama single—"Pass It On Down"—which moved to No. 24 in early May from its debut position of No. 52.

An impressive 92% of monitored stations are already showing play on "Jukebox." "We're getting tons of action on this one," says MD Lee Riley, WONE Dayton, Ohio. "They have gone back to doing some things they used to do and the folks love it."

HOT SHOT FOR 'TOO COLD': Mark Chesnutt's debut MCA single, "Too Cold At Home," claims the Hot Shot Debut position this week at No. 60. "There's some Gene Watson in his voice," says MD J.C. Simon, KFMS Las Vegas. "It's a voice that really stands out."

"We were one of the first to play it," adds PD Randy Chapman, KALF Red Bluff, Calif. "It's a quality piece of material. I think Chesnutt's going to have a great career."

"He's a hometown boy," says PD Phil Williams, KYKR Beaumont, Texas, "but we wouldn't play it if the record wasn't there. This is great!"

Others jumping onto the Chesnutt bandwagon early include KRRV Alexandria, La., KIIM Tucson, Ariz., WAMZ Louisville, Ky., KIKK Houston, KCKC San Bernardino, Calif., both WSM and WSIX Nashville, KSON San Diego, WDAF Kansas City, Mo., WTQR Winston-Salem, N.C., WSSL Greenville, S.C., KPLX Dallas, KXXY Oklahoma City, WUSY Chattanooga, KEEN San Jose, Calif., WKJN Baton Rouge, La., WYAY Atlanta, WSOB Charlotte, N.C., WQDR Raleigh, N.C., WOWW Pensacola, and KVOO Tulsa, Okla.

ANOTHER NEW FACE on the horizon is Epic's Joe Diffie, whose first single, "Home," is beginning to kick up comments. "There's a lot of potential in this guy—I love his voice," says PD Rick Stevens, KRRV Alexandria. Diffie is also an early add at WDAF Kansas City and KHEY El Paso, Texas.

"It's the best thing I've heard this week," says MD John Saville, WYVZ Hartford, Conn. "If you like George Strait, Clint Black, and Merle Haggard, you're gonna love Joe Diffie. He has the best elements of everybody."

NEWCOMER CHERYL WHEELER also gets high marks on Saville's rave list with "Aces" (Capitol). "She sounds like a cross between Mary-Chapin Carpenter and Tracy Chapman, and she's pulling good female phones," he says.

"This is a real nice record," adds MD Steve Ryan, WOWW Pensacola. "We're getting good phone response on it already." Other stations on "Aces" include KSOP Salt Lake City, WCTK Providence, R.I., and WNOE New Orleans.

Billboard HOT COUNTRY RADIO BREAKOUTS

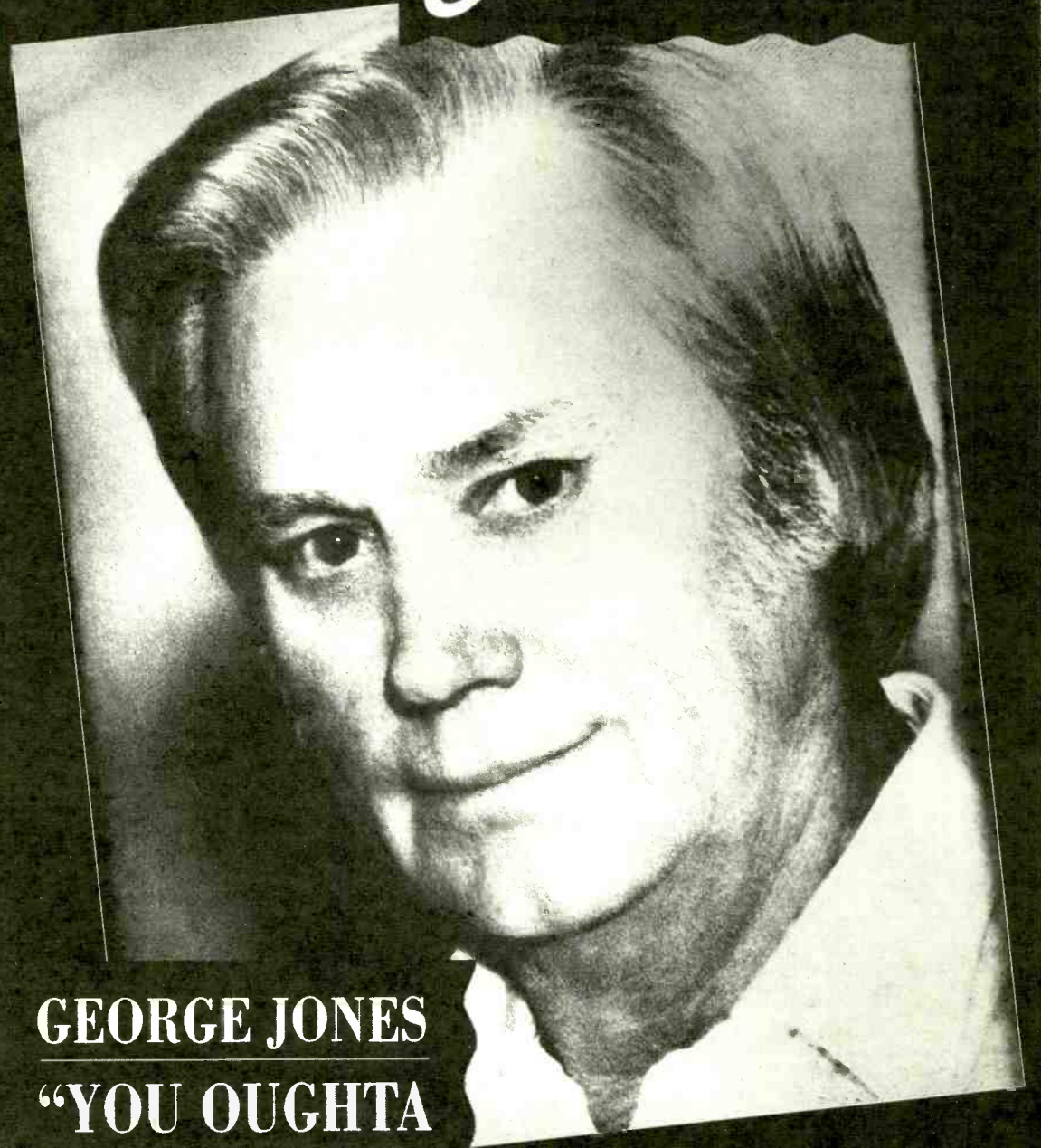
1. WORK SONG CORBIN/HANNER MERCURY
2. I'M YOUR MAN SKIP EWING MCA
3. RECKLESS HEART SOUTHERN PACIFIC WARNER BROS.
4. A FEW MORE REDNECKS THE CHARLIE DANIELS BAND EPIC
5. FOOL SUCH AS I BAILLIE AND THE BOYS RCA
6. SIX FOOT DEEP, SIX FOOT DOWN GEORGE JONES EPIC
7. BORN TO BE BLUE THE JUDDS CURB/RCA
8. NOTHING'S GONNA BOTHER ME... FORESTER SISTERS WARNER BROS.
9. KEEPIN' ME UP NIGHTS ASLEEP AT THE WHEEL ARISTA
10. FEED THIS FIRE ANNE MURRAY CAPITOL

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.

IF YOU'RE BLOWN AWAY BY THE WEALTH OF GREAT NEW COUNTRY TALENT OUT THERE...

YOU OUGHTA BE HEARING

GEORGE JONES



GEORGE JONES "YOU OUGHTA BE HERE WITH ME"

FEATURING THE SINGLE

"SIX FOOT DEEP, SIX FOOT DOWN."

George Jones is such a consistently brilliant singer that it's sometimes possible to take him for granted.

But this won't be one of those times. George's new album contains the roots, present and future of country music all in one voice.

YOU OUGHTA BE HERE WITH ME is filled with songs and performances that reach out, grab you, and make you know you're listening to the master!

PRODUCED BY BILLY SHERRILL

ON EPIC 16023

EPIC® REG. U.S. PAT. & TM. OFF. REC. RECORDS INC. © 1990 CBS RECORDS INC.

Billboard® TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	2	2	64	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME 22 weeks at No. 1
2	1	1	9	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
3	3	3	8	ALABAMA RCA 52108* (9.98)	PASS IT ON DOWN
4	4	5	64	GARTH BROOKS CAPITOL 90897* (9.98)	GARTH BROOKS
5	5	4	38	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	6	6	19	TRAVIS TRITT WARNER BROS. 26094* (8.98)	COUNTRY CLUB
7	7	7	42	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98)	NO HOLDIN' BACK
8	8	9	20	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
9	9	8	27	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (8.98 EQ)	RVS III
10	10	10	59	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
11	15	15	8	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
12	14	13	9	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
13	13	12	67	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
14	11	11	24	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98)	LONE WOLF
15	12	14	24	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
16	17	20	30	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
17	16	16	16	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
18	23	65	3	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
19	18	19	39	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
20	20	18	167	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
21	22	23	13	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
22	19	17	21	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
23	21	21	41	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
24	26	33	40	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
25	24	24	60	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98)	ABSOLUTE TORCH AND TWANG
26	25	22	9	LIONEL CARTWRIGHT MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
27	29	26	43	SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
28	27	28	18	DAN SEALS CAPITOL 91782* (9.98)	ON ARRIVAL
29	31	25	50	KEITH WHITLEY RCA 9809 (8.98)	I WONDER DO YOU THINK OF ME
30	32	30	155	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
31	30	27	75	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98)	GREATEST HITS III
32	50	—	2	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
33	33	29	11	LACY J. DALTON CAPITOL 93912* (9.98)	LACY J.
34	28	32	102	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
35	37	38	4	T. GRAHAM BROWN CAPITOL 91780* (9.98)	BUMPER TO BUMPER
36	38	36	232	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
37	36	34	17	STEVE WARINER MCA 42335* (8.98)	LAREDO
38	34	37	149	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	39	40	76	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
40	47	42	62	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
41	40	41	54	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
42	45	43	246	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
43	35	31	45	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
44	41	48	111	KEITH WHITLEY ● RCA 6494 (8.98)	DON'T CLOSE YOUR EYES
45	49	46	38	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
46	48	50	64	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
47	63	63	67	THE JUDDS ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
48	42	39	59	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
49	44	35	17	ROBIN LEE ATLANTIC 82085* (9.98)	BLACK VELVET
50	46	54	105	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98)	OLD 8 X 10
51	66	59	323	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98)	GREATEST HITS, VOLUME I
52	54	47	51	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
53	58	45	9	FOSTER & LLOYD RCA 52113* (8.98)	VERSION OF THE TRUTH
54	56	64	5	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III
55	60	51	26	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
56	64	58	12	WILD ROSE CAPITOL 93885* (9.98)	BREAKING NEW GROUND
57	43	56	7	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
58	53	53	95	PATTY LOVELESS MCA 42223 (8.98)	HONKY TONK ANGEL
59	51	44	215	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (8.98)	STORMS OF LIFE
60	52	52	13	EDDIE RABBITT CAPITOL 93882* (9.98)	JERSEY BOY
61	62	57	178	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
62	55	49	94	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
63	59	60	18	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
64	57	55	7	HOLLY DUNN WARNER BROS. 26173 (8.98)	HEART FULL OF LOVE
65	65	66	6	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
66	72	—	2	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
67	70	—	126	VERN GOSDIN ● COLUMBIA 40982*/CBS (6.98 EQ)	CHISELED IN STONE
68	71	72	3	KELLY WILLIS MCA 6390* (9.98)	WELL TRAVELLED LOVE
69	RE-ENTRY	62	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	
70	RE-ENTRY	11	EXILE ARISTA 8624 (8.98)	STILL STANDING	
71	75	68	76	ALABAMA ● RCA 8587 (8.98)	SOUTHERN STAR
72	68	71	42	DWIGHT YOAKAM REPRIS 25989/WARNER BROS. (8.98)	JUST LOOKIN' FOR A HIT
73	61	61	110	K.D. LANG SIRE 25724/WARNER BROS. (8.98)	SHADOWLAND
74	RE-ENTRY	2	KEVIN WELCH REPRIS 26171*/WARNER BROS. (8.98)	KEVIN WELCH	
75	67	67	75	GEORGE STRAIT ● MCA 42266 (8.98)	BEYOND THE BLUE NEON

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

BALLADS + *Ricky Van Shelton* = \$SALES

"I MEANT EVERY WORD HE SAID" FROM



45250

IT ALL ADDS UP TO ANOTHER PLATINUM ALBUM!

ON COLUMBIA. "COLUMBIA" REG. U.S. PAT. & TM. OFF. BY CBS RECORDS INC. © 1990 CBS RECORDS INC.

Retail

IN THIS SECTION

Why Wal-Mart Wanted Its Own Rack	40
Island Reissues Bob Marley Product	40
New Releases Previewed	42
BMG Pacts With Noise International	43

Retail Tour Kindles Interest In Kindler New Age Artist's Shows Spark Album Sales

BY DON FLUCKINGER

NEW YORK—Armed only with his violin and a DAT player, new age artist Steven Kindler is making the most of his "onstage singularity" via a nationwide tour of retail outlets, one-stops, and CEMA branches.

"We're ecstatic with the positive reception Steve's been getting—he's not just another faceless new age artist anymore," says Tom Sapper, director of marketing and sales for Sonoma, Calif.-based Global Pacific, which recently signed a distribution deal with CEMA.

"[Kindler's] performance ranges from Bach to rock, and I definitely think he's the superstar this genre is looking for," Sapper adds.

The monthlong tour in support of his new album, "Across A Rainbow Sea," which ended July 13 in

Phoenix, has been well received at the retail level, Sapper says. After a Kindler performance at the Turtle's headquarters in Atlanta, the chain ordered 800 pieces, Sapper reports. And at a Strawberries outlet in Cambridge, Mass., about 60 people watched Kindler's July 1 performance, resulting in the new album moving about 50 copies that day, he adds.

Other stores that were graced by Kindler performances include Tower Records in Philadelphia; Record Exchange and National Record Mart in Cleveland; Nova in Atlanta; Sound Future in Dallas; Sound Warehouse and Circles in Phoenix; Rose Records in Chicago; and Tidal Wave, Electric Fetus, and Applause in Minneapolis.

Kindler also is a member of Barefoot, a five-piece group that released its eponymous debut album last month. In the past, the 33-year-old artist has played with

Jeff Beck and Mahavishnu Orchestra.

His tour repertoire included selections from his solo album, and other pieces, including country and classical fare. He uses the DAT machine to provide rhythm tracks as his only accompaniment.

"I love the sound of the violin and want it to be more predominant in adult contemporary music," Kindler says. "I include some Vivaldi in my performance, to prove that I'm not just lip-syncing."

In addition to retail outlets, the tour featured several live performances at radio stations, including jazz WQCD New York, where DJ Russ Davis introduced Kindler as "one of the greatest artists on the planet." In Boston, Kindler plugged into easy listening WJIB's giant boom box, a mobile transmission station, and performed for about 2,500 people at Chowderfest, a fund-raiser for the city's Fourth of July celebration.

"Everyone had a good time," says WJIB program director Scott Apple, who adds that Kindler's work is regularly requested on "Nightsapes," the station's adult alternative evening show.

The tour has bolstered sales nationwide of the "Across A Rainbow Sea" album, which was released May 15. Before Kindler set off on the tour, Global Pacific shipped 18,000 copies. As of July 11, total shipments had reached 28,000.

Sapper says he is counting on the album to reach the top five on the Billboard New Age Albums chart and to stay there for quite awhile. "For this type of music, the shelf life is much longer than any 'Top 100' album," he says. "We will push long and hard on both [Kindler's album and Barefoot] to get as broad-based an audience as possible."

In total, "Across A Rainbow Sea" could move more than
(Continued on page 42)



A Visit With Variety. SAM Records artist Richard Rogers visits with the staff of JJ Variety in New York. Rogers' recent single, "I'll Be Your Dreamlover," from the album "Can't Stop," reached No. 17 on Billboard's black singles chart. Shown, from left, are Moe Vann and Will Dillard, JJ Variety; Rogers; and Calvin Johnson, JJ Variety.

Bainbridge Marks 10th Year With Massive CD Sampler

BY PAT HADLER

ARLINGTON, Ohio—In celebration of its 10th anniversary, Van Nuys, Calif.-based Bainbridge Records has released a CD catalog sampler showcasing the eclectic product of the independent label.

The 237-cut, 78-minute CD sampler, which includes material spanning pop, jazz, new age, classical, and adult contemporary, will be marketed in three phases. The label will distribute the sampler through direct mail, as a tie-in with a recent release, and, in the fall, by itself as a regular release.

For the direct-mail component, customer response cards are now being sent to the label's mailing list of more than 20,000 members, inviting them to request a catalog. Once a customer returns the response card, the printed catalog is mailed out. Then, if an order is placed, the sampler is sent to the customer gratis.

According to Bainbridge president Harlene Marshall, the incentive seems to be working. About 30% of those receiving cards have requested the catalog; 5% have placed orders averaging \$40-\$50.

The second phase of the promotion involves the label's release of "Stormy Memories," the first new Mystic Moods recording in 15 years. The release becomes the 16th volume released by the label in the series, which dates back to March 1966. The label describes the series as the origin of new age music.

The Bainbridge sampler is slipped

in the top of the CD longbox and noted with a sticker. Customers will pay an additional \$2 for the package, bringing the suggested list price of "Stormy Memories" to \$14.98.

Charging a customer to sample music is considered unusual at retail, but Marshall says she does not think the customer will mind because the CD sampler includes 27 cuts for only \$2 extra.

In the fall, the third phase will be rolled out, when the sampler is promoted for individual sale, priced at \$8.98 for CD and \$4.98 for cassette.

In addition to representing the label's diverse catalog, the sampler, which will be made available for in-store play, includes a teaser of Bainbridge's top-selling sound-effects library.

"Sometimes it's hard to explain what the company is all about, so I hand people the CD sampler and say, 'Here, this is Bainbridge,' and let the music speak for itself," Marshall says.

Bainbridge began in the early '80s as a catalog company with Marshall and her late husband, Stan, who died in 1985, at the helm. The company's initial releases contained the Time Records catalog. Since then, Bainbridge has grown to embrace a diversity of old and new recordings, ranging from Peter Nero and Eddie Fisher to Michael Lee Thomas and Mark Lewis.

Bainbridge officials had thought about issuing a sampler for a long time, but not until they updated
(Continued on page 42)

Atlantic Still 'Serious' About Promoting Collins Megahit

BY DEBORAH RUSSELL

LOS ANGELES—Six months and 3 million units after its release, Atlantic Records is really getting serious about promoting Phil Collins' latest album, "... But Seriously."

To tie in with the superstar's U.S. tour, the album will be the subject of a massive "re-promotion" designed to "re-excite" retailers and their customers.

Now, some might think that a megaplatinum artist like Collins would not need help selling records.

"Every album needs as much help as it can get with all the competition out there and the economy

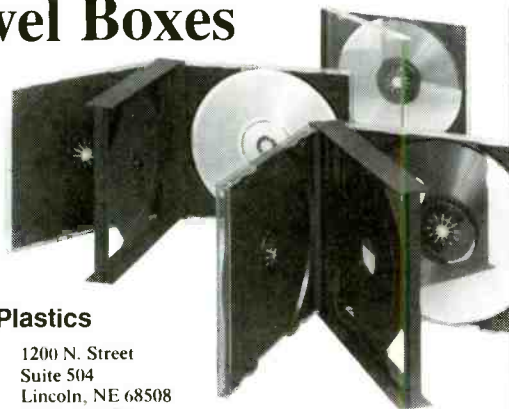
being the way that it is," says Scott Martin, president of West Los Angeles, Calif.-based SRO Marketing, the company managing the Atlantic promotion. "Even though the record has sold more than 3 million copies, Atlantic wants to go over 3 million."

In order to achieve that, Martin helped to create his "dream promotion"—a multilevel contest that ties numerous elements into one ultimate goal: "We're just trying to maintain current specific sales and ensure longevity for this album," he says.

The promotion includes random drawings for participating retailers to win trips and tickets to Col
(Continued on page 42)

CD Jewel Boxes

CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilsemann compatible.



Filam National Plastics

13984 S. Orange Ave. 1200 N. Street
Paramount, CA 90723 Suite 504
(213) 630-2500 Lincoln, NE 68508
FAX: (213) 408-0712 (402) 435-5005
TLX: 75106 FNPIUD FAX: (402) 435-4722

WE MAINTAIN A CURRENT ARTIST LIST WITH OVER 1300 NAMES.

WHEN YOU THINK OF DIVIDER CARDS THINK OF GOPHER.



FOR A FREE CATALOG CALL 800/648-0958
GOPHER PRODUCTS



CD'S, CASSINGLES, TAPES, RECORDS, CD5'S, VHS MUSIC VIDEOS, LASER DISCS, VIDEO GAMES.

OVER 600,000 CD'S IN STOCK!

-WEEKLY SPECIALS-

SAME DAY SERVICE -PERSONALIZED REPS-

FOR FREE MAILER CALL US & DIAL EXT.423

ABBEY ROAD DISTRIBUTORS

2228 S. RITCHIEY, SANTA ANA, CA. 92705
PHONE 714-546-7177 TOLL FREE CA. 800-ABBEY RD
TOLL FREE OUT 800-843-0955 -FAX 714-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOSO MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

RETAIL TRACK



by Geoff Mayfield

FACTORS: There is no way of knowing this for sure, but there are probably two factors that got the fast-rolling Wal-Mart chain interested in owning its own rack division, and, hence, the recently announced deal to land the wholesale division of Western Merchandisers (Billboard, July 14, 21). In the fourth quarter of 1986, WEA, the music industry's largest distributor, eliminated the functional discount that used to be awarded to rackjobbers and one-stops. CBS Records, another trend-setting company, had already adopted that policy a few years earlier. Once WEA followed suit, it was only a matter of time before the others also eliminated their functional discounts.

WEA's 1986 announcement touched off a firestorm reaction among wholesale accounts, and a suspicion harbored by many industryites is that one of the reasons racks complained so bitterly about the move is that they worried that a one-price system might motivate some of the key mass merchandisers to follow the example of Target, which buys its own music and video product through Target Music, Movies and Books (formerly called Jetco), its internal rack division. Of course, a one-price system does nothing to remove the risk of returns liabilities—which is one reason some mass merchants will always rely on racks to provide specialized products. But, a uniform price schedule certainly makes the economics of running an internal rack more appealing.

The other factor is Target itself. In the mid-'80s, many label sources complained that Target's returns were so

high that they eroded the profit one would expect to realize from the high volume at a chain of that size. Although labels have recently expressed concerns about a returns crunch at Target and at other racks, in the last few years Target's report card has improved greatly at most record companies, with much of the credit for that turn-around going to Target Music, Movies and Books director Doug Harvey.

So, while the industry's move to a one-price philosophy made in-house racking more feasible, Target has proved that it is also doable. And, in Western, Wal-Mart can find not only music and video products, but computer software and books as well. "The question is, what happens to the other racks that service Wal-Mart?" says one high-ranking distribution officer, referring to Handleman Co. and Lieberman Enterprises. "Western isn't big enough to handle it now, but at some point, you figure they'll go that way. What nobody knows is when."

INDEPENDENTS' DAY: An impressive detail in Billboard's midyear chart-share figures (Billboard, July 7) is that independently distributed labels as a whole increased their already formidable piece of the pie from third place, at 15.8%, in the second half of 1989, to second place, at 19.9%, during the first half of this year. One man who isn't surprised by that growth is Harvey Korman, branch manager at the the Cleveland unit of video and music wholesaler Schwartz Brothers Inc. "I've never seen business better," says the indie distribution veteran, "and I really think the accounts are treating independents with more respect."

HOMETOWN HERO: Arista rookie Jimmy Ryser proved that some people can go home again when he returned to his roots for an appearance at a Karma Records store in Columbus, Ind. After playing a free, one-hour concert for a crowd of more than 4,000 fans, Ryser

(Continued on page 43)

Island Reissues Marley Titles Aims To Renew Interest In Artist

BY LARRY FLICK

NEW YORK—The increasing strength of world beat music in the mainstream market has sparked a campaign by Island Records to rejuvenate interest in one of the genre's most respected artists, Bob Marley.

On June 17, the label issued digitally remastered versions of 13 titles from the late singer's catalog of recordings, which were first released on his own Tuff Gong Records. Among the albums available on cassette, vinyl, and compact disk formats is the popular "Legend" greatest-hits compilation.

According to Joe Wallace, VP of sales at Island, the release of the album series was delayed by one month while the label solidified its new association with PolyGram Group Distribution.

Up until last February, all of the newly reissued titles were available in their original forms. But at that time, Island moved to create a renewed demand for Marley product by ceasing to manufacture and ship the older versions.

Judging from early sales figures, the plan worked well, Wallace says. To date, several-hundred-thousand copies of the 13 albums have been sold. "Legend" comprised a goodly number of those sales, he says. Added to previous units sold, the set has now reached double-platinum status.

Several major in-store promotional displays and contests are already in place. Most prominent is a recently completed contest co-sponsored by West Sacramento, Calif.-based Tower Records, which offered a trip to Jamaica as a grand prize.

Other chains slated to begin contests shortly include Durham, N.C.-based The Record Bar and Milford, Mass.-based Strawberies. Prizes and contest rules are still being confirmed.

Apparently, renewed consumer interest in Marley has started to ignite a radio buzz. The track "Could You Be Loved" from "Legend" has been released as a single,

Island also hopes to boost its Mango roster

and has begun picking up adds at adult contemporary stations. A video for the song is currently in five-star rotation on VH-1.

Wallace says the project has served a dual purpose for Island: to further confirm Marley's status as the "first Third World superstar" and to generate interest in Island's world-beat-slanted label, Mango Records.

Island is distributing a compilation cassette for in-store play, which features a number of Marley hits on one side and a selection of cuts by Mango recording acts on the other. The tape has a DJ back-announcing the songs as well as noting the albums from which they are taken.

"The musical tie-in between Marley and a lot of our Mango artists is quite complementary," says Fred Kelly, sales director of special projects at Island/Mango. "I think that a lot of Marley's audience will be interested in our Mango roster."

Kelly says the sales effect on Mango product has yet to be monitored.



Six Easy Steps to Success

1. Call us.
2. We enter your CD and Cassette orders into our computers and tell you how many are in stock and provide you with the latest sale pricing.
3. With a single keystroke, the items you select are now instantly yours Guaranteed!
4. Your order ships overnight air express (at no extra charge) and arrives at your doorstep the next day with absolutely no surprises. The order you place is the order you get.
5. Look over our easy to read invoice, compare the prices, compare the fill.
6. Call us again.

AMERICA'S LARGEST ONE STOP COMPACT DISCS · CASSETTES

Saturday Delivery Now Available!

- Representing 450 labels with over 50,000 titles in stock
- Worldwide service
- Incredible deals and sale pricing
- Comprehensive new release and product information
- Supported by the most knowledgeable sales staff in the U.S.

800-388-8889 CT 203-798-6590 NY 212-517-3737 LA 213-388-9834 FAX 203-798-8852

Heavy Duty Polyethelene Travel Cases

Any Case \$19.00/ea. (Lots of 2 - not mixed)

Island Cases
1-800-343-1433
In N.Y. 516-563-0633

400 CD Books in 2 sq. ft. - CD's kept in jewel boxes behind the counter

Call for FREE sample CD See-Through Browser Pak Today!

Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Tollfree: 800-822/4410

BEST PRICES!

WEEKLY SPECIALS!

AUDIO ONE
Your Best Distributor of C.D.'s and Cassettes

"If AUDIO ONE is not your 1st stop every order... you are simply missing the AUDIO ONE ADVANTAGE."

Call: 1-800-8-AUDIO-1

Call: 1-203-381-0202

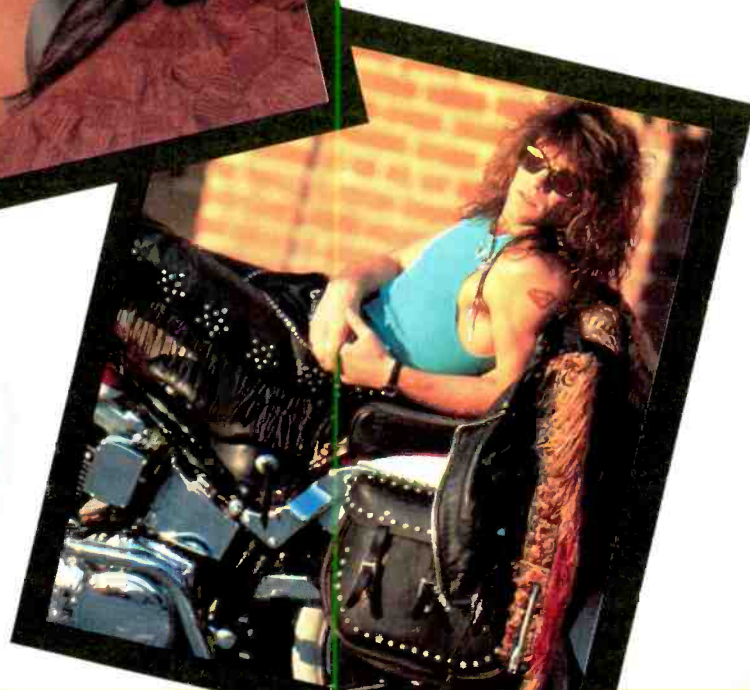
FAX: 1-203-381-0255

NEXT DAY DELIVERY AVAILABLE. Call Today
400 Long Beach Blvd., Stratford, CT 06497

Your 1st Stop!

Your BEST Stop!

Your AUDIO 1 Stop!



Reach the Stars
and the people who
make them shine!

Billboard's 1991 INTERNATIONAL TALENT & TOURING *Directory*

Put your name in the spotlight with Billboard's 1991 International Talent & Touring Directory, now in its 5th year. As the industry's leading source to everyone in the business worldwide: venues, booking agents, artists and talent management, concert promoters, and decision makers for your services and products, it's your inside connection to everyone who buys and books talent or promotes and manages tours.

Backed by nearly a century of Billboard's music experience, Billboard's 1991 International Talent & Touring Directory is the most referred to resource in the industry. With just one message, your name is at the fingertips of thousands of music-business professionals. Reserve your space now to reach the stars and those who make them shine . . . all year round.

Ad reservation date — August 3, 1990
Publication date — October 3, 1990

New York
Ronald E. Willman,
Publisher — Directories
Telephone: 212-536-5025
Norman Berkowitz
Telephone: 212-536-5016
FAX: 212-536-5358

West Coast
Jim Heath
Heath & Associates
Telephone: 213-471-3630
FAX: 213-471-8255

**United Kingdom/
Europe**
Richard Chapman
Telephone: 71-323-6686
FAX: 71-323-2314 or 2316

Or Your Local Billboard Representative Worldwide

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER
ALL SIZES AVAILABLE

- FIRST IN PRICE
- FIRST IN DELIVERY
- FIRST IN QUALITY
- FIRST IN SERVICE
- WHY PAY MORE?
- SAVE TIME & MONEY

Sam Lempert

1 (800) 359-5038
544 Park Avenue
Brooklyn, NY 11205
THE DISTRIBUTORS SUPPLIER

Are you having a
problem with your
subscription? For
fast service, call
215-630-1679



HUGE INVENTORY

DYNAMITE PRICES

WEEKLY SALES

PERSONALIZED SERVICE

LARGEST DISTRIBUTOR OF
PRE-RECORDED MUSIC IN THE WORLD!

"LET US BE YOUR ONESTOP"

Receive your order in 48 hrs. or less
at no extra cost including Saturday!

OVER 100,000 TITLES IN STOCK

Specializing in new store openings, Reggae, Metal & Miami Sound

(305) 621-0070 Ask for Bruce
In FL: 1-800-329-7664 * Nat'l: 1-800-780-6874

15960 N.W. 15th Ave., Miami, FL 33169 Fax#: (305) 621-0465

COMPACT DISCS, TAPES, LP'S

COMPACT DISCS, TAPES, LP'S

COMPACT DISCS, TAPES, LP'S, ACCESSORIES, 12'S, CASSINGLES, VIDEOS

SCHWARTZ BROTHERS, INC.

Compact Disc Distribution

Impressive fill!
Nearly 30,000 titles!
Computerized inventory!
Free domestic freight!
Tailor-made backorder service!
Special orders welcome!
Export service!

Call today for our exclusive
compact disc sampler and free catalog!

1-800-638-0243
1-301-459-8000
FAX 1-301-731-0323

Let over 43 years of experience work for you.
Distributors of Distinction Since 1946.

4901 Forbes Blvd. Lanham, Md. 20706

CD ID

ORGANIZE AND IDENTIFY YOUR JEWEL BOX DISPLAY SYSTEM

NAME HERE

A new quick identity insert that pierces the plastic shrink wrap and slips into jewel box. Plastic display panel holds artist's name

Pat. Pend. 443925

For details & info call:

Laser Works Inc.
298 Tarrytown Rd. White Plains, N.Y. 10607
914-946-9195 • FAX 946-9578

RETAIL

ALBUM RELEASES

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

POP/ROCK

CAVE DOGS Joyrides For Shut-Ins

CD Enigma 2-73571
CA 4-73571

THE CYNICS Rock And Roll

CD Get Hip Naked 25CD
CA 25C
LP 25

FIVE STAR

CD Epic EK-46768
CA ET-46768
LP E-46768

GOWAN Lost Brotherhood

CD Atlantic 82117-2/\$13.98
CA 82117-4/\$9.98

THE HERETICS Omnivore

CD Get Hip Naked 42CD
CA 42C
LP 42

BARRY LATHER Turn Me Loose

CD Atlantic 82114-2/\$13.98
CA 82114-4/\$9.98
LP 82114-1/\$9.98

MAXI PRIEST Bona Fide

CD Charisma 91384-2/\$13.98
CA 91384-4/\$9.98

MELIAH RAGE Solitary Solitude

CD Epic EK-46024
CA ET-46024
LP E-46024

PANTERA Cowboys From Hell

CD Atco 91372-2/\$13.98
CA 91372-4/\$9.98

PRETTY MAIDS Lethal Heroes

CD Epic EK-46130
CA ET-46130
LP E-46130

REO SPEEDWAGON The Earth, A Small Man, His Dog, And A Chicken

CD Epic EK-45246
CA ET-45246
LP E-45246

CRASH VEGAS Red Earth

CD Atlantic 82119-2/\$13.98
CA 82119-4/\$9.98

VIO-LENCE Oppressing The Masses

CD Megaforce Worldwide 82105-2/\$13.98
CA 82105-4/\$9.98

WINGER In The Heart Of The Young

CD Atlantic 82103-2/\$15.98
CA 82103-4/\$9.98

LP 82103-1/\$9.98

VIXEN Rev It Up

CD EMI E2-92923
CA E4-92923

BLACK

KIPPER JONES Ordinary Story

CD Virgin 91328-2/\$13.98
CA 91328-4/\$9.98
LP 91328-1/\$9.98

SHALAMAR Wake Up

CD Epic EK-75315
CA ET-75315
LP E-75315

TERRY TATE

CD Atlantic 82118-2/\$13.98
CA 82118-4/\$9.98
LP 82118-1/\$9.98

VARIOUS ARTISTS Def Jam Classics, Vol. 2

CD Def Jam CK-46801
CA CT-46801
LP C-46801

COUNTRY

RAY KENNEDY What A Way To Go

CD Atlantic 82109-2/\$13.98
CA 82109-4/\$9.98

JAZZ/NEW AGE

WALTER NORRIS Live At Maybeck Recital Hall, Vol. IV

CD Concord Jazz CCD-4425
CA CJ-425-C

SOUNDTRACKS

MAURICE JARRE Ghost, Original Soundtrack

CD Varese Sarabande VSD-5276
CA VSC-5276

MICHAEL KAMEN Die Hard 2: Die Harder

CD Varese Sarabande VSD-5273
CA VSC-5273

JOHN WILLIAMS Presumed Innocent, Original Soundtrack

CD Varese Sarabande VSD-5280
CA VSC-5280

VARIOUS ARTISTS, FEATURING TERRANCE BLANCHARD AND BRANFORD MARSALIS Music From Mo' Better Blues

CD Columbia CK-46792
CA CT-46792
LP C-46792

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

STEVEN KINDLER MAKES THE RETAIL ROUNDS

(Continued from page 39)

100,000 units, he says. "So far, it's been our quickest seller out of the gate," he adds. "With the right promotion, it could be our first gold album."

BAINBRIDGE MARKS 10TH

(Continued from page 39)

their printed catalog did the idea become a reality. The artwork created for the catalog was ideally suited to grace the sampler's packaging, thus saving on development costs.

"We don't have a lot of money to spend on advertising and promotions, but we thought it would be money well spent," Marshall says. "It's also a way of giving a gift to our customers."

Marshall hopes that the CD catalog sampler will attract new customers to the label's diverse offerings. "We're not the main course of music, but we're like dessert," she says. "We sound good, we make life a little sweeter, and we're really vital to the music business."

ATLANTIC 'SERIOUS'

(Continued from page 39)

lins concerts in Denver, Seattle/Tacoma, San Francisco, and New York.

Representatives from SRO and Atlantic will choose a "most-creative/best-display" winner in each of three categories: independent stores, mall-based stores, and free-standing superstores. Winners will be announced Aug. 27, and all displays must incorporate the phrase, "But seriously, please ask us to play the Phil Collins album," to be eligible.

In fact, SRO added an in-store-play contest, in which retailers playing Collins' music during a random call from SRO will be rewarded with cash and increased eligibility for additional random drawings. An optional tie-in allows customers a chance to win a random drawing whereby employees at the winning customer's store can also win.

Prizes include trips, cash, and T-shirts; random winners are currently being announced.

In conjunction with the tour, Global Pacific is saturating stores nationally with promotional copies. Moreover, the label has arranged for "Across A Rainbow Sea" to be played over in-store systems at several chains, including Sound Warehouse and Wherehouse Entertainment outlets.

Kindler is planning to return to the studio to record a second album with Barefoot, and possibly will perform some West Coast concerts. In addition, a Barefoot video—to be submitted to VH-1 and other AC video outlets—is in the making.

Kindler's previous albums include "Dolphin Smiles," which charted on both the new age and contemporary jazz charts last year; "Fresh Impressions," a duet project with Georgia Kelly; and "Automatic Writing," Kindler's first work, which will be reissued on Global Pacific. In addition to his work with Barefoot and solo endeavors, Kindler has engineered and produced several other new age and world music albums.

Every Daily #1 Hit!

The Only Complete Listing Of Every Record To Hold The #1 Position On Billboard's "Pop" Singles Charts For Each Day Of The Past 50 Years.

Compiled exclusively from **Billboard**

Spiral-bound Softcover \$25

Record Research Inc.
Dept. FA, P.O. Box 200
Menomonee Falls, Wisconsin 53051
Phone: 414-251-5408
FAX: 414-251-9452

Call, write or FAX for a full description and ordering information.

BMG Makes Noise Via Indie Distrib Pact; Enigma Buys Our Records

BY BRUCE HARING

NOISE INTERNATIONAL Records has signed a distribution deal with BMG, ending its relationship with CBS, according to label manager **Dean Brownrout**.



"We basically put ourselves on the market, and BMG and RCA expressed the most interest in working with us," Brownrout says. "They're hungry, and they felt we could fill a gap they needed to fill."

With the new distribution comes a change in direction for Noise, which is known for its marketing of European metal and thrash. "We'll broaden the scope of the label while not losing the metal identity," Brownrout promises. "One of the bands we've signed is Killing Joke, sort of alternative, but harder-edged, something to help us bridge the label's expansion. I don't think we'll sign a rap band tomorrow, but we won't preclude ourselves from that possibility several years from now."

BMG will take Noise bands Gamma Ray and Celtic Frost into RCA's branches in the first phase of the new deal. The albums will bear the imprint of RCA and Noise. "They'll look to us for our marketing abilities on them," Brownrout says. Kreator, which previously had an album out on Epic, will stay with that label.

As for further signings, Brownrout says the new deal won't change much. "We're still a boutique label," he says. "Any time we offer a contract, it will be prudent and well thought out. We will look at a wider spectrum, though, and will have more focus on American artists."

SPEAKING OF SWITCHES: The contracts are all inked on the deal between Buy Our Records and Enigma

Entertainment, yet another in the seemingly endless infiltration of majors into the indie camps. Henceforth, all product through the label will be issued on Restless Records/Buy Our Records or Enigma Records/Buy Our Records, depending on its sales action.

"They have first shot at everything we do over the next three years," says Buy Our Records VP **Domenick Mocchiola**. The first fruit of the new deal will be the release of Lucky 7's new album, with back catalog on Raging Slab and True Death to follow.

A funny thing happened on the way to major land, though, a story on how silly some of these major/indie deals have gotten.

According to Mocchiola, in the middle of the negotiations with Enigma, "a VP of A&R's secretary called. They said they were looking for some acts and wanted to talk to us. I assumed this was based on something, so I set up an appointment for 10 days later."

Mocchiola sent out the label's releases along with a ton of press. Along came the appointment, and Mocchiola and Buy Our treasurer **Lenny Sblendorio** dutifully trotted up to the office.

"We went in, the guy sort of laid down the whole scene and said he didn't think licensing deals work, and if they were interested in our stuff, they would buy half the company and keep it through indie distribution," Mocchiola says. "If something was hot, then they would take it over."

The exec then put a copy of Buy Our's Electric Love Muffin release at full volume. "I thought he blew out the woofers," Mocchiola says. After 10 seconds of listening—and a few "uh-huhs"—the exec said he had to go, and ushered the duo to the door.

A few phone calls later, the label couldn't find the package that was sent. Then they couldn't remember any of the label's bands. Buy Our said screw it. Only they didn't use that word. But maybe they should have.

SEPTEMBER MARKS the 10th anniversary of Brooklyn, N.Y.'s **Relix Records**, the home of "bay rock."

What's bay rock? We'll let label president **Les Kippel** explain.

"Bay rock is a kind of music which has as its roots a little jazz, blues, bluegrass, and the psychedelic '60s," Kippel says.

"Even though that sounds like a broad description, it doesn't have rap, it doesn't have heavy metal, so it's really not as wide as you might think," Kippel adds.

Relix has evolved from a fanzine centered on the Grateful Dead, appropriately titled Relix Magazine. There is also a merchandising division, **Rockin' Relix**.

The label was spawned by the Grateful Dead connection a decade ago, when it first issued Dead lyricist Robert Hunter's "Jack Of Roses" in the U.S. It expanded from there to such established bay-influenced artists as Robert Hunter, Hot Tuna, Kingfish, and Savoy Brown to its current status as a home for new bands that explore the bay-rock sound.

Such bands as Solar Circus, Sandoz, Living Earth, and Stack Of Bones now call Relix home, vying with works from veterans like Johnny Winter and Commander Cody.

The label has high hopes for its "Bay Rock Sampler," which will offer cuts from 11 bands that are huge regional attractions in the U.S. And Kippel is even looking toward international expansion in the near future.

♪ NEXT DAY AIR & SATURDAY DELIVERY AT NO EXTRA CHARGE!

♪ **SERVICE IS OUR BUSINESS!** ♪

LET OUR NEW 80,000 SQ. FT. WAREHOUSE
WORK FOR YOU

**GREAT PRICES, FANTASTIC FILLS ON ALL CD'S,
TAPES, ACCESSORIES, MUSIC VIDEOS,
DISCOS & CASSETTE SINGLES!**



♪ For more information
and free
sale catalog
1-800-523-0834
(215) 426-3333
FAX (215) 426-2667

UNIVERSAL ONE-STOP * 2055 RICHMOND STREET * PHILADELPHIA, PA 19125

NOVA Distributing Corp.

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

Ask About Our Guaranteed Overnight Service Including Saturday Delivery

THE SPECIALISTS IN "NEW STORE OPENINGS"

**IF YOU'RE OPENING A NEW RECORD STORE OR ADDING
PRE-RECORDED MUSIC TO YOUR CURRENT INVENTORY
WE HAVE A PACKAGE TO SERVE YOUR NEEDS!**

SPECIAL OPENING ORDER PACKAGES INCLUDE:

1. INVENTORY TAILORED TO YOUR SPECIFIC NEEDS
2. FREE FREIGHT (ASK FOR DETAILS)
3. TOTAL INVENTORY PROTECTION
4. DAILY UPDATES ON NEW RELEASES
5. COMPLETE ACCESSORY PACKAGES AVAILABLE
6. SECURITY DEVICES FOR SAFEGUARDING CASSETTE AND COMPACT DISC INVENTORY AGAINST PILFERAGE

ALL FROM THE MOST EXPERIENCED ONE-STOP IN THE SOUTH.

**CALL STAN TODAY 1-800-476-NOVA
WHOLESALE ONLY**

"We want to be your supplier not your competitor"

NEED AN ACCESSORY SUPPLIER?
LOOK FOR NEXT WEEK'S AD.

4515 S. Old Peachtree Rd.
Norcross, GA 30071

FAX 1-(404)-662-0775

All prices subject to change

RETAIL TRACK

(Continued from page 40)

spent time signing autographs while his self-titled album became that Karma location's No. 1 seller.

The successful promotion exacted a cost. The following day, manager **Brian Mundy** left this message on his store's answering machine: "We're sorry, but we're closed for general business today. Due to the Jimmy Ryser show yesterday, it was necessary to close the store today for repairs and cleaning needed before we could open again for normal business."

Arista adds that Ryser's popularity isn't restricted to that particular store, noting that his set is quickly becoming a chainwide top seller at Karma's 22 Indiana locations.

UNOFFICIAL RECORD: Want to acknowledge the folks at new age and jazz label **Global Pacific**, who may well have set some sort of Billboard record in a photo they sent us that ran in the June 2 issue. The label sent violinist **Steve Kindler** (see re-

lated story, page 39) and a flock of **Mesa/Bluemoon, CEMA**, and Global Pacific people to the Sacramento, Calif.-area headquarters of **Valley Records Distributors** and shot a picture to capture the event. Somehow they managed to squeeze 11 people into the photo, including Kindler, but *missing* from the shot was even a single person from the account they were visiting. Seems they could have stayed home and shot essentially the same photo.

HIT A TOUCHDOWN: A pre-convention mailing from **New Music Seminar 11** promised an excursion package in which attendees would be bused to Yankee Stadium for "an exciting baseball game between the New York Yankees and the Chicago Cubs." Since it is the White Sox, rather than the Cubs, who represent the Windy City in the American League, I'm going to take a wild guess and suggest that the NMS copywriter is not a big baseball fan.



When it comes to
*Billboard's International
Buyer's Guide,*
some people get a bit
overly protective

Get 12 months of sales-building exposure in
the annual reference used by over 50,000
music/video industry professionals worldwide

Music and video professionals go to unusual
lengths to safeguard their copy of the
Billboard International Buyer's Guide.

It's easy to see why. With nearly 25,000 listings
of music and video products, services and
suppliers in dozens of categories, the guide
is a very valuable piece of property.

**Take a big bite out of industry sales
with repeated, year round ad exposure**

The *Buyer's Guide* provides a direct connection
between your products and 50,000 of your best
prospects — buyers, retailers, distributors,
wholesalers, manufacturers, packagers and
importer/exporters — *in more than 100 countries.*

And because *Billboard's International Buyer's
Guide* is such a valuable information source,
it's retained and referred to again and again.

Your sales message will be seen over and over —
24 hours a day, 365 days a year.

Don't send your ad message barking up the
wrong tree. Reserve your place in *Billboard's 1991
International Buyer's Guide* today. For more
information, call Ronald Willman at (212) 536-5025.

Publication date: December 1990

Ad space closes: October 10, 1990

Billboard

1515 Broadway, 39th Floor, New York, NY 10036

He Built a Better Blockbuster— and Changed the Videoscape of America

HWayne Huizenga is a master builder. If he were building the Pyramids today, there would be one in every town and village, well lit, with plenty of parking. Building something from nothing is Huizenga's habit, and when he does answer the challenge of turning raw potential into runaway profits, it is the total non-existence of the entity-to-be that first excites him. To Huizenga, a Floridian hailing from a Dutch family by way of Chicago, anyone can buy a winner, but can anyone build a Blockbuster?

And so the "big" question: how big can he build Blockbuster? Big, bigger, biggest—how much bigger can Blockbuster get? Blockbuster may grow to 5,000 stores by 1995 but, for Huizenga, it's the builder, not the buildings that really matters.

"There are two kinds of people," he told Florida Trends magazine earlier this year. "People who build and people who like to manage. I'm the type who likes to build." Like Babe Ruth liked to hit home runs, like Albert Einstein liked to balance equations and Neil Armstrong liked leaving his footprint on the moon, like McDonald's likes to sell hamburgers. With relish. Speaking of McDonald's, it's well known that Huizenga would like to serve videos like McDonald's serves burgers—by the billions—and if Huizenga has his way Blockbuster might be slinging video burgers across the country and around the world right through the year 2000 and beyond.

To say that Huizenga wants to be No. 1 doesn't really hit the nail on the head; it doesn't really capture the distance Huizenga wishes to put between himself and his nearest competitor: "I want to be up there and I want to be No. 1. But I want to be No. 1 in a No. 1 way." Which means that a telescope may be the best instrument to gauge the proper distance he'd like to see between his store and the other guy's. Miles may still leave something in the picture; light years is closer to it. Huizenga's favorite tool is a surveyor's level and his favorite vehicle a bulldozer. His idea of market dominance is not just owning the best location but surrounding the competition until they leave in the middle of the night—at which time Waste Management Inc. rumbles in to pick up the pieces.

Huizenga is busy building even when he's not building Blockbuster. He's been building so long and has done such a thorough job of laying foundations that even when he's sleeping he's building. A resident of Fort Lauderdale since 1953, Huizenga is sole or majority owner of several service businesses in addition to his involvement in Blockbuster. He also has numerous real estate interests throughout Florida which include office buildings, warehouses and undeveloped properties as well as interests in the new Marriott's Harbor Beach Resort Hotel located in Fort Lauderdale.

His family moved to Fort Lauderdale from Evergreen Park, Ill. in 1953 when he was a high school freshman. After serving in the U.S. Army, he returned to Fort Lauderdale and bought a truck with a list of commercial waste customers generating about \$500 a month in revenue. He worked his route from 2:30 a.m. to noon and, after a shower and lunch, spent the rest of the day soliciting new business . . . building, always building.

(Continued on page M-3)

The 1990

Billboard
TIME

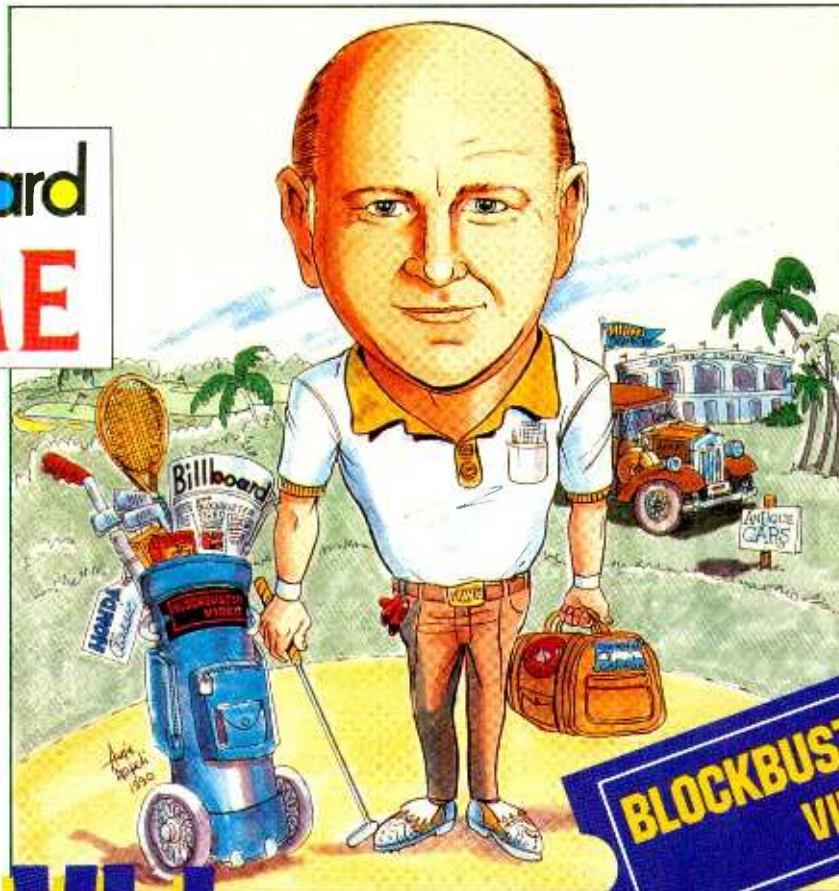


Illustration by Augie Napoli

Video Man of the Year

H. WAYNE HUIZENGA

Chairman & CEO
Blockbuster Entertainment Corp.

Notes From the Top

On the occasion of being named 1990 Billboard/Time Video Man of the Year, Billboard asked Mr. Huizenga a few questions that might shed some light on the man behind the bio and his plans for the future.

Keys to Success

Q. Do you have any "keys to success" that have helped make Blockbuster what it is today?

- A.**
- Give outstanding service and value.
 - Be a part of the communities you serve.
 - Hire and motivate the best people possible.
 - Keep the focus on the bottom line as well.
 - Decentralize and let local issues and opportunities be handled on a local level.
 - Always remember what contributed to your early successes.
 - Find outstanding and successful business executives as franchise owners.

Long-Range Goals

Q. What long-range goals have you set for Blockbuster?

- A.**
- 3,000 stores in the U.S. and Canada.
 - Annual increase in market share.
 - Continued evaluation of store design and interior configuration, responding to format and technological changes that might impact the industry.
 - Penetrate international market.
 - Horizontal integration as an entertainment company, not just a video company.
 - Would like to see \$50 stock before mid-'90s.
 - Smaller stores in secondary markets after major markets penetrated.

Kids As Cornerstone

Q. Because of Blockbuster's involvement with various kids' programs around the country, would it be accurate to say that Blockbuster is concerned about what kids are viewing? Addressing that concern on a daily store level, how does Blockbuster

position kid vid?

A. We believe that parents should be responsible for what their children view, hear or read, whatever the media. And we believe in wholesome family entertainment. To support those views, Blockbuster stores do not carry X-rated movies. We do not rent R-rated movies to children under the age of 17 without prior written approval of their parents on the family membership application.

Further, we have a Youth Restricted Viewing program to give parents an additional voice in their children's viewing. In launching this, our professional film buyers initially spent 900 man-hours reviewing our entire unrated video inventory (normally about 60% of the average

(Continued on page M-6)

GENESIS™ by SHAPE®

A new beginning ... designed for your future



The new Shape of videocassettes is GENESIS, a T-0 product line that is designed to be reliable, flexible and affordable. Shape recognizes the various needs of its customers, and offers the Genesis product line in multiple configurations. Each configuration is manufactured to a superior quality level, and allows your video cassette to be customized according to your specific needs. Make the 90's your decade with Genesis, the product that meets all your videocassette needs for every application from one source, **SHAPE**.



Large Label



Logo On Window



Patented Worldwide

Made in U.S.A.

Protected by 7 patents and 12 patents pending worldwide

SHAPE, Inc. P.O. Box 366 Biddeford, ME 04005 Tel: 207/282-6155 800/462-4165 Fax: 207/283-9130



Organizations & Sponsorships

Blockbuster Entertainment Corp. is a highly respected corporate citizen because of its philosophy of providing wholesome family entertainment to its Blockbuster Video superstore members and for being generous in its support of charitable causes. The concern for community responsibility is one that is also shared by Huizenga Holdings Inc., Huizenga's private investment company.

Huizenga devotes the same intensity to the welfare of his community and its social and business interests as he does to his professional life. He is an involved member of the organizations he joins.

Some of his activities and affiliations include:

- Resident Member, The Florida Council of 100
- Member, Board of Advisors, Broward County's Committee of 100
- Member, Board of Advisors, Salvation Army
- VP & Director, The Boys Club of Broward County
- Member, Board of Governors, Friedt School of Business and Entrepreneurship at Nova University
- Member, Board of Trustees, Museum of Art
- Board Member, Chamber of Commerce and Chairman of its Campaign for a Greater Fort Lauderdale
- Trustee, Honda Classic PGA Golf Tournament
- Member, Broward Sheriff's Advisory Council
- Member, Pillars Club/United Way of Broward County
- Member, Hundred Club of Broward County
- Major personal contributor to Broward Community Foundation

Huizenga has also approved significant Blockbuster sponsorship of, and participation in, several major community events, including:

- Sponsorship or co-sponsorship in markets of syndicated television programs which encourage awareness and education on issues affecting children, broadcast under different names in different parts of the country.

Areas where Blockbuster displays this involvement are, and the names of the programs are: Houston, Time To

H. WAYNE HUIZENGA

A digest of 1990 newspaper and magazine quotes on the subject of H. Wayne Huizenga.

Heartbeat of America: Lane Kelley, a business writer for Fort Lauderdale's Sun Sentinel, reports that Huizenga left college in the middle of his freshman year because of a 1957 Chevy Bel Air. It seems young Wayne was more concerned about making car payments than studying.

"He would put himself at risk in a situation, then work himself out of it," said his cousin Peter Huizenga in the article. "Wayne would never sit still long enough to get a degree."

Apparently Huizenga has stood still long enough to accumulate an estimated personal net worth of \$594 million. Understates Kelley: "Huizenga has never been allergic to hard work."

Success As Fuel: Says Elliot Barnett, Fort Lauderdale lawyer and Huizenga business associate, in April's Florida Trends magazine: "I think there is in Wayne a fundamental spirit that is so basically American and so basically a part of the capitalistic system that to see the fruits of his work and his business acumen is reward in and of itself. Wayne, I think, is driven by success feeding on success."

Ad Trends: The Florida Trends article ran with the headline "Citizen Wayne: Florida's Tireless Tycoon" and subhead "He made a fortune. Then another. What's next?" An illustration of Huizenga's face was superimposed on a movie poster of Orson Welles from "Citizen Kane." Get it, Citizen Kane/Citizen Wayne?

zen Kane/Citizen Wayne?

The headline suggests another question: when a movie is made of Huizenga's life, will the video be required renting in all Blockbuster stores?

Just Keeping Score: Again, from Mike Clary in Florida Trends, Huizenga has a stock market ticker outside his office door, which he checks several times a day, though he insists: "I don't work hard to become a billionaire. You kind of keep score by money. You don't need more, but that's your report card, so to speak, your performance record. I know how many shares I have, and I know the current price. And anybody who tells you they don't keep track . . . is not telling the truth."

Huizenga may not have graduated college, but he doesn't have to hide his report card, either.

Last Trend: The farsighted Huizenga sees the possibility of tapping Blockbuster's computer banks full of consumer data. "We have 9 million members [as of April], and we know a lot about them: their ages, the names and ages of their children, what kinds of movies they like to watch, if they return and pay for their movies on time."

Comments writer Clary: "You don't have to be J. Edgar Hoover to figure out that data like that can be valuable to marketers."

The Rental Habit: On Huizenga's long-running romance with rental, writer Erik Calonius reports in the June Fortune: "Renting is something Huizenga knows well. The rented trash bins around Blockbuster's Fort Lauderdale headquarters were put there by Huizenga a decade ago—and they're still making money for his old company [Waste Management Inc.]. It's the same with the bottled-water business he owned—he made his

Media File 1990



Huizenga dramatically framed at the podium as he delivered his principal address to franchise owners at 1989 FAME.

(Continued on opposite page)

AWARDS & HONORS

DATE—PRESENTED—TYPE/FOR

4/20/90—To Blockbuster Ent. by Assn. Corp. Growth Nat'l—Emerging Growth Award

2/26/90—To H. Wayne Huizenga by Jr. Achievement of Broward and South Beach Counties—"Laureates"

2/10/90—To H. Wayne Huizenga by Broward Region of Nat'l Conference of Christians and Jews—Silver Medallion Brotherhood Award

1/31/90—To Blockbuster Ent. by Greater Fort Lauderdale Chamber of Commerce—Corp. Citizen of the Year Award

1/20/90—To H. Wayne Huizenga by News/Sun Sentinel—Excalibur Award Business Leader of the Year for '89

Jan. '90—To Blockbuster Ent. by Assn. Corp. Growth S. Fla. Chapter—Emerging Growth Award

Jan. '89—To Blockbuster Ent. by Assn. for Growth S. Fla. Chapter—Specialty Retailer of the Year Award

1989—To Blockbuster Ent. by Broward's Comm. of 100 and Broward Economic Development Board—Florida Industry Appreciation Award

11/8/89—To H. Wayne Huizenga by Bond Club of Fort Lauderdale—Honorary Member

1989—To Blockbuster Ent. by State of Florida Dept. of Commerce—Florida Industry Appreciation Award

10/25/89—To H. Wayne Huizenga by Wharton School of Univ. Of Pennsylvania—Entrepreneur of the Year

1989—To Blockbuster Ent. by Greater Fort Lauderdale Chamber of Commerce—Founding Trustee

6/28/89—To Blockbuster Ent. by Greater Fort Lauderdale Chamber of Commerce—Resolution of Commendation for: Community Service Video Program

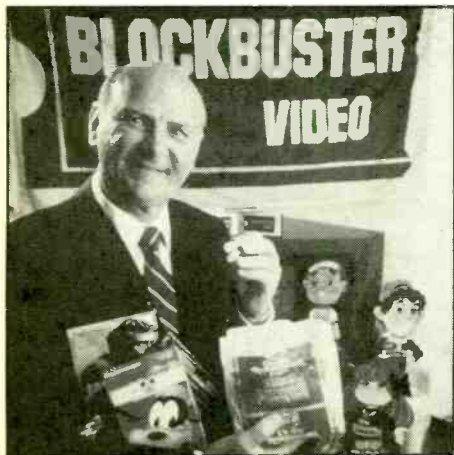
7/13-16, '89—To Blockbuster Ent. by Broward Economic Development Board, Broward Comm. of 100, Inc.—Motion Picture and Television Office and Task Force—"Thank You"

2/10/89—To Blockbuster Video by Boys Club of Broward County—Auction Donor Award

1989—To Blockbuster Ent. by United Way of Broward County 1989 Celebrity Golf Tourna-

(Continued on opposite page)

Huizenga in store photo that ran in USA Today.



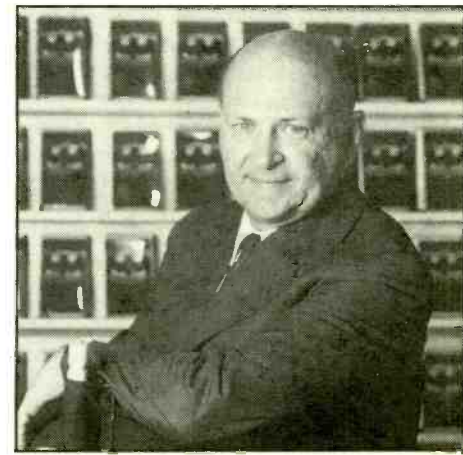
Huizenga presenting Franchisee of the Year Award to George Johnson, managing partner of WJB Video, Blockbuster's largest franchisee.



Bill Mechanic, Buena Vista Home Video president, presents Huizenga with a memento of Blockbuster's visit to Disneyland during the November 1989 Franchise & Marketing Exposition (FAME).



Huizenga has built Blockbuster into a national powerhouse. As of April, Blockbuster counted 1,211 company-owned and franchisee-owned stores serving hundreds of communities in 134 major markets spread through 43 states, Canada, Guam and the U.K.



AWARDS

(Continued from opposite page)

ment—Thanks for support 4/29/89—To Blockbuster Video by Ronald McDonald Children's Charities of S. Fla. (Ronald McDonald's Children's Charities Golf Classic)—Appreciation (Corporate Sponsor)

8/10-14/89—To Blockbuster Video by Jr. Golf Assn. of Broward County—Honoring for "Our Sponsor"

April 1989—To Blockbuster Ent. by Merrill Lynch Capital Markets—In Recognition of 1st Company to split its stock 2-for-1 twice in as few as 20 weeks.

5/9/89—To H. Wayne Huizenga, CEO, Blockbuster by State Office of the Governor—A letter of commendation for Youth Restricted Video

4/27/89—To Blockbuster Ent. by New York Stock Exchange Inc.—Certification of Listing

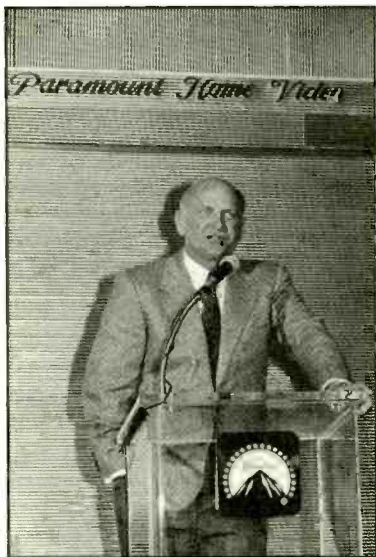
MEDIA FILE

(Continued from opposite page)

real money renting the coolers. Once paid for, they became cash machines.

"Just like videotapes."

The Eyes Have It: Huizenga associate Richard C. Rochon focused on Huizenga's "icy blue eyes" in a January issue of Newsweek: "I call them the laser beams. If you're going in to look at the laser beams and don't know what you're talking about, he'll get you."



Huizenga speaking at the final FAME banquet, held on Paramount's "Star Trek" soundstage.

*In our business,
lots of people
try to turn out hits.
But few ever
produce
a Blockbuster.*

Congratulations to H. Wayne Huizuenga



A Paramount Communications Company

TM & Copyright 1990 by Paramount Pictures. All Rights Reserved.

CONGRATULATIONS

H.
WAYNE
HUIZENGA

TIME/BILLBOARD'S
"MAN OF THE YEAR"

CONGRATULATIONS
FROM YOUR FRIENDS



NOTES

(Continued from page M-1)

store's inventory). They continue to review all new unrated inventory. Videos that our film buyers believe would have been given an R-rating—had they been rated by the Motion Picture Assn. of America—are marked with a Blockbuster "17 Plus" sticker. These videos are handled as if they were R-rated, and parents could also ask that we not rent those videos to their children under 17. This program is monitored by our computerized check-out system.

Fine-Tuning the Product Mix

Q. What new products do you see adding to the Blockbuster mix in the next year or so?

A. We currently rent and sell laserdiscs in some of our stores. We continue to assess the feasibility of offering music in some stores. We closely evaluate the preferences of our members through their Blockbuster transactions and will adjust our product offerings in line with buyer preference—in software, in accessories, in services, or in refreshments. The refreshments we offer are basically those offered at movie theaters.

Grand Slam

Q. With your great interest in sports in mind, how does the thrill of seeing major league baseball coming to Florida compare to the thrill of building a bigger Blockbuster?

A. It will be a tremendous thrill when I can see the first home run hit during a major league season played by a team in South Florida; but for a person such as myself who enjoys the challenge of helping companies grow, there can be no thrill to compare with seeing Blockbuster continue to grow in financial performance and industry leadership. We entered this industry to be the best, the most socially responsible, the most respected, the biggest and the most profitable. Those are our benchmarks for real success and my greatest thrill will be realizing these goals.

CREDITS: Editorial assistance, Wally Knief; Cover illustration by Augie Napoli; Design, Steve Stewart.



It's a labyrinthine apparatus, home video distribution, often characterized as a pipeline with distributors as the critically important pumping stations, be they enormous operation with 16 branches like Commtron Corp. or a small van operation in some remote backwater but nevertheless crucial to the few accounts it calls on.

All along this network that somehow connects studio and duplicator to video store and movie fan, the distribution byword seems to be service, service, service, and often enough the nearly synonymous term telemarketing, telemarketing, telemarketing.

The importance of telemarketing in home video wholesaling is such that it might seem the be all and end all, and in terms of service it is that important, so vital, in fact, so fundamental and so intertwined with the total fabric of video products distribution that very

few firms, in the intensely dog-eat-dog competitive community of video distribution, are willing to offer more than a brief glance at the inner workings of their telemarketing operations.

Scott Bergquist, customer service supervisor, Video Products Distributors, Sacramento, with branches in Ontario, Long Beach and San Diego, sees telemarketers fulfilling several roles in what is essentially a service function. "In our area telemarketing encompasses service type calls, servicing our customer by giving them information that we feel they should know about. On the other hand, when dealers call in, the same individual might answer the call and take down the information the customer wishes to give us, an order, that type of thing. And at the same time, they may mention the information they were calling out on. So it's kind of like a two-way phone call at that point."

Telemarketers are often in an entry level position at VPD according to Bergquist. "They have the opportunity, depending on how they do, of certainly moving up to a sales position. It would all depend on how they do, their level of knowledge, that type of thing, how they deal with customer problems that arise." In terms of training, "each project is a little different from the last. The training comes from getting on the phone and talking to the customers and learning as they go."

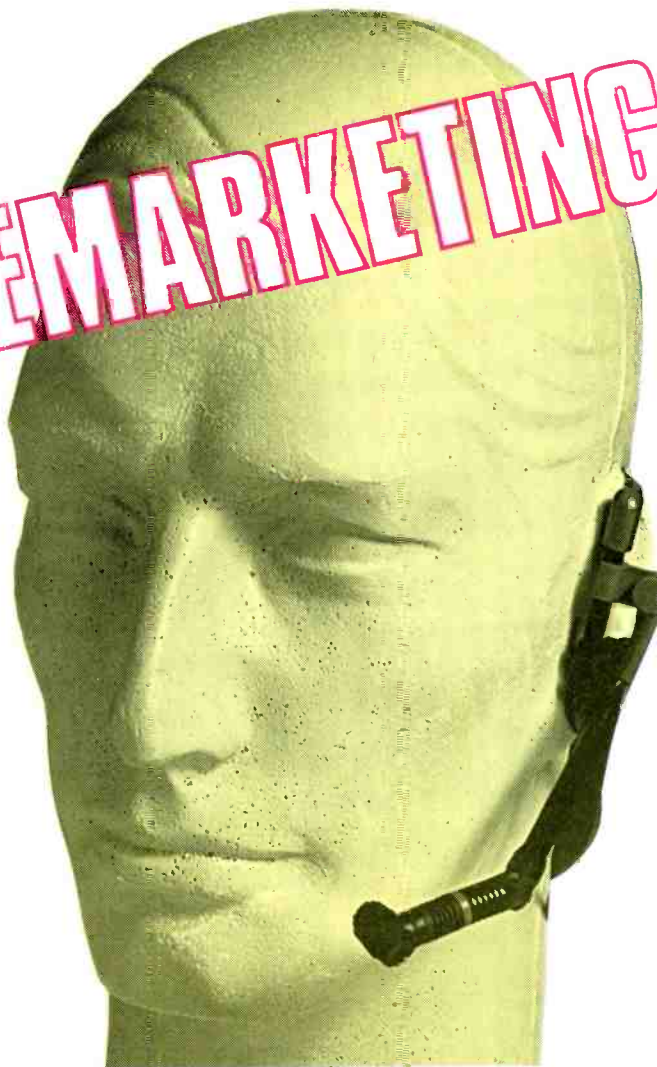
In many wholesale operations telemarketing extends the reach to national if not international proportions as with AB Distributors, a year old single plant operation headed up by industry veteran George Atkinson. At AB, part of a diversified company owned by Manoj Parekh and Guy Elan, there are 40 telemarketers and Atkinson and Elan see perhaps 10 more "before it caps out," says Elan.

As Atkinson escorts visitors around AB's North Hollywood complex, the telemarketing room seems like the heartbeat. One desk after another. A boiler room. "It's a numbers game," says Atkinson, in describing how telemarketing departments are organized in such a way that there is no question of confusion or nonper-

Spotlight

WHO'S WHO IN THE VIDEO PIPELINE

THE TELEMARKETING MARKET



How Telephone Sales Reps Are Servicing an Industry and Making It Pay for Distributors Answering the Ring of Success. The Phonerom—It's Where the Action Is.

formance. "They have to keep that finger punching the telephone numbers or there isn't any income" above a basic draw. "In addition there are spiffs, contests, and the constant opportunities to advance into other positions," Atkinson says.

As Atkinson views today's video distribution, it is somewhat like in the very early days of home video with growth seen in terms of exponential components—i.e., nine months ago there were five people at AB, now 50. "There are 400 budget type distributors out there, in vans, in their living room, in garages, you name it, many of them doing telemarketing just like us but never this many people," says Atkinson of the profusion of small labels and ancillary product categories.

One of the many mushrooming smaller distribution outfits is K-Beech where owner Kevin Beechum describes what is essentially an affiliation type company. He has the main operation in Northridge with 12 telemarketers, another branch in Bay City, Mich. with six telemarketers, then a mobile operation near Wilmington, Del., and an affiliated arrangement with an adult video distributor in Canoga Park, Calif.

Of the importance of telemarketing, Beechum says, "Many manufacturers found out it was the only way you can ever get business." In today's distribution

community, where there was significant consolidation and trimming of lines with only the strongest distributors surviving, the business is reaching another level of maturation where smaller, specialized wholesalers can find a niche according to Beechum.

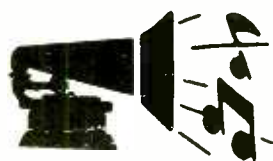
Telemarketers, as outlined by Beechum, can make anywhere from \$200-\$1,200 a week but Beechum says, "If anyone says they are making \$1,200 a week I would question it." Beechum has recently set up his own desk in the telemarketing room so that he can be in on the activity on a regular basis. "This is really where the action is anyway."

Possibly no video distribution firm is more experienced in telemarketing or views the importance of telemarketing in higher regard than Commtron Corp. In fact, the supervision of 300 telemarketers and 27 different managers has propelled John Farr, VP sales, into a second career as a management consultant, lecturer at regional meetings of industry trade group Video Software Dealers Assn., and author of the textbook "Recruiting, Interviewing, And Hiring" for Edgell Communications.

In his talks Farr emphasizes that service "is a philosophy, not a department, program, or policy. Management's role is to establish, model, and maintain the spirit of service. Service starts within the company. Service is not natural, automatic, nor coincidental. Service means exceeding customers' expectations."

Known in the industry for his colorful remarks, Farr says a key in telemarketing management is developing people who can succeed through training, coaching, and "allowing failure. It's easy to do a 'Gotcha,' and bring a hammer down on their knuckles. But catch them doing something good, too. Your human being citizenship card says you will screw up. There was only one perfect person and he had a Judas on his staff. Allow time for people to grow. I don't like the word criticism," says Farr, preferring to offer constructive advice and when reprimanding someone also compliment them in what he calls a "sandwich," something they need to correct but something they are very good at as well.

EARL PAIGE



Abbey Road Distributors

ABBEY ROAD DISTRIBUTORS

2228 S. Ritchey
P.O. Box 15706
Santa Ana, Calif. 92705
TEL: (714) 546-7177
FAX: (714) 546-0337

Personnel: Bruce Ogilvie, President; Bev Klingsick, Sales Mgr.

Company Description: Abbey Road has always been an audio music distributor with a strong line of accessories and services. Their music inventory includes more than 24,000 titles, with a minimum of 1,000 titles of the latest 12-inch and cassette singles. Their music video line is one of the most extensive wholesale collections in the country, making Abbey Road the leading supplier of the audio/video format in the nation.

Abbey Road's main focus in video distribution is the VHS music video. As a music software wholesaler, they offer well over 800 music video titles which include the top lines from such major record companies as CMV and EMI. They also have titles of independent labels such as Tommy Boy, Video Artist International and Kino On Video plus many others. All together they stock over 60 music video makers.

specifically the production of film and video. He saw the merging of music and video as the wave of the future. Today, DiCiano feels the audio/visual entertainment is just beginning. He feels awareness is the key to marketing music video. Servicing retailers with pertinent information in the latest trends, new products and availability of catalog items helps in the competitive edge. Giving salespersons comprehensive knowledge helps them sell product.



STEVEN MOOREHOUSE, Sales Representative: Moorehouse feels music video is a new format. He sees merchandising music videos somewhat of a challenge. Most retailers place their product behind their counters. Rather than keep the product out of reach,



RICH LOOS, Assistant Nat'l. Sales Manager: Loos believes that honesty and knowledge are the two most important key points in distributing video. Honesty is probably the most attributable factor to his success as a telemarketer. He has found that this attitude has earned the respect of his ac-

counts, and has also strengthened the relationship with the company. Secondly, knowledge of the product carried and the programs offered can make or break a sale. Loos believes you must understand what you're selling in order to know how to sell it and who to sell it to.



SUSAN LUCERO, Member Representative: Lucero has been in the video industry for seven years with experience in retail management, service, and direct marketing of specialty items. With extensive training in motivational and sales techniques, Lucero believes the keys to success are honesty and excellent customer service. Her goal is to provide AVA members with the best service and value for their money.

"TOP PHONE"



VANESSA SCHATZ, Video Buyer: Schatz was hired as a sales representative two and a half years ago. At that point, she knew nothing about the "video business." Less than a year and a half later as Video Buyer, all she had to offer was a serious love for videos, lots of enthusiasm

and an excitement for the anticipated challenge of the business. She has had the opportunity to watch the music video format grow from baby to young adulthood. She feels a lot more growth is needed before the field is fully developed.

Unseen But Often Heard, Today's Top Telemarketers Are the Hidden Aces Up Distributors' Sleeves, Keeping an Open Line to Customers Around the Country with Service That Sells. Here Are Some of the Hot Telemarketers of Summer 1990.

Moorehouse suggests using Alpha's reusable plastic 4 by 12-inch security boxes. These display music videos in conventional record bins and still protect them from theft. Moorehouse's own personal experiences sees the sale of music videos increasing rapidly. In fact, he's sure this Christmas season will convince most anti-music video stores to reconsider their stance. A full-service audio or video store cannot afford to be with this format any longer.



AVA (AMERICAN VIDEO ASSOCIATION)

2885 N. Nevada St. #140
Chandler, Ariz. 85225
TEL: (602) 892-8553
(800) 528-7400
FAX: (602) 926-8358

Personnel: Michael Weiss, President/CEO; Jerry Ulibarri, CFO; Monty Crandon, Sr. VP; Mary Bonacci, VP Assn. Services.

Company Description: AVA is the largest cooperative of independently owned video stores in the country, and is the only one that is 100% owned by its members. AVA gives the independent retailer more strength in purchasing power and the opportunity to participate in national marketing and promotional programs. They exist solely for the benefit of the independent video retailer and have two main goals: to give members a competitive edge and to increase their profits. Their membership includes more than 2,800 members representing over 5,200 individual video specialty stores which serve over 21 million consumers nationwide. The dollars AVA members spend for inventory can be translated into purchasing power that is unmatched by any chain store operation or mass merchant.



KEVIN CRAIG, Sales Representative: Craig has been obsessed with music nearly his whole life. He began writing and playing at an early age. Today, he is working on his first solo project. As an employee of Abbey Road, he has the advantage of being on top of the music and record business.

He not only sees facts and figures, but also can be influential in selling and placing hot new product, along with giving customers display materials and "in-store" play copies. His current favorite is Jude Cole's "A View From 3rd St."



CHARLES DICIANO, Sales Representative: DiCiano has always been enthralled with the entertainment industry. As a child he studied both guitar and piano. At Temple Univ. he decided to enhance his music career by studying the communication medium,

BAKER & TAYLOR Video

a GRACE Distribution company

BAKER & TAYLOR VIDEO

8140 Lehigh Ave.
Morton Grove, Ill. 60053
TEL: (708) 470-7861
FAX: (708) 470-7860

Personnel: James Warburton, President; James Ulsamer, VP/Marketing; Stan Meyers, Sr. VP/Purchasing; Frank Wolbert, VP/Sales.

Branches: Boston, Mass., (617) 821-2730; Charlotte, N.C., (704) 596-5986; Chicago, Ill., (708) 647-0800; Denver, Colo., (303) 698-0484; Los Angeles, Calif., (818) 768-2900; Miami, Fla., (305) 624-3404; Norcross, Ga., (404) 447-6700; Orlando, Fla., (800) 432-0118; Phoenix, Ariz., (602) 269-1407; Pittsburgh, Pa., (412) 787-8890; Portland, Ore., (503) 249-8397; Somerset, N.J., (201) 271-8100.

Company Description: Baker & Taylor Video maintains 12 stocking branches along with 12 sales offices. Over 23,000 titles are available from their weekly mailer "The Marquee." Baker & Taylor also offer specialized children's, holiday gifts, and accessories catalogs. Some special events offered to their customers are: monthly dealer appreciation days; exclusive promotions and premiums; weekly "spotlight" of audio offerings including music cassettes and compact disks; monthly "Video Alert" magazine, which contains alternative and special-interest videos; TalkVideo, exclusive Baker & Taylor automated ordering and inquiry service.

(Continued on opposite page)

WHO'S WHO IN THE VIDEO PIPELINE: The Top Telemarketers of 1990



JAMIE CERAR, Sales Representative:

Cerar, who is with the Pittsburgh branch, has been with Baker & Taylor Video since July 1985, and has always been a top sales performer. She was the recipient of the Branch Achievement Award for 1990 and attributes her success to

her dedication to provide quality service. Cerar is very involved in branch and company activities and aspires to continue advancement at Baker & Taylor Video through continuing hard work and "hands-on" education.



MARIA SAPONE, Sales Representative:

Sapone joined Baker & Taylor Video in June 1986, and has been a very important member of the sales team. She not only supports her territory well, but she has represented several manufacturers as Branch Product Manager where she

was able to share her sales, marketing, merchandising, and product knowledge expertise with the sales team. She was the recipient of the 1989 Branch Achievement Awards and attributes her success to her honesty and positive attitude. Her personal goal is to be well respected by her customers, peers, and suppliers and to advance to sales management at Baker & Taylor Video. Sapone is with the Pittsburgh branch.



JACK DeFILLIP:

DeFillip joined Baker & Taylor Video in November 1986, and brought with him video retail management experience. In that time, he has held various positions from sale representative to telemarketing sales manager. His successes in sales and management and

solidifying retail and supplier relationships can be attributed to his dedication to hard work and excellence. His goal is to continue advancing in Baker & Taylor Video management. DeFillip works at the Pittsburgh branch.



VICKI DUGAS, Sales Representative:

Dugas, is a member of the Charlotte branch. She began her career with Baker & Taylor in November 1987, and has increased her sales territory by 15% since then. She attributes her success to her knowledge of the products she sells and

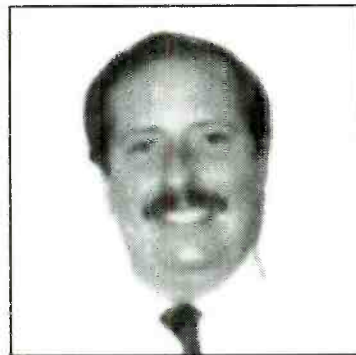
of her customer base. Her future goals are to continue advancement at Baker & Taylor Video.



CINDY MAIZE, Sales:

Maize joined the Charlotte branch of Baker & Taylor in May 1989, bringing with her video retail management and purchasing experiences which she has used to help her to increase Baker & Taylor Video market share by acting as a consultant to her video retail ac-

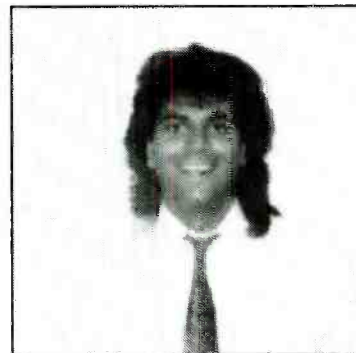
counts. Maize offers merchandising, promotion, and purchasing ideas to her customers to help them gain "the competitive edge" needed to be successful. Her goal for the future is to advance to sales management at Baker & Taylor Video.



JOE WIWEL, Product Manager:

Wiwel is based in Boston's branch, and has been with the company since August 1986. His experiences as a DJ makes him an effective communicator, both to his customers and peers as a product manager. He attributes his success to his ability

to turn all situations into positive experiences. His personal goal for the future is to take objections and turn them into successful thoughts.



MIKE SARSFIELD, Product Manager:

Sarsfield joined Baker & Taylor in December 1988, bringing with him acting experience and knowledge of film making. He was the recipient of the 1990 Branch Achievement Award for his performance in sales and as a product manager. He

attributes his success to his persistence and dedication to quality service and aspires to attain an executive office at Baker & Taylor. Sarsfield is located at the Boston branch.



PATTY MERCURIO, Sales Representative:

Mercurio joined Baker & Taylor in September 1987, and has held sales positions representing several Baker & Taylor Video branches. Because of her proven "sales track record," she was selected to represent a marketing approach

into a new market. Successes are attributed to her honesty and trustworthiness and her personal goal is to set a good example and to be successful in everything she does. Mercurio is based in Boston.



DON PRITCHETT, Sales:

Pritchett joined Baker & Taylor Video in May 1984 bringing with him a love for film and experience as a freelance writer for various entertainment magazines. His prod-

uct knowledge is not only an asset to his customers but also to the entire sales team. He attributes his success to his thirst for knowledge about the products he sells. Pritchett is working on a novel in his spare time and aspires to become the next Mark Twain. He is based in New Jersey.



JANIE PULVER, Sales Representative:

Pulver began with Baker & Taylor in July 1985 and was awarded the Branch Achievement Award in 1990. She attributes her success to her ability to communicate effectively with her outside sales representatives and understand their

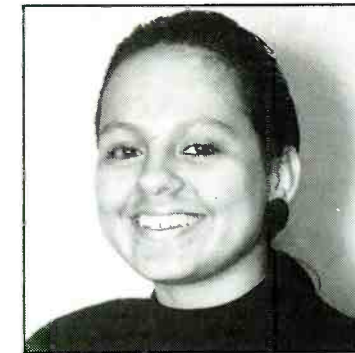
marketplace. Because of her excellent performance in sales, Pulver is also involved in a marketing approach in a new marketplace. Her personal goal is to be the best in all that she does. Pulver is based in New Jersey.



MARCY MCKIVITZ, Sales:

Mckivitz works out the New Jersey branch. She joined Baker & Taylor in September 1983 and has held various sales and management positions since. As a veteran, she has seen many changes in the industry and at Baker & Taylor Video. She has

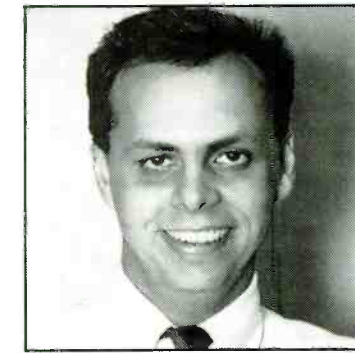
been involved in the company's responses to those changes such as business development focus, satellite branch openings, etc. She attributes her success to her love for the industry. Personal goals include seeing the industry prosper and being rich in life and love.



ANESSA ELIAS, Sales Representative:

Elias began her career with Baker & Taylor Video as a receptionist in 1988. Promoted twice, she has served both as customer order representative and branch telemarketer. Presently, she is the inside sales representative for Orange and

San Diego Counties. Together with Abraham Kantzabidian, she services the fastest growing sales area for Baker & Taylor—Sun Valley. Her warmth and personal commitment to customer services are two qualities that make her an integral part of the Baker & Taylor sales team.



MICHAEL SELLARS, Telemarketing:

Sellars is the telemarketing representative for the Riverside, San Bernardino areas. His excellence as a sales representative earned him the 1989 salesman of the year award at the Sun Valley branch. His extensive experience in retail management

brings an exciting perspective to his service and sales. His professional attitude toward his accounts has earned him customer loyalty.

(Continued on page V-4)

WONDERS WILL NEVER CEASE!

WONDERFUL STARS!

Danny DeVito, Carol Burnett, Danny Glover, Loretta Swit, Lynn Redgrave, Alan Arkin, and more!

WONDERFUL ACCLAIM!

Winner of over 130 of the most coveted awards including the Oscar, Emmy, Peabody, Parents' Choice, and many more!

WONDERFUL BENEFITS!

- **High visibility.** Airing nationally in prime time on PBS, WonderWorks has been viewed and enjoyed by millions.
- **Full-blown P.O.P. and merchandising support.** Includes posters, balloons, floor bins, buttons, and more.
- **Evergreen.** Like classic children's books, which are read and reread for generations, WonderWorks has lasting appeal.
- **Proven performer for both sell-through and rental.** The phenomenally successful *Anne of Green Gables* was a WonderWorks production.
- **Traffic builder.** Ideal for customers seeking high-quality family entertainment, WonderWorks will keep them coming back for more.
- **Profit generator.** Competitively priced with healthy margins.
- **Ongoing.** There are over 40 WonderWorks programs scheduled for release on video.

SUGGESTED RETAIL: \$29.95

STREET DATE: 8/27/90

"WonderWorks spans the generations in appeal and boggles the mind with its ongoing breadth and excellence."

Diana Huss Green, *Parents' Choice*

PHONE

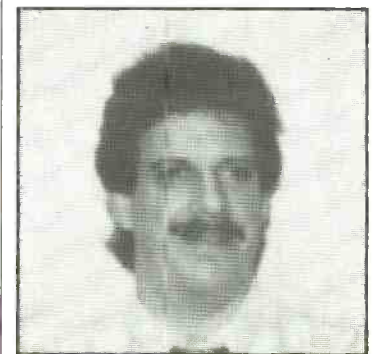
(Continued from page V-3)



SANDY ROY, Telemarketing: Roy first joined Baker & Taylor Video in April 1985 as a customer order representative. Her tenure with the company has included customer service manager and inside sales. She now is the telemarketing representative for West Los Angeles. Roy is an important part of the Baker & Taylor Video sales team. With Jesse Lucero as the field representative, she provides her accounts with excellent service. Her hard work and commitment are shining examples to her co-workers.



LIGITT GILL, Video Sales Consultant: Gill is consultant for the Michigan territory. Gill has found success based on experience, honesty and having a real concern for retailers.



ERIC SANBERG, Telemarketing: Sanberg has been involved with sales since his high school days. Since joining the Niles branch of Baker & Taylor he has been very successful as a telemarketer. He attributes his success to the fact that he loves what he is doing, he knows his product, and he knows his customers.

(Continued on opposite page)

Welcome to the world of WonderWorks, the popular series of PBS movies produced especially for children and their families. This treasure chest of classic stories for all ages fills your customers' growing demand for fun, enriching, uplifting videos that the whole family can enjoy together.

Public Media Video
5547 N. Ravenswood Avenue
Chicago, Illinois 60640-1199
© 1990 Public Media Video
A Public Media Incorporated release
All rights reserved.

Public Media Video

WONDERWORKS FAMILY MOVIE
NEW ON VIDEO!

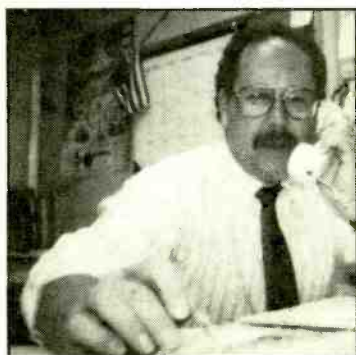
CALL TODAY FOR MORE INFORMATION!
TOLL FREE 800.826.3456
In Illinois, call 312.878.2600, Ext. 380
FAX 312.878.8648

Don't miss us at Booth #3560 at VSDA!

WHO'S WHO IN THE VIDEO PIPELINE: The Top Telemarketers of 1990



PAT SUTTERLIN, Telemarketing: Sutterlin is telemarketing in Iowa. A background in retail has given Sutterlin the insight to assist customers with any problems they may encounter. Sutterlin believes a good salesperson/customer relationship is based on honesty.



BOB WILLIAMS, Telemarketing: Williams has been employed with Baker & Taylor for over one and a half years. He spent 12 years in retail management in the record and tape industry. This past experience has been very beneficial in his telemarketing position. He feels communication is vital in keeping his customers one step ahead of their competitors. Williams feels when they prosper, he truly prospers.

communication is vital in keeping his customers one step ahead of their competitors. Williams feels when they prosper, he truly prospers.



JOYCE JOHANSON, Telemarketing: Johanson has been with Baker & Taylor for over two and a half years. Affectionately known as "Joyce of all jobs," she has many responsibilities. Speed is essential for completion of all her duties. She believes service with a friendly smile and

voice is essential for mutual success.



MIKE BALL, Telemarketing: Ball has been in the video industry over 10 years. For the last five years he has been in telemarketing with Baker & Taylor Video. His main goal has been to make his stores as profitable as they can possibly be. Ball has built his career on customer loyalty

over the years with consistency of service and problem solving that they need in a competitive marketplace.

INGRAM

INGRAM VIDEO INC.

INGRAM VIDEO INC.
1123 Heil Quaker Blvd.
P.O. Box 7006
LaVergne, Tenn. 37086-7006
TEL: (615) 793-5000
(800) 759-5000 (corporate office)
(800) 456-1793 (national number)
FAX: (615) 793-3825
(615) 793-6096 (executive)
(615) 793-3875 (adv/mkting/promo)
(615) 793-7393 (product dept.)

Personnel: John Taylor, President/CEO; Ray Capp, Sr. VP/GM; Bob Webb, VP/Video Product; Jeff Bigach, VP/Finance; Fran Salamon, VP/Sales; Carol Wiel, VP/Advertising & Market Development.

Branches: Dallas, Tex., (214) 340-7500; East Rutherford, N.J., (201) 933-9797; Ft. Wayne, Ind., (219) 744-1335; Jessup, Md., (301) 792-9242; Kansas City, Kan., (913) 362-0391; LaVergne, Tenn., (615) 793-5000; Minneapolis, Minn., (612) 887-9500; Norcross, Ga., (404) 447-4663; Pompano Beach, Fla., (305) 960-0006; Portland, Ore., (503) 284-3313; San Diego, Calif., (619) 569-9816; Walnut, Calif., (714) 594-4422.

Company Description: Ingram Video Inc. represents all major suppliers and most independent lines. They carry products and formats such as VHS, Beta, popcorn, accessories, blank tape, and video supplies. Beginning September 1990, Ingram will offer full racking service and in-store merchandising. One day shipping is offered through most of the U.S.



KAY CONKLIN, Telemarketing: Conklin is one of Ingram Kansas City's top salespeople. She has over six years of experience in video telemarketing, with plenty of retail experience prior to that. Her progressive, involved nature is pointed out by her work toward a college degree while

she holds down more than a full-time job. Conklin feels that the keys to her success are her customers, an honest, up-front approach, and the backing from the Ingram support system. Her customers agree that her approach, coupled with Ingram's emphasis on service is why they keep coming back to Ingram Video.



MATT BLUM, Telemarketing: Good service with a friendly attitude is Ingram's goal and one outstanding example is Matt Blum. Blum has been with Ingram for five years in the video division. He is an avid movie fan and takes a genuine interest in translating that knowledge to

helping his customers. When it comes to taking care of the customers and their concerns, Blum is a real professional in the truest sense. He is a real asset to Ingram Video, Dallas.



CAROLYN REED, Sales: Reed started working for Ingram in May 1985. She has always been a top sales leader and has received numerous awards. She has earned perfect attendance awards. She has always had a good relationship with her customers.



MONA DAVIS POCKRANDT, Sales Representative: Pockrandt has been with Ingram for six years. She gets the best results of anyone in her branch. She is branch manager and is also in charge of record keeping on all spiffs. Along with all of her duties, Pockrandt is married to another

sales representative, Bruce, and has a 14-month-old son Blake that she is very proud of.

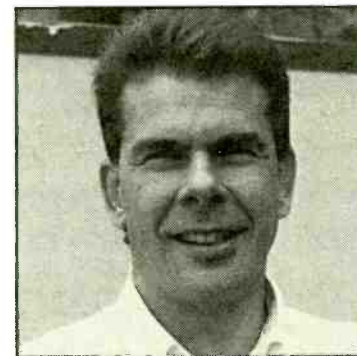
M.S. distributing company

MS DISTRIBUTING COMPANY
1050 Arthur Ave.
Elk Grove Village, Ill. 60007
TEL: (708) 364-2888
(312) 922-2888 (from Chicago)
(800) 323-4020
FAX: (708) 364-2593

Personnel: Anthony Delsandro, President; John Salstone, Exec. VP.

Branches: West Allis, Wis., (414) 778-5353.

Company Description: M.S. Distributing Co. has been in the home-entertainment software business for almost 50 years. Today, it is still one of the largest distributors in audio, and its video division continues to strengthen its hold on the midwest market. M.S. was the first in video to offer free freight on all shipments and the first to have tiered pricing. They are the only distributor to introduce and maintain the M.S. "Ad-Vantage Program," where it offers all customers the full amount of advertising provided by the studio. M.S. publishes a weekly four-color, glossy advertising mailer. The company also offers screenings, seminars and open houses that offer discounts on selected titles on the release date of a major title of the month. M.S. also boasts several hundred in-store video racking operations.



RICH KUJAK, Illinois Branch Manager: Kujak is also the video buyer and VP of the company. He has worked for M.S. since he was 18. He has gone to extraordinary lengths to complete the task at hand and that has earned him the company's long-standing gratitude.



JUDY WILCZAK, Telemarketing: The senior telemarketer at M.S., Wilczak recently returned to the sales department after taking maternity leave. Prior to that, she helped establish one of the highest-volume territories in company history. Wilczak knows video, she has a thorough

knowledge of the product and she is highly organized. She has proved to be a valuable and reliable employee.



SANDY KINCZYK, Telemarketing: Kinczyk started work at M.S. in another department and was soon promoted. She adapted quickly. She is a dedicated and proficient worker; her professionalism especially shows when she is dealing with customers. She is willing to go the extra mile, literally; she and the rest of the staff are willing to deliver an order to customers on their way home if necessary.

erally; she and the rest of the staff are willing to deliver an order to customers on their way home if necessary.

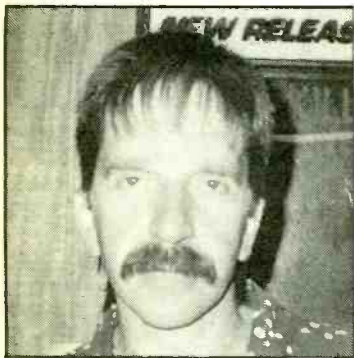
(Continued on page V-6)

"TOP PHONE"

(Continued from page V-5)



CANDY PHIPPS, Telemarketing: Phipps is the staff's supervising telemarketer. She has an outgoing personality and a calm demeanor, traits that serve her well when dealing with her customers.



ROBB HEILMANN, Wisconsin Branch Manager: A native of Milwaukee, Heilmann has been with M.S. for over six years. He holds a degree in marketing from U.W. of Milwaukee, and is VP of the Wisconsin VSDA Chapter. Heilmann came to M.S. after working in the retail

business for about 10 years.



LINDA PARMANN, Telemarketing: Parmann is the senior telemarketer in the West Allis office, having worked for M.S. over two years. Her sales skills stand out, principally her excellent rapport with the customers.

ROBIN WAGNER, Telemarketing: Wagner is a newcomer to M.S., having joined the sales staff in January. Prior to that, she attended Baraboo Univ. for one year.

MVC

MAJOR VIDEO CONCEPTS, INC.

MVC (MAJOR VIDEO CONCEPTS, INC.)

7998 Georgetown Rd., #1000
P.O. Box 68000
Indianapolis, Ind. 46268
TEL: (317) 875-8000
(800) 365-0150
FAX: (317) 872-7067

Personnel: Walt Wiseman, President; Eric Smith, Exec. VP/Sales & Marketing; Doug Meadows, Sr. VP/Operations; Mike Davis, VP/Merchandising; Joe Rougraff, Controller; Larry Rother, Data Processing; Keith Grant, Dir./Advertising & Promo; Janice Higgins, Personnel.

Branches: Birmingham, Ala., (800) 289-0918; Charlotte, N.C., (800) 444-1340; Columbia, S.C., (800) 444-1340; Columbus, Ohio, (800) 876-0678; Nashville, Tenn., (800) 888-0682; Richmond, Va., (800) 876-0682; St. Petersburg, Fla., (800) 274-0682.

Company Description: MVC offers a number of sell-through merchandising programs throughout the year. They offer a complete sell-through racking service for qualified buyers. MVC offers monthly (at a minimum) in-store visitation of your account representative to assure proper flow of prod-

uct and information and full-time inside reps to assist in day-to-day operations of the outside reps. Outside reps also offer promotional assistance via merchandising aids, marketing programs and p-o-p materials. Along with a variety of special retail programs, they have periodic warehouse sales which offer incredible specials and discounts. MVC publishes a weekly buying guide, a monthly guide and calendar, and a video guide twice a year, which are full of the most up-to-date information the industry has to offer.



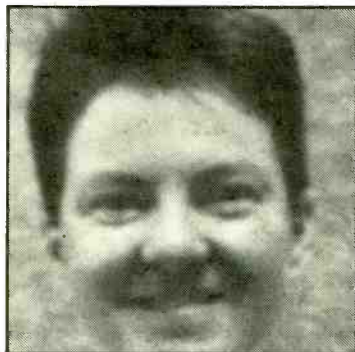
MARTY MIGLIAZZO, Territory Sales Manager, Richmond Branch: A graduate of the Braxton School of Business, Migliazzo says her seven years in the video business have served her well. She attributes her success in this business "to the rapport I have with my customers, as

well as always trying to be the best of the best, always reaching up to the next level. In our industry we all carry the same products, so I concentrate on good customer service and loyalty toward my customers. Following through on my promises with actions have proven my dependability and enabled me to form friendships with my customers." Migliazzo hopes "to rise to the top of the Major Video corporate structure."



LEONARD RUSSELL, Sr. Inside Sales Representative, Birmingham Branch: A graduate of Tuskegee Institute, Russell believes working hard is the key, "going the extra step. Remember," he says, "everybody likes a hard worker who isn't afraid of dealing with difficult

situations. My personal selling philosophy begins with knowing the product I'm selling, having a good attitude and confidence in myself, and most of all giving my customers the personal touch so they feel comfortable working with me." Russell is working toward becoming a Territory Sales Manager "to continue my climb up the Major Video Concepts corporate ladder."



CINDY BAILEY, Sr. Inside Sales Representative: A college graduate, Bailey advises, "know your product. I have always had an obsession for the film industry. I watch approximately 10 screeners every week, and go to the theater at least once a week. Also, I love my job!" As to her

selling philosophy, "First, be honest with your customer. Second, know what you're selling. Lastly, give your customer the best possible service, not just selling them movies, but suggestions, promotions, displays, p-o-p, etc. as well."

SBI Video

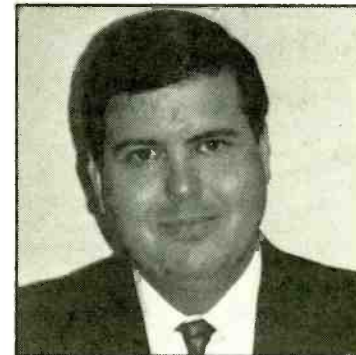
SCHWARTZ BROTHERS INC./SBI VIDEO

4901 Forbes Blvd.
Lanham, Md. 20706
TEL: (301) 459-8000
(800) 638-0243
FAX: (301) 459-6418

Personnel: James Schwartz, President; Stuart Schwartz, Chairman of the Board/Exec. VP; Melvin C. Davis, VP/Finance & Administration; Jerome Jacobs, VP/Sales; Stephen Schwartz, GM; Patrick Lawrence, GM/Video; Jake Lamb, Dir./Sales, Rex Poindexter, Mgr./Marketing; Mike Spitz, Mgr./Special Accounts; Steven Schwartz, Mgr./Accessory Division.

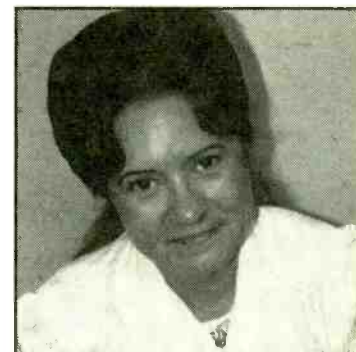
Branches: Atlanta, Ga., (404) 986-0764; Cherry Hill, N.J., (609) 424-2211; Cleveland, Ohio, (216) 696-2701; W. Caldwell, N.J., (201) 882-2955.

Company Description: Schwartz Brothers Inc. boasts a total of 14 distribution outlets. They carry a full line of accessories, and offer a wide variety of exclusive marketing programs. Their video magazine, the "WEEKLY," is mailed to nearly 5,000 outlets. The I.V.P. department produces custom catalogs for their retailers. Throughout the year, SBI presents a wide range of exclusive dealer screening events, such as: theater experiences, drive-in theater events, theme parties, and much more. They offer a CD one-stop in-house that sells every major label compact disk available, and also feature a music division that represents many of the largest independent music labels.



PAT LAWRENCE, GM, Lanham Branch: "People respond to attention, so that's what we try to give them." SBI Video GM Pat Lawrence has been leading the Schwartz Brothers approach toward a greater emphasis on the personal aspects of selling. Lawrence believes there is no

substitute for getting to know the customers and understanding their unique market needs. He also feels that SBI is the best in the business as far as communication with clients is concerned. Under Lawrence's direction, the company's weekly magazine The Helical Scan has undergone radical transformations for the better. In addition, a fully-staffed marketing, advertising and p-o-p department, on-line computer terminals in key accounts, and increased field sales representation "help keep us in touch and responsive with what's happening on the streets and on the retail floor."



JOANNE BOST, Telemarketing, Lanham Branch: Bost's account base covers almost all 50 states, both large and small customers. "It's vital to establish a bond of trust, I like helping people. I like to treat people the way I'd like to be treated myself." Bost started at SBI

Video four years ago after a successful and hectic position coordinating "everything" for a pest control company. She believes that to be successful at a job, you have to know everyone else's too. She feels it makes you more knowledgeable. "It's a joint effort." Her ultimate goal is to achieve the impossible, to please all the people, all the time.



KAREN HARB, Telemarketing, Cleveland Branch: "I don't think of them as customers, they're more like friends." Harb's friends are all over the place, from Ohio to Connecticut. Hired 18 years ago, Harb advanced to video sales three years ago. She feels her love for her

job is one of the keys to her success. "If for some reason, I'm not able to keep my promises of sending something out on time, I call them, and let them know. My customers have been very good to me, so I try to be as good to them as I

WHO'S WHO IN THE VIDEO PIPELINE: The Top Telemarketers of 1990

possibly can."

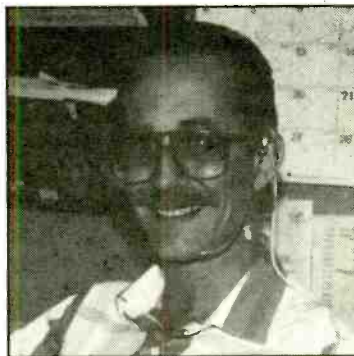


DOTTIE LIVINGSTON, Telemarketing, Cherry Hill Branch:

Livingston has been involved with entertainment business for over 20 years. She began work with SBI eight and a half years ago, and "it's a great company. I've enjoyed every minute of it." She works with 75 ac-

counts in New Jersey, Delaware, and all over Pennsylvania. "I try to take care of my customers in every way I can, the tiny ones and the large ones. When they call, I try to get back with them immediately. The contact with the customers is the best part. I have very good rapport with them, and it's fun!"

more family-oriented product and a need for stores to get more "community-service" oriented. She believes that education and innovation on the part of retailers will help the future of the industry.



MONTE JONES, Sales Representative:

Jones has been a part of the video industry for almost six years, the bulk of that with Sight & Sound Distributors. His keys to success include providing the best possible support for his customer base, and service to the best of one's ability. Jones believes that concern

and honesty are essential for loyal, long-term customers. Jones is a leader among his peers. His hard work, honesty and caring have earned him that respect.



JENNIFER GOLSTEYN, Sales Representative:

Golsteyn is going into her fifth year as a sales representative for Video One. Her responsibilities include servicing two of Canada's largest retail chains, as well as numerous independent retailers. She feels customer service

is high priority, along with honesty. Golsteyn takes great pride in her work and she loves what she does. She is based in Burnaby, B.C.

Sight & Sound DISTRIBUTORS

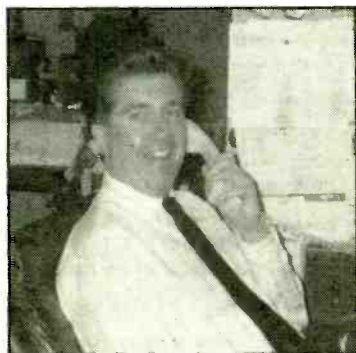
SIGHT & SOUND DISTRIBUTORS

2055 Walton Rd.
St. Louis, Mo. 63114
TEL: (314) 426-2388
(800) 366-6601
FAX: (314) 426-1307

Personnel: John Mandelker, President; Larry DeVuono, Sr. VP; John Jump, VP/Sales; Kevin Volger, VP/Operations; Dennis McCracken, Controller; Karen Tobler, Dir./Art; Tiffany Riemann, Mgr./Promo.

Branches: Kansas City, Kan., (913) 371-8152; Little Rock, Ark., (501) 664-1630; Minneapolis, Minn., (612) 835-5566; New Orleans, La., (504) 734-1091.

Company Description: Sight & Sound Distributors is a full-line, full-service entertainment distributor handling pre-recorded home video, audio products, candy and snack food, game cartridges, books on audio tape, display fixturing, and licensed movie sportswear. A weekly catalog mailer is published for its customers and offers its own consumer-oriented home video viewing guide called "The Video Reporter." Sight & Sound also represents a full-line, full-service rack-jobbing division called Sight & Sound Merchandising that supplies home video, audio, and licensed movie apparel to its clients with a full service program. Included in the program are displays fixtures, field merchandising service, computer generated analysis reports and signage with a full complement of all studios product offering.



RICK KERKOW, Branch Manager:

Kerkow has been in the video business for two and a half years. He considers his position more of a video sales expert, rather than a video telemarketer. His customers rely on his knowledge of movie titles, both major and minor, and what

trends are in the video rental and sell-through industry. This information directly influences the amount sold of a particular title. He attributes his success to his honesty.



RIVA VANDENBERG, Sales Representative:

Vandenberg's top priority as a salesperson is to know the product. Her main concerns for the future of video retailing are centered around the need for



VIDEO ONE

93 Skyway Ave.
Unit 101, Building B
Etobicoke, Ontario M9W 6C7
TEL: (416) 674-0192
FAX: (416) 674-8725

Personnel: Robert J. McCloskey, President; William Miller, VP/GM, Central Canada; Andrew Skerratt, VP/GM, Western Canada; Jean Trudel, VP/GM; Steve Martin, VP/Marketing; Lorne Gander, VP/Finance; Paul Hatton, GM/Priority Video Services.

Branches: Burnaby, BC, (604) 437-4473; Calgary, AB, (403) 258-3880; Dartmouth, NS, (902) 469-0661; Edmonton, AB, (403) 451-9060; London, ON, (519) 685-1502; Moncton, NB, (506) 857-2917; Ottawa, ON, (613) 521-1202; Saskatoon, SK, (306) 933-4930; St. John's, NF, (709) 739-5924; Toronto, ON, (416) 447-9600; Ville St. Laurent, PQ, (514) 738-6665; Winnipeg, MB, (204) 694-6007.

Company Description: Video One represents all major studios, along with most independents. They carry both VHS and Beta formats, and offer a complete line of video accessories. Co-op advertising support is available from all of Video One branches. Video One offers a variety of marketing services, such as: release-day events, special screenings, open houses, dealer promotions, and clearance sales.



LUCIE LeBLOND, Telemarketing:

LeBlond has been with Video One's Montreal branch for a little over a year. At 28, she is the rising star among a branch telemarketing team of eight people. Her vast experience in serving the public and her excellent communication skills were key assets

in landing her this position. Having worked extensively at the retail end of the business, she has a thorough understanding of the video retailer's attitudes and concerns, and this has been one of the keys to her success. She is very well organized and meticulous. She believes that honesty and straightforwardness are the only way to establish long-standing and profitable relationships with customers.



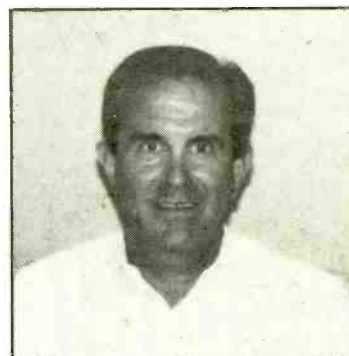
VPD (VIDEO PRODUCTS DISTRIBUTORS INC.)

2428 Glendale Lane
Sacramento, Calif. 95825
TEL: (916) 971-1809
(916) 971-9111
(800) 366-2111
FAX: (916) 481-4736

Personnel: Tim Shannahan, President; Robert Wittenberg, VP/Sales; Hans Lange, Dir./Finance; J. Cooley, Sr. VP.

Branches: Long Beach, Calif., (213) 423-5969; Ontario, Calif., (714) 988-0065; San Diego, Calif., (619) 283-2271.

Company Description: VPD carry a wide range of video accessories, and offer a variety of special marketing programs. They offer a discount service of 4% off dealer's base list price. All major video suppliers and independents are represented by VPD.



DENNIS BRAJKOVICH, Sales Representative, Sacramento Branch:

Brajkovich is the "Grandfather" of sales in the video business. He is 48 years old and has been with VPD for nine years. His background is composed of 30 years of marketing and professional selling, with a

bachelor of science degree in business administration. He is unique in that he cannot tell his customers "no." He will do what ever he has to for each and every one of his customers. Brajkovich feels that his dealers are "his" customers, not the company's. It works! He is a professional salesman, and with his partner Brent Bowers, they are responsible for over 10% of VPD's business nationally—some \$15 million annually.



DENNIS CURLEY, Senior Inside Sales, Sacramento Branch:

Curley has been with VPD for five years. He is responsible for everyday operations of a six salesperson staff. Curley feels the video business is supposed to be fun. Part of his job is making sure key accounts have fun as well

as getting good service at a fair price. "I don't care if you have one store or 1,000, you deserve personal attention from your distribution salesperson. You get it from VPD. That's why I work here, and the money's not bad either!"

(Continued on page V-8)

"TOP PHONE"

(Continued from page V-7)



WENDY RUSSELL, Sales Representative, Sacramento Branch:

For five years Russell has been an employee with VPD. She started in the sales support department and has since acquired four years of solid sales experience. Her responsibilities have consisted of a Los Angeles

based territory and currently the San Francisco Bay area. Russell also represents VPD as MCA/Universal branch manager. "As a VPD salesperson your focus must be with your customers. You need to know everything all the time so you can offer retailers wise and creative suggestions as well as honest service. You must also be a constant reminder to them what a fun and exciting industry we all share." Russell believes that success as a distributor is based on the customer service you provide to the retailers who serve the consumers.

VIDEO TREND

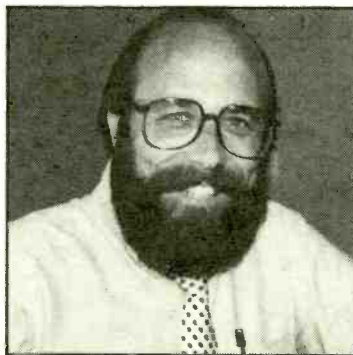
VT (VIDEO TREND, INC.)

1011 E. Touchy #500
Des Plaines, Ill. 60018
TEL: (708) 635-7100
FAX: (708) 635-8633

Personnel: Robert Tollini, VP/GM; Dave Sykes, VP/Marketing & Purchasing; Jim Weiss, VP/Operations.

Branches: Anchorage, Alaska, (907) 563-4060; Bellevue, Wash., (206) 562-6900; Emeryville, Calif., (415) 655-4096; Fife, Wash., (206) 922-2520; Foster City, Calif., (415) 345-8666; Livonia, Mich., (313) 591-0200; Madison Heights, Mich., (313) 547-0200; Rosemont, Ill., (708) 678-3700; Sacramento, Calif., (916) 928-0026; Salt Lake City, Utah, (801) 973-0900; Tampa, Fla., (813) 884-4050.

Company Description: Video Trend Inc. is one of the nation's largest full-service distributors of pre-recorded video cassettes and video-related products. VT carries almost 15,000 titles in stock representing every major supplier as well as most independent labels. Retail services include a weekly release mailer, co-op advertising and credit assistance at each branch location, current and exciting p-o-p. materials, and regularly scheduled dealer events at each branch location. A comprehensive selection of services are offered by Video Trend. A division of the Chas. Levy Company, VT was among the first video distributorships established at the industry's inception 10 years ago.



VINCE TUZZI, District Sales Manager, San Francisco Branch:

"I don't think of myself as a salesman," says Tuzzi. "If you believe in something in your heart, you can sell anything. I really try to treat people with honesty. And I believe you must follow up, call back, keep in touch,

and make them feel like 'this guy really care about me.' And I love to add humor in my dealings with customers. It makes me feel good." Tuzzi has been very active in the industry. He was a founding member of the VSDA Northern California chapter, has been a board member since its inception, and served as the chapter's president from 1987-1988. He was named Sales Representative of the Year, Video Trend-San Francisco, for the past two years in a row. "What's real important about this award is that it's based on percentage of business over last year, not the overall quantity you sell. So I've been going against myself, and winning. I've never had a job that I love more than this one," Tuzzi says. "I wake up every morning and hope that this will be another good day."

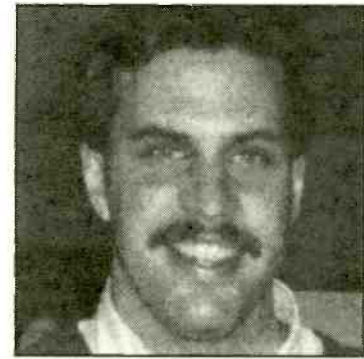


LISA PATTEN, Account Executive, Chicago Branch:

Patten joined Video Trend in 1985 as an order entry clerk and moved her way up the ladder to her present position as Account Executive working the company's Wisconsin accounts. Since she took over in 1988,

Video Trends sales in the area have tripled. This achievement won her the 1988 Sales Representative of the Year for Video Trend, Chicago. She says her selling philosophy is very simple: "If a customer asks for something, and if there's any way possible to get it for them, then I do, no mat-

ter what size the account. I'd rather see my customers in business than out of business. I won't give them anything they can't use. I sell products because I believe in it and because I know it's going to go in their stores." Patten also attributes much of her success to the other sales people she works with, and believes that loyalty and honesty are keys to successful relationships with her customers.



BRUCE BAUSTERT, Sales Representative, Detroit Branch:

Baustert began his career within the video industry in September 1985 as a sales representative. In today's sales market, he feels retailers must be creative to bring in sales. "Sales and rentals used to be automatic.

Now, with competition, store owners have to merchandise and advertise. They have to do something creative or different that other stores down the street aren't doing to bring people coming back to their stores." His secret to success is be honest, organized, know your accounts, and service the hell out of them. This philosophy has worked for Baustert—this past March he was named 1989 Sales Representative of the Year for Video Trend, Detroit, at the company's National Sales Conference.

WaxWorks • VideoWorks

WAXWORKS/VIDEOWORKS

325 E. 3rd St.
Owensboro, Ky. 42301
TEL: (502) 926-0008
(800) 825-8558
FAX: (502) 685-0563

Personnel: Terry Woodward, President; Bill Burton, Exec. VP; Kirk Kirkpatrick, VP/Sales; Randy Meek, Mgr./Nat'l. Sales; Mona Coomes, Sales Mgr.; Noel Clayton, Video Buyer; Gail March, Dir./Marketing; Linda Clark, Dir./Co-op Advertising; Robin Lancaster, Dir./Advertising; Robert Cox, Dir./Merchandising; Harry Gordon, Memphis Branch Mgr.

Branches: Memphis, Tenn., (901) 366-4088.

Company Description: Wax Works/Video Works is one the nation's most experienced and highly regarded distributors in the business. Ranked as "Overall Best Distributor" in this year's annual Fairfield Distribution Survey, Wax Works services over 4,000 video accounts. Their home office is largest UPS shipper in the state of Kentucky, and represents the highest percentage of business by branch of any video distribution warehouse in the nation. The weekly mailer is as big as a People Magazine and earned the distinction as "Best Video Distribution Mailer" in this year's distribution survey as voted on by retailers. The "Hot Sheet" includes special selections on marketing, merchandising and exclusive interviews with industry officials. Wax Works offers one of the most complete line of accessories in distribution. This year marks the company's 41st year in the entertainment distribution business.



LISA TALKINGTON, Sales Representative:

Talkington joined Wax Works in 1982, during the birth of the video industry. That year, she saw the business grow rapidly. She spent one year in warehouse learning video product, then moved on to sales. She now services 110 accounts

and is the MCA/Universal Branch Manager. The most important aspect she brings to her job is knowing the customers. "I familiarize myself with their individual needs as a retailer, what rents well at one store may not rent somewhere else," says Talkington.

"Please, my little girl needs blood?"

Blood saves lives. And your company can make a major contribution to the constant need for blood in your community. Please contact your local Red Cross Chapter to see how easy it is to hold a blood drive at your company.

GIVE BLOOD, PLEASE

WHO'S WHO IN THE VIDEO PIPELINE: The Top Telemarketers of 1990

(Continued from opposite page)



LYN EGELER, Sales Representative: Egeler has been a sales representative for six years. In that time, she has met nearly all of her 110 accounts. "Each of these know they are equally important to me." One of her easiest jobs is the one that never stops, educating clients. With the video business constantly changing, Egeler feels it is most important to keep up on all breaking news. "Wax Works instigated the concept of Branch Manager for vendors. This enables each representative to handle information for a least one line in order to stay on top of it all. As one of the few non-commissioned distributors, we are even encouraged to tell our customers when a title is one they should not buy. You cannot profit by pushing unwanted product on a customer and you lose their trust. I treat my clients' stores as though I am a partner in their business, if they lose, I lose and if they win, I win!"



DEE ANN NAVE, Sales Representative: "The video business is continually changing as it matures. One phase may follow another, but there is one aspect of the industry that we all must come to grips with, the sell-through title." During her eight years in the video industry, Nave has seen many trends come and go, but strongly believes in sell-through.



MARILYN RAMSAY, Disc Jockey Video Buyer: Ramsey is one of the
(Continued on page V-10)

THE BEST FILMS IN TOWN...
AT THE BEST PRICE IN TOWN

CRITICS' CHOICES

They're new hits and old favorites...
Award winners and commercial triumphs...
Films that have dazzled audiences the world over!

1970 Oscar® Winner: Screenplay—
Based On Material From Another Medium.
Cat. No. 1038



"HILARIOUS!"
Leonard Maltin

PG

Cat. No. 1701



★★★★
THIS IS ONE OF THE BEST FILMS OF THE YEAR!

To know Lloyd Dobler,
Diane Court is about to get to...

"IRRESISTIBLE!"
Michael Medved,
Sneak Previews

PG-13



"SHEER DELIGHT!"
Judith Crist,
Saturday Review

PG

Cat. No. 1059



"THE YEAR'S
WACKIEST MOVIE!"
Richard Freedman,
Newsweek
Papers

The highest grossing
foreign film in U.S. history.
Cat. No. 1450

PG

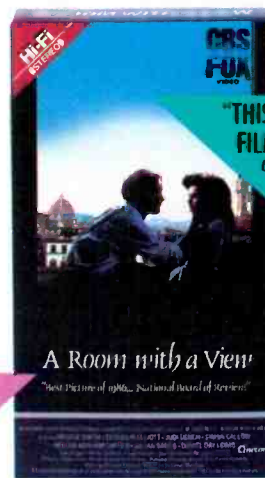


"ONE OF THE
YEAR'S BEST!"
Vincent Canby,
The New York Times

For anyone who's ever won.
For anyone who's ever lost.
And for everyone who's still in there trying.

1988 Oscar® Winner: Original Song
("Let the River Run," Carly Simon).
Cat. No. 1709

R



"THIS IS PERFECT
FILMMAKING!"
Gene Siskel,
At The Movies

1986 Oscar® Winner: Screenplay; Art
Direction/Set Decoration; Costume Design.
Cat. No. 6915

NOT RATED

NOW ONLY
\$19.98*
EACH

Dealer Order Date: 9/4/90
Street Date: 9/27/90

CBS
FOX
VIDEO

*Suggested Retail Price

© 1990 The CBS/FOX Company. All Rights Reserved. CBS™ is a trademark of CBS Inc. used under license, FOX™ is a trademark of Twentieth Century Fox Film Corporation used under license. OSCAR® is a registered trademark and service mark of the Academy of Motion Picture Arts and Sciences.

WHO'S WHO IN THE VIDEO PIPELINE: The Top Telemarketers of 1990

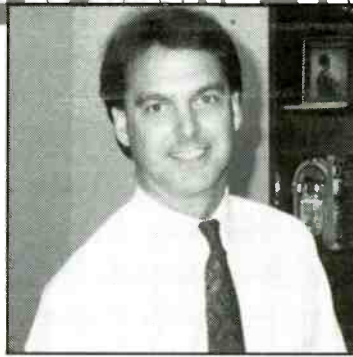
PHONE

(Continued from page V-9)

four original Wax Works employees. She started in the business in 1969. Learning the business from the ground up, she has seen the dramatic changes the entertainment industry has undergone in recent years. The one ingredient for a successful recipe—"superior customer service," says Ramsay. "The video catalog volume continues to increase, as do the sell-through titles. Hollywood has had a good year and both the theatrical product and music titles are getting better and better. When you combine customer service with promotions, you create excitement and sales. It's like hitting a home run when your team most needs it."



SHELLEY AULL, Sales Representative: Aull began with Wax Works six years ago, coming from a retail management and merchandise background. Because of her retail experience, she feels more attuned to the wants and needs of retailers. She tries to relay the importance of good merchandising and the spirit of competitiveness of all her accounts. "My advice to all retailers, never settle for a single ticket transaction. Suggestive selling and point-of-purchase merchandising will only maximize your profits."



KIRK KIRKPATRICK, VP of Sales: Kirkpatrick earned a B.A. in journalism and communications in 1974. He began with Wax Works in 1985 as sales manager. He is responsible for managing and directing the sales division of the company. During his term, the sales division has grown from a staff of eight, to a staff of 40 telemarketing representatives in two locations and 13 outside sales representatives covering 22 states. He has a strong background in marketing, management, and sales.



ZBS INDUSTRIES

701 Beta Dr.
Mayfield Village, Ohio 44143
TEL: (800) 362-6124
(800) 321-8774
(216) 461-6275
FAX: (216) 461-0230

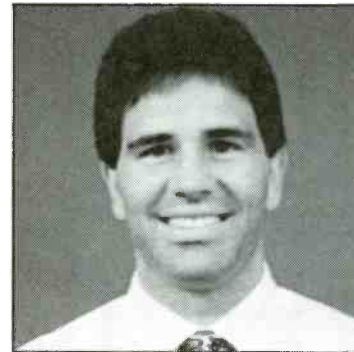
Personnel: Larry Beyer, President; Peggy Del Brocco, Sr. VP; Jay Schultz, Treasurer/Secretary; Brad Squires, VP/Sales.

Company Description: ZBS Industries is a single location distributor. Their warehouse and offices are located under one roof to maximize efficiency. They offer one-day shipping nationwide, and supply all lines. ZBS carries a wide range of video products, and have their own line of video accessories. Every two weeks they alternate in distributing a Premiere magazine and Premiere Express magazine. Their affiliate company IMC also carries a line of video and audio accessories.

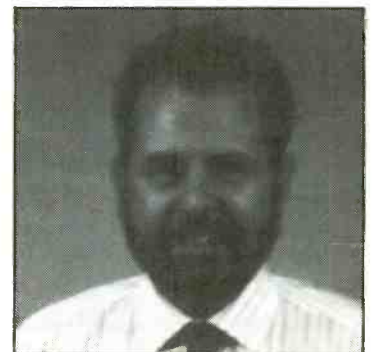
relatively new to the video distribution sales business. She works in a field that she looks at as a hobby. She finds it truly satisfying to know she is helping her customers make their stores successful. Her customers know they can count on her. She feels that much of the credit for her success must go to ZBS and their excellent service. "They have an expert marketing team and in-house studio reps who always have great ideas on how to promote and make customers' stores fun and inviting to the public."



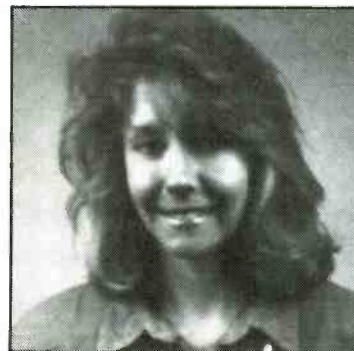
KIM PAGANO, Video Telemarketing: Pagano believes the key to success is listening to her account's needs and problems and responding quickly and correctly to the given situation. "Service is a philosophy of sales I adhere to 100% of the time. Without the ability to treat my customer as more than just 'a customer,' I am nothing more than a telemarketer. My customers believe in me, and know that nothing is ever pushed on them for the sake of a personal goal or company quota. If my customers are successful, I am successful."



BRAD SQUIRES, VP of Sales: Squires is a highly motivated sales manager. He is committed to his fast paced entertainment career. He enjoys meeting and helping customers maximize marketing potential to enhance their stores and brighten their image in the community in which they reside. He vows to be No. 1 in service and hopes to earn the respect of our customers. Squires has accumulated nine years of sales management experience which started with Bally's Scandinavian Health Spas. After six years, he moved to Premier Industrial Corp. as a district sales manager. He is currently VP of sales for ZBS.



LOU GONZALES, Telemarketing: Gonzales has been involved in video telemarketing for over five years. During this time, he has seen the field change drastically. He feels his responsibility is to provide accurate information and guidance with his customers' purchases. "With the advent of larger competition, smaller customers have to dig in deeper and be more creative. This is where a telemarketer has to be more than an 'order taker' to his customer and develop ideas and concepts within guidelines to generate more traffic and business for his customer. Having a good understanding and much patience comes into play. A sense of humor is a must."

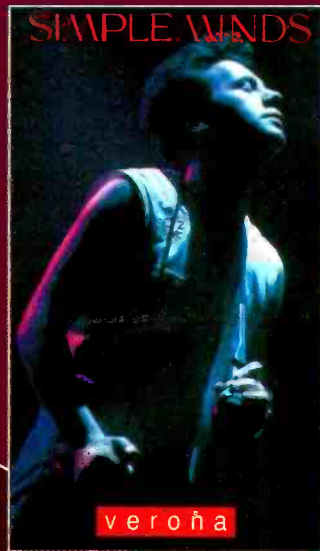
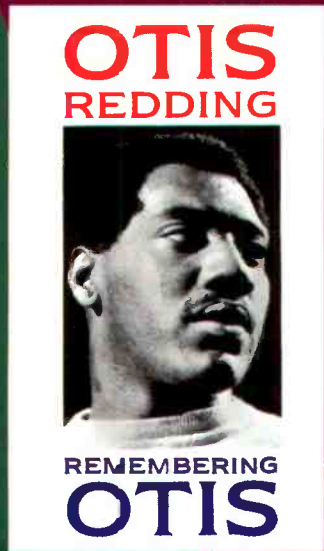


JANE SCHMIDT, Sales: Schmidt is

CREDITS: Editorial Assistance, Earl Paige; Copy Desk, Barry Holdship; Design, Steve Stewart.

FROM MONTEREY TO VERONA AND ALL POINTS

IN BETWEEN



PHIL COLLINS

NEW ORDER

U2

ERASURE

GENESIS

EURHYTHMICS

ELVIS PRESLEY

UB40

ROXY MUSIC

HAPPY MONDAYS

DEPECHE MODE

M.C.E.G. VIRGIN MUSIC VIDEO
THE LABEL THAT OFFERS YOU CHOICE

Billboard® Home Video

IN THIS SECTION

Republic Launches Laserdisk Label	44
MGM/UA Posts Overall Loss	49
LIVE Approves Poison Pill	50
Comet Enterprises Files For Chpt. 11	51
James Dean On Disk From Warner	52

Box-Office Boom Is Felt In Vid Stores Many Dealers Credit Sequels For Boosting Biz

BY JIM McCULLAUGH
and EARL PAIGE

LOS ANGELES—Summer box office mania is having some positive spillover effect on home video—particularly sell-through.

At the same time, retailers also credit an uptick in both sales and rental activity to a strong summer slate of rental and sell-through releases, as well as unusual weather conditions in certain sections of the country.

Retailers say that such films as "RoboCop," "Die Hard," "48 HRS.," and others have definitely picked up a notch in the wake of their summer sequels.

"Die Hard," in particular, is cited as moving briskly at retail due to its price point and the phenomenal success of "Die Hard 2." The sequel opened July 4 and blasted up more than \$60 million in box office during its first few weeks in theaters.

Last year the movie industry set a new record of \$2 billion in summer box office receipts. At summer's midway point this year, some film analysts are predicting that the pace is not as torrid, with a slight dropoff predicted.

Yet, other analysts say that the industry should at least be on a par with last year, as several other potentially big summer films—"Arachnophobia," "Air America," "Flight Of The Intruder," "Young Guns II," "The Two Jakes," and others—are either just opening or are about to open.

This week on Billboard's Top Videocassettes Sales chart, the \$19.98-listed "Die Hard" jumps to No. 7, up from No. 10. Meanwhile, "48 HRS.," listed at \$14.95, is at No. 39, having just re-entered the chart the previous week.

At the same time, the Tom Cruise-starring "Top Gun," recently re-priced to \$14.95 and apparently propelled by another Cruise vehicle, "Days Of Thunder," jumps to No. 5, up two notches from the previous week. "Back To The Future," listing for \$19.95, is at No. 31. And seven animated "Teenage Mutant Ninja Turtles" titles all remain on the sales chart, apparently spurred by the live-action "Teenage Mutant Ninja Turtles," still in active theatrical release, having racked up more than \$130 million since opening last March. And "Animated Adventures Of Dick Tracy: Vol. 1," at a \$12.95 list from Paramount Home Video, enters the chart at No. 37.

Meanwhile, over on the Top Videocassettes Rentals chart, "Back To

The Future II" drops to No. 5 from No. 3. However, it enjoyed several weeks in the No. 1 slot prior to that. That title arrived in stores the same week in May that "Back To The Future III" opened. MCA/Universal also coordinated simultaneous theatrical and home video ad messages during that week.

Julie Murakami, video buyer at the Southern California Music Plus chain, says both "Die Hard" and "RoboCop" are "doing real well right now. Rentals pick up a little bit, but it's sell-through that [really] picks up since they are at \$19.95. 'Gremlins' is doing OK. And 'Back To The Future' is doing pretty well in sell-through and rental. No question there's a spillover."

"When 'The Two Jakes' opens," she continues, "there should be an effect on 'Chinatown.' The biggest impact, I think, will be when 'Godfather III' hits in November or December. That will send the first two volumes through the roof."

Murakami also credits such suppliers as Orion and Warner for seizing on box office/home video synergy by "putting 'RoboCop' out in a 10-pack with an advertising allowance. And Warner created a program for 'Gremlins.' Some suppliers don't do anything with their prequels, however."

Business, overall, she adds, "at this time of the year should be up and it is. September should be soft. The hot weather is also contributing to busi-

(Continued on page 51)

MGM/UA Enlists Retailers' Aid In Marketing B Titles

BY JIM McCULLAUGH

SEATTLE—Video retailers as studio marketing chieftains?

Believe it, as MGM/UA Home Video is giving video specialty dealers in the Seattle market a unique opportunity to help mastermind specific details of two upcoming B-title releases—"Instant Karma" and "A Cry In The Dark."

The studio hosted an "exercise" along those lines here July 19 at the Four Seasons Hotel for some 25 local video specialists. At the same time, MGM/UA disclosed to area retailers the results of its market research for the Seattle area (see story, page 46), part of its ongoing series of market focus groups.

For "Instant Karma," David Bishop, VP sales, and Ralph Tribbey, VP marketing, led dealers through a "number-crunching" session that covered such key points as suggested retail price, varying artwork for ads and cassette box packaging, trade and consumer advertising, in-store support material, and number of trade screeners.

And for their "homework," dealers got a copy of "A Cry In The Dark" to view, with an accompanying questionnaire.

Apart from some refinements, both of the titles, according to Tribbey, will be marketed in much the same way the dealers prescribe.

While the studio, according to Tribbey, has been soliciting dealer input in a general way in other markets for some time, this marks the first time the studio had "focused on a specific title as opposed to general industry issues. That was the basic new wrin-

kle, and judging by how charged up the people in the audience were, we will probably try it again."

In the past, during dealer encounters of this type, Tribbey says the company "talked about problems with the sell-through business. Dealers kept echoing the same complaints, such as consumers being able to get titles cheaper from Kosco and Phar-Mor on the big four or five titles.

"But as Alexander & Associates have pointed out, 81% of the sell-through business is at the video specialty stores. It's not the five titles at the discounters, rather, the ongoing day-in and day-out catalog which the big, bad mass merchant doesn't discount."

In terms of the local Seattle dealer input at the July 19 session, Tribbey says, "We will take a close look at what was suggested. We'll talk it over and we'll adopt some of their suggestions for certain items on an ongoing basis. What may come out of it is that we will incorporate two or three strategic points that they like. As far as 'Instant Karma' goes, we will probably do about 80%-90% of what they suggested."

On that title, dealers said they preferred a \$49.95 suggested list price and primary ads in distributor mailers.

For the more family-oriented "A Cry In The Dark," Tribbey says MGM/UA is "asking dealers to go a little deeper."

"Our feeling is that the title has tremendous sell-through potential among a certain clientele, basically families with kids. Wilderness, family adventures have certainly caught on



'Party' Party. RCA/Columbia Pictures Home Video throws a party to celebrate the release of "House Party," June 27 at MK in New York. Pictured, from left, are Saul Melnick, consultant to New Line Cinema; Reginald Hudlin, the film's director; Pat Campbell, president, RCA/Columbia; Steve Abramson, senior VP, New Line Cinema; Warrington Hudlin, producer, and David Pierce, VP sales and marketing, RCA/Columbia. "House Party" is due Sept. 5.

with a certain segment of the audience. We want these and other retailers to look it over during the next couple of months. We want that feedback. We'll also do screenings with parents, teachers, and kids to get their feedback as to what they like and dislike.

"We may take this title out as a sell-through sometime next year. There will be other focus groups and we'll be sending kits out to teachers

when school starts. We're treating the title very carefully, since we feel it has a lot of merit."

The kit for "A Cry In The Wild" contains eight different looks for the film's ad and cassette art. The questionnaire included in the package asks retailers under what genre they would classify it, what price point it should carry, whether it should be a sell-through or rental title, whether

(Continued on next page)

Canada's Jumbo Video Web Plans Domestic, Int'l Growth

BY MOIRA McCORMICK

CHICAGO—Canadian video rental franchise Jumbo Video, which at 55 units is reportedly the country's largest video chain, plans to expand its ranks to 200 stores within the next five years. Then, says Jumbo Video president Cliff Horwitz, the company will most likely begin expanding into Europe, Australia, and the U.S.

"There is a potential international market [for Jumbo Video]," says Horwitz, "but we have no concrete plans yet to enter it. There is still an enormous amount to be done in Canada." Based in the Toronto suburb of Oakville, Jumbo Video currently operates 39 stores in Ontario, seven in Alberta, three in Manitoba, two each in Nova Scotia and Newfoundland, and one each in Sas-

katchewan and Quebec. Thirty-eight of these are franchise stores.

"Another four or five are under construction, all in Ontario," says Horwitz. "Plus, there are plans for additional stores in Newfoundland, Nova Scotia, Manitoba, and Saskatchewan. And we're seriously looking at expanding further in Quebec."

As for the proposed international venture, Horwitz says, "All three [regions] are being looked at as possibilities. But there are many considerations. In Britain, for example, the VCR penetration is the same as in America, but rental rates are one quarter as much. As far as the U.S., the reality is that it is an oligopoly. There is a polarization toward the major companies—it's a superstar market. U.S. expansion is not near-

(Continued on page 53)

Republic Pictures Adds New Landmark Label To Laserdisk Landscape

BY CHRIS MCGOWAN

LOS ANGELES—Republic Pictures Home Video has stepped up its involvement in the laserdisk field with the creation of a new label, Landmark Laservision. The imprint will debut Sept. 29 with six titles: "Angel And The Badman," "Penny Serenade," "Blood On The Sun," "Betty Boop: 60th Anniversary Special Collector's Edition," "Gulliver's Travels," and "Night Of The Living Dead."

Republic will use the Landmark label for public-domain product (including Republic titles that have fallen into that category), while it will continue to release titles from its own catalog (and licensed movies from other studios) on laserdisk via the Republic Pictures imprint.

"With Landmark, we are going to go only with top-quality masters, and we are going to treat these [public-domain] films with the same reverence as we would Republic product," says Glenn Ross, VP of marketing for Republic Pictures Home Video.

"If we don't have good materials, we won't put it out. We have a lot of respect for the laser medium and the quality you must have for it. We don't want to put out product just to put out product. It must be worthy of the medium."

Indeed, four of Landmark's initial releases are mastered from the original negatives: "Angel And The Badman" (a 1947 film with John Wayne and Gail Russell), "Betty Boop" (which includes material from the famed character's '30s cartoons and guest appearances by jazz legends Louis Armstrong and Cab Calloway),

'We are going with top-quality masters'

"Blood On The Sun" (a 1945 James Cagney movie), and "Penny Serenade" (a 1941 tear-jerker starring Cary Grant and Irene Dunne).

All of the initial Landmark titles will have digital sound and list for \$29.98. "Gulliver's Travels" is a 1939 Max Fleisher animated version of the classic tale, with chapter stops, and "Night Of The Living Dead" is the 1968 George Romero horror classic.

Republic Pictures was founded as a movie studio in 1935. It now has some 1,400 movies, short films, and TV episodes in its catalog, according to Ross. As a video company, it has released more than 400 titles on VHS and 31 on laserdisk (prior to the first Landmark releases). Republic product first came out on disk in late 1988, as part of a 12-title licensing deal with

Image Entertainment. Then in December 1989 Republic began putting out laserdisks under its own name, with distribution coming through Pioneer LDCA (Republic also distributes directly to some accounts).

Republic the laser imprint debuted with "It's A Wonderful Life," "The Best Of The Little Rascals," "Tampopo," "The Adventures Of Captain Marvel," "The Court-Martial Of Billy Mitchell," and "Night Of The Demons." It now has 19 disks out under its own name.

"We were releasing about six titles a quarter, and with Landmark we will [cumulatively] be up to six a month," says Ross.

Due Oct. 18 are six more Landmark titles, priced at \$29.98 each: "The Fabulous Dorseys" (a 1947 profile of swing jazz stars Tommy and Jimmy Dorsey), "Second Chorus" (a 1940 Fred Astaire flick), and four Sherlock Holmes titles starring Basil Rathbone and Nigel Bruce as the famed supersleuth and the invaluable Dr. Watson—"Dressed To Kill," "Sherlock Holmes And The Secret Weapon," "Terror By Night," and "The Woman In Green."

"Laser at this point is a medium where people who are real collectors are buying laserdisks," says Ross. "But now hardware is coming out at a price where it's a lot more afford-

able, and we have seen the advent of the combiplayers. If you want a CD player, for a little more you can have a laserdisk player, too.

"We feel laser is going to take its place and we are investing in the future. When the machine base is saturated, we want to have a strong presence in the marketplace and we want people to know that they can depend on our product," Ross continues.

"Basically, it's an investment business right now. There is a little money to made, but nothing to scream

about. At this point, we're showing our support of the medium and its growth by getting our catalog into stores and making sure that there's a lot of software out there."

Ross sees great potential down the road. "It's a medium that people buy. As the machine base gets bigger, the potential for laser software sales is actually greater than for videotape sales in the long run." In 1990, Ross predicts a "30% increase in the initial orders of our laser releases."

FOR WEEK ENDING AUGUST 4, 1990

Billboard.

TOP MUSIC VIDEOS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	7	STEP BY STEP CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	19.98
2	3	5	THINGS THAT GO PUMP Geffen Home Video 38172	Aerosmith	LF	16.98
3	2	51	HANGIN' TOUGH ▲ ²¹ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
4	4	35	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
5	5	13	BARRY MANILOW: LIVE ON BROADWAY ● Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	C	19.98
6	6	7	THE VALUE OF IGNORANCE PolyGram Music Video 440 081 321-3	Sinead O'Connor	LF	14.95
7	7	37	STRAIGHT UP ▲ ³ Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	SF	19.98
8	12	3	THE BOB MARLEY STORY Island Visual Arts/Island Video 440 082 373-3	Bob Marley And The Wailers	D	19.95
9	8	39	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴ A&M Records Inc. A&M Video 61900	Janet Jackson	SF	24.98
10	9	29	KENNY G LIVE ▲ Arista Records Inc. 6 West Home Video SW-5705	Kenny G	C	19.98
11	NEW ▶		VIDEO EXPOSURE Arista Records Inc. 6 West Home Video SW-5702	Expose	SF	16.98
12	10	23	25X5: CONTINUING ADVENTURES OF ROLLING STONES ▲ ² CBS Video Ent. 19V-49027	Rolling Stones	D	19.98
13	11	7	GOLDFISH (JOKES, MAGIC & SOUVENIRS) Arista Records Inc. 6 West Home Video SW-5707	The Church	LF	16.98
14	14	13	POSITIVE MENTAL OCTOPUS EMI Home Video 1614	Red Hot Chili Peppers	SF	14.98
15	19	15	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627	Red Hot Chili Peppers	C	14.98
16	22	17	THE B-52'S: 1979-89 ▲ Warner Reprise Video 3-38160	The B-52's	D	19.95
17	16	39	MILLI VANILLI IN MOTION ▲ ² Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	SF	14.98
18	13	7	WE TWO ARE ONE TOO: THE HOME VIDEO Arista Records Inc. 6 West Home Video SW-5710	Eurythmics	LF	16.98
19	18	21	EVOLUTION ▲ CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	LF	19.98
20	26	12	DANZIG Def American Home Video 38159	Danzig	LF	19.98
21	25	7	STORM FRONT CBS Music Video Enterprises 16V-49039	Billy Joel	SF	16.98
22	27	104	MOTLEY CRUE UNCENSORED ▲ ² Elektra/Asylum Records/Elektra Entertainment 40104-3	Motley Crue	LF	19.98
23	RE-ENTRY		DELICATE SOUND OF THUNDER ▲ ³ CBS Music Video Enterprises 24V-49019	Pink Floyd	C	24.98
24	21	7	LOUDER THAN LIVE A&M Records Inc. A&M Video VC 61106	Soundgarden	C	14.98
25	NEW ▶		SINGIN' & SWINGIN' CBS Music Video Enterprises 19V-49045	Harry Connick, Jr.	LF	19.98
26	15	7	VAN MORRISON: THE CONCERT PolyGram Music Video 081 975-3	Van Morrison	C	24.95
27	NEW ▶		SLAMMIN' RAP MAGAZINE VPI/Video Pub. Ind. GoodTimes Home Video 8128	Various Artists	D	12.95
28	28	33	HIS PREROGATIVE ▲ ² MCA Music Video B8001	Bobby Brown	LF	19.95
29	NEW ▶		THE CACTUS VID/YO CBS Music Video Enterprises 2VS-49037	3rd Bass	SF	12.98
30	17	9	ALICE COOPER TRASHES THE WORLD ● CBS Music Video Enterprises	Alice Cooper	C	19.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. ©Copyright 1990, Billboard Publications, Inc.

MGM/UA ENLISTS RETAILERS' AID IN MARKETING TWO B TITLES

(Continued from preceding page)

they would recommend it to family and friends, and what type of marketing and point-of-purchase material they would like for it.

Tribbey says MGM/UA has been stepping up its communications relationship with dealers in the past year.

A significant example of that, he

says, is the Retailer's Choice promotion, which allowed dealers to select 10 theretofore unreleased titles for release from the studio's sizable vault.

Those titles, billed as "your top 10 picks," include such films as "The Teahouse On The August Moon,"

"The White Buffalo," "A Patch Of Blue," "Khartoum," and six others at a \$19.98 suggested list each. They are due in stores Aug. 21.

Retailer's Choice was modeled on Consumer's Choice, a prior campaign based on input from film critics. Among titles selected for that campaign were "Blackboard Jungle" and "Sweet Bird Of Youth."

Tribbey also points out that "after the Christmas selling season a year ago, retailers were complaining they were losing money and impulse sales because they couldn't get product filled fast enough from their local distributor. We listened and decided to step to the table and incentivize our distribution base to bring in more product on a regular basis. We now have an incentive plan that covers our top 150 titles at every distribution branch. That showed everyone that if you have the product there you can sell it."

"One thing we have discovered in all our meetings with retailers, large and small, and distributors, is that minimum advertised price is something everyone can agree on. That's why it's an element in the 'All Dogs Go To Heaven' campaign."

Seattle Favors Specialty Shops

Survey: 52% Of Buyers Prefer Them

SEATTLE—Video specialty stores are where Seattle consumers both prefer to—and actually do—purchase prerecorded videocassettes.

That is a major finding in MGM/UA Home Video's latest study conducted in the Seattle marketplace, according to Ralph Tribbey, VP of marketing. Results of the survey were presented to area retailers here at a special MGM/UA-hosted meeting at the Four Seasons Hotel, July 19.

The research reveals that 52% of Seattle home video shoppers—who have purchased a prerecorded video previously—prefer to buy at a video specialty store, while 47% of those consumers surveyed actually did make a purchase at a video specialty store.

The mass merchandiser is a distant second, according to the market survey, with 19% of consumers saying they preferred that type of store, and 20% saying they actually used a mass merchant.

Record stores are used most often by 8% of consumers, while 7% say they prefer record stores.

Supermarkets are used most often by 7% of consumers, while 5% say that type of store is the most

preferred.

Drugstores are used most often by 3% of video shoppers, while 3% say that retail environment is preferred.

Convenience stores are used most often 3% of the time, while 2% of consumers say that is the preferred retail environment for sell-through.

Seattle is also a "heavy user" market, according to David Bishop, VP of sales. Some 30% of Seattle consumers say they have purchased more than 10 prerecorded cassettes. The results of the Seattle study also correspond to cumulative sell-through results obtained from other markets in the U.S. over the last year by MGM/UA Home Video, including such markets as Atlanta, San Francisco, Boston, St. Louis, Houston, and Miami.

Based on research in those seven markets, 40% of consumers say that video specialty stores are where they buy prerecorded tapes. Mass merchants come in second at 31.2%, with record stores third at 10.8%, followed by supermarkets at 5.8%, "other" at 9%, and convenience stores at 2%.

JIM McCULLAUGH

The U.K. video industry is bracing for the fallout from the Parkfield Group's problems . . . see page 68

THE #1 ARTIST IN THE COUNTRY WANTS TO SHOW YOU HIS MOVES.

M.C. Hammer



NO simple clip compilation here. The master rapper shows off his moves in a full-fledged movie feature in miniature. One full hour of extraordinary music and seemingly impossible dance steps. Presented in storyline form, the movie features five videos from his #1 quadruple platinum album **PLEASE HAMMER DON'T HURT 'EM**.

Directed by Rupert Wainwright
Produced by John Oetjen
Executive Producers M.C. Hammer and Louis Burrell
Running time: 60 Minutes

Available now on Capitol Home Videos

The #1 album **Please Hammer Don't Hurt 'Em**



Over 4 Million Sold

ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS.

Capitol
VIDEO

© 1990 Capitol Records, Inc.

Now On Home Video In...

please Hammer don't HURT em

The Movie

Catch The Hammer
On Tour Everywhere
This Year.

Cash in on the magazine that takes home video viewers behind-the-scenes of the hottest new releases!

Sell AMERICAN FILM in your store—you pay only for the copies you sell.

And every copy you sell can increase your videocassette sales. From golden oldies to the newest films to yet-to-be released videos, AMERICAN FILM gives the definitive word on the home viewer's ultimate library.



Take advantage of your customers' curiosity about movies—join our Guaranteed Sales Program. Here's what you'll get:

- Free counter display and in-store promotional aids
- 40% discount off the cover price
- Prepaid monthly shipments via UPS
- Full credit for logo returns

And remember...all unsold copies can be returned for up to 3 months from the on-sale date!

Be part of the action-- order your copies of AMERICAN FILM today!

- I would like to try (circle one) 10, 15, 20, 25 copies of American Film per month. I understand my cost is \$1.50 per copy (cover price \$2.50)*
- Please send me information on quantity discounts.
*Full credit for unsold copies. Payment terms: 30 days from invoice date.

Store name _____
 Address _____ Phone _____
 City _____ State _____ Zip _____
 Your name (please print) _____
 Authorized signature _____

Send completed order form to: D/GOI
 American Film, P.O. Box 910, Rochester, Vt. 05767.
 For more information, call American Film's Dealer Sales Department at 1-800-999-9988 (U.S. only) or 508-281-3110.

FOR WEEK ENDING AUGUST 4, 1990

Billboard

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

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	10	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	2	7	STEP BY STEP	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
3	3	5	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95
4	4	17	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
5	7	132	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
6	5	19	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
7	10	27	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
8	11	36	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
9	6	12	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
10	8	23	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
11	13	40	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
12	14	5	AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
13	9	10	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
14	12	42	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
15	19	15	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
16	16	51	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
17	15	25	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
18	17	16	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
19	21	169	CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
20	18	91	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
21	22	167	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
22	20	6	SINEAD O'CONNOR: THE VALUE OF IGNORANCE	PolyGram Music Video 440 081 32193	Sinead O'Connor	1990	NR	14.95
23	37	2	THE BOB MARLEY STORY	Island Visual Arts Island Video 440 082 373-3	Bob Marley And The Wailers	1990	NR	19.95
24	33	44	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
25	28	12	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
26	23	36	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
27	26	14	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
28	RE-ENTRY		CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
29	27	12	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	1990	NR	19.98
30	36	40	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
31	24	68	BACK TO THE FUTURE ◇	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
32	39	26	JANE FONDA'S LIGHT AEROBIC WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
33	25	3	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R	89.98
34	31	11	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE ...	Family Home Entertainment 27317	Animated	1988	NR	39.95
35	32	106	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
36	NEW ▶		THE ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video	John Neville Eric Idle	1989	PG	19.95
37	NEW ▶		ANIMATED ADVENTURES OF DICK TRACY: VOL. 1	Paramount Pictures Paramount Home Video	Animated	1990	NR	12.95
38	35	23	25X5: CONTINUING ADVENTURES OF ROLLING STONES ▲ ²	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
39	30	78	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1982	R	14.95
40	NEW ▶		EXPOSE-VIDEO EXPOSURE	Arista Records Inc. 6 West Home Video SW-5702	Expose	1990	NR	16.98

◆ 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.

Warner Hopes 'Impulse' Rentals Will Boost B Title

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• **"Impulse," Warner Home Video, prebooks 8/23.**

Sondra Locke proves she's a splendid director of actors and action in this superb police thriller, which stars



Theresa Russell ("Black Widow") as an undercover cop whose life is thrown into turmoil by a personal decision that might be described as impulsive. It starts out like a million other movies, but then the plot twists itself into several surprising directions, making it everything that "Blue Steel" tried to be. By developing Russell's emotional life as well as her gun-toting abilities, Locke has made a film that's 10 times more intriguing than any of the recent cop schlockos by the Macho 500. Theresa Russell might not be a major star, but she's a major actress whose day will come. Rent it with "Insignificance," or any of her other films with Nicolas Roeg.

• **"The Gun Is Loaded," Mystic Fire Video Inc.**

Lydia Lunch stars in this outrageous diatribe against destruction, death, and despair in the modern world. It was *not* backed by the National Endowment for the Arts. Nevertheless, this is a powerful—if strident—piece of work, a personal art piece that's sort of a cross between Lenny Bruce and the nearest grating downtown soapbox lunatic delivering a radical streetwise rant against reality. Lunch is a female Charles Bukowski, and her attitude is antagonistic, lewd, and caustic, but it's all in the interest of delivering a monolog overloaded with a rare degree of emotional, political, and artistic truth. This tape is fanatical and daring, certainly not for every taste, but a treat for the open-minded. It should be mandatory viewing along with anything containing Andrew Dice Clay or Sam Kinison.

• **"Hang Tough," Monarch Home Video, prebooks 8/7.**

If you took every "coming-of-age" movie, threw it in a blender, and poured the resultant mixture into your VCR, you might end up with something like this. It is the ultimate generic "teenage-boys-trying-to-get-laid" film, full of unknown actors doing clumsy love scenes overloaded with erotic embarrassment. You may find, as I did, that you enjoy watching it, but five minutes later, you don't remember it. Be sure to see it

with "Something Else."

• **"Crash And Burn," Paramount Home Video, prebooks 8/21.**

In 2035, after the great "economic collapse," robots and computers are illegal, all there is to eat is snake jerky, and a secret army of artificial human beings is trying to penetrate a small outpost of dissidents. Starring Paul Gaus

("No Mercy") and Ralph Waite ("The Waltons"), this tape tells the tale of some lucky rebels who are trapped on a small set

in a low-budget movie with a couple of very beautiful synthetic porno actresses. This film never made it to theaters due to the extreme likelihood of its achieving box-office success in accordance with its title. It's basically all talk until five minutes of lukewarm special effects near the end. The cover looks cool, though. In a unique, Shelf-Help marketing program meant to encourage the sales of B movies, Paramount is offering store owners the opportunity to pay for this tape on the installment plan (Billboard, July 21). Good idea.

• **"Sea Of Dreams," Active Home Video, prebooks 7/27.**

A young man is basking away on his yacht when, oh dear, his computer dating service accidentally sends all of his dates over at the same time. Luckily, they're all nude models who pose for him in a dozen languorous, slow-motion sequences. This is basically a Playboy centerfold tape with the slightest possible plot thrown in so that it can be filed with the real films instead of in the soft-porn section. A slick, well-shot exploitation, this is the first film to receive the "A.O." (adults only, 18 and over) rating from the Film Advisory Board.

• **DOUBLE BILL OF THE WEEK: "Tony Rome" (1967) and "Lady In Cement" (1968), CBS Fox Video, prebooks 7/27.**

Frank Sinatra attempted to create a hip counterculture sort of detective in these two pre-Dirty Harry period pieces from the '60s. They're both the Sinatra equivalent of Elvis movies, genuine curiosities rather than genuine movies, and just as much fun to make fun of. The pacing is a bit lethargic by today's cop standards, and both suffer from swingles-singer's-type doo-be-doo-be-doo scores, though "Tony Rome" contains two songs by Randy Newman. "Lady In Cement" is a veritable boon for Dan ("Bonanza") Blocker fans, since it features his premiere (only?) film performance, but the plot is a ripoff of "Farewell, My Lovely."

MGM/UA Revenues, Profits Drop In 3rd Qtr. Troubled Pathé Deal, Feature-Film Cutback Cited

NEW YORK—Although its home video and pay television revenues are up, MGM/UA Communications Co. reports that its overall revenues and profits declined significantly in the third quarter.

The reason is that MGM/UA has sharply cut back on feature film production while awaiting the outcome of a troubled acquisition bid by Pathé Communications Corp.

Home video and pay television revenues increased slightly to \$83.6 million for the quarter that ended May 31, from \$82.2 million in the same period last year. The company does not disclose profits from these operations, nor does it break out the video revenues from the pay TV.

Overall, the Culver City, Calif.-based entertainment production company reports a \$22.9 million net

loss, compared with a net deficit of \$7.1 million last year. Total operating revenues fell to \$148,381 from \$267,768.

For nine months, MGM/UA reveals a net loss of \$35.6 million on \$536.7 million in revenues, compared with a net loss of \$61.3 million on \$679 million in revenues during the same period last year.

In a prepared statement, the company attributes the loss to "the expected and previously disclosed decrease in the number of feature films released this year" and adds that the "reduction in our production schedule will be partially offset in the future by our acquisition of motion picture distribution rights from other companies, such as Pathé."

Pathé paid another \$53 million to MGM/UA on July 16, for a total of

\$253 million in payments toward the \$1.3 billion buyout.

Pathé is required to complete the acquisition by Oct. 23, with required deposit payments of \$50 million each on Aug. 21 and Sept. 20.

The deal is in jeopardy, sources say, because Pathé has not demonstrated the ability to come up with the rest of the money.

On July 12, Pathé filed a countersuit against Time Warner Inc., charging breach of contract and seeking damages of \$500 million. Time Warner had previously agreed to provide half the funding for the MGM/UA buyout (\$650 million) in exchange for film and video distribution rights, but then dropped its promise and sued Pathé for \$100 million, also charging breach of contract.

DON JEFFREY

Get Personal With Heather Now. It's new and exciting, with a charismatic and upbeat style.

- **Your Personal Workout lets customers design a complete customized workout. They can mix and match sections (Kickstart, Power, Grace, Energy) in any sequence, combination and for varying amounts of time.**

- **Heather Locklear is known to millions of prime-time TV viewers and fitness customers as a spokesperson for the nation's largest group of health/fitness clubs, Bally's Health & Tennis Corporation.**

- **Extensive nationwide research shows that women 18-30 want a workout that is complete, flexible and modular. And they recognize Heather Locklear as a credible, friendly fitness leader.**

Contact your sales representative for details and order today.

Street Date: October 4, 1990

NOW ON VIDEOCASSETTE

\$19.95

suggested retail price

Color/60 Mins./Not Rated

Stereo VHS Beta HiFi Videocassette #80918

©1990 MCA Home Video, Inc. All Rights Reserved.



©1990 Freilich Entertainment, Inc. All Rights Reserved.

VIDEO REVIEWS

"Yosemite, The Fate Of Heaven," LIVE, 58 minutes, \$19.95.

Yosemite became a national park 100 years ago, thanks to the unceasing lobbying efforts of naturalist John Muir, a co-founder of the Sierra Club. It is one of the most popular attractions in the U.S., and as such has seen decades of conflict between the two often contradictory goals of preservation and public enjoyment. This en-

gaging video brings such issues to light in salient interviews with park rangers, naturalists, trail-builders, and tourists. In between, viewers see breathtaking shots of the Yosemite's magnificent peaks and waterfalls and forests, and listen to Robert Redford reading excerpts from the diary of Lafayette Bunnell, an Army doctor who visited Yosemite Valley in 1851 (he and the soldiers he accompanied were the first white men to set foot there). The video is both entertaining and inspiring, and takes a hard look at Yosemite's overmarketing

by the Curry Company, which runs the commercial operations there and has more than 1,270 employees. A great tape for adults and kids to view and discuss.

CHRIS MCGOWAN

"America By Air: Treasures Of The West," Miramar Images, 47 minutes, \$29.95.

Since most of us don't own planes and, hence, don't have the opportunity to glide low over Crater Lake or circle Mount Shasta, this aerial tour of the American West shows us numerous renowned landmarks from a perspective we would normally never have. The video is divided into eight sections, which explore such sights as the Cascade Range, the Oregon Coast, the canyons of Utah and Arizona, the Sierra Nevada, and more. The superhigh-quality footage is vivid, striking, and exhilarating to view and paced perfectly to give a good look at each attraction while still sustaining interest over the whole tape. Behind the spectacular images, the bright and upbeat music of Grant Reeves keeps the mood flowing. This is both a nice background piece and a great tour of several dozen highlights of the West. And it easily beats out any travel brochure for giving an idea of what to visit on your next summer vacation.

C.M.

VIDEO PEOPLE

Donald Chatham is appointed president of Academy Entertainment. Previously, he was VP/GM at Richard D. Irwin Publishers.

Wood Knapp Video announces several executive moves. **Mark Gilula**, formerly senior VP of sales and marketing, is named senior VP of acquisitions and ancillary markets; **Daniel Gurlitz** is the new Northeast regional sales manager, and **Charles R. Crossen** is Central regional sales manager; **Dolores Briquleur** is upped to marketing manager, and **Kris Singer** to marketing assistant; **Micheline Limotta** joins the company as controller.

Linda Rajotte is named director of sales and marketing at New Yorker Video.

Randy Lucio is named manager of national duplication sales for the Magnetic Products Division of Fuji Photo Film.

Jeff Lloyd is named regional sales manager for Ontario at First Video Group.

NEWSLINE

LIVE Adopts Poison-Pill Plan To Guard Against Unsolicited Bids

LIVE Entertainment has adopted a Stockholders' Rights Plan, whereby one stock purchase right will be distributed as a dividend on each outstanding share of common stock. According to the company, the plan is designed to "protect" stockholders against unsolicited attempts to acquire control of LIVE, either through a tender offer or by acquiring a block of shares on the open market.

Under the plan, each purchase right will entitle the holder to purchase $\frac{1}{100}$ of a newly issued share of LIVE preferred stock at \$90, with each preferred share having the same rights and characteristics as 100 shares of common stock. The rights will trade with the common stock but will not be exercisable until 10 business days after any person (except LIVE itself, the company employee benefit plan, Carolco Pictures, or Mario F. Kassar) has acquired 20% or more of the outstanding shares of common stock, or the announcement of a tender offer. Upon the acquisition of 20% or more of the outstanding common stock, each right (other than those held by the acquirer) will entitle the holder to purchase common stock of the company at the current exercise price having a market value equal to twice the exercise price.

According to the company, the plan is designed to encourage any would-be acquirer to negotiate first with the board of LIVE. The company denies that the plan was adopted in response to a takeover attempt.

Best, VidAmerica Call Off Negotiations

The previously announced negotiations between Best Film & Video and VidAmerica (Billboard, July 7) have been terminated. In a statement, the companies say, "The parties were unable to reach satisfactory terms and believe that the best interests of both companies will be served by retaining their independent status." Citing a legally binding agreement, the parties declined to elaborate. Best had been seeking to acquire VidAmerica for an undisclosed sum.

N.Y. Firm To Bow Under-\$2 Promo Videos

The promotional use of videocassettes will get another shot in the arm from Promotional Videocassette Manufacturing Co., a new New York-based firm that claims it can deliver fully duplicated and packaged, 30-minute tapes for \$1.99 apiece in lots as low as 5,000. The tapes will be duplicated in the extended-play mode, using conventional cassettes that meet all JVC specifications. The company, which will be headed by Ron Zalkind, is keeping a low profile. All contacts will be handled by George Spitzer Associates, an Irvington, N.Y.-based consulting firm. PVMC will not handle the duplication itself. All dubbing will be handled through an arrangement the company has with "a major national duplicator," according to George Spitzer. He would not reveal the duplicator. "Promotion companies have been trying for a long time to break the \$2 barrier for finished videocassettes," Spitzer notes. "These people have done it." Also key, according to Spitzer, is that PVMC will be able to do it in lots as small as 5,000 cassettes, a fairly standard order for business-to-business videos. For consumer-oriented promotions, where order volumes are much higher, prices will be lower. PVMC is offering four-week turnaround on 30-minute tapes.

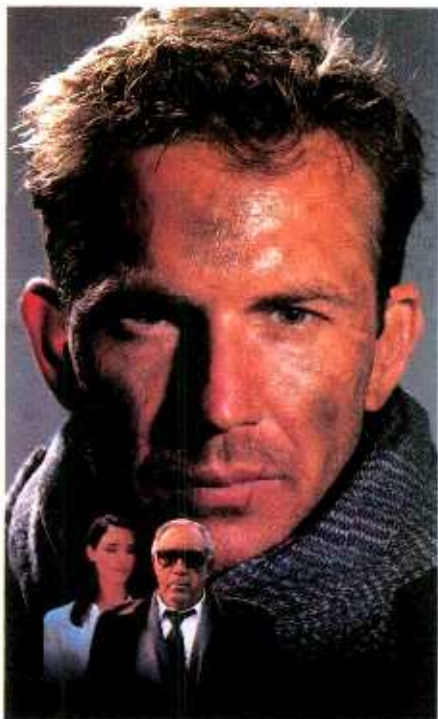
R&G Picks Starmaker For New World Library

R&G Video has signed Eatontown, N.J.-based Starmaker Entertainment to handle distribution of the New World Video library. R&G acquired the library from Trans-Atlantic Distributors in a separate deal July 9 (Billboard, July 14). The 500-title library will be marketed for both rental and sale, with rental product priced at \$20 and dubbed in the standard-play mode. Sell-through product will be priced at approximately \$10 and dubbed in extended-play. The first batch of releases from Starmaker, including "Elvira: Mistress Of The Dark," "Hellraiser," "Hellbound—Hellraiser II," "Prime Evil," "Prison," "Elvis And Me," and "18 Again," are due in August. In a statement, Starmaker president Ken Palmer says, "We fully expect to double our sales in the coming year" as a result of the deal with R&G.

J2 Signs Definitive Agreement With Lampoon

After some delay, J2 Communications and National Lampoon Inc. have signed a definitive acquisition agreement under which J2 will purchase all of the issued and outstanding shares of National Lampoon. Each NL stockholder will receive $\frac{2}{3}$ of a share of J2 common stock and a common stock purchase warrant entitling the holder to purchase one share of J2 common stock at an exercise price of \$3.75, subject to adjustment to \$3.50 in the event that certain trading levels of J2 stock are not maintained. Tim Mathe-son and Dan Grodnik, co-chairman and co-CEO of NL, have resigned their positions. Closing of the transaction is now scheduled for late August or September.

MUCHO DINERO



You'll miss out on mucho dinero if you don't order this new release with Spanish subtitles

KEVIN COSTNER
REVENGE

ETD

Exclusive distributor of
RCA/Columbia Pictures Home Video
Spanish language video cassettes

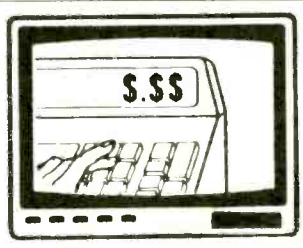
10 locations nationwide
1-800-962-6840

© 1990 Columbia Pictures Industries. All Rights Reserved.
© 1990 Artwork and Design RCA/Columbia Pictures Home Video.
All rights reserved.

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	Ghost (Paramount)	12,523,295	1,400 8,945	1	32,291,246
2	Die Hard 2 (Fox)	10,019,244	2,325 4,309	2	77,198,498
3	Arachnophobia (Buena Vista)	8,045,760	1,479 5,440	—	10,453,492
4	Navy Seals (Orion)	6,543,832	1,341 4,880	—	6,543,832
5	Jungle Book (Buena Vista re-issue)	6,055,527	1,923 3,149	1	18,060,841
6	Days of Thunder (Paramount)	5,537,495	2,187 2,532	3	63,288,147
7	Quick Change (Warner Bros.)	3,268,686	1,595 2,049	1	10,128,041
8	Dick Tracy (Buena Vista)	3,116,433	1,672 1,864	5	95,647,673
9	Ford Fairlane (Fox)	2,964,496	1,263 2,347	1	15,856,725
10	Total Recall (Tri-Star)	2,154,810	1,302 1,655	7	108,569,430
11	Another 48 HRS. (Paramount)	1,869,480	1,272 1,470	6	74,260,271
12	Pretty Woman (Buena Vista)	1,764,144	1,036 1,703	17	160,086,203
13	Jetsons: The Movie (Universal)	1,677,960	1,416 1,185	2	13,854,970
14	Ghost Dad (Universal)	1,423,920	1,047 1,360	3	17,887,790
15	Back To The Future III (Universal)	1,299,440	878 1,480	8	78,424,095
16	Robocop 2 (Orion)	1,250,031	1,197 1,044	4	39,131,252
17	Bird On A Wire (Universal)	753,920	589 1,280	9	66,424,235
18	Betsy's Wedding (Buena Vista)	640,894	555 1,155	4	18,276,630
19	Gremlins 2 (Warner Bros.)	621,641	663 938	5	38,564,413
20	Teenage Mutant Ninja Turtles (New Line)	536,674	541 992	16	130,318,961
21	Hunt for Red October (Paramount)	396,182	353 1,122	20	119,100,714
22	Milo & Otis (Columbia re-issue)	245,805	504 488	5	8,930,791
23	Cinema Paradiso (Miramax)	240,008	116 2,069	22	8,699,348
24	The Freshman (Tri-Star)	205,876	6 34,313	—	205,876
25	Cadillac Man (Orion)	163,469	269 608	9	26,925,967
26	Tie Me Up (Miramax)	156,395	60 2,607	11	3,295,793
27	Longtime Companion (Goldwyn)	148,326	72 2,060	10	4,063,458
28	Driving Miss Daisy (Warner Bros.)	147,631	190 770	31	106,199,826
29	Ernest Goes To Jail (Buena Vista)	100,968	142 711	15	24,433,055
30	House Party (New Line Cinema)	97,687	86 1,136	19	26,071,711
31	Spaced Invaders (Buena Vista)	88,936	149 597	12	15,083,640
32	Monsieur Hire (Orion Classics)	78,733	26 3,028	13	1,016,571
33	Without You I'm Nothing (New Line)	75,387	29 2,600	10	855,916
34	Jesus of Montreal (Orion Classics)	70,545	17 4,150	8	672,650
35	The Cook, The Thief (Miramax)	65,269	42 1,554	15	7,207,658
36	May Fools (Orion Classics)	62,886	5 12,577	4	228,034
37	Fire Birds (Buena Vista)	34,894	146 239	8	14,363,148
38	Strapless (Miramax)	30,014	15 2,001	9	572,259
39	Henry V (Goldwyn)	29,943	34 881	35	10,080,456
40	Born on the Fourth of July (Universal)	29,325	115 255	30	69,935,798

STORE MONITOR



by Earl Paige

LIVE LOOKS AHEAD: The industry is moving toward the total prerecorded-home-entertainment store, incorporating music, video, and computer software. One more indication of that comes in remarks by Wayne Patterson, chairman of the board of LIVE Entertainment, at the firm's annual stockholder's meeting July 19. In a brief summary of rack subsidiary Lieberman Enterprises activity, Patterson touched on the significance of the Navarre Corp. acquisition. He said the "integration of Navarre Corp., the leading distributor in PCS products, is complete. We are working on cross-fertilization, putting PCS into traditional Lieberman accounts and putting Lieberman products into old Navarre accounts." He also alluded to a broadening product mix in LIVE's two retail divisions, Strawberies and Waxie Maxie, both being "integrated and reformatted into home entertainment centers." Patterson made no other reference at the meeting to Lieberman or to the exit of the division's top man, Gilbert Wachsmann (Billboard, July 28). But he did say, "The rackjobbing industry is experiencing some tough times this year. We're going to be focusing on execution, precision, investments, and people." The annual report available at the meeting points to challenges in the rack business and notes Lieberman's strength: "Lieberman's 1989 revenues of \$280.8 million, the highest in its 50-year history, represented a modest increase over last year. Gross profit of \$62.9 million and operating income of \$14.4 million both showed slight gains over 1988. The achievement of these increases came despite the general softness of the music industry, some account losses, and repercussions from the consolidations and leveraged buyouts which have characterized the retail industry over the past five years."

Overall, Patterson had great news for the stockholders meeting in the screening theater at Carolco Pic-

tures. In describing what he called "a very exciting year for LIVE Entertainment," he identified "Total Recall" as the "hit of the summer, already over \$100 million." He said that the "Ninja Turtles" have "grabbed the fancy of every family and young person in America." Patterson also said LIVE's talks with Vestron are still ongoing, but provided no further details.

JACK SEES RED: Has everybody had a phone call from Jack Landman? Not especially known, not involved in the Video Software Dealers Assn., nor even the North Texas Chapter, not even planning to be in Las Vegas for the VSDA convention, Landman is now known. He is also now coming to Vegas. All this is a result of his calling all over the country airing his complaints about the higher price on Paramount Home Video's "The Hunt For Red October" (Billboard, July 21). It turns out that Landman, 38, is an erstwhile movie man himself, having spent some years as a film producer and having always been an avid follower of the creative side of the business. But 10 years ago he started Take It Home Video and today has one of the largest indigenous chains in the Dallas-Fort Worth market, with store No. 11 about to open.

ADD CHAPTER 11: First it was Gary Messenger, a very high-profile industry retailer, and now it is Rebecca Reno. The most recent well-known retail firm to file for bankruptcy protection is Comet Enterprises, headed by Reno, who has been on a few industry seminar panels since making the connection to Hollywood after years in Montana. After developing Video Excitement and Video Library out of Montana, Reno merged the 19-store chain into Comet Enterprises, an investment shell headed by William Coffin in Encino, a suburb of L.A. At one point, Comet was hoping to merge with LA Entertainment, the high-flying firm helmed until recently by Larry Kieves. As for the Comet bankruptcy, there is a familiar ring to it—a problem with some locations. Messenger notes some troublesome leases in the North American Video filing (Billboard, April 14). Reno has not responded to repeated attempts to reach her, but Coffin, the largest shareholder of Comet, indicates that there is a problem with leases. As for what else is happening with Comet, all inquiries are directed to Reno.

RETAILERS CREDIT SEQUELS, WEATHER FOR BOOSTING BIZ

(Continued from page 45)

ness being up right now."

Another chain noting a relationship to box-office performance is Tower Video, where John Thrasher, buyer, says "RoboCop 2," "Die Hard 2," and "Total Recall" all have residual effect. "Catalog sales are up, especially for all the Schwarzenegger titles," he says.

Overall, business for the 53 domestic Tower Video outlets is up 25% for the second quarter, but both rental and sales are up only 13% on a comparative-or mature-store basis. Thrasher notes that laserdisk sales (the chain does not rent) have been brisk and so, too, has 8mm, except that delivery has hurt the latter.

RAIN BOOSTS BUSINESS, TOO

Unusually hot releases during late May and June rather than any box-office spinoff effects were credited as boosting activity for Flagship Entertainment in the Northeast, a buying group with 518 stores in 32 states participating.

According to Frank Lucca, president, "Our members' purchases were up 25% over our monthly average; May was our best month ever." Lucca credits such releases as "Back To The Future II," "Tango And Cash," "My Left Foot," "Steel Magnolias," "Roger & Me," and "Gross Anatomy" as being among those boosting business.

Several video retailers mention the weather as a factor driving rental and sales for the early summer. Jack Messer, president of four-store Gemstone Entertainment in Cincinnati, for example, estimates that overall business, rental and sales, is up 20%.

"It rained every weekend in May and that really helped us," Messer says, although he finds few spectacu-

lar releases during the second quarter and does not see as much relation to box office.

Another dealer happy over all the wet weather is Bill Mitchell, owner of two Tapes To Go stores in Medina, Ohio, who sees overall business up 10% for the second quarter.

"We had one period where it rained five straight days. You can't ask for better than that," he says.



A Legend Can Live Forever.

Premiere
VIDEO

Custom duplication,
timeless quality.
(313) 464-4650

Warner Boxed Set Gives James Dean Fans A Cause For Celebration

BY CHRIS MCGOWAN

DEAN ON DISK: For his generation, actor James Dean was the epitome of the alienated American teenager who was sensitive, rebellious, and—perhaps most importantly to his fans—unquestionably cool. After he died in a car crash in 1955 at the age of 24, Dean became a worldwide youth icon, even though he had only become a major film star that year and had but two starring roles to his credit (his third big movie would be released the next year). Thirty-five years later, he is still part of the Hollywood pantheon and his image remains internationally famous. Thousands of James Dean posters are sold every year to young fans who have never seen his movies, but identify with his look.

Later this year, new and old viewers alike will be able to see Dean's most representative work on laser disk with all the bells and whistles. With a tentative release set for late fall, Warner Home Video will release "The James Dean 35th Anniversary Collection" (\$119.92), a four-title, limited-edition laser boxed set that will include the documentary "Forever James Dean" and Dean's three major films—"East Of Eden," "Rebel Without A Cause," and "Giant." The latter three will have digitally processed surround stereo sound. Both "East Of Eden" and "Rebel" have soundtracks remastered from original negative materials, some of which were unavailable until recently, and also will be presented on disk in the letterbox format, which will preserve their Cinemascope wide-screen aspect ratios. The laser boxed

set will also include a pictorial booklet with a background essay on Dean, his movies, and the making of the documentary.

"East Of Eden" (1955) was Dean's starring debut, after small parts in

LASER SCANS

four previous films. Directed by Elia Kazan, it is an adaptation of a John Steinbeck novel about the rivalry and conflict between two very different brothers; it also stars Julie Harris, Raymond Massey, and Burl Ives. "Rebel Without A Cause" (1955), a stylized but still powerful look at teenage alienation in '50s middle-class America, is the film that most

established Dean as a youth symbol. It was directed by Nicholas Ray and also stars Sal Mineo, Natalie Wood, and Jim Backus. "Giant" (1956), released after Dean's death, is an epic tale of family strife and trouble between oil tycoons and cattlemen in Texas. It also features Elizabeth Taylor, Rock Hudson, Sal Mineo, and Dennis Hopper. George Stevens directed.

"Forever James Dean" is film maker Ara Chekmayan's look at the actor's career and fame, and includes his screen tests, a soft-drink commercial, and interviews with Dean's friends and colleagues. Also included on the "Forever" disk are the original trailers for Dean's three big films.

The digital, letterboxed "East Of Eden" and "Rebel Without A Cause" disks will be available only as part of the boxed set for now, although Warner will probably release them individually at some later date. Both titles are currently in pan-scan, nondigital laserdisk versions from Warner for \$24.98 each.

The releasing of the "James Dean 35th Anniversary Collection" is part of a recent Warner move to rerelease widescreen movies from its catalog in the letterboxed format on disk. "Blue Velvet," "Superman, The Movie," and "The Sea Chase" are all being launched in widescreen versions this month.

And, just as Warner spent great time and energy in restoring the soundtracks of "East Of Eden" and "Rebel Without A Cause," the studio is also planning to launch restored versions of several other classic titles later this year or in 1991.

AUGUST RELEASES: Image is launching "Andy Warhol's Bad" (\$39.95), David Cronenberg's "The Brood" (\$39.95), "Last Days Of Man On Earth" with Jon Finch and Patrick Magee (\$39.95), the Steven Sondheim musical "A Little Night Music" with Elizabeth Taylor (\$49.95), "The Ruling Class" with Peter O'Toole (\$49.95), Jean-Luc Godard's "Pierrot Le Fou" (widescreen, \$49.95), "Alsino And The Condor" with Dean Stockwell (\$49.95), Woody Allen's brilliant drama "Crimes And Misdemeanors" (\$39.95), and the early Martin Scorsese film "Boxcar Bertha" (\$39.95), with Barbara Hershey and David Carradine.

And also in August, watch for MGM/UA's World War II epic "A Bridge Too Far" (widescreen, \$39.98), the James Michener tale "Hawaii" (widescreen, \$39.98), and the Jamie Lee Curtis police thriller "Blue Steel" (\$24.98). Nelson is launching "Lord Of The Flies" (widescreen, \$34.98), and Paramount pairs Dennis Hopper and Kiefer Sutherland in "Flashback" (\$34.95).

Touchstone will bow "Gross Anatomy" with Matthew Modine (\$29.99), and Warner is offering Academy Award-winning "Driving Miss Daisy" with Morgan Freeman and Jessica Tandy (\$24.98), as well as "Joe Versus The Volcano" with Tom Hanks and Meg Ryan (\$24.98). And RCA/Columbia will launch "Bad Influence" with Rob Lowe (\$34.95) and "Revenge" with Kevin Costner (\$39.95).

NEWVISIONS recently released its second "Laser Video File" catalog, an updated version of the listing it bowed in 1989. The new, 5½-by-8½-inch, 240-page "Laser Video File" includes more than 4,000 laserdisk titles and is divided into three sections—movies, music, and special interest—which in turn are subdivided into smaller categories. For each title, the label, price, catalog number, and a synopsis of content are included, as are other crucial items of information. The catalog also has helpful descriptions of laserdisk hardware models. The catalog lists for \$3.50; 201-712-9500.

And zeroing in on just music, Pioneer Artists recently launched its first complete catalog. Its 32-page, 8½-by-11-inch booklet is a colorful and beautifully laid-out summary of Pioneer Artists' many music-video laserdisks, with titles broken down into classical, jazz, popular, and rock categories.

LASER NAVIGATION: CEL Educational Resources, a New York-based firm, has just released "The 20th Century Navigator," an interactive HyperCard program that accompanies its 40-disk series "The Video Encyclopedia Of The 20th Century." With the "Navigator" and a Macintosh computer, home viewers, school teachers, and librarians can quickly access select segments in the "Video Encyclopedia." For more information, call CEL at 800-235-3339.

FOR WEEK ENDING AUGUST 4, 1990

Billboard

©Copyright 1990, Billboard Publications, Inc.

TOP VIDEODISK SALES™

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	7	BACK TO THE FUTURE PART II	Ambin Entertainment Pioneer/Image Ent. 40914	Michael J. Fox Christopher Lloyd	34.98
2	5	5	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11892	Sylvester Stallone Kurt Russell	24.98
3	11	3	ALWAYS	Ambin Entertainment Pioneer/Image Ent. 40967	Richard Dreyfuss Holly Hunter	39.98
4	2	12	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	29.95
5	8	3	STEEL MAGNOLIAS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 70246	Sally Field Shirley MacLaine	24.95
6	6	5	THE FABULOUS BAKER BOYS	IVE Image Entertainment 68910	Jeff Bridges Beau Bridges	39.95
7	3	7	THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	49.98
8	4	5	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video Pioneer/Image Ent. 909	Rick Moranis	29.99
9	7	12	SEA OF LOVE	Universal City Studios Pioneer/Image Ent. 40883	Al Pacino Ellen Barkin	34.98
10	9	14	LOOK WHO'S TALKING	Tri-Star Pictures Pioneer LDCA, Inc. 70186	John Travolta Kirstie Alley	24.95
11	12	22	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	24.98
12	10	7	HARLEM NIGHTS	Paramount Pictures Pioneer LDCA, Inc. 32316	Eddie Murphy Richard Pryor	24.95
13	NEW ▶		INTERNAL AFFAIRS	Paramount Pictures Pioneer LDCA, Inc. LV32245	Richard Gere Andy Garcia	34.95
14	14	12	SEX, LIES, AND VIDEOTAPE	Outlaw Productions Criterion Collection CC1217L	James Spader Andie MacDowell	49.95
15	NEW ▶		MEET ME IN ST. LOUIS	MGM/UA Home Video Pioneer/Image Ent. ML101827	Judy Garland	24.98
16	15	24	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	29.95
17	16	18	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	34.98
18	NEW ▶		FAMILY BUSINESS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 70236	Sean Connery Dustin Hoffman	34.95
19	NEW ▶		THE MAN WHO WOULD BE KING	CBS-Fox Video Pioneer/Image Ent. 7435-80	Michael Caine Sean Connery	69.98
20	19	676	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video	Patrick Swayze	24.98
21	20	37	ROBOCOP	Orion Pictures Image Entertainment 0040	Peter Weller Nancy Allen	39.95
22	21	3	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50186	Michael J. Fox Sean Penn	34.95
23	13	10	DEAD POETS SOCIETY	Touchstone Pictures Pioneer/Image Ent. 947AS	Robin Williams	39.99
24	18	89	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	29.95
25	NEW ▶		THE MISFITS	MGM/UA Home Video Pioneer/Image Ent. ML101650	Clark Gable Marilyn Monroe	39.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.



Early Warning: Tatusuya Fuji prepares to disembowel her lover Eiko Matsuda in Nagisa Oshima's controversial 1976 classic "In The Realm Of The Senses." The uncut, unrated video will be released in September by Fox/Lorber Home Video at \$89.95. The box will carry a warning reading, "This unrated feature film presents graphic sexual scenes and is intended for mature adults only (18 and over)."

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	5	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
2	4	3	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
3	2	5	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
4	6	6	ALWAYS	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
5	3	9	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
6	5	8	THE FABULOUS BAKER BOYS	IVE 68910	Jeff Bridges Beau Bridges	1989	R
7	7	14	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
8	8	6	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
9	9	13	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
10	12	3	SHE-DEVIL	Orion Pictures Orion Home Video 8752	Meryl Streep Roseanne Barr	1989	PG-13
11	10	13	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
12	17	3	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13
13	19	3	WE'RE NO ANGELS	Paramount Pictures Paramount Home Video 32154	Robert De Niro Sean Penn	1989	PG-13
14	14	4	MUSIC BOX	IVE 68903	Jessica Lange	1989	PG-13
15	11	10	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
16	15	7	THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
17	13	10	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
18	16	17	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
19	31	2	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
20	20	12	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
21	NEW ▶		INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
22	18	10	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
23	NEW ▶		TREMORS	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13
24	22	5	ROGER & ME	Dog Eat Dog Film Prod. Warner Home Video 11978	Michael Moore	1989	R
25	21	8	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
26	25	5	HEART CONDITION	New Line Cinema RCA/Columbia Home Video 75023-5	Bob Hoskins Denzel Washington	1990	R
27	23	10	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
28	26	12	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
29	24	10	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
30	27	16	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
31	29	5	THE WIZARD	Universal City Studios MCA/Universal Home Video 80934	Fred Savage	1990	PG
32	33	14	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
33	28	19	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
34	30	17	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
35	35	10	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
36	34	8	WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
37	32	23	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
38	37	7	OLD GRINGO	RCA/Columbia Pictures Home Video 50203-5	Jane Fonda Gregory Peck	1989	R
39	36	10	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
40	38	8	TRIUMPH OF THE SPIRIT	Epic Home Video RCA/Columbia Home Video 59063-5	Willem DaFoe Wendy Gazelle	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



Holy Satire. Eric Idle, left, and Robbie Coltrane star in CBS/Fox's "Nuns On The Run," due Aug. 23 at \$89.98.

CANADA'S JUMBO VIDEO CHAIN

(Continued from page 45)

ly as important as stabilizing our infrastructure."

Jumbo Video, founded in 1987 by Jim Gormley, Neil Proctor, and Paul Stewart, had expanded to more than 40 units in three years and, according to Horwitz, had "begun showing signs of getting off the track. Errors in judgment were made in the m.o. of franchising, financially and operationally." Without getting specific, Horwitz says that Jumbo Video was "not providing infrastructure to its franchisees. There had as yet been no store closings, but large problems were looming."

Despite the problems, revenues had continually risen, from \$1.21 million in 1988 to \$30.27 million in 1989.

When Horwitz, a native of Durban, South Africa, came on board, he "renegotiated the entire franchise package, making it easier for new franchisees to enter the business," according to a Jumbo Video spokesman, which provides a "vastly improved return on investment on an advanced capital cost of \$467,100, down from \$579,550."

Jumbo Video units average 8,000 square feet, are located "traditionally in strip malls," according to Horwitz, and come in a color scheme of red, gray, and pink. They are open 24 hours a day. "You'd be surprised at the business we do at 3 a.m.," says Horwitz.

Policies in general are "customer-friendly," he says. Movies rented one day are not due back until midnight the following day, and customers may "rent all they want and pay on return." Membership is free upon presentation of a credit card; all

stores are computerized. Rental rates are \$2.58 a day for all titles.

Horwitz says each store averages 20,000 members, with a total of 1.2 million members chainwide. Each unit averages 400,000 rentals per year. Stores carry 8,000-10,000 rental titles apiece. "Sell-through is climbing," notes Horwitz. "It's not 15% of the total. But studios are going to have to do something to make sell-through worth retailers' while. Margins aren't exciting enough to make it a worthwhile exercise."

In general, Jumbo Video's philosophy is to avoid the "library" ambience of many video stores. "I get the feeling I should be whispering in many of these stores," says Horwitz. At Jumbo, each unit is laid out with several different levels, in order to avoid "the monotony of seeing all shelves at the same height," says Horwitz. "The ambience is 'easygoing, bright, and theatrical,'" he adds. Each store features a children's carousel and a "horror castle."

Horwitz continues, "We want to make [the video rental experience] as comfortably close as possible to sitting on your own couch changing channels... We're trying to defuse the natural antagonism people have to coming into a store for their entertainment—they don't want to be shopping, they want to be relaxing at home. We're trying to blow the word 'convenient' up to its maximum meaning."

To that end, Jumbo Video also carries snacks, cleaning products, etc. "We're making it worth our customers' time to travel the extra five minutes," says Horwitz.

Not Kid Stuff.

Premiere VIDEO

Custom duplication,
quick delivery,
experienced quality.
(313) 464-4650

Panel Focuses On Making Good Clips On A Budget

BY MELINDA NEWMAN

NEW YORK—Effective videos that will make it onto television or the club circuit can be made on a budget. That was the message heard time and again at the New Music Seminar, held here at the Marriott Marquis Hotel July 14-18.



Though many have begun to believe that the six-figure Madonna/Don Henley art extravaganzas are the norm, several music video panels argued that less can sometimes be— if not more—cer-

tainly enough.

One panel, "Everything You Ever Wanted To Know About Making A Video And Getting It Played," screened several clips, many made for less than \$5,000.

An abundance of these, shot in 8mm, rivaled major-label productions that were made at much higher costs. Many of the producers of these lower-budget clips relied on favors from friends to keep costs low. But the largest complaint registered at the panel was that the videos did not give the audience a good enough idea of what the band was like.

Capturing the spirit of the group is a difficult task for any director, ac-

ording to Scott Kalvert of Calhoun Productions. "One of the biggest problems is that you don't get to speak with the artist, especially with a new band, until the shoot," said Kalvert. "Ninety percent of the time, if there weren't an artist or record company involved, I'd do the video differently."

Kalvert echoed the view expressed by everyone on the panel when he said that it all begins with the song. "A video could be great and the song lousy and it won't get played. If the song is good, at least it will still get played on radio. If the song stinks, you could do 'Sledgehammer Part 80' and nobody would play it."

A similar sentiment was voiced by Sophie Bramley, host of MTV Europe's "Yo! MTV Raps," during the "Rap Video: Who's Afraid Of Mass Appeal?" panel. "The first thing is the song," said Bramley. "If the video sucks, I tend to play it anyway."

Bramley admitted that MTV Europe's programming practices differ from its U.S. counterpart and added that perhaps U.S. TV suffers from the "fear of a black planet" and "a misunderstanding of black culture." Asked whether any blacks sat on MTV's video board, moderator Moses Edinborough, of "Yo! MTV Raps" in the U.S., said no, at least not to his knowledge.

"That's like asking me and my homeboys to judge Dio or Gwar," said rapper Ice-T.

Despite the optimism for creativity over cost at other panels, many of the rap panelists felt that it's money that matters.

After noting that rap video productions can go as low as \$5,000-\$10,000, producer Ralph McDaniels of Classic Concept Productions placed the average budget at \$40,000.

But with "too many videos out now," he said, even an average-cost clip won't get the exposure enjoyed two years ago, when the lower-priced ones could get readily shown.

Ice-T also put rap video budgets in the context of low rap-album budgets. "You can't expect [to get] \$45,000 for an album and \$100,000 for a video," he said. "You have to get rap album budgets up and then video budgets up."

As for the quality of rap videos, McDaniels felt that they tend to look alike. His company, therefore, focuses on storytelling concept clips rather than the "just stage or microphone" variety.

Creativity was also the buzzword during the "How To Work A Video In A Nightclub Environment" panel. In fact, innovative remixes that allow the club DJ room to experiment and mix in and out of can make the difference between whether a clip gets played or not.

"It often astounds me how videos appear as an afterthought given how important they are," said Mathew Glamorre of Popata Productions in London. "A label will take six weeks to remix a record, then they expect the video to be done in a week. If we had more time, the artists would look a hell of a lot better."

Because the original director is usually not available, remix videos are usually done by another director, an action that caused concern among the directors on the panel. "We get very upset when someone recuts our videos," said Popata's James Lebon.

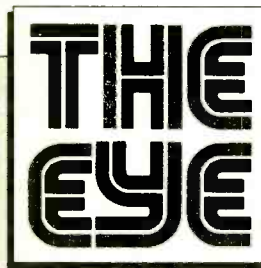
But Sean Fernald, Capitol's manager of video promotion and a video remixer, said that even though "sometimes it's fun to take [the video] and twist it around... a remix takes nothing away from the original work. We're embellishing it. We respect the director's work."

However, Lebon said that if labels were willing to make the commitment earlier on, the original video editor could make the remix at the same time with only about two extra hours of editing. "Label people are small-minded, short-sighted people on the whole," he said. "We'll discuss that later," countered Fernald.

Of bigger import was how clubs show the clips. Programmers walk a thin line between pleasing the record companies by showing the clips virtually intact to expose the artist and making it often more interesting to the clubgoer by mixing in a lot of ambient footage. "How can you make it more enjoyable and not just put people in a trance," asked Fernald.

Glamorre contended that clubs in the U.K. use more slide projection than screens because of poor sound quality and for an overall ambiance. However, Steve Jarvis of Clubland, countered, "We use more ambient material, too, but saying that we don't use the actual clips because we don't have the technology is a fallacy."

Assistance in preparing this story was provided by Jim Bessman in New York.



by Melinda Newman

involved in the industry, not just to MVA members, and will include a list of members of Congress and judges to whom concerned people can write to voice their opinions. "We can't wait until we're all together to take a vote," says Fernald. "We have to start fighting this now." So get your pens and pencils ready.

And if anyone needs proof that the association can really do some good within and outside of the industry, look no further than **Anthony Shriver**. He is the head of **Best Buddies**, the beneficiary of the MVA's charity raffle held earlier this year. The raffle raised \$7,500 for the organization, which pairs college students with mentally retarded kids. That sum is the largest single donation the organization has ever received from a group. This fall, Best Buddies will run 67 chapters on college campuses across the country, up from 34 this time last year, and the MVA money is, in part, what makes it possible.

PARLEZ VOUS FRANCAIS? **Steve Leeds**, formerly MTV's director of talent and artist relations, has switched to director of international talent and artist relations, which is actually a bigger deal than it may sound like. Leeds will be dealing with international divisions of the labels as MTV looks more and more to global expansion. He also will be booking talent for some of the network's international programs and overseeing possible clip compilations of international interest, similar to the "Yo! MTV Raps" compilation the channel released. Assuming his role of liaison between MTV and independent labels is former clip coordinator **Sherri Howell**. And while we're on the subject of MTV Networks, the organization is in the process of moving from 1775 Broadway to 1515 Broadway—home of none other than Billboard magazine. Effective around the beginning of August are the following new general numbers: MTVN and MTV: 212-258-8000. VH-1: 212-258-7800.

OTHER CHANGES: Congratulations to **Peter Shae**, who is leaving his post as assistant director of video promotion at **Elektra** to head up the video department at **Relativity Records**. His replacement will be named shortly. Shae starts his new gig Monday (30) and can be reached at 718-740-5700. Best wishes also to **Suzanne Olsson**, who has been promoted to director of national video promotion at **Chrysalis Records**. She will continue to report to **Steve Schnur**. Kudos also to former **Rock-America** program director **Pat Creed**, who is now marketing director for **Important Record Distributors**, based in Queens, N.Y. He can be reached at 718-740-5660.

SPEAKING OF COLLEGE CAMPUSES (Weren't We?): **Roxy Myzal**, associate producer at **Mark Freedman Productions**, is teaching a course called "Music Video From Concept To Broadcast" at UCLA's extension division. The night course, which ends Aug. 16, features some of the industry's top producers, directors, directors of photography, and label folks, including **Nigel Dick**, **Wayne Isham**, **Adam Bernstein**, **Jim Yukich**, **Paul Flattery**, and **Daniel Pearl**. Students are also submitting video concepts to a panel of directors; if a student's idea is chosen, he or she will be paid for the idea and then be involved in the process of making the clip a reality.

NEW MUSIC MUSINGS: This year's **New Music Seminar** was the most volatile and politically charged we've ever attended. Topics from censorship to race relations to gay rights were raised again and again. While this is certainly a welcome change from the apathy and me-first attitude we've seen in the past, too often it seemed that too many people were talking just to hear the sound of their own voices rather than to say something of real importance... or to ever be quiet enough to listen to someone else. However, all was relatively quiet on the video front. The most heat generated was at the semi-annual **Music Video Assn.** meeting, where it became clear that many people felt they weren't getting enough bang for their buck (or 100 bucks in dues, to be exact). Less than 50% of the members had renewed their memberships. Outgoing president **Michael Reinert** put it best when he said, "We still believe in what we're doing, but there's been more lip service paid lately than any real action taken. What this organization lacks is input by the general membership. I pass the torch to everyone to make an extra effort."

Reinert, who has left **Rowe International** to join a law firm as an associate partner, is passing the torch to **Capitol's Michelle Peacock**, who will act as president until new elections in November. Filling Peacock's position on the board of directors, as well as the seat vacated when **Giles Ashford** left "Night Tracks," are **Emily Wittman**, **A&M**, and Reinert's replacement at **Rowe**, **Kadima Lavadi**.

The rest of the meeting was dedicated to showing just what the MVA is doing and can do for its members. **Jeff Walker** from **Aristo Video Promotions** is setting up an MVA Resource Center. Anyone who reads any article about music video in any publication should send a copy of the story to Walker, who will file it in the MVA's burgeoning archives. His address is P.O. Box 22765, Nashville, Tenn. 37202. Various committee members are also working on representing the organization at various conferences and disseminating information about video outlets to the group's members.

Keeping with the theme of the seminar, **Ralph McDaniels**, **Classic Concepts Productions**, suggested that the MVA as an official body take a stand against censorship. Although an official vote could not be taken because there was not a quorum present, members of the organization are already starting to take a stand. **Capitol's Sean Fernald** is working with McDaniels as part of the MVA's official anti-censorship committee. By the time you read this, the committee already will have sent out a letter to programmers and video production and promotion people about what is happening with acts like **2 Live Crew** and **Judas Priest**, along with an 8-minute anti-censorship video produced by **Virgin Records**. **Capitol** is picking up the cost of duplication and distribution of the video. The mailing will be made to anyone in-

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard**, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

THE 06 STYLE
Steppin' Into The House
Steppin' Into The House/Profile
Tim Reid Jr./New Deal Productions
John Singleton

ROB BASE
Outstanding
The Incredible Base/Profile
Ralph McDaniels/Classic Concept
Lionel C. Martin

BLACK CROWES
Twice As Hard
Shake Your Money Maker/Geffen
Brent Hedgecock/Brent Hedgecock Productions
Tom Krueger

JON BON JOVI
Blaze Of Glory
Blaze Of Glory—Young Guns II. Original Motion Picture
Soundtrack/Mercury

Curt Marvis/The Company
Wayne Isham

MARK CHESNUTT
Too Cold At Home
Too Cold At Home/MCA
Mike McBath/Bill Young Productions
Bill Young

COMPTON'S MOST WANTED
One Time Gaffed 'Em Up
It's A Compton Thing/Orpheus
Joseph Sassone/Mark Freedman Productions
Joseph Sassone

DANZIG
Her Black Wings
Danzig II—Lucifuge/Def American
Vincent Giordano, Travis Miller/Windmill Entertainment
Vincent Giordano, Glenn Danzig

DIRTY DOZEN BRASS BAND
That's How You Got Killed Before
The New Orleans Album/Columbia
Ariane Burgess/Reverse Angle Productions
Michael B. Borofsky








HOLLY DUNN
You Really Had Me Going
Heart Full Of Love/Warner Bros.
Tom Calabrese/Planet Pictures
Gerry Wenner

GENE LOVES JEZEBEL
Jealous
Kiss Of Life/Geffen
Julio Flores/Eyeballs Inc.
Jeff Stein

(Continued on next page)

Billboard THE CLIP LIST TM

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Tanya Tucker/T. Graham Brown, Don't Go Out Ricky Van Shelton, I Meant Every Word He Said Shelby Lynne, I'll Lie Myself To Sleep Carlene Carter, I Fell In Love Bellamy Brothers, I Could Be Persuaded</p>	<p>The Time, Jerk Out Nelson, (Can't Live Without Your) Love And Affection Bell Biv DeVoe, Do Me Wilson Phillips, Release Me Johnny Gill, Rub You The Right Way</p>
<p>ADDS</p> <p>Depeche Mode, Policy Of Truth Steve Earle, The Other Kind Luke Featuring The 2 Live Crew, Banned In The USA Ziggy Marley & The Melody Makers, All Love Maxi Priest, Close To You</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p>
<p>BUZZ BIN</p> <p>Concrete Blonde, Joey Midnight Oil, King Of The Mountain The Sundays, Here's Where The Story Ends</p>	<p>ADDS</p> <p>Oleta Adams, Rhythm Of Life Phil Collins, Something Happened On The ...</p>	<p>ADDS</p> <p>Lakeside, Money Prince, Thieves In The Temple</p>
<p>STRESS</p> <p>Boom Crash Opera, Onion Skin Gene Loves Jezebel, Jealous Iggy Pop, Home</p>	<p>FIVE STAR VIDEO</p> <p>Harry Connick Jr., Recipe For Love Crosby, Stills & Nash, Live It Up John Hiatt, Child Of Wild Blue Yonder Jeff Lynne, Every Little Thing Bob Marley, Could You Be Loved Maxi Priest, Close To You Was (Not Was), Papa Was A Rolling Stone</p>	<p>CURRENT</p> <p>Public Enemy, 911 (Is A Joke) Tony Toni Tone, The Blues MC Hammer, U Can't Touch This Mantronix, Take Your Time Carl Anderson, How Deep Does It Go Keith Sweat, Make You Sweat Bootsy's Rubberband, Jungle Bass Glenn Medeiros/Bobby Brown, She Ain't Worth It Chill Rob G, The Power The U-Krew, Let Me Be Your Lover Midnight Starr, Do It One More Time Terry Steele, If I Told You Once Basic Black, She's Mine Digital Underground, Doowatchalike</p>
<p>EXCLUSIVE</p> <p>Heart, I Didn't Want To Need You Winger, Can't Get Enough</p>	<p>HITMAKERS</p> <p>Anita Baker, Talk To Me Michael Bolton, When I'm Back On My Feet Again Mariah Carey, Vision Of Love Gloria Estefan, Cuts Both Ways Bruce Hornsby & The Range, Across The River Janet Jackson, Come Back To Me Michael McDonald, Take It To Heart Lisa Stansfield, You Can't Deny It Wilson Phillips, Release Me</p>	<p>HIT VIDEO USA</p> <p>10 hours daily 1000 Louisiana Ave, Houston, TX 77002</p>
<p>HEAVY</p> <p>Paula Abdul, Knocked Out (1990 Re-Mix) Aerosmith, The Other Side Jon Bon Jovi, Blaze Of Glory Cheap Trick, Can't Stop Falling Into Love Phil Collins, Something Happened On The ... Faith No More, Epic Bruce Hornsby & The Range, Across The River Billy Idol, Cradle Of Love Nelson, (Can't Live Without Your) Love And Affection Poison, Unskinny Bop The Time, Jerk Out Wilson Phillips, Release Me</p>	 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>ADDS</p> <p>Phil Collins, Something Happened On The ... Faith No More, Epic Slaughter, Fly To The Angels TKA, I Won't Give Up On You Barry Lather, Love In The Third Degree Was (Not Was), Papa Was A Rolling Stone Alannah Myles, Lover Of Mine</p>
<p>ACTIVE</p> <p>Mariah Carey, Vision Of Love Bruce Dickinson, All The Young Dudes Go West, King Of Wishful Thinking Janet Jackson, Come Back To Me Sinead O'Connor, The Emperor's New Clothes Prince, Thieves In The Temple Slaughter, Fly To The Angels Snap, The Power Social Distortion, Ball And Chain St. Paul, Stranger To Love Keith Sweat, Make You Sweat Steve Vai, The Audience Is Listening Vixen, How Much Love World Party, Put The Message In The Box</p>	<p>CURRENT</p> <p>Precious, Let's Get Started Icy Jaye, Just A Girl Thing Mellow Man Ace, Mentiroso UBC, UB Style Bad English, Heaven Is A Four Letter Word Richard Marx, Children Of The Night Elton John, Club At The End Of The Street Giant, I'll See You In My Dreams Gene Loves Jezebel, Jealous Nelson, (Can't Live Without Your) Love And Affection Maxi Priest, Close To You Crosby, Stills & Nash, Live It Up The Christians, I Found Out The Smithereens, Yesterday Girl Jeff Lynne, Every Little Thing The Pretenders, Never Do That Dave Edmunds, King Of Love Joe Cocker, What Are You Doing With A Fool Like Me Lita Ford, Hungry The Black Crowes, Twice As Hard Jon Bon Jovi, Blaze Of Glory John Lee Hooker, Baby Lee</p>	<p>POWER</p> <p>Tyler Collins, Girls Nite Out Johnny Gill, Rub You The Right Way Mariah Carey, Vision Of Love Glenn Medeiros/Bobby Brown, She Ain't Worth It Depeche Mode, Enjoy The Silence Michael Bolton, When I'm Back On My Feet Again Billy Idol, Cradle Of Love Go West, King Of Wishful Thinking Janet Jackson, Come Back To Me Sweet Sensation, If Wishes Came True New Kids On The Block, Step By Step Snap, The Power</p>
<p>MEDIUM</p> <p>Alias, Haunted Heart Allman Brothers Band, Good Clean Fun The Black Crowes, Twice As Hard The Boys, Crazy Damn Yankees, Come Again Electric Boys, All Lips N' Hips John Hiatt, Child Of The Wild Blue Yonder Hothouse Flowers, Give It Up Colin James, Just Came Back Lightning Seeds, Pure New Kids On The Block, Tonight Sonic Youth, Kool Thing Johnny Van Zant, Brickyard Road</p>	 <p>9 hours weekly 1722 Gower Street, Los Angeles, CA 90028</p>	 <p>Continuous programming 704 18th Ave South, Nashville, TN 37203</p>
<p>BREAKOUTS</p> <p>Happy Mondays, Step On Hurricane, Next To You London Quireboys, I Don't Love You Anymore M.C. Hammer, Have You Seen Her Railway Children, Every Beat Of The Heart Red House, I Said A Prayer Steve Wynn, Carolyn</p>	<p>ADDS</p> <p>Giant, It Takes Two Snap, Oops, Upside Your Head Vixen, How Much Love The Rave Ups, She Says (Come Around) Concrete Blonde, Joey Indecent Obsession, Tell Me Something Digital Underground, Doowutchalike After 7, Can't Stop</p>	<p>WORLD PREMIERE</p> <p>Reba McEntire, You Lie</p>
 <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>	<p>MEDIUM</p> <p>Seduction, Could This Be Love Lisa Stansfield, You Can't Deny It Sweet Sensation, If Wishes Came True Poison, Unskinny Bop Mariah Carey, Vision Of Love Cheap Trick, Can't Stop Falling Into Love Go West, King Of Wishful Thinking Aerosmith, The Other Side Jon Bon Jovi, Blaze Of Glory Tyler Collins, Girls Nite Out Kid Frost, La Raza Faith No More, Epic</p>	<p>HEAVY</p> <p>Garth Brooks, The Dance Alabama, Pass It On Down Jann Browne, Mexican Wind Kentucky Headhunters, Oh Lonesome Me Mark Collie, Looks Aren't Everything Kevin Welch, 'Til I See You Again Randy Travis, He Walked On Water Lee Roy Parnell, Oughta Be A Law Shenandoah, Next To You, Next To Me Exile, Nobody's Talking Carlene Carter, I Fell In Love Helen Cornelius, Ask Any Woman Alan Jackson, Wanted Vince Gill, When I Call Your Name Clint Black, Walkin' Away Marty Stuart, Hillbilly Rock Tanya Tucker, Walking Shoes Ricky Van Shelton, I Meant Every Word He Said Lorrie Morgan, He Talks To Me Shelby Lynne, I'll Lie Myself To Sleep</p>
<p>HEAVY</p> <p>Vince Gill, When I Call Your Name Waylon Jennings, Wrong Kentucky Headhunters, Oh Lonesome Me Lorrie Morgan, He Talks To Me Mark Collie, Looks Aren't Everything Shenandoah, Next To You, Next To Me Alan Jackson, Wanted</p>		

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

UB40 BROKE WITH ITS video tradition recently and went outside the band to produce "The Way You Do The Things You Do." **Jim Gable** of **Desert Music Pictures** directed the clip, which pays tribute to the "golden age" of television. He mixed new concept footage with London-based clips shot by the band's saxophonist, **Brian Travers**, who has long been the eye behind the band's video output. The new single comes from UB40's **Virgin** album "Labour Of Love II." **Doug Halbert** produced.

Tamra Davis directed country/folk rocker **Willi Jones** in "Love Me Up," an **O Pictures** clip from the artist's eponymous **Geffen** debut. **Anita Wetterstedt** directed the piece.

A confused matador runs through the streets of Los Angeles in a new **Lonesome Romeos** video called "Sherry, We're Gonna Walk Out Of Here." **DOOM Inc.**'s **Thomas Mignone** directed the offbeat clip for the **Curb Records** band, and **Stephen McNutt** directed photography. **Darci A. Oltman** produced.

Prime-time comic **Sinbad** parodies the "Love Connection" in his new video, "I Ain't Lyin'," directed by **Bill Parker**. Rapper **M.C. Lyte** appears in the **Renge Films** video, produced by **Carolyn Ali**.

The crew at **Vivid Productions** recently reeled a series of L.A. clips, including **Winger's** "Miles Away," directed by **Andy Morahan** and produced by **Douglas Meyer** and **Lyn Healy**; **En Vogue's** "Don't Go," directed by **D.J. Webster** and produced by **Healy** and **Joe Charbanic**; and **Dino's** "Romeo," directed by **Marc Bienstock** and produced by **Healy** and **Gene Wagner**.

NEW YORK

TEDDY PENDERGRASS duets

NEW VIDEOCLIPS

(Continued from preceding page)

CORBIN HANNER
Work Song
Black And White Photograph/Mercury
Richard Rosser/Flashframe Inc.
Marius Penczner

HUGH HARRIS
The Rhythm Of Life
Words For Our Years/Capitol
M-Ocean Pictures Ltd.
Michael Geoghegan

JOHN LEE HOOKER
Baby Lee
The Healer/Chameleon
Matthew Pomerans/Mark Freedman Productions
Oley Sassone

HOTHOUSE FLOWERS
I Can See Clearly Now
Home/Polydor
M-Ocean Pictures Ltd.
Michael Geoghegan

HOUSE OF LOVE
Beatles And The Stones
House Of Love/Fontana
Lisa Hollingshead
Nigel Dick

KID 'N PLAY
Back To Basix
Kid 'N Play's Funhouse/Select
Phil Dolin/Idolmakers Productions
Millicent Shelton

M.C. TWIST
Step Off
Bad Influence/Lethal Beat
Bob Higgins, Brian Rogers/Studio Center
Brett Leonard

YNGWIE MALMSTEEN
Bedroom Eyes

with **Lisa Fisher** in the new **Epoch Films** video, "Glad To Be Alive." **Paula Greif** directed the inspirational, gospel-driven clip for **Elektra Records**. She shot footage of the singers performing with a gospel choir and mixed it with vignettes reeled at Coney Island. **Louise Feldman** produced and **Debbie Samuelson** executive-produced. Fisher recently was a backup singer on the **Rolling Stones**' "Steel Wheels" tour.

Columbia's Love/Hate really rocked the Cat Club when it shot some performance footage for its "Why Do You Think They Call It Dope?" video. **DNA's Piers Plowden** directed the clip, which mixes the club shots with location footage. **Alistair Bates** produced the shoot for the band's "Blackout In The Red Room" album.

Too Much Joy, a new **Giant Records** band, reeled its "That's A Lie" video with the New York crew at **MGMM**. **Peter Lauer** directed the video, set at a car dealership in Jersey City, N.J., with **DP David Sperling**. **Lesley Ferri** produced.

OTHER CITIES

JAPANESE FOLKLORE GETS an instrumental treatment in **Kitaro's** new **Geffen** video, "Matsuri." **Steve Purcell** directed the performance video, reeled during a recent concert at the Fox Theatre in Atlanta. **Tammara Wells** produced for the **A&R Group**. The piece comes from Kitaro's "Kojiki" album.

John Lloyd Miller directed the new **Mark Collie** video, "Hardin County Line," the title track from the country rocker's new **MCA** album. The crew shot footage in and near Lawrenceburg, Tenn., combining high-energy performance footage with equally high-energy drag-race footage. **Marc Ball** produced for **Scene Three**.

Eclipse/Polydor
Ron Mohr/Red Car Productions
Victor Ginzburg

MILIRA
Outside In The Rain
Milira/Motown-Apollo Theatre
Richard Carey/Black & White Television
Kim Watson

ANDREW RIDGELEY
Red Dress
The Son Of Albert/Columbia
Douglas Meyer, Luc Roeg/Vivid
Andy Morahan

TEXAS TORNADOS
Who Were You Thinkin' Of
Texas Tornados/Reprise
D. Gorton, C. Randle, S. Dill/Diogenes Productions
D. Gorton

TRITXER
Give It To Me Good
Tritxer/Mechanic
The Foundry
Paul Rachman

TANYA TUCKER WITH T. GRAHAM BROWN
Don't Go Out
Tennessee Woman/Capitol
Richard Rosser/Flashframe Inc.
Jack Cole

RICKY VAN SHELTON
I Meant Every Word He Said
Ricky Van Shelton III/Columbia
Deaton-Flanigan, Deaton-Flanigan Productions
Deaton-Flanigan

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

TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	5	★★ NO. 1 ★★ WYNTON MARSALIS COLUMBIA 46143 3 weeks at No. 1 STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE	
2	NEW		HARRY CONNICK, JR. COLUMBIA 46146 WE ARE IN LOVE	
3	8	3	PAT METHENY GEFEN 24293 QUESTION AND ANSWER	
4	5	7	STAN GETZ A&M 75021 5297* APASIANADO	
5	4	13	LEE RITENOUR GRP 9615 STOLEN MOMENTS	
6	NEW		HARRY CONNICK, JR. COLUMBIA 46223 LOFTY'S ROACH SOUFFLE	
7	6	11	CARMEN MCRAE NOVUS 3086/RCA CARMEN SINGS MONK	
8	3	13	JOHN SCOFIELD BLUE NOTE 92894*/CAPITOL TIME ON MY HANDS	
9	2	13	JACK DEJOHNETTE MCA 42313 PARALLEL REALITIES	
10	9	13	MARLON JORDAN COLUMBIA 45200* FOR YOU ONLY	
11	12	3	ELIANE ELIAS BLUE NOTE 93089*/CAPITOL ELIANE ELIAS PLAYS JOBIM	
12	7	17	MARCUS ROBERTS NOVUS 3078/RCA DEEP IN THE SHED	
13	14	3	CHRISTOPHER HOLLYDAY NOVUS 3087*/RCA ON COURSE	
14	10	9	ROY HARGROVE NOVUS 3082/RCA DIAMOND IN THE ROUGH	
15	11	7	MCCOY TYNER BLUE NOTE 93598*/CAPITOL THINGS AIN'T WHAT THEY USED TO BE	

TOP CONTEMPORARY JAZZ ALBUMS™

		★★ NO. 1 ★★		
1	3	7	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608 1 week at No. 1 FAST FORWARD	
2	2	17	STANLEY JORDAN BLUE NOTE 92356/CAPITOL CORNUCOPIA	
3	1	15	NAJEE EMI 92248 TOKYO BLUE	
4	4	23	BASIA • EPIC 45472 LONDON WARSAW NEW YORK	
5	7	11	JONATHAN BUTLER JIVE 1329/RCA DELIVERANCE	
6	12	5	MICHAEL FRANKS REPRISE 26183 BLUE PACIFIC	
7	8	7	LARRY CARLTON GRP 9611 COLLECTION	
8	5	9	ALEX BUGNON ORPHEUS 75615/EMI HEAD OVER HEELS	
9	11	7	JOHN MCLAUGHLIN TRIO JMT 834 436*/POLYGRAM LIVE AT THE ROYAL FESTIVAL HALL	
10	6	17	PATTI AUSTIN GRP 9603 LOVE IS GONNA GETCHA	
11	9	11	TOM GRANT VERVE FORECAST 843 011*/POLYGRAM EDGE OF THE WORLD	
12	10	13	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN LOVE GODDESS	
13	13	23	DIANNE REEVES EMI 92401 NEVER TOO FAR	
14	17	33	KENNY G ▲ ARISTA 8613 LIVE	
15	19	5	ROB MULLINS NOVA 9026* TOKYO NIGHTS	
16	18	9	PAUL JACKSON, JR. ATLANTIC 82065 OUT OF THE SHADOWS	
17	23	3	GRANT GEISSMAN BLUE MOON 79152 TAKE ANOTHER LOOK	
18	NEW		ANITA BAKER ELEKTRA 60922 COMPOSITIONS	
19	21	9	GLORIA LYNNE MUSE 5381 A TIME FOR LOVE	
20	20	7	BRANDON FIELDS NOVA 9025* OTHER PLACES	
21	NEW		BOB JAMES WARNER BROS. 26256 GRAND PIANO CANYON	
22	NEW		STANLEY CLARKE/GEORGE DUKE EPIC 46012 3	
23	NEW		VERNELL BROWN, JR. A&M 5305* A TOTAL ECLIPSE	
24	24	3	TUCK ANDRESS WINDHAM HILL JAZZ 0124*/WINDHAM HILL RECKLESS PRECISION	
25	25	3	TOM SCOTT GRP 9613 THEM CHANGES	

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

Jazz BLUE NOTES



by Jeff Levenson

TOO MUCH IS NEVER ENOUGH (?): Just in case anyone had doubts regarding the size and musical diversity of the North Sea Jazz Festival in Holland, promoter Paul Acket decided this year to extend the event from three days to four, July 12-15. Not that his annual indoor jamboree in The Hague needed it. The total production, now a bloated spectacle involving 13 stages, 200-plus headliners, and an international audience estimated at 75,000, provided more than enough, eh, environment, for even the toughest, value-seeking consumers of jazz culture. Well, the Dutch have always been known for their generosity of spirit. Chalk up the North Sea fest as further evidence of that.

Actually, this year's edition was not without its extracurricular concerns. For the first time in 15 years, the North Sea's primacy was challenged by a would-be competitor who set up shop a week earlier in Amsterdam. Acket referred to that event as a "revenge festival," alluding to a series of underhand machinations and deceitful stratagems that attended its arrival. Interestingly, from what I could tell, the Dutch press was in complete sympathy, not at all eager to give aid and comfort to a rival jazz installation. Long live North Sea.

This foreign intrigue spiced up the proceedings only in the minds of visiting critics searching for story hooks. The fact is, Acket and his crackerjack production team had plenty to think about without any help from adversaries. This became clear when festival guest of honor Ella Fitzgerald took ill before the opening-night gala, an invitation-only dinner-dance designed to inaugurate the proceedings. Somehow, while Holland's heaviest cummerbund-toting politicians were arriving at the bash, Acket found replacements to assuage the crowd's collec-

tive disappointment: first Cab Calloway warmed the masses, followed by George Benson fronting the Basie Band, followed by a round of Dutch-style cheek-to-cheek. Thus, the evening was rescued.

Under the best of circumstances it takes a full year to plan and then carry off the North Sea fest, and the magnitude of the effort can best be appreciated when one enters the famed Congress Center, reviews the day's schedule, and then decides whom to hear: Will it be Horace Silver, The Art Ensemble of Chicago, John Lee Hooker, Milt Hinton, Bobby Watson, Modern Jazz Quartet, Patricia Barber, or Roy Hargrove? All are performing in different parts of the building at the same time on the same night!

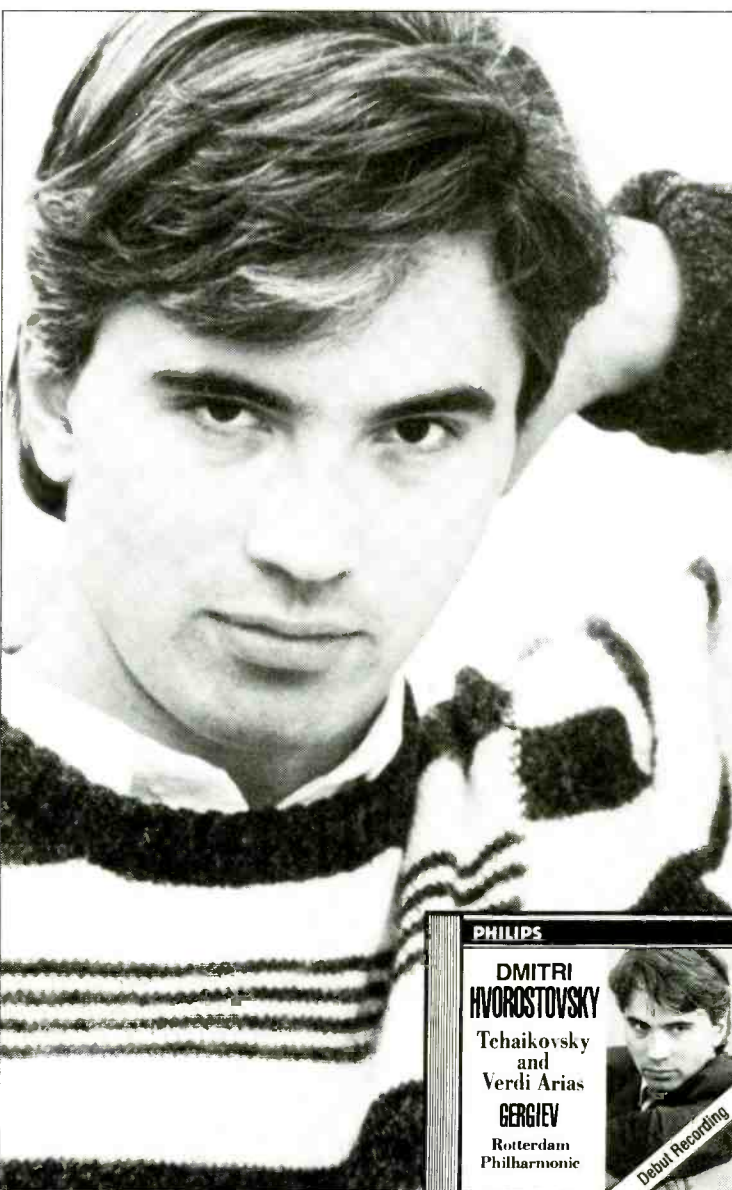
Consider the decision possibilities—and organizational complexities—involving the entire fest: the music

The North Sea Jazz Fest has become a bloated spectacle

starts at 6 p.m. and continues nonstop on 13 stages until three in the morning. (Now, for four days.) And that doesn't include all the jazz-expo trimmings: films, videos, art exhibitions, instrument demonstrations, sales booths, food concessions, and the like.

Given that I had just spent a week jazzin' through JVC New York (and was already drugged by the sheer abundance of sound), it took a special set of music by guitarist Bill Frisell and company (bassist Kermit Driscoll and drummer Joey Barron) to rally my sense organs. They provided the necessary tonic, a floating, ethereal brew that reassured me I could still hear.

Perhaps the advice I got from a well-known jazz musician/educator (with two better-than-well-known jazz sons, also adept at dishing out counsel) was worth a play. He told me, "Get yourself a crew to video this whole thing. Take the tapes back home and then figure out what to write about. That way you get to enjoy what you can get to while you're here and you don't have to worry about what you can't. It's easy." Hmm. Easy, he says. Sure. As easy as playing jazz.



DMITRI HVOROSTOVSKY

IS

"the most sought after young singer in the world."

WALL STREET JOURNAL

"on the verge of becoming a superstar."

ASSOCIATED PRESS

HAS

"one of the best voices to be heard today."

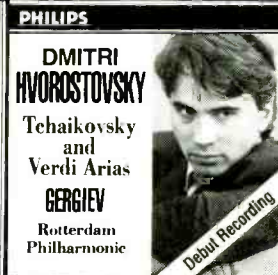
NEW YORKER

"a fascinating sound sheathed in warm velvet."

NEW YORK MAGAZINE

Tchaikovsky & Verdi Arias

on Philips Digital Classics



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

TOP CLASSICAL ALBUMS™

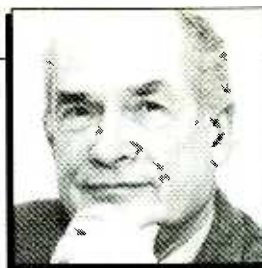
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	★★ NO. 1 ★★ HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818* 11 weeks at No. 1	VLADIMIR HOROWITZ
2	2	19	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
3	3	13	HANDEL: ARIAS ANGEL CDC-49179*	KATHLEEN BATTLE
4	4	5	CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL)	
5	8	5	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740*	DMITRI HVOROSTOVSKY
6	7	7	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
7	22	3	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
8	6	15	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG*	ARTURO TOSCANINI
9	9	17	DEBUSSY: 12 ETUDES PHILIPS 422-412*	MITSUKO UCHIDA
10	5	13	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922*	MURRAY PERAHIA
11	14	13	PISTON: SYMPHONIES 2 & 6 DELOS DE-3074* SEATTLE SYMPHONY (SCHWARZ)	
12	11	19	BARTOK: 6 STRING QUARTETS DG 423-657*	EMERSON STRING QUARTET
13	23	3	MUSSORGSKY: PICTURES AT AN EXHIBITION CHANDOS 8849* CHICAGO SYMPHONY (JARVI)	
14	15	111	THE MOVIES GO TO THE OPERA ANGEL CDM-69596*	VARIOUS ARTISTS
15	16	5	WAGNER: DAS RHEINGOLD DG 427-607* MORRIS/LUDWIG/JERUSALEM (LEVINE)	
16	10	47	HOROWITZ AT HOME DG 427-772*	VLADIMIR HOROWITZ
17	18	179	HOROWITZ IN MOSCOW DG 419-499*	VLADIMIR HOROWITZ
18	25	3	RAVEL: DAPHNIS & CHLOE PHILIPS 426-260* BOSTON SYMPHONY (HAITINK)	
19	12	11	MOZART, TELEMANN, J.C. BACH, REICHA SONY CLASSICAL SK-44568* RAMPAL, STERN, ROSTROPOVICH, SPAETER	
20	13	11	STRAUSS: EINE ALPENSINFONIE TELARC CD-80211* VIENNA PHILHARMONIC (PREVIN)	
21	21	47	TUTTO PAVAROTTI LONDON 425-681*	LUCIANO PAVAROTTI
22	NEW		DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093* SEATTLE SYMPHONY (SCHWARZ)	
23	17	21	VIVALDI: CELLO CONCERTOS RCA 60155-RC*	OFRA HARNOY
24	20	9	CHOPIN: PRELUDES DG 429-227*	IVO POGORELICH
25	NEW		MOZART: PIANO SONATAS RCA 60407-2-RC*	ALICIA DE LARROCHA

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★★ NO. 1 ★★ MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* 7 weeks at No. 1	BOSTON POPS (WILLIAMS)
2	2	25	HENRY V SOUNDTRACK ANGEL CDC-49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
3	3	17	THE ENCHANTED FOREST RCA 7893-RC*	JAMES GALWAY
4	4	15	TRUMPET SPECTACULAR TELARC CD-80223* DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)	
5	6	9	FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609* FREDERICA VON STADE	
6	8	5	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*	JOSE CARRERAS
7	5	23	FANTASTIC JOURNEY TELARC CD-80231* CINCINNATI POPS (KUNZEL)	
8	9	55	1712 OVERTURE TELARC CD-80210*	P.D.Q. BACH
9	7	15	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000* KAYE, SHARP, BARRET, BLIER	
10	12	39	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847* VON STADE, HADLEY, STRATAS (MCGLINN)	
11	11	13	POPS A LA Russe PHILIPS 426-247* BOSTON POPS (WILLIAMS)	
12	13	35	ANYTHING GOES ANGEL CDC-49848* CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	
13	10	17	MCLAUGHLIN: THE MEDITERRANEAN SONY CLASSICAL MK-45578* JOHN MCLAUGHLIN	
14	15	105	JAMES GALWAY'S GREATEST HITS RCA 7778-RC* JAMES GALWAY	
15	14	23	WEILL: THE THREEPENNY OPERA LONDON 430-075* KOLLO, LEMPER, MILVA (MAUCERI)	

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

Classical KEEPING SCORE



by Is Horowitz

TREVOR PINNOCK'S unexpected resignation in mid-July as music director of the Classical Band, and the cancellation of two imminent Deutsche Grammophon debut recordings, seemed to have dashed hopes of a quick domestic challenge to Europe's dominance in period-instrument orchestras staffed to record classical and early Romantic music.

But along comes Sony Classical, apparently never reluctant to tangle with DG over talent, with an extensive plan of its own to record the early music group.

Both the Classical Band and Sony confirm that a long-term deal is near the inking stage. Planned so far is a six-CD Schubert symphony/overture series conducted by West Germany's Bruno Weill, as well as a set of the Beethoven piano concertos with a soloist still to be identified.

Two to three recordings a year are projected over the six-year period, with first sessions for Sony likely next February, says Liviu Blumenthal, manager of the Classical Band.

About a year ago, before the group had even given its first concert and was still recruiting players, it had a signed contract in pocket with DG that also, incidentally, called for 18 CDs over a six-year period.

Controversy now swirls around that agreement. With Pinnock on the sidelines it's doubtful that DG will show much enthusiasm about recording the Band, and may feel it is no longer bound by the pact.

Blumenthal, a co-founder with Pinnock of the orchestra, thinks otherwise. "As far as I'm concerned," he says, "we have a contract [with DG]. We're ready, willing, and able to perform." There was no comment from DG execs.

From its inception, the Classical Band gained a large measure of advance credibility from its association with Pinnock, many of whose recordings have been best-sellers on DG's early-music label, Archiv. DG's intention, in fact, was to put the Band's recordings on its familiar yellow label to reach for an even wider audience.

Despite this wedding of period-instrument superstar to a highly touted new American orchestra, early concerts were poorly received. This reaction, in fact, is said to be at the root of Pinnock's disaffection. While he wouldn't comment directly, he is reported to blame inadequate rehearsal and break-in concerts for performance lapses and subsequent critical pans.

Blumenthal, who is also Pinnock's manager, puts it another way. He believes most early-music orchestras

Sony has now entered the saga of the Classical Band

are "judged by their recordings, not live performances," and that a good start was indeed made. The early concerts were "not a fair assessment," he says.

Nevertheless, a DG plan to record the Mozart "Requiem" earlier this year was scrubbed as premature. Until Pinnock's defection, he and the orchestra were scheduled to perform and record in Germany next month. Although the orchestra was still hopeful of salvaging the concerts with another director, the recording sessions, to be devoted to Haydn and Mozart works, have been canceled.

Weill, who has conducted the Classical Band and is scheduled to be on the podium when the group performs at the Mostly Mozart Festival in New York this week, is already under contract to Sony. He is expected to be named the orchestra's principal conductor.

The Band, many of whose players also perform with the St. Luke's Chamber Orchestra, is being reorganized as a member-directed unit and is seeking new financing.

As for Pinnock, he is scheduled to record his English Concert group in the Handel oratorio "Belshazzar" for Archiv following performances in London this week.

Nipper News

“All the News That Fits His Prints”

Vol. 2. No. 3

BEETHOVEN and the GUARNERI QUARTET

In its 25-year history, the Guarneri Quartet has made many distinguished recordings, none more acclaimed than the series of Beethoven's String Quartets, the "Mount Everest" of chamber-music repertoire.

To celebrate the Guarneri Quartet's Silver Anniversary, BMG Classics is making these exciting performances available for the first time on compact disc.

A Division of Deutsche Grammophon Music Group
TM, ® Registered - Maruti's Registrations) RCA Corporation, except BMG Classics logo and Red Seal and Gold Seal © BMG Music, Eurodisc logo © BMG Aretha Music GmbH, Deutsche Harmonia Mundi logo © Deutsche Harmonia Mundi • © 1990, BMG Music

Engineers' Panel Highlights Creative Opportunities

BY PAUL VERNA

NEW YORK—The recording engineer's job is as challenging, varied, and rewarding as that of his more decorated counterparts, the artists and producers, said several engineers on a New Music Seminar panel, "Engineering Workshop: Make Your Own Rules," presented here by REP magazine.

And, because engineers typically have a symbiotic relationship with producers—the former providing the creative and technological expertise necessary to execute the artistic vision of the latter—the dis-

inction between the two is sometimes blurred.

Where, then, does one draw the line between engineer and producer? The question was tackled by Larry DeCarmine of Daring Productions, who said that the ultimate responsibility for establishing a demarcation of duties lies with the client.

The engineer, he said, is "a tool [to] translate what the artists are trying to say." Consequently, how much, if any, creative input an engineer has should be determined by the artist or the producer before the session.

Sue Fischer of Passport Recording added that "producing is much more personal than engineering; engineering is mostly technical." Yet

she admitted that being a good technician is merely one of the attributes of a good engineer. Bringing across an artist's music, she said, is "as important as moving the faders," a point of view shared by Rick Will of Nashville-based Will Productions.

In this process of bringing across the music, an engineer occasionally contributes enough artistic variations to warrant asking for production or co-writing credits, creating the potential for a turf battle with artists or producers. Yet all the panelists agreed with Will's statement that getting one's name on an album sleeve is secondary to "making the music great."

Although shunning the limelight would seemingly limit an engineer's

prospects for advancement, the panelists affirmed that building a career is more important than receiving extra compensation for co-producing an album cut. In this light, DeCarmine is proud to describe his profession as a "long-haul business."

To be sure, this career-building process is slow and arduous. Sometimes it is outright demeaning, as most interns discover during their first studio assignment, which usually consists of making coffee or assisting a producer in such extracurricular endeavors as moving into a four-story walkup.

Speakers noted that the "gofer" stage is a necessary evil in any studio career, even for the growing numbers of engineering school graduates. The proliferation of audio institutes was applauded by panelists, who stressed that an engineer's real education occurs in the studio, or in the home.

Not to be ignored, the mushrooming home-studio industry has affected the lives of most engineers in unprecedented ways. Will treasures his home 8-track as an environment that, because of its limitations, is more challenging than a full-fledged recording studio. Renowned producer/engineer Steve Ett, who has worked with such star acts as the Beastie Boys and Steely Dan, has seen the jingle studios in which he trained all but disappear, as that work is increasingly done in personal facilities. And the rest of the panel agreed that the existence of a home-studio market "is good

for the music."

Matters of technology were virtually absent from this session, though the obligatory analog vs. digital quandary was addressed with a unanimous myth-shattering assessment: Analog, said Lora Janisse of Stereo Society, is not necessarily "warm," while "not all digital is cool."

DeCarmine sealed the issue by adding, "You're not limited by the format; you're limited by your imagination."

Ironically, engineers are sometimes also limited by their reputations. One audience member, who said he was forced to move out of New York because he was pigeonholed as a dance music engineer, asked the panel for advice on how to avoid a similar situation in the future.

Ett suggested doing everything in one's power to convince the client one can do the project, no matter what it is. Moderator Dan Torchia, editor of REP, recommended working with "people who are just starting out." In fact, most of the panelists said they derive more gratification from lesser-known acts than they do from top-level musicians.

In all, this panel was not about turning knobs or programming sequencers. It was not about MIDI hookups, moving faders, or drum machines. It was about highlighting the dynamic, creative elements of an engineer's métier, exposing the human side of a profession too often derided as robotic.



A Brit? A Dinosaur? No, It's Producer Tony Visconti, Back In N.Y. After 22 Years

BY JIM BESSMAN

NEW YORK—Brooklyn, N.Y.-born Tony Visconti wants everyone to know that he is not British, and he is not in his 70s.

The famed Bowie and T. Rex producer, who has also worked with some 40 other acts, recently returned to the U.S.—after establishing his 22-year career in England—with an interesting perspective on the two markets and today's music scene.

"The guitar player for Darling Cruel thought I was in my 70s and didn't know I'm American," says the 46-year-old Visconti, who recently finished producing the Los Angeles band's second album for PolyGram. "He was so happy to see I was just a 'normal' guy."

For his part, Visconti was glad to find an American group that sounded "amazingly British," in the late '60s and early '70s British rock vein, on which Visconti's reputation is grounded.

"People want the sound of old T. Rex," says Visconti, who produced Marc Bolan's influential Tyrannosaurus Rex, then T. Rex, from 1968-73.

"But dance music dominates the top 20 in Britain, so my talents were being wasted. I know about sampling, but that's child play: Anyone good with a computer can make music, but how many guys can play great guitar?"

Back in New York since last October, Visconti is now seeking to answer that question. While he spent much of the last five years grooming other producers and acts for his own London-based label and studio, he himself produced albums by the Moody Blues, Les Rita Mitsouko, the Alarm, and, this year, Electric Angels and Darling Cruel.

Now, as a managerial client of his wife, May Pang, Visconti is looking for four album projects a year.

"Producers who made records in the '60s and '70s have done so many albums that they get burnt out," says industry veteran Pang. "Four albums a year spaces it out, and guarantees the same quality for each."

It also means, Visconti notes, that the day of the six-month album has come to an end.

"A lot of groups feel that you need six months to make a great album, but you can probably make that same great album in eight weeks," he says.

"It took me a long time to learn that lesson. It's just not cost effective to take more than eight weeks to make 40 minutes of music, and something's wrong when it takes days to do a guitar solo."

Seeking to cut back production time, Visconti objects to the modern emphasis on preproduction.

"There's no point in virtually re-recording an album twice, because of the law of diminishing returns," he says. "I do minimal preproduction, working on the songwriting level and getting the arrangements sorted out. That way you save money for the actual recording instead of spending in the region of \$40,000 on preproduction—which isn't used—and cutting corners on production."

Otherwise, though, Visconti, who originally went to England as an assistant/apprentice to producer Denny Cordell, is happy to be working in a professional climate that he once dismissed.

"I left New York 23 years ago because of the hustle," he says. "You had to go into the studio and make an album in 12 hours, but I wanted to experiment sonically, to distort and change the sound of basic instruments through tape delays or severe equalization, and I didn't have the budget or the time. Things were more relaxed in England, and studio time was cheap-



Producer Tony Visconti is back on the block in New York after a 22-year career in the U.K., bringing a unique perspective on the business.

er. And England has always allowed greater experimentation in music."

Further comparing the two locales, Visconti, who embraces new technology to avoid being "classified as a dinosaur," observes that New York studios are less technically equipped than those in all-digital London, where Solid State Logic's computerized mixing consoles are standard.

New York, however, fares better in terms of professionalism and musicianship, in Visconti's view, with good service taking precedence over equipment.

"New York studios are better run, and American musicians take music more seriously and actually practice. In Britain, the attitude is, 'The producer will get it right,' and mediocre musicians sound brilliant. But American producers don't try hard because the players are so hot they produce themselves," he says.

"The best thing about returning home is finding really hot musicians in dire need of challenge in the studio. Twenty years later, the New York hustle now pays off for me."

SPARS Seminar Explores The Ins & Outs Of Running A Studio

BY SUSAN NUNZIATA

NEW YORK—The Society of Professional Audio Recording Services updated New Music Seminar attendees on "The State Of The Recording Studio" in a panel during the 11th annual show.

The six-member panel featured top recording studio owners and operators, including Power Station owner Bob Walters, Paisley Park operations manager John Dressel, and Maxine Chrein, owner of Master Sound Astoria. Dave Tiegs, Northeast coordinator at SPARS, served as moderator, leading the panelists through the diverse issues facing today's recording studios.

Approximately half the audience members identified themselves as recording studio operators, involved in either commercial or home studios, and panelists offered advice on running a successful studio business, accommodating the changes brought about by new technology, finding good engineers, and dealing with master tapes.

But keeping human the increasingly complex technical environment of the studio was the underlying theme.

"Even if we do have the ability to have the latest and greatest technology, we're not going anywhere if

we can't serve our clients," said Dressel. "One of the things that gets forgotten is, it doesn't really matter what you have to work with if you don't have someone to work it."

The panel agreed that finding engineers who can work with equipment, lend expert ears to a project, and successfully relate to clients is a difficult task.

Panelist Richard Kessler, president of Platinum Island Recording, said, "Technology is not the enemy," and studios need to embrace new technology and work with it to succeed.

In keeping up with technology's advance, the studio has a responsibility to bring to the client the ability to work with the gear, by providing good in-house engineers and assistants, noted Dressel.

"We don't compete on a facility basis," said panelist Jody Stephens of Memphis-based Ardent Recording. "Given a certain amount of money you can buy the technology. What makes us special is the talent we have."

Panelist Gary Platt, VP of Plati- (Continued on page 63)



Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 28, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	SHE AIN'T WORTH IT Glenn Medeiros feat. Bobby Brown/D.Dianthe; I.Prince (MCA)	MAKE YOU SWEAT Keith Sweat/ Keith Sweat (Vintertainment)	THE DANCE Garth Brooks/ A.Reynolds (Capitol)	THE OTHER SIDE Aerosmith/ B.Fairbairn (Geffen)	JOEY Concrete Blonde/ Concrete Blonde; C.Tsangarides (IRS)
RECORDING STUDIO(S) Engineer(s)	WESTLAKE/ CONWAY Ted Blaisdell; Darryl Dobson	CHAMELEON/ I.N.S. Bobby Wooten; Dan Sheehan; Mike Ffrench	JACK'S TRACKS Mark Miller	LITTLE MOUNTAIN Mike Fraser	BATTERY Chris Tsangarides; Chris Marshall
RECORDING CONSOLE(S)	Neve V/Neve VR	TAC Scorpion/ MCI 636	Quad-Eight Coronado	SSL 4000-E&G Series	SSL 6000-E Series
MULTITRACK RECORDER(S)	Mitsubishi X-850/ Mitsubishi X-880	Sony JH-24/ Otari MTR-90	Sony JH-24	Studer A-800/ Studer A-80	Studer A-800
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Agfa 468	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	SUMMA John Gass; Donnell Sullivan	HIT FACTORY Jonnie Most; Tom Fritze	JACK'S TRACKS Mark Miller	LITTLE MOUNTAIN Mike Fraser	CAN-AM Earle Mankey; James Mankey
CONSOLE(S)	SSL 4000-G Series	Neve VR	Quad-Eight Coronado	SSL 4000-E&G Series	SSL 4000-E Series
MULTITRACK/ 2-TRACK RECORDER	Mitsubishi X-850/ Ampex ATR 102	Studer A-800/ Mitsubishi X-880/ Studer A-820	Sony JH-24/ Sony 3402	Studer A-800/ Studer A-80/ Sony 3402	Studer A-820/ Studer A-820
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Agfa 458	Ampex 456
MASTERING HOUSE Engineer (ALBUM)	BERNIE GRUNDMAN Bernie Grundman	HIT FACTORY DMS Herb Powers Jr.	GEORGETOWN Denny Purcell	ARTISAN Greg Folginiti	K Disc John Golden
PRIMARY CD REPLICATOR (ALBUM)	DADC	WEA Manufacturing	Capitol-EMI Music	DADC	Disctronics
PRIMARY TAPE DUPLICATOR (ALBUM)	MCA Manufacturing	WEA Manufacturing	Capitol-EMI Music	WEA Manufacturing	MCA Manufacturing
PRIMARY DUPLICATION TAPE	Aurex 703	Agfa 649	Various	Agfa 649	Agfa 649

©Copyright 1990, Billboard. No part of this publication may be reproduced without the prior written permission of the publisher. Hot 100, Black & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Technotronic Remix. Producer Shep Pettibone was in Soundworks Studios mixing a Technotronic medley for a remix album due on SBK Records in early fall. Shown in the studio, from left, are Pettibone's manager, Jane Brinton; Pettibone; Technotronic's Jo Bogaert; and Nancy Brennan, SBK's VP of A&R, international.

NEW PRODUCTS AND SERVICES

WONDER-FULL CD: The Yamaha CDR-90 reference CD system, distributed in the U.S. by Gotham Audio, was put to special use at Stevie Wonder's **Wonderland Studio**. Five CDs of Wonder's single "People I Love A Lot" were made on the system, two of which were presented to Nelson Mandela in Los Angeles during his U.S. tour. Wonder, who performed two dates on the tour, also gave Mandela a CD player on which to enjoy the disks. The gold disks cost approximately \$60 each, says Wonderland engineer Bob Harlan. Contact Gotham: 212-765-3410.

GETTING APOGIZED: Apogee Electronics Corp. and Neve, the exclusive North American distributor of Mitsubishi Digital pro audio products, reached an agreement whereby all new Mitsubishi multitrack recorders sold in the U.S. and Canada will be fitted with Apogee digital filters. The modules had previously been offered as an option by Neve. Contact Neve: 203-744-6230.

PERSONAL STUDIO: Roland introduced the MV-30 personal MIDI studio system, which contains built-in digital effects, a Smart FSK tape-sync function, and a variety of multi functions, and can be used by itself or as a controller for a large MIDI configuration of external devices. The company also debuted the MC-50 micro composer, a dedicated sequencer featuring the Super MRC software of the MC-500 MkII. Contact: 213-685-5141.

THE Q-FACTOR: Peavey Audio Media Research Division debuted the Q Factor, which provides two separate noise-reduction systems built into the same chassis, with a link switch giving them the ability to be individually operated or "twinned" for stereo. The system has a suggested list price of \$349.99. The company also introduced the SDM 5200 dynamic cardioid mike for \$999.99, the Pro-Fex 24-bit software-based digital stereo multi-effects preamp, and the Syncloc SMPTE tape machine synchronization module with a list price of \$599.99. Contact: 601-483-5372.

SR FAMILY: JBL Professional is shipping its new SR4700 series, a six-model family that features titanium diaphragm compression drivers with patented diamond surround, patented Bi-Radial horns, and the new Vented Gap Cooling low frequency transducers, which have a patent pending. The company took the speakers on a North American bus tour with the **Soundcraft Venue**, where performers including **Tower Of Power** demonstrated the system for dealers. The SR4700 will be officially launched at the **Audio Engineering Society Convention** in September. Contact: 818-893-8411.

SUNKYONG HEADQUARTERS: Sunkyong Magnetic America Inc., previously based in Carson, Calif., relocated to its new 50,000-square-foot headquarters at 4041 Via Oro Ave., Long Beach, Calif. 90810. The facility includes a new technical center. Contact: 213-830-6000.

CASSETTE SALES RISE: ITA reports a 4% increase in both dollar and unit sales of blank audiocassettes in 1989 over 1988. Unit sales increased from 397 million in 1988 to 411 million in 1989, while dollar volume rose from \$370 million in 1988 to \$384 million in 1989. These figures do not include audiotape sold in pancake form to blank-tape loaders or to audio duplicators. Contact: 212-643-0620.

ENGINEERING COURSE: APRS, the professional recording association in London, is running its one-week course for sound engineers at the Univ. of Surrey, Guildford, U.K., Sept. 8-14. The course offers optional accommodation, and topics are as follows: Acoustics and "noise at work"; electronic maintenance; mastering; classical recording for concerts and sessions; pop, mobile, and theater sound recording; equipment synchronization and MIDI; and post-production of sound for video. Contact: 0923-772907.

AUDIOTECHNIQUES MOVES: Pro audio dealer AudioTechniques relocated to a new 10,000-square-foot facility at 1600 Broadway, New York, N.Y. 10019. The company celebrated the move with free clinics and seminars, sale prices on equipment, and weekly drawings for pro audio equipment prizes. The dealer recently sold a Trident 24 console to Jeff Layton Music Production in New York. Contact: 212-586-5989.

SUSAN NUNZIATA

MORE ALBUMS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX
A MASTER OF ENGINEERING

Ampex Recording Media Corporation 401 Broadway, M.S. 22-02 B1 Redwood City, California 94063 (415) 367-3809

AUDIO TRACK

NEW YORK

PRODUCER **CLYDE BROOKS** mixed an album on female rocker **Sabra** at the **Hit Factory**. **Jim Ball** engineered, assisted by **Michael Gilbert**. Producer/artist **Jellybean** and **Debbie Gibson** completed production and final mixes on three songs for **Jobeth Taylor's** upcoming project on **Mushroom Records**. **Hugo Dwyer** engineered. **Battery Studios** staff engineer **Tom Verecillo** recorded and mixed

a live **Jonathan Butler** performance from **Indigo Blues** utilizing the **Record Plant Remote** truck. **Kooster McAllister** helped on the project, which was mixed in **Studio B** for a longform video release.

At **Calliope**, Atlantic artist **Alta Dustin** worked with producer **Chris Julian** on several cuts for her new album. Julian also teamed with **Stetsasonic** to produce the anti-apartheid track "A.F.R.I.-C.A." **Partners In Kryme** is following up the tune "Turtle Power" with a new **SBK** album. **Shane "Doc" Faber** engineered the proj-

ect. **A Tribe Called Quest** cut its second **Jive** album with engineer **Robert Power**.

Producer **Justin Strauss** was in **Studio A** at **Prime Cuts** tracking the first **Elektra** release by **Emmaeus**, titled "Say Amen." **Eric Kupper** handled all keyboard programming, while **Toni Mola** added percussion. **Shaun James** was behind the board. **Tuta Aquino** was in **Studio A** working with rappers **King & King** on the new track "Jump." **Miguel Kertzman** co-produced and handled keyboards. **Aquino** programmed and engi-

neered the session.

LOS ANGELES

AT LARRABEE, **Taavi Mote** mixed the new **Calloway** song "All The Way," to follow "I Wanna Be Rich" for **CBS/Epic**.

L.A.'s **Mad Hatter** and **Seattle's London Bridge** had **GRP** artist **Diane Schuur** in recording her sixth album for the label with producer **Andre Fisher**. The album is tentatively scheduled for early 1991 release.

Danny Kortchmar completed

the **Bon Jovi** solo album, "Young Guns II, The Blaze Of Glory," in **Studio D** at the **A&M** facility. Guest musicians on the project include **Elton John**, **Jeff Beck**, **Little Richard**, and a 31-piece string section.

Kortchmar and **Bon Jovi** co-produced one track for the forthcoming **Hall & Oates** album at **Studio 55**. The cut is titled "So Close." **Ken Felton** assisted. **Paul Lani** mixed the track at **Summa** on a **Solid State Logic** board.

Maria Conchita Alonso cut tracks for her new **PolyGram** album at **Conway**. **Duncan Pain**, **K.C. Porter**, and **J.P. Charles** co-produced. **Benny Faccone** engineered.

EMI Records' Second Self was in **Skip Saylor** mixing tracks with mix specialist **Brian Malouf** at the board. **Pat McDougall** assisted. **John Barnes** put down tracks in the **API** room for artists **Gerald Alston**, **Rebe Jackson**, and **Chyna**. **Jack Rueben**, **Cal Harris**, and **Joe Shay** engineered.

NASHVILLE

ROY ROGERS TRACKED a new album with producer **Richard Landis** at the **Music Mill**. **Jim Cotton** and **Pete Greene** engineered the **RCA** project. **K.T. Oslin** worked on tracks and vocals for **RCA**, with **Joe Scaife** and **Cotton** producing. **Scaife**, **Cotton**, **Greene**, and **Mike McCarthy** engineered.

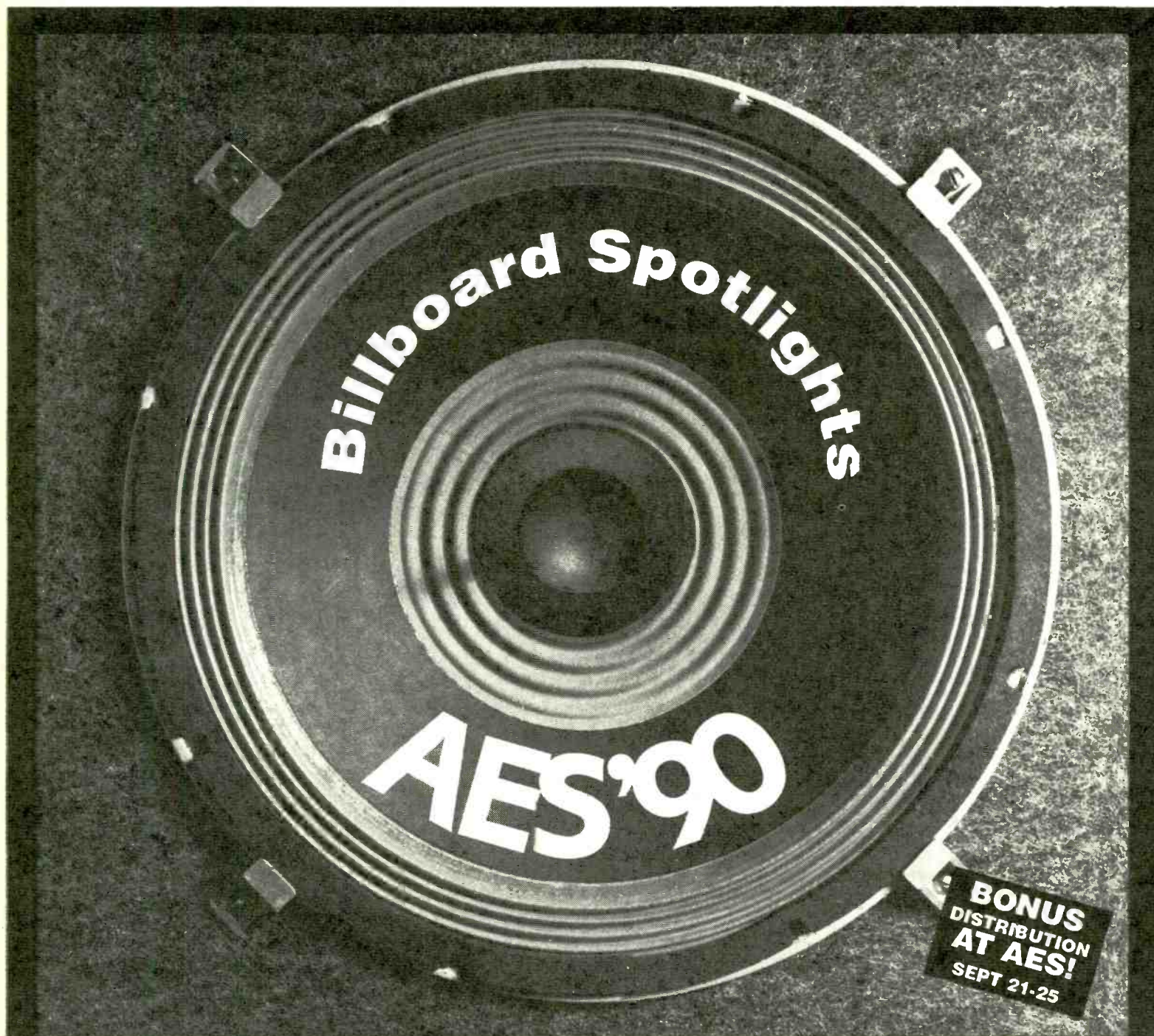
Jann Brown tracked her new **Curb** project at the **Sound Emporium** with producer **Steve Fishell**. **Mike Poole** engineered, with **Linell** assisting. **Chet Atkins** and **Mark Knopfler** recorded overdubs on an upcoming duet album for **CBS**. **Atkins** and **Knopfler** produced, with **Mike Poston** at the board, assisted by **Linell**. **Mark O'Conner** produced and mixed an album for **Warner Bros.** **O'Conner** also engineered, assisted by **Dave Sinko**.

Producer/composer **Dennis Scott** completed tracks for a **Benson Company** children's cassette titled "Sing Along, Safety Songs." The project was recorded at **Great Circle Studios** and **Grand Central Station**. **Gary "Bugs" Dales** and **Steve Pinkerton** engineered. **Scott** also began work on several kids' rap albums for **Gametek International**. Again, **Dales** was at the board.

OTHER CITIES

GAL SCOTT WAS IN **Spectrum Sound**, **Portland, Ore.**, producing music for "The Best Christmas Ever" for **Price, Stern & Sloan's** children's video series "Wee Sing." The project called for both analog and digital technologies and was mixed on **Spectrum's SSL** console with **Total Recall**. **Doug Durbrow** engineered.

All material for the *Audio Track* column should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn. 37203**.



Billboard's In-Depth Spotlight on Professional Audio Products and Trends for the Recording Studio.

- A-Z Executive/Product Survey - R&D Q&A
- The Studio Connection
- Connectivity & Compatibility

Maximize your products' exposure worldwide in *Billboard*.

East/Midwest
Ken Karp (212) 536-5017

West/Southwest
Arty Simon (213) 859-5369

Nashville
Lynda Emon (615) 321-4293

Japan
Aki Kaneko 011-81-3-498-4641

Europe
Richard Chapman 71-323-6686

Milan
Lidia Bonguardo 011-0362-58-44-24

Australia
Mike Lewis 011-61-2-699-6995

ISSUE DATE: September 29
AD CLOSE: September 4

Billboard

NMS Takes Bite Of The Apple

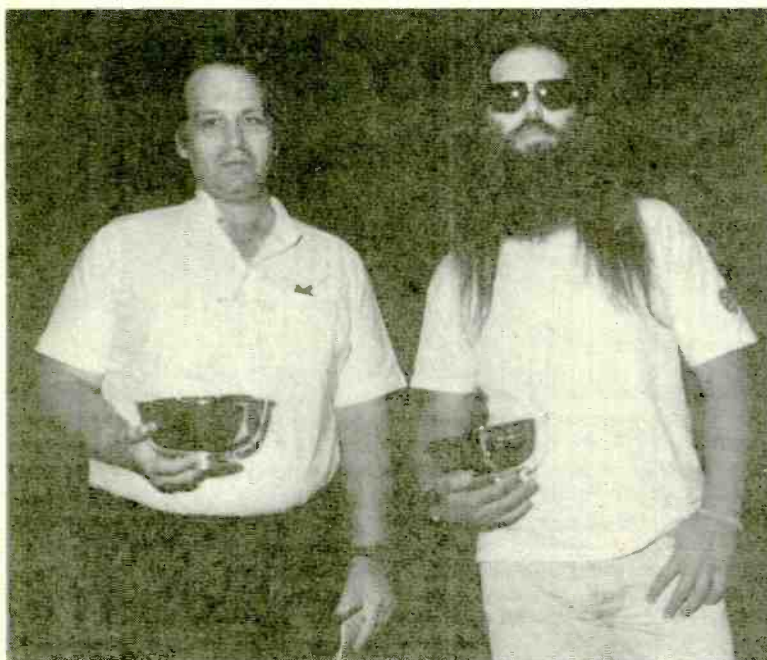
NEW YORK—The 11th annual New Music Seminar, held July 14-18, brought 8,200 attendees from all areas of the music industry to New York's Marriott Marquis Hotel. The seminar included four days of panel discussions, keynote addresses by performance artist Laurie Anderson and Giant Records president Irving Azoff, and the New York Nights concerts, during which 385 acts performed at 31 venues throughout the city. Highlights included shows by 2 Live Crew, Peter Murphy, House Of Love, Digital Underground, Hothouse Flowers, Fishbone, and Happy Mondays; a showcase by the Black Rock Coalition; and international showcases featuring acts from Spain, Germany, Holland, Ireland, and the U.S.S.R. (photos: Chuck Pulin)



Mingling at the convention are, from left, Mark Josephson, co-executive director, New Music Seminar; Daniel Miller, president, Mute Records; Peggy Dold, co-executive director, NMS; performance artist Laurie Anderson; Irving Azoff, president, Giant Records; Rick Rubin, president, Def American; and Tom Silverman, co-executive director, NMS, and chairman, Tommy Boy Records.



Discussing the ins and outs of the business at the panel "Young Guns . . . The New Presidents" are, from left, William Hein, president, Enigma; Monica Lynch, president, Tommy Boy; and John Sykes, president, Chrysalis.



Daniel Miller, left, president of Mute Records, and Rick Rubin, president of Def American, are honored with the third annual Joel Webber Prizes for Excellence in Music and Business.



At the rap panel, Luke Records president/artist Luther Campbell, left, exchanges views with "Yo! MTV Raps" hosts Ed Lover, center, and Dr. Dre.



Giant Records president Irving Azoff fields questions at a press conference following his keynote address.



Laurie Anderson performs as part of her keynote address.



Performers gather for the artists' panel. Shown, back row from left, are Peter Hook, New Order; Flea, Red Hot Chili Peppers; David Cassidy, Queen Latifah; Ice Cube; Vanessa Williams; Gregory Davis, Dirty Dozen Brass Band; and Dick Manitoba. In the front row, from left, are Anita Sarko, Barry White, and Shawn Colvin.



Hothouse Flowers performs at the BMI booth at the Seminar.



Rap artist Ice-T makes a point during the censorship panel.



Barry White answers a question at the artists' panel.

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$3.25 per word. Minimum order \$64.00.
- Display Classified: 1 in./1x \$102.00 - 1 in./4x \$95 per in./12x \$88.00 per - 1 in./26x \$85 per = 1 in./52x \$69.00 per.
- Reverse Ad \$10.00 additional charge
- Box number/address \$6.50 for handling. Only regular mail forwarded - tapes not acceptable.
- Position Wanted - \$50.00 per inch
- NEW! Broadcast/Media Rates!**
- 1 in./1x \$70.00 - 1 in./4x \$65.00 per
- 1 in./12x \$60.00 per - 1 in./26x \$56.00 per
- 1 in./52x \$52.00 per

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of @" or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174

Outside NY State - toll free-800/223-7524

****REAL ESTATE TO THE STARS****

For advertising information call Chic Walker
1 (800) 950-1018 - In NY (212) 536-5284

FAX YOUR AD TODAY! (212)/536-5351

FOR SALE

CARIBBEAN ARTS

Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more!! Call or write for color catalog.

(212) 598-9100

Nicholas Novelty Sales, Inc.

864 Broadway, New York, NY 10003

DEALERS ONLY

FOR SALE

OVERSTOCKS, SUPPLIES, INDEPENDENT LABELS

Thousands of low-priced CD's, LP's & cassettes. Indie labels (complete back catalog). Shrinkwrapping supplies, CD blisters & jewel boxes. Divider cards, paper and plastic sleeves, novelties. Dealers only.

Performance

P.O. Box 156

New Brunswick NJ 08903

(201) 545-3004 Telex: 5106008316

SS CASH SS

Paid for LP's, CD's & Cass.

We Buy Collections

RECORD SURPLUS

11609 Pico Blvd., L.A., CA 90064

(213) 478-4217

(213) 477-7509 FAX

BUSINESS OPP.

UNIQUE INVESTMENT OPPORTUNITY. Video & Film Production. Very Low Budget, Very High percentage ownership for investment. Mr. Campbell 212-865-2838.

SCHOOLS & INSTRUCTIONS

CAREERS IN

music and video BUSINESS

Enter the exciting and lucrative world of the entertainment industry! Learn the business and the technical aspects of music & video production from top professionals! An 18 month degree program. Check choice of school location below.

CALL TOLL FREE, OR WRITE

1-800-424-2800

- | | | | |
|----------------------------------|-------------------------------------|-----------------------------------|--|
| <input type="checkbox"/> Atlanta | <input type="checkbox"/> Houston | <input type="checkbox"/> Seattle | <input type="checkbox"/> Ft Lauderdale |
| <input type="checkbox"/> Dallas | <input type="checkbox"/> Pittsburgh | <input type="checkbox"/> Colorado | <input type="checkbox"/> Philadelphia |

YES, I would like information about your Programs!

NAME YR. H.S. GRAD

ADDRESS

CITY STATE ZIP

PHONE

The Art Institutes
526 Penn Ave. Pittsburgh, PA 15222
SC46BB

FIXTURES

DISPLAY FIXTURES FOR COMPACT DISCS and RECORDS, Hamilton brand, like new, understock storage space with sliding doors, sacrifice price (714) 621-5883.

FIXTURES

FACTORY DIRECT

COMPACT DISC DISPLAYERS
AUDIO CASSETTE DISPLAYERS
ALBUM DISPLAYERS
LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS
Complete Modular Merchandising System for entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.

1-800-433-3543

Ask for Allen Nicely

HELP WANTED

HITMAKER

Regional radio promotion genius. Aggressive label seeking experienced Promo-type person looking for a future. East & West coast positions available. Marketing knowledge a must. Reply to:

P.O. Box 791
Cherry Hill, NJ 08003

NATIONAL SALES POSITION

AUDIO & VIDEO TAPE DUPLICATION
Recorded Publication Laboratories (RPL, Inc.) seeks an experienced and highly motivated individual with the proven ability to sell.

This position requires sales experience. Knowledge of the music publishing and educational publishing industry helpful. Experience in the audio and video tape duplication, floppy disk duplication and related printing and/or packaging is desirable.

This position is based in either our New York or Philadelphia location. Other locations are feasible to accommodate the right candidate.

RPL, Inc. offers a compensation and incentive package commensurate with experience. Excellent health and medical benefits are included. Potential for equity participation available.

For a confidential interview, please forward your resume and salary history to:

Ronald Ollano
RPL, Inc.
1100 State St.
Camden, NJ 08105

STUDIO MANAGER

Major NYC multi-studio facility needs experienced recording studio manager, big grief, big bucks, big studios, great client roster, lotsa action. Should be connected to and respected by labels large and small. You need us — we need you.

(Please call: (212) 873-8973

PRODUCTION COORDINATOR

Independent label seeks person with experience in the manufacturing of records, cassettes and compact discs. The successful candidate must be meticulous and possess a strong follow-through. For consideration, send a detailed resume, including salary history to:

Box # 7859
Billboard
1515 Broadway
New York, NY 10036

SERVICES

FROM THE USA-AIR FREIGHT

Transport daily. Special to the Music Industry since 1953, Worldwide. Confidential Attention. Low Rates. Contact:

Dennis Kleinberg, Dir.

BERKLEY AIR SERVICES CORP.

POB 665, JFK Airport, NY 11430, U.S.A.

Fax: 718-917-6434

Ph: 718-656-6066, Tlx 425628

ATTENTION:

AGENTS, MANAGERS, PRODUCERS, AND PUBLISHERS

If you're looking for Top 40, Dance, and a Ballad (all with crossover potential), please contact Rick Mahoney for a three tune songwriters demo at:

COMPOSER'S WORKSHOP
24 TRACK RECORDING
TEL. 808/955-BEAT
FAX. 808/944-0462

DISC MAKERS

MONEY SAVING PACKAGES

COMPLETE MANUFACTURING

CASSETTES CD'S, LP'S & VIDEOS

PROFESSIONAL DESIGN DEPT.

CALL FOR CATALOG

1-800-468-9353

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES...

Call Toll Free
1-800-523-2472

Ask for free catalog and monthly specials.

America's Leading Distributor of Recording Tape and Accessories

A. I. ROSENTHAL

207 WELSH ROAD
HORSHAM, PA 17044

AUDIOPHILE QUALITY

EUROPADISK LTD.

- CASSETTE DUPLICATION
- DMM LP MASTERING
- LP & 7" PRESSING
- COMPACT DISCS
- GRAPHICS PACKAGES
- DIGITAL STUDIO

CD Master Tapes
Neve DTC/Sony Digital Editing
Europadisk, Ltd.
75 Varick Street, New York, NY 10013
(212) 226-4401 • FAX (212) 966-0456

DISCO & STAGE LIGHTING/AUDIO

Mirror Balls, Pin Spots, Rain Lights, Chasers, Portable DJ Gear, Club Lighting, etc.

WHOLESALE PRICING AVAILABLE

Farralane Enterprises, Inc.

166 Central Ave.

Farmingdale, N.Y. 11735

Fax (516) 752-8781

(516) 752-9824

SERVICES

MASTERING

REPLICATION PRINTING

COMPLETE CD AND CASSETTE PRODUCTION

DIGITAL HOUSE

FOR THOSE WHO HEAR THE DIFFERENCE

GRAPHIC DESIGN ART STUDIO

TOTAL PACKAGING

PERSONALIZED EXPERT SERVICE

212-333-5950

101 WEST 57th STREET, NEW YORK, N.Y. 10019

Cassettes AS EASY AS . . .

- 1 REAL TIME DUPLICATION
- 2 HIGH SPEED DUPLICATION
- 3 CUSTOM BLANKS

INTRODUCING:

Full Service Digital Editing and CD Compilation

ESP Means Quality Full Service Printing and Packaging, Friendly Professional Service, Competitive Prices, Fast Turn-Around and Highest Quality Raw Materials.

ESP EASTERN STANDARD PRODUCTIONS, INC.
26 BAXTER STREET
BUFFALO, NY 14207
1-716-876-1454

1-800-527-9225

COMPUTERS

Ask one tough question before you computerize.

Simply put: What's your payback? That's a question we've helped dozens of music and video retailers and wholesalers answer—accurately and profitably. Inventory control. POS. Video rental. We've got it all—for chain stores, single stores and one-stops. And with a decade of experience behind us, we're the experts in the music business. Call or fax today.

YSL Phone (404) 449-0338
Fax (404) 840-9723
YOUNG SYSTEMS LTD
6753-B Jones Mill Court, Norcross, GA 30092

Musicware
The #1 Software Hit in Record Stores Across the Nation

Complete Family of Software Systems for Record Stores from Single Stores to Chains Your One Stop Record Store Software and Computer Hardware Company

MUSICWARE USA 5934 Royal Ln. Suite 1114 Dallas, TX 75230 (214) 692-6552 (214) 369-3840 FAX	MUSICWARE EUROPE Saxony House Easthampton, Chichester Sussex, England PO18 0JY UK (0243) 775419 UK (0243) 776327 FAX
---	---

RecordTrak
The proven computerized inventory control system for record stores.

Trak Systems call for more information
101 North Plains Road
Wallingford, CT 06492
203-265-3440 **800-942-3008**

TAPES

PROFESSIONAL RECORDING SUPPLIES BLANK AUDIO & VIDEO CASSETTES

Looking for the best at the lowest prices? WE CAN HELP!
 • Customized Blank Audio & Video Cassettes
 • Norelco, Ampex & Soft Poly Boxes
 • Cassette Labels • Ampex Mastering Tape
 • Screw Type C-O's • AGFA, BASF & Magnetic Media bulk audio cassette tape
 Our 23 years of experience in the recording industry speaks for itself. Give us an opportunity to speak to you. Don't Delay—Call Today For More Information.

ANDOL AUDIO PROD., INC.

Recording Industry Supplies
 4212 14th Ave • Brooklyn N.Y. 11219
 Call Toll Free 800-221-6578 NY*Res (718) 435-7322
 Fax (718) 853-2589 • We accept VISA/MC

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE INCREASING ALL OVER THE NATION

PROTECT YOUR RETAIL OUTLETS WITH LOW COST EASY TO USE CASSETTE TAPE SECURITY PRODUCTS—EITHER REUSEABLE OR DISPOSABLE

FAST SHIPMENT FROM INVENTORY WITH 7 SELECTIVE MODELS FROM WHICH TO CHOOSE!

CALL OR WRITE TODAY FOR SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
 309 SEQUOYA DRIVE
 HOPKINSVILLE, KY 42240
 1-800-922-6287
 502/885-8088

TALENT

LOOKING FOR A RECORD DEAL? CALL ALEX J. GREENE (313) 779-0207

Or write: 27380 Gratiot Ave.
 Roseville, MI 48066

HEY! LOOK WHAT'S NEW! PARADISE PROMOTIONS...

We're all you need for college or commercial radio. Paradise Promotions is looking for 15 of the best unsigned acts for a compilation CD. Want more information? Call or write:

P.O. Box 4343
 Carson, CA 90749
 (213) 834 9039
 Fax (213) 834 3942

SONGWRITERS

CASH MONEY FOR SONGS

Need soul and rap. Send tape and SASE to:

Star Globe Productions
 1901 Ave. of the Stars
 Suite 1774
 Los Angeles, CA 90067

MUSICIANS/SONGWRITERS! COLLABORATE/ make contacts/friends worldwide through correspondence! SASE: Artist Connection, Box 276. New Haven, CT 06502 USA.

NOVELTIES

ROCK T-SHIRTS

- OVER 100 STYLES
- TOP ROCK ARTISTS
- LICENSED DESIGNS
- FREE CATALOG

NICEMAN MERCHANDISING
 1-800-279-2545
 DEALERS ONLY

REAL ESTATE TO THE STARS

ENGLEWOOD, N.J.

2,750,000



STANDING OVATION

Enjoy the seclusion of this English tudor. Within minutes of Manhattan. Master bedroom suite with fireplace, master bath & sitting room. This two acre plus property is beautifully landscaped with wonderful views. Located in Englewood's "Area of the Stars". Call our entertainment specialist for this or other estate properties.



Friedman Associates
 Realtors

☆☆☆ Estates Club Tel: 201-327-9090 • Fax: 201-327-9068

REAL ESTATE TO THE STARS



Make the best of your long-term stay in West Hollywood with a Month-to-Month Suite at the Cézanne Hotel.

Our exclusive residences feature:

- Month-to-Month Rentals.
- Spacious 1 Bedroom or Executive Suites.
- Fully Furnished with Kitchenettes, Linens, Maid Service and Fireplaces.
- Television and Cable.
- Rooftop Pool and Whirlpool.
- Secured Parking.
- Superb Location.

*The Ideal Address
 The Ideal Situation.*

Call Brian Larsen at
 Cézanne Hotel
 (213) 659-9407

AVAILABLE IMMEDIATELY

Melrose Ave./L.A. Law Entertainment Attorney To Share Congenial 3-Attorney 2nd Floor Office w/Library, Conf., Fax, Kitchen-Rent Negotiable

PETER (213) 651-5111

Hollywood's Best Deal

Ideal location, just minutes from major recording studios.

Feel safe and secure behind our state-of-the-art security system.

"Country club" atmosphere with fitness centers, pools, spas & sunning deck

1 BRs from \$727*

ST. JAMES
 APARTMENTS

1710 North Fuller Ave.
 213-850-1710

*For a limited time. Based on a 1 year lease.

BILLBOARD CLASSIFIED ADVERTISING DEADLINES:

ISSUE DATE	DEADLINE DATE
August 11th.....	July 30th
August 18th.....	August 6th
August 25th.....	August 13th
September 1st.....	August 20th
September 8th.....	August 27th
September 15th.....	August 31st

SPARS PANEL

(Continued from page 58)

man Post, the audio-for-video commercial postproduction facility that is affiliated with Full Sail Center For The Recording Arts, agreed that in-house experts are essential for survival.

But finding employees who offer the right combination of talent, expertise, and good client-relation skills is not always easy.

Several audience members noted that the attitude of today's recording school graduates is less than realistic when faced with what Platt referred to as "lessons in humility" encountered once they are placed in studios.

But all the talent and all the equipment in the world is not worth much if a studio is not getting paid by its clients, according to Walters. "You don't have a client until you get paid," he advised, noting that a typical con is for a client to come in, put down a sizable advance, run up a bill in excess of that advance, and then disappear.

However, even paying clients can vanish, leaving behind master tapes that eat up space at a facility. Chrein noted that tape storage can create major problems for recording studios.

"The person whose name appears on the invoice is the one who owns the tape," said Chrein. "Only that person is legally authorized to remove the tapes from the studio."

Chrein, faced with a large number of masters accumulated over several years, sent registered letters to former clients stating that if the tapes were not picked up by a certain date they would be destroyed. Walters agreed that that was the best solution. "It's the only way to scare them into picking up their tapes," he said.

Business concerns notwithstanding, panelists agreed that running a recording facility is a labor of love, and that, once bitten by the engineering bug, studio operators are stung for life.

"Engineering is like sex," observed Platt. "You have to do it once a week or you won't be able to live."

Our Readers Are Always On The Move



Properties in North America, Europe and the Caribbean are selling in Billboard's

REAL ESTATE TO THE STARS

classified section

Call Chic Walker
 1-800-950-1018
 212-536-5284
 fax 212-536-5351

ADVERTISE NOW!



HEAD OF THE HARBOR Private Estate with 4 Buildings Total - 7 Bedrooms

Long Island's North Shore, New York

4 1/2 Acre Estate, Access to L.I. Sound. 5400 Sq. ft. manor home • All 4 bdrms w/private bath 21x29 Gourmet Kit. Stainless Steel Commercial Gas Stove • 3 Marble Fireplaces • Library w/Marble Fireplace • High Ceilings throughout • Oak Floors • Also on grounds: Swiss Guest Chalet w/Fireplace, 3 Bdrms and Baths w/Jacuzzi • Grounds also feature 900 Sq. Ft. Cabana w/Marble Fireplace, Full Bath and 2 Bunk Sauna Rm. • Free-form Heated Black Beauty Swimming Pool w/Waterfall & Jacuzzi • 2 Stall Horse Barn w/Corral • Illuminated Regulation Tennis Court • All bldgs. 4 yrs. old • 1 hr. 15 min. from NYC - \$1,800,000 Financing Arranged Owner: Eves. 516-862-7042 Day (Mon. to Fri.) 516-499-0990

CALIFORNIA DREAMIN' • ARTISTS SECLUDED RANCH 46 Beautiful Acres

2500 ft. frontage on black top road with 1500 ft. of white board fence. 50 miles from L.A. in scenic Leona Valley. 2 bdr. cabin with large front porch. 40 ft. mobile home, Well and Spring water. Large trees with a nice breeze and clean air. Horse training facilities. 2 lakes and golf course nearby. Do your best work here. Owner terms. Call for VIDEO. WAS \$1,300,000 REDUCED TO \$995,000 FIRM.

Broker: Office (818) 594-5959 • Home (805) 583-8284 • Owner: (615) 792-6400

Japan To Extend Rental Royalties

Change Will Benefit Foreign Record Firms

■ BY SHIG FUJITA

TOKYO—The Japanese government's Agency for Cultural Affairs has decided to revise the copyright law so that foreign record companies can receive royalties for records and CDs rented out by record rental outlets.

However, the bill to revise the Copyright Law will not be submitted to the Diet, the Japanese parliament, until its next regular session in December. Consequently, foreign record companies cannot expect to collect royalties on rentals until the beginning of next year at the earliest.

Currently, the record rental outlets pay royalties on domestic-repertoire records and CDs that, in principle, come to about \$1 per unit, comprising 33 cents each paid to the Japanese Society for Rights of Authors, Composers & Publishers (JASRAC), the Japan Phonograph Record Assn. (JPRA), and the Japan Council of Performers Organizations (Geidenkyo),

at an exchange rate of 149 yen to the dollar.

But it is impossible to keep track of how many times each record or CD is rented, so rental outlets actually pay a flat sum calculated on the basis of store size, the number of titles in stock, and an estimated number of rentals per month. Therefore, the actual total royalties on each CD rented amount to about 33 cents rather than \$1.

International repertoire is said to account for 40% of records and CDs rented out. There are now an estimated 6,100 record rental outlets in Japan, with an annual gross put at \$537 million. Royalties paid on domestic repertoire in 1989 to JASRAC, JPRA, and Geidenkyo totaled \$1.8 million.

In a suit against rental outlets, Japanese record companies have called for a ban on the leasing of newly released records for a certain period of time. To help settle that suit, the Agency for Cultural Affairs has been promoting talks between the JPRA and the Japan Record Rental Business Assn. (JRRBA).

Both sides have now reached agreement in principle on banning the leasing of new records for the first week, with the prohibition to be extended to three weeks in the future.

The JPRA had wanted a three-week ban from the beginning, but the JRRBA argued that this would kill the rental business, since newly released records are rented out mostly in the first three weeks after issue.



Engelbert In England. Engelbert Humperdinck, center, receives a plaque after two sellout shows at the London Palladium during his recent U.K. tour. With him are Derek Nicol, left, and Paul Walden, directors of the Flying Music Co. in London.

EMI Australia Is Riding High On Charts

■ BY GLENN A. BAKER

SYDNEY, Australia—In its most dramatic chart surge in more than five years, EMI Australia is currently claiming seven of the top 10 singles, including the first three entries, and a quarter of the top 40. It is also able to boast 15 of the top 50 albums, including the current No. 1, the "Pretty Woman" soundtrack.

EMI's surge, which David Snell—managing director of four years—describes as "immensely satisfying and a definite turnaround for the company," results from determined marketing of the strongest flow of product from foreign sources in many years.

The hit repertoire, by U.S., Canadian, Swedish, Australian, and U.K. artists, has come from EMI, Capitol, Chrysalis, Virgin, Enigma, local indie imprint Avenue, and, perhaps most impressively, the young SBK label.

The EMI-dominated singles top 10 has M.C. Hammer at No. 1, Roxette at No. 2, Wilson Phillips at 3, Hi-Tek 3 at 5, Tina Arena at 6, Heart at 7, and Poison at 8. Elsewhere on the charts (single/album) can be found Belinda Carlisle, Gary Moore, Soul II Soul, Sinéad O'Connor, Debbie Harry, Kevin Paige, Billy Idol, David Bowie, and Peter Dinklage.

Wilson Phillips and Debbie Harry were brought down under for recent promotional jaunts, which led to almost immediate chart breakthrough.

EMI ranked around the fourth and fifth levels (out of six majors) in the various 1989 chart share tallies and Snell admitted late last year, "I've had some anxious times in this job."

Now he says, "For a long time we've been saying we have a great company: Give us the hits and we'll break them here. Prior to this, we've kept our market share up largely by back-catalog exploitation, but you can only do that for so long. A company thrives on successfully working contemporary product."

He adds, "What's particularly exciting is what has happened with SBK, which was a bit of an un-

known quantity. Six months ago we wondered what SBK would do. Now we know. Enigma is also proving instantly viable. We've had it only for a month, and we already have Poison away."

In the midst of the high-profile product is the almost graphically sexual "I Need Your Body" by young Tina Arena, a Melbourne singer who came up through much the same acting/singing ranks as Kylie and Dannii Minogue.

The song is the studio creation of veteran hit maker Mike Brady, who was responsible for the two biggest domestic-selling hits in Australian pop history: "Up There Cazaly" by the Two Man Band and "Shaddap You Face" by Joe Dolce, which sold 4 million singles globally.

Snell now tips Tina Arena, along with angelic-voiced Peter Dinklage, for international achievement in the '90s.

70,000 Attend North Sea Fest

Fitzgerald Cancels, But Show Goes On

■ BY MIKE HENNESSEY

THE HAGUE, Netherlands—A record crowd of more than 70,000 people, paying up to \$250 for an all-in festival pass, attended the 15th North Sea Festival here July 12-15. They saw a jazz cavalcade more comprehensive than has ever been seen at a European festival. More than 150 groups, performing in 14 locations, presented an immense variety of music during the four days.

The festival faced a major setback when Ella Fitzgerald, who was scheduled to appear in the opening gala, was taken ill and had to cancel her European engagements.

Organizer Paul Acket, working against time, improvised a last-minute substitution program that featured the Count Basie Orchestra with George Benson, the Carmen McRae-Ellis Marsalis Duo, and the Cab Calloway Revue. Later in the evening, the Basie band played at a jazz dance party in the States Hall, converted for the occasion into a ballroom, which attracted more than 3,000 people.

There were storming big-band performances from Gil Evans, Sun Ra, and Lionel Hampton, an electrifying presentation from the Maynard Ferguson Band, playing old-fashioned bebop again, and a huge ovation for the 2½-hour Al Jarreau Show '90, with Randy Crawford as special guest.

Other highlights included delightfully poised and polished sets by Carmen McRae and Shirley Horn, two magnificent concerts by alto saxophonist Bobby Watson and Horizon, and characteristically assured and inspired sessions from the Harper Brothers, Von and Chico Freeman with the Hank Jones Trio, and the sensational Cuban keyboard man Gonzalo Rubalcaba.

Unexpected bonuses were when, in the best jazz spirit of improvisation, Roy Haynes invited Jack DeJohnette and Percy Heath to the stand to sit in with his quartet and when Al Jarreau guested with Ears.

Winners of the North Sea Jazz Festival's Bird awards this year were Stan Getz (U.S.), Belgian guitarist Philip Catherine (rest of the world), and the late tenor saxophonist Ruud Brink (the Netherlands).

Backed by the fine orchestra of Peter Herbolzheimer, Getz performed a magical set, including a great interpretation of Dizzy Gillespie's "Con Alma," and then he and Catherine played as a duo, presenting a superb version of the Gordon Jenkins classic "Goodbye."

Also appearing in the festival were Miles Davis, Lionel Hampton, Illinois Jacquet, Wayne Shorter with Larry Coryell, David Sanborn, Tania Maria, Ray Charles, Dave Brubeck, Branford Marsalis, Take 6, Lee Ritenour, B.B. King, and the Horace Silver Quintet.

Phonogram Italy, Film Co. In Deal

■ BY DAVID STANSFIELD

ROME—Italy's Phonogram Records division has signed an exclusive deal with Cecchi Gori, the national movie production company, to distribute original soundtrack albums in the national and international markets.

The initial agreement covers 14 nationally produced pictures. The first albums to be released are for the films "Dimenticare Palermo" and "Tre Colonne In Prima Pagina," with music by Ennio Morricone; "Voleva Panteloni," with music by Giancarlo Bigazzi; and "La Voce Della Luna," the latest movie directed by Federico Fellini, with music rearranged by Nicola Piovani.

Phonogram managing director Bruno Tibaldi says, "Cecchi Gori is the biggest national producer of quality movies. They will inform us when the films are to be released in different territories, and we will then liaise with our sister companies to issue the original soundtrack albums."

Tibaldi describes the terms of the pact as standard, but declines to disclose the financial details. He hopes that business will extend beyond the 14 scheduled albums and has his eyes on the U.S. market.

"Cecchi Gori aims to remake some of the top-selling national movies," he reveals. "The stories will be adapted and the casts changed by using U.S. actors. We will provide a new original soundtrack album with music from acts on our own roster. Cecchi Gori is already set to remake 'Io A Mio Sorrella,' which will be retitled 'Me And My Sister.'"

Tibaldi says it is too early to specify which international Phonogram artists will be involved in future projects, but he believes that the soundtrack albums will make a substantial contribution to Phonogram profits.

(Continued on page 66)

Berlin 'Wall' Show Draws 320,000

■ BY WOLFGANG SPAHR

BERLIN—The biggest event in the history of European rock music attracted an audience of 320,000 at the Potsdamer Platz here July 21 for the staging of "The Wall," produced by Roger Waters.

Only 150,000 of them apparently bought tickets at 50 marks each, raising \$4.6 million, but the show was televised, or will be later, in 32 different territories, and there was sponsorship from Peter Stuyvesant, Intercontinental Hotels, British Airways, Levi's, the Deutsche Bank, and the European Commission.

The total take has still to be evaluated, although production costs are already known to be \$8.85 million. The beneficiary will be the Memorial Fund For Disaster Relief, set up by Group Captain Leonard Cheshire, a Royal Air Force wartime bomber pilot ace who plans to raise \$905 million, or \$9.05 for every life lost in wars during the 20th century.

The proceeds will be used to assist instantly at disasters throughout the world without the delay normally ensuing before relief funds are available.

Despite two power failures during the early part of the show, the event was well received by its audience, although West German critical reaction was less favorable.

Among those appearing with Waters were Sinéad O'Connor, Joni Mitchell, Van Morrison, Marianne Faithfull, Thomas Dolby, Tim Curry, Ute Lemper, Cyndi Lauper, Bryan Adams, and the Scorpions.

Czechoslovakia Strengthens Its Copyright Protection

■ BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—The Czechoslovak Copyright Act was amended, effective July 1, to strengthen the rights of performing and recording artists as well as those of producers of sound and audio/visual recordings.

Payment of royalties to artists and producers is now obligatory rather than optional, as it was before the amendments were passed by the Czechoslovak Parliament. Permission is also granted for individuals to produce audio/visual recordings, whereas previously such permission was limited to officially approved companies.

The protection period for phonographic and audio/visual recordings has been extended from 25 to 50 years from the end of the year in which each recording is produced. Copyright protection has now been extended to computer software in Czechoslovakia for the first time.

These changes to the Copyright Act will enable the authorities to take tougher legal action in piracy cases, which have pro-

liferated during the first six months of this year. The liberalization of the economy and trade following the end of the Communist dictatorship has prompted the emergence of all sorts of new entrepreneurs endeavoring to sell unauthorized records and cassettes to the public and to rent out CDs.

The Czechoslovak national group of the IFPI has notified business people through the media that they are now subject to prosecution and penalties if they defy the Copyright Act.

Czechoslovakia is one of the countries where home taping is widespread, largely due to restrictions and scarcity of repertoire under the old regime, and a blank-audiotape and videotape levy is planned. CD rental and sales of cassettes that have been duplicated without authorization will be completely prohibited.

Intergram, a newly established organization, will represent performing artists and producers and collect royalties on their behalf in discotheques, hotels, restaurants, and other public places where sound and video recordings are played.

EMI France Director Takes Stock Of Industry Criticizes Cut-Rate CD Prices, FM Radio Policies

■ BY PHILIPPE CROCC

PARIS—Hypermarkets in France selling classical and pop compact disks for a mere 9 francs (\$1.60) are causing severe damage to the music industry and to the public perception of the CD as a top-quality sound carrier, according to Noel Castaing, managing director of EMI France.

"This is a disastrous policy," says Castaing, "which is psychologically damaging because it identifies the CD as cheap software and thus degrades it."

"Furthermore, a large part of this product consists of pirated material which gravely prejudices the legitimate industry."

Castaing calls upon all record companies to work closely with the French record industry association (SNEP) to fight for the preservation of the CD as a quality sound carrier and for the elimination of piracy, "which by destroying margins will inhibit investment in new talent and thus jeopardize the future of our industry."

In his first major review of the French market since his appointment as managing director nine months ago, Castaing also criticizes the FM radio stations for allowing advertisers to dictate program policy and for giving priority airplay allocation to record companies in return for sub-

stantial advertising commitments.

Castaing also accuses the FM stations of being too heavily influenced by listener panels, which are not necessarily representative of audiences as a whole. "The result," he says, "is that Anglo-American repertoire gets disproportionate airplay, and this creates a major problem for companies seeking exposure for new French artists."

Castaing adds: "There are signs now that this pro-international policy may be rebounding on the stations, because the latest surveys show they are losing audiences. They should now consider whether it is, because, in a country where national repertoire accounts for 50% of record sales, audiences seek a more equitable balance between Anglo-American and domestic repertoire."

Castaing rules out any possibility of EMI France following the initiative of other record companies in acquiring shares in FM stations.

"Our policy," he says, "is to build constructive partnerships with the media and also with the retail trade and not to diversify into these sectors."

In line with EMI companies elsewhere, Castaing has restructured EMI France into three separate product divisions, each with its own promotion and marketing setup:

- Pathe-Marconi, headed by Marc Britain, who is in charge of local and regional European popular music (excluding U.K. product). International promotion of this repertoire is handled by Pierre Satche.

- International, headed by Suzy Glespen, responsible for Capitol, EMI Records, Enigma, SBK, IRS, and EMI U.S. repertoire. Director of marketing for this division is Herve De-

franoux.

- Classical, headed by Alain Laneron.

EMI France's commercial department and strategic marketing operation is headed by Christian Noaille, who is responsible for compilations and back catalog activity and also for the distributed labels, Trema, Delphine, and Gerard Meys.

Stones Tour Baset By Finger Injury

LONDON—An injured third finger on Keith Richards' left hand is casting a blight over the current stage of the Urban Jungle international tour by the Rolling Stones, marking the band's 25th anniversary.

Richards sustained the injury on a guitar string during the band's weekend dates at Wembley Stadium July 7-8. An infection in the wound prompted the cancellation of a sellout show at the 30,000-seat Cardiff Arms Park in Wales July 11, and further Wembley dates July 13-14. The latter two have been rescheduled for Aug. 24-25.

The Stones are also the center of a storm over a canceled Russian date. They were set to play before 100,000 in Moscow's Lenin Stadium Aug. 20 as the last stop on the tour.

Soviet entrepreneur Stas Namin intervened with an offer of \$990,000 each for the band for the date, but his expected financial backing from Japanese businessmen failed to materialize. The state-run Gosconcert agency, affronted by the intervention and the monetary motive, has now canceled the concert.

WEA INTERNATIONAL'S EAST/WEST RECORDS BUILDS ITS ROSTER

(Continued from page 4)

ous channeling of all American product through the U.S. division in the U.K. and the growing impression that Atlantic was perhaps getting the short end of the stick.

"Atlantic was being disproportionately successful in the States," says Hole, "and we wanted to give greater focus to them here through East/West while WEA, our sister company, did the same for Warner and Elektra. We've been building a good bridge with Atlantic. Doug Morris and I talk by phone two or three times a week, and there's an excellent personal relationship between us and Atlantic and Derek Shulman at Atco."

RECIPROCAL RELATIONSHIP

The notable success of Atlantic in the States, its size, and its increasingly fruitful link with East/West also prompted another development.

"Doug and I agreed we should have our own East/West label manager based at Atlantic in New York and Vicki Germaise was recently appointed. We look after their repertoire here and they look after ours there."

A WEA International representative in New York stresses that Atlantic and Atco do not have exclusive U.S. rights to East/West output. "They have a special symbiosis and an important relationship," she says, "and we hope it's going to grow and prosper. But there is no exclusive product flow from an international source to a U.S. [WEA] label."

She further notes that Tanita Tikaram is on Reprise here, and that Chris Rea is on Geffen. But both of those acts were signed to WEA U.K.

prior to its mitosis, and a source close to Atlantic confirms that neither Atlantic nor Atco has been offered any WEA U.K. product other than East/West titles for the past few months.

Atlantic has no comment on its relationship with East/West, although in the announcement of Germaise's appointment, Atlantic VP/GM Mark Schulman said he welcomed a flow of new releases from the U.K. label.

On the drawing board for release from East/West in the next year, according to Hole, are titles by An Emotional Fish, the Big Dish, the Fat Lady Sings, Harriet, and Five Thirty. Hole calls Malcolm Dunbar, East/West's head of A&R, "outstanding. His first signing after joining us was Tanita Tikaram, whose debut LP has sold 3 million copies."

"The East/West artist roster has 30 acts," Hole discloses. "This number will grow to about 40 over the next two years. We reckon on a five to six-year span for developing artists into worldwide status and we always think long term."

Hole disagrees with those who say there is no good U.K. talent around.

"We've signed four or five of the best ever. The charts do get filled with one-offs, like during the current dance phase, which can obscure the overall pattern. But the dance area is bringing forward great artists who'll progress to a wider audience. Dance music is always here, although its forms may change. It's how boys meet girls and it will never go away. Personally, I'd love to find tomorrow's Bobby Brown."

HISTORY RECALLED

The history behind the choice of

the East/West name is warmly appropriate. "We were desperately looking for a name," Hole recalls. "It had to be one suitable for a major record company, one that we liked and one that was available and not registered by somebody else."

"Rob Dickins and I had a great personal regard for Nesuhi Ertegun, and we thought it fitting to use the East/West identity which he began in 1955 and which he went back to when he retired from WEA but became ill before it was fully reactivated. The choice seemed particularly suitable in his memory in a year when WEA went through a metamorphosis and the Berlin Wall fell down."

"When Nesuhi founded the label, he declared that 'East/West will be very selective and extremely particular on quality and presentation.' Those words are now our guiding motto."

Hole has been with WEA for eight years. His involvement with the music industry began when he was social secretary at Kent Univ., and progressed through artist management, a production deal with Decca U.K. (before it was acquired by PolyGram), and his own Criminal Records label, covering a 12-year span altogether before he was invited to join the WEA U.K. A&R staff. He rose to head of A&R, and then became managing director of the U.K. division in 1987 before assuming a similar post with East/West when it was formed toward the end of last year.

Assistance in preparing this story was provided by Ken Terry in New York.

INTERNATIONAL NEWS EDITOR

PETER JONES, Billboard, 23 Ridgmount St., London WC1E 7AH, England.
Phone: 71-323-6686. Fax: 71-323-2314, 2316.

CHIEF EUROPEAN CORRESPONDENT

MIKE HENNESSEY, Billboard, Im Tobel 2, 7201 Durchhausen, West Germany.
Phone: 49-7464-2177. Fax: 49-7464-3195.

INTERNATIONAL CORRESPONDENTS

Australia—GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.
Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
Canada—KIRK LAPOINTE, 83 Hamilton Ave. N., Ottawa, Ontario K1Y 1B8. 613-724-5507.
Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72.
Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
France—PHILIPPE CROCC, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.
Greece—JOHN CARR, Mavromihaleon 28, 152 33 Athens. 30-1-684-9447.
Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.
Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.
India—JERRY D'SOUZA, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.
Ireland—KEN STEWART, 56 Rathgar Rd., Dublin 6. 1-83-25-27.
Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
Italy—DAVID STANSFIELD, Via Francesca Vettori 39, 00164 Rome. 39-6-623-0010.
Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.
Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.
Malaysia—CHRISTIE LEO, 29-G, Gilstead Road, Singapore 1130.
Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
Romania—OCTAVIAN URSULESCU, Str. Radu de la Afumati nr, 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16.20-80.
South Africa—JOHN MILLER, P.O. Box 16585, Doornfontein 2028.
Spain—FERNANDO SALAVERRI, Plz Emilian Jimenez Millas, 2D, 28008, Madrid. 24242 93.
Sweden—JOHAN LANGER, Brunkulle Grand 15, 16245 Vallingby.
Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
West Germany—WOLFGANG SPAHR, Postbox 1150, Keltlingstrasse 18, 2360 Bad Segeberg. 04551-81428.
Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

New AWE Enterprise Sets Deals With CMI, Filmtrax

BY NIGEL HUNTER

LONDON—A deal with Copyright Management Inc. to represent its clients in Europe is one of the first to be clinched by Allied West Entertainments, a new enterprise set up by former Filmtrax joint CEO Tim Hollier in partnership with film producer Tim Van Rellim.

AWE's catalogs will be reciprocally represented in the U.S. by CMI. AWE has reached agreement with Filmtrax to acquire the Leosong Copyright Service and Filmtrax general copyright manager Ray Ellis will move with Leosong and become managing director of CMI Ltd. in the U.K.

Hollier sees the AWE-CMI framework as the infrastructure for building what he terms "a third force" of music publishers that will back the Mechanical Copyright Protection Society in obtaining new rates and encourage writers and composers "to think twice before signing with the majors."

AWE has bought Cayman Music, the company owning most of the late Bob Marley's copyrights, and Hollier and Van Rellim are planning a movie on Marley's life.

"The film will place specific emphasis on the man and his quest for peace," says Hollier. "It's not just an excuse to make another music-based movie, and we'll be in close consultation on the project with Island's Chris Blackwell, who controls Bob's estate."

AWE has three areas of activity initially—music publishing, film production, and classical music and publishing. Van Rellim heads the film production division, and is working with Jonathan Taplin of Trans Pacific Films to co-produce "K 2," to be directed by Franc Roddam. The movie will be shot in Canada and Pakistan, starting at the end of August, with postproduction in the U.K. and a budget of \$12 million.

AWE is launching this month the five-hour video series "The War

Years," which has been sold to Discovery Channel and Films For The Humanities in the U.S.

The classical division will be headed by Bob Matthew-Walker as managing director, another former colleague from Hollier's Filmtrax days. Matthew-Walker is bringing the Alfred Lengnick catalog into AWE, which will be publishing such classical composers as Malcolm Arnold, Robert Simpson, and Alan Hoddinott, whose Oriana label will be AWE's classical record outlet.

Hollier left Filmtrax 18 months ago, but remains a major stockholder. This fact is believed to be related to the stalled CBS-Sony bid for the company. Hollier admits his own interest in regaining control of Filmtrax, which grew out of his Songwriters Workshop company five years ago.

"I would dearly love to be the successful bidder for Filmtrax," he says. "I will only be defeated in my attempt by the size of the checks wielded by the majors."

New Vid Traces Life Of Mandela

LONDON—A video titled "Viva Mandela!" commemorating the 72nd birthday of South African black rights leader Nelson Mandela July 18 has been released by Hendring in conjunction with the Canon Collins Educational Trust for Southern Africa. The release coincided with the video's premiere July 26 at London's British Academy of Film & Television Arts.

Proceeds from its sale will provide scholarships for students from the Solomon Mahlangu Freedom College (SOMAFCO) in Tanzania to study abroad in preparation for helping to build a democratic, nonracist South Africa.

The 135-minute, feature-length film charts Mandela's crucial contribution to the anti-apartheid struggle, combining newsreel footage and clips from some of the many bands that have utilized their international profile to focus attention on the injustices of apartheid. In effect, it is a chronicle of Mandela's life from 1918 to the moment of his release from 27 years of imprisonment on Feb. 11.

Produced by Wadham Film, "Viva Mandela!" has been officially endorsed by the African National Congress, of which Mandela is deputy president, and has narration by President Kenneth Kaunda of Zambia, recorded at State House, Lusaka, in May.

The video features background music and live appearances by more than 30 artists, including UB40, Bruce Springsteen, Thomas Mapfumo, Simple Minds, the Neville Brothers, Gil Scott Heron, Hugh Masekela, Ladysmith Black Mambazo, and Johnny Clegg.

MURDOCH LABEL

(Continued from page 4)

Dalhuisen says that the new company will put major emphasis on building its own talent. "But we won't close our eyes to the possibility of building up the company more rapidly by acquisition or joint venture if such opportunities present themselves," he adds.

Dalhuisen says he has maintained all his A&R and talent connections since leaving PolyGram and has already been in touch with producers and listening to demo tapes.

A formal announcement about the new Murdoch company is expected in the fall.



Motorin' In The U.K. British producer Ian Levine, front and center, signs his Motorcity label to Charly Records for U.K. distribution. Planned upcoming releases include albums and compilations by Mary Wells, Kim Weston, the Contours, and Jean, Scherrie & Lynda of the Supremes. Shown behind Levine, from left, are Motorcity staffers Ralph Tee, Beverly Harmes, and Paul Tams; Charly staffers Alison Peat and Neil Slaven; Jean-Luc Young, chairman, Charly; and Charly staffer Joop Visser.

EASTERN EUROPEANS EYE OPPORTUNITIES TO OBTAIN WESTERN PRODUCT

(Continued from page 6)

records cost about 16 marks per unit in East Germany's 650 government-run record shops. It was not clear whether he meant Eastern or Western marks; in the new currency, 16 marks would equal \$10.

Rhein said that, initially, records should be sold in East Germany for as little as possible. He advocated the sale of cutouts and overstocks, followed by midpriced lines. But he stressed in both panels that the East Germans "know exactly what they want," that "they don't want to be treated [like] secondhand citizens," and that Western labels should sell them "good music, not trash."

In the July 16 session, George Glueck of Editions Intro, a German publishing/management firm, and Brian Carter of BCM Records, which specializes in selling U.K. and U.S. dance records in Germany, agreed that East German young people know Western music well, partly from cross-border radio and TV broadcasts. Carter said that a message on the back of BCM records encourages buyers to write for more information on house or dance music, and that the label has received many postcards from East Germany inquiring about such groups as New Kids On The Block, Technotronic, and De La Soul.

"Economically, it's not prosper-

ous," said Carter, "but there's no doubt that all kinds of new music will storm East Germany" when the market is ready. He added that the combined Germany will be "a very, very important market," rivaling the U.S.

Vera Brandes of VerBra, which owns a record label and produces concerts, said the music business will expand in East Germany fairly slowly, because the inhabitants have very little to spend on luxury goods. While another panelist, a concert promoter named Mirko Whitfield, had noted that artists can now earn convertible marks by touring East Germany, Brandes cautioned that the local concert industry has been based on state subsidies, which will soon be eliminated. "They're going to have to look for a new structure based on money from ticket sales," she said.

Rhein agreed that East German clubs will have a lot of trouble getting along without subsidies. But, he said, "that's where we from the West should go in with help." He suggested that artists work on percentages, rather than demanding big fees up front.

The two panels also spotlighted some other opportunities and problems in Eastern Europe. Whitfield, for example, noted there are now 17 labels in Czechoslovakia and that

records can be pressed more cheaply at Czech facilities than in Western Europe.

Dietmar Lupfer of Sonic Boom, an indie label and concert booking firm based in Budapest, Hungary, and Munich, West Germany, said that, with albums costing \$10-\$12 each in Hungary, it is "too expensive" to bring in Western records when wages range from \$150-\$200 a month. "For Hungarian people it's not possible to buy records in Western countries and bring them in—you have to find a way to make good deals with Western countries," he said.

Jan Byrczek, president of the New York-based Polish American Resources Corp. and co-founder of the Polish Jazz Society, said, "Music plays a tremendous role in the life of Poland and the emerging new Eastern Europe," creating "a huge opportunity for material—live and recorded." But if Western record companies "don't find a way to export at fair prices, [we'll] get [black-market] copies, anyway."

Labels need to "find ways to participate even if it's not much money," he added. Otherwise, "record stores will buy one CD from the West and everybody will bring in a tape with money to copy. You can make rules, but can only change the situation by bringing in product."

Koch Int'l Forms Trading Link With ASV Labels

LONDON—With the single European market of 1992 as the motivating factor, the Academy Sound & Vision (ASV) group of record labels and Koch International have formed a trading link, which took effect in mid-July.

The agreement gives Koch the U.K. distribution of ASV releases, as well as in Austria, Switzerland, and the Benelux countries. Koch will also handle marketing and promotion for ASV in the European mainland territories.

ASV is 9 years old, with repertoire ranging from early classical music on its Gaudeamus label to modern composers, classic jazz, and MOR material reissued in its Living Era series. The group is headed by managing director Jack Boyce, a well-known name in the U.K. classical records sector, who previously worked at Decca and RCA.

Koch International is headquartered in Austria and opened its U.K. operation a year ago with Klemens Kundratitz as GM. It also has wholly owned subsidiaries in Germany and the U.S. and has expansion plans for other European territories and the Far East.

With its centralized warehousing and distribution bases in eight countries, it is gearing up for maximum swiftness and efficiency in the run-up to the single market.

In addition to its own five labels, Koch International handles 60 classical, crossover, and jazz labels, including Chandos (U.K.) and Supraphon (Czechoslovakia). NIGEL HUNTER

PHONOGRAM ITALY

(Continued from page 64)

"Whenever there is record company involvement, there's a great chance of sales," he says. "The movie 'The Princess Bride' was a poor moneymaker but the soundtrack album by Mark Knopfler was a great success. Then there are films like 'Saturday Night Fever,' 'Top Gun,' and 'Flashdance,' which had great box-office results and tremendous soundtrack album sales all around the world. We hope to follow that success."

FOR THE RECORD

The headline on a story in the July 14 issue of Billboard gave the wrong impression about A&M Records' plans for the Bombers, an Australian act that recently signed with the label. A&M has no plans to release the group's current album in the U.S.

HITS of the WORLD

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

BRITAIN (Courtesy Music Week/Gallup) As of 7/28/90

This Week	Last Week	SINGLES
1	4	TURTLE POWER PARTNERS IN KRYME SBK
2	1	SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM
3	2	MONA CRAIG MCLACHLAN & CHECK 1-2 EPIC
4	14	HANKY PANKY MADONNA SIRE
5	7	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
6	5	THUNDERBIRDS ARE GO F.A.B. FEATURING M.C. PARKER BROTHERS ORG
7	6	IT MUST HAVE BEEN LOVE ROXETTE EMI
8	17	NAKED IN THE RAIN BLUE PEARL BIGLIFE
9	15	ROCKIN' OVER THE BEAT TECHNOTRONIC FEATURING YA KID K SWANYARD
10	13	I'M FREE THE SOUP DRAGONS/JUNIOR REID RAW TV/BIG LIFE
11	9	OOOPS UP SNAP ARISTA
12	12	SHE AIN'T WORTH IT GLENN MEDEIROS FEATURING BOBBY BROWN LONDON
13	NEW	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
14	8	ONE LOVE THE STONE ROSES SILVERTONE
15	11	CLOSE TO YOU MAXI PRIEST 10/VIRGIN
16	18	CARRY THE BLAME/CALIFORNIA DREAMIN' RIVER CITY PEOPLE EMI
17	3	NESSUN DORMA LUCIANO PAVAROTTI DECCA
18	10	WORLD IN MOTION ENGLAND NEW ORDER FACTORY/MCA
19	31	WASH YOUR FACE IN MY SINK DREAM WARRIORS 4th & B'WAY/ISLAND
20	16	HOLD ON WILSON PHILLIPS SBK
21	28	KNOCKED OUT PAULA ABDUL VIRGIN
22	21	I'M STILL WAITING (PHILL CHILL REMIX) DIANA ROSS MOTOWN
23	37	LFO LFO WARP/OUTER RHYTHM
24	19	UNSKINNY BOP POISON ENIGMA/CAPITOL
25	32	OH GIRL PAUL YOUNG CBS
26	22	THINKING OF YOU MAUREEN URBAN/POLYDOR
27	23	LOVE DON'T LIVE HERE ANYMORE DOUBLE TROUBLE DESIRE
28	NEW	VELOURIA THE PIXIES 4AD
29	39	POISON BELL BIV DEVOE MCA
30	20	THE ONLY RHYME THAT BITES MC TUNES VERSUS 808 STATE ZTT/WEA
31	NEW	THE EMPEROR'S NEW CLOTHES SINEAD O'CONNOR ENSIGN/CHRYSALIS
32	NEW	TRICKY DISCO TRICKY DISCO WARP/OUTER RHYTHM
33	NEW	ONLY YOUR LOVE BANANARAMA LONDON
34	NEW	DOUBLEBACK ZZ TOP WARNER BROS
35	NEW	HOW MUCH LOVE VIXEN EMI
36	26	KILLER ADAMSKI MCA
37	NEW	SILENT VOICE INNOCENCE COOLTEMPO/CHRYSALIS
38	24	DOIN' THE DO BETTY BOO RHYTHM KING/MUTE
39	NEW	STARDATE 1990/RAINBOW CHILD DAN REED NETWORK MERCURY/PHONOGRAM
40	NEW	DOIN' OUR OWN DANG THE JUNGLE BROTHERS ETERNAL/WEA
1	2	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
2	1	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
3	5	BEACH BOYS SUMMER DREAMS CAPITOL
4	4	THE ROLLING STONES HOT ROCKS 1964-1971 LONDON
5	11	MADONNA I'M BREATHELESS SIRE
6	3	POISON FLESH AND BLOOD ENIGMA/CAPITOL
7	8	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
8	10	BANGLES GREATEST HITS CBS
9	6	NEW KIDS ON THE BLOCK STEP BY STEP CBS
10	7	JASON DONOVAN BETWEEN THE LINES PWL
11	13	SOUL II SOUL VOL II (1990 A NEW DECADE) 10/VIRGIN
12	18	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
13	17	THE CARPENTERS ONLY YESTERDAY A&M
14	19	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
15	12	TALK TALK NATURAL HISTORY—THE VERY BEST OF ... PARLOPHONE
16	16	MAXI PRIEST BONAFIDE 10/VIRGIN
17	NEW	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
18	15	WILSON PHILLIPS WILSON PHILLIPS SBK
19	23	CRAIG MCLACHLAN & CHECK 1-2 CRAIG MCLACHLAN & CHECK 1-2 EPIC
20	14	ANITA BAKER COMPOSITIONS ELEKTRA
21	22	SNAP WORLD POWER ARISTA
22	24	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
23	26	PAUL YOUNG OTHER VOICES CBS
24	29	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
25	28	MICHAEL BOLTON SOUL PROVIDER CBS
26	9	MAGNUM GOODNIGHT L.A. POLYDOR
27	30	HOTHOUSE FLOWERS HOME LONDON
28	37	DEL AMITRI WAKING HOURS A&M
29	20	ROLLING STONES STEEL WHEELS CBS
30	27	THE STONE ROSES THE STONE ROSES SILVERTONE
31	21	DUSTY SPRINGFIELD REPUTATION PARLOPHONE
32	39	TINA TURNER FOREIGN AFFAIR CAPITOL
33	NEW	TECHNOTRONIC PUMP UP THE JAM SWANYARD
34	25	BARRY MANILOW THE SONGS 1975-1990 ARISTA
35	33	CHIMES CHIMES CBS
36	36	THE B-52'S COSMIC THING REPRISE/WARNER BROS.
37	32	GARY MOORE STILL GOT THE BLUES VIRGIN
38	31	ERASURE WILD! MUTE
39	NEW	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
40	NEW	INSPIRAL CARPETS LIFE COW/MUTE

CANADA (Courtesy The Record) As of 7/23/90

SINGLES		
1	1	STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
2	9	THE POWER SNAP ARISTA/ARISTA
3	11	SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M
4	7	BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M
5	3	I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA/BMG
6	6	TURTLE POWER PARTNERS IN KRYME SBK/EMI
7	4	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
8	2	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL/CAPITOL
9	NEW	RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA
10	16	7 O'CLOCK LONDON QUIREBOYS CAPITOL/CAPITOL
11	15	OOH LA LA PERFECT GENTLEMEN COLUMBIA/CBS
12	12	DO YOU REMEMBER PHIL COLLINS ATLANTIC/WEA
13	18	DOUBLEBACK ZZ TOP WARNER BROS./WEA
14	5	HOLD ON WILSON PHILLIPS SBK/EMI
15	NEW	SITTING IN THE LAP OF LUXURY LOUIE LOUIE WTG/EPIC
16	NEW	READY OR NOT AFTER 7 VIRGIN/A&M
17	20	I WANNA BE RICH CALLOWAY SOLAR/CBS
18	NEW	ROCKET TO MY HEART PAUL JANZ A&M/A&M
19	NEW	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
20	19	SPIN THAT WHEEL HI-TEK 3 SBK/EMI
ALBUMS		
1	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	1	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
3	4	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
4	6	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
5	3	MADONNA I'M BREATHELESS WARNER BROS./WEA
6	5	JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA
7	7	HEART BRIGADE CAPITOL/CAPITOL
8	9	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
9	10	STEVE EARLE THE HARD WAY MCA/MCA
10	16	COLIN JAMES SUDDEN STOP VIRGIN/A&M
11	75	POISON FLESH & BLOOD CAPITOL/CAPITOL
12	11	DEPECHE MODE VIOLATOR SIRE/WEA
13	18	PAULA ABDUL SHUT UP AND DANCE VIRGIN/A&M
14	13	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
15	8	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
16	12	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
17	14	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
18	17	THE NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M
19	19	BEL BIV DEVOE POISON MCA/MCA
20	15	STEVE VAI PASSION AND WARFARE RELATIVITY/IMPORTANT

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/17/90

SINGLES		
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	3	UN'ESTATE ITALIANA E BENNATO & G NANNINI SUGAR/VIRGIN
3	2	OOOPS UP SNAP ARISTA
4	4	KILLER ADAMSKI MCA
5	10	GO GET THE CUP DAVID HANSELMANN ELECTROLA
6	6	KINGSTON TOWN UB40 VIRGIN
7	5	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA
8	9	STEP BY STEP NEW KIDS ON THE BLOCK CBS
9	8	I PROMISED MYSELF NICK KAMEN WEA
10	7	INFINITY GURU JOSH deCONSTRUCTION
11	11	IT MUST HAVE BEEN LOVE ROXETTE EMI
12	12	WHOSE LAW (IS IT ANYWAY?) GURU JOSH BMG ARIOLA
13	16	IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI
14	13	INSIEME 1992 TOTO CUTUNGO ELECTROLA/EMI
15	NEW	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
16	14	DON'T MISS THE PARTYLINE BIZZ NIZZ ZYX
17	15	BLACK VELVET ALANNAH MYLES ATLANTIC
18	17	HOLD ON WILSON PHILLIPS EMI GERMANY
19	NEW	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA
20	20	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR CHIMES CBS
ALBUMS		
1	1	MATTHIAS REIM MATTHIAS REIM POLYGRAM
2	2	STEP BY STEP NEW KIDS ON THE BLOCK CBS
3	3	EROS RAMAZZOTTI IN OGNI SENSO DDD
4	4	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
5	5	ERSTE ALLGEMEINE VERUNSICHERUNG NEPPOMUKS RACHE EMI/ELECTROLA
6	7	JOE COCKER LIVE! EMI
7	6	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
8	9	SNAP WORLD POWER BMG ARIOLA
9	8	MADONNA I'M BREATHELESS SIRE
10	12	TALK TALK THE VERY BEST OF TALK TALK PARLOPHONE
11	NEW	VAYA CON DIOS NIGHT OWLS ARIOLA
12	13	PHIL COLLINS ... BUT SERIOUSLY WEA
13	14	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
14	10	GARY MOORE STILL GOT THE BLUES VIRGIN
15	NEW	TOTO PAST TO THE PRESENT 1977-1990 CBS
16	11	DORO DORO POLYGRAM
17	15	WILSON PHILLIPS WILSON PHILLIPS SBK
18	17	BILLY JOEL STORM FRONT CBS
19	18	TINA TURNER FOREIGN AFFAIR CAPITOL
20	16	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS

FRANCE (Courtesy Europe 1) As of 7/21/90

SINGLES		
1	1	MALDON ZOUK MACHINE BMG
2	3	BO LE LAVABO LAGAF CARRERE
3	2	WHITE AND BLACK BLUES JOELLE URSULL CBS
4	4	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVEN BMG
5	5	LE GAMBOUT PATRICK SEBASTIEN EMI
6	6	VOUS ETES FOUS BENNY B CBS
7	12	SOCA DANCE CHARLES D. LEWIS POLYGRAM
8	8	LE TEMPS DES COPAINS LES VAGABONDS CARRERE
9	15	LE JERK THIERRY HAZARD CBS
10	10	VOGUE MADONNA WEA
11	9	C'EST TOI QUI MA FAIT FRANCOIS FELDMAN POLYGRAM
12	13	OUI JE L'ADORE PAULINE ESTER POLYGRAM
13	11	AIME MOI CLAUDE BARZOTTI BMG
14	7	SACRIFICE ELTON JOHN POLYGRAM
15	NEW	THE POWER SNAP BMG
16	NEW	STEP BY STEP NEW KIDS ON THE BLOCK CBS
17	20	EVERYBODY EVERYBODY BLACK BOX CARRERE
18	16	LES HOMMES QUI PASSENT PATRICIA KAAS CBS
19	20	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE CBS
20	14	MELODIE AMOUR KAOMA CBS

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 7/28/90

HOT 100 SINGLES		
1	1	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
2	2	OOOPS UP SNAP LOGIC/BMG ARIOLA
3	6	MONA CRAIG MCLACHLAN EPIC
4	5	UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
5	4	IT MUST HAVE BEEN LOVE ROXETTE EMI
6	3	NESSUN DORMA LUCIANO PAVAROTTI DECCA
7	7	MALDON ZOUK MACHINE BMG/ARIOLA
8	8	VERDAMMT, ICH LIEB DICH MATTHIAS REIM POLYDOR
9	NEW	WHITE AND BLACK BLUES JOELLE URSULL CBS
10	10	KILLER ADAMSKI MCA
11	16	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
12	9	I PROMISED MYSELF NICK KAMEN WEA
13	NEW	TURTLE POWER PARTNERS IN KRYME SBK
14	11	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILIEN TALAR
15	13	VOGUE MADONNA SIRE
16	14	BO LE LAVABO LAGAF FLARENASCH
17	NEW	THUNDERBIRDS ARE GO F.A.B. FEATURING M.C. PARKER BROTHERS ORIGINAL
18	15	STEP BY STEP NEW KIDS ON THE BLOCK CBS
19	NEW	VOUS ETES FOUS BENNY B. VIE PRIVEE
20	20	WORLD IN MOTION NEW ORDER/WORLD CUP SQUAD FACTORY/MCA
HOT 100 ALBUMS		
1	1	NEW KIDS ON THE BLOCK STEP BY STEP CBS
2	2	MADONNA I'M BREATHELESS SIRE
3	3	EROS RAMAZZOTTI IN OGNI SENSO DDD
4	4	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
5	5	ELTON JOHN SLEEPING WITH THE PAST ROCKET
6	8	MATTHIAS REIM MATTHIAS REIM POLYDOR
7	7	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
8	10	JOE COCKER LIVE CAPITOL
9	9	ALANNAH MYLES ALANNAH MYLES ATLANTIC
10	6	GARY MOORE STILL GOT THE BLUES VIRGIN
11	11	DEPECHE MODE VIOLATOR MUTE
12	NEW	NIGHT OWLS VAYA CON DIOS BMG ARIOLA
13	12	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
14	NEW	POISON FLESH AND BLOOD ENIGMA/CAPITOL
15	14	TALK TALK NATURAL HISTORY—THE VERY BEST OF ... PARLOPHONE
16	18	SNAP WORLD POWER LOGIC/BMG ARIOLA
17	16	ERSTE ALLGEMEINE VERUNSICHERUNG NEPPOMUKS RACHE EMI
18	17	TOTEN HOSEN AUF DEM KREUZZUG INS GLUECK VIRGIN
19	13	SOUL II SOUL VOL II (1990 A NEW DECADE) 10 RECORDS
20	15	UB40 LABOUR OF LOVE II VIRGIN
AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/29/90		
SINGLES		
1	1	U CAN'T TOUCH THIS M.C. HAMMER EMI
2	2	IT MUST HAVE BEEN LOVE ROXETTE EMI
3	3	HOLD ON WILSON PHILLIPS EMI
4	4	I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM
5	6	SPIN THAT WHEEL HI-TEK 3 EMI
6	7	I NEED YOUR BODY TINA ARENA EMI
7	5	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
8	10	UNSKINNY BOP POISON EMI
9	NEW	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
10	8	INFINITY GURU JOSH BMG
11	16	LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
12	14	SHOW NO MERCY MARK WILLIAMS CBS
13	12	DUB BE GOOD TO ME BEATS INTERNATIONAL POLYGRAM
14	9	STEP BY STEP NEW KIDS ON THE BLOCK CBS
15	NEW	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
16	18	THE POWER SNAP BMG
17	NEW	EPIC FAITH NO MORE LIBERATION/FESTIVAL
18	NEW	HANKY PANKY MADONNA WEA
19	11	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE MUSHROOM/FESTIVAL
20	19	CLUB AT THE END OF THE STREET ELTON JOHN POLYGRAM
ALBUMS		
1	1	SOUNDTRACK PRETTY WOMAN EMI
2	3	GLORIA ESTEFAN CUTS BOTH WAYS CBS
3	NEW	1927 THE OTHER SIDE WEA
4	4	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
5	2	POISON FLESH AND BLOOD EMI
6	5	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
7	8	ABSENT FRIENDS HERE'S LOOKING UP YOUR ADDRESS ROO/POL
8	6	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
9	19	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
10	20	BANGLES GREATEST HITS CBS
11	14	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI
12	9	MADONNA I'M BREATHELESS WEA
13	7	WILSON PHILLIPS WILSON PHILLIPS EMI
14	10	SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI
15	11	DEL AMITRI WAKING HOURS POLYGRAM
16	15	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
17	17	FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
18	NEW	ROXETTE LOOK SHARP EMI
19	16	MICHAEL BOLTON SOUL PROVIDER CBS
20	NEW	JEFF HEALEY BAND HELL TO PAY BMG
ITALY (Courtesy Musica e Dischi) As of 7/23/90		
ALBUMS		
1	1	EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA
2	4	VASCO ROSSI FRONTE DEL PALCO EMI
3	3	MARCO MASINI MARCO MASINI RICORDI
4	2	BEE GEES BEE GEES STORY POLYGRAM
5	5	MADONNA I'M BREATHELESS WEA
6	4	VARI DJESTATE '90 EMI
7	6	ANTONELLO VENDITTI GLI ANNI 80 RICORDI
8	9	JOE COCKER LIVE! EMI
9	8	NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM
10	10	GIORGIO MORODER PROJECT TO BE NUMBER ONE EMI
11	12	MANGO SIRTAKI RICORDI
12	14	VARIOUS FREEWAY INTERNATIONAL WEA
13	11	FABIO CONCATO GIANNUTRI POLYGRAM
14	13	ENRICO RUGGERI IL FALCO E IL GABBIANO CGD
15	NEW	EDUARDO BENNATO EDO RINNEGATO VIRGIN
16	19	VARI UNE ROTUNDA SUL MARE FIVE
17	15	GIANNI MORANDI VARIETA BMG/ARIOLA
18	16	MIETTA CANZONI RICORDI
19	20	ROD STEWART THE BEST OF WEA
20	17	NEW KIDS ON THE BLOCK STEP BY STEP CBS

U.K. Video Industry Fears Fallout From Parkfield Woes

BY NIGEL HUNTER

LONDON—There are mounting fears of a glut of cut-price sell-through videos flooding and distorting the U.K. market in the wake of the Parkfield Group's accumulating problems.

The group was suspended from stock trading July 18 at the request of the directors following a plunge in its stock price from \$9 in January to 86 cents (at an exchange rate of \$1.81 to the pound sterling). A day later, a London court appointed an accountancy firm, Cork Gully, to administer all the businesses of Parkfield's various divisions.

The suspension was imposed pending clarification of Parkfield's financial position. The group's market value has slumped from the January level of \$476 million to \$43 million at the time of the suspension.

The group, which comprises an entertainment division distributing videotapes for several Hollywood studios and a manufacturing company that makes automotive parts, was a stock market star during the '80s. Its stock price plummeted from June 21, when the group warned that its pretax profits were unlikely to better last year's \$41.6 million. Its decline, however, had begun in February after the resignation of Paul Feldman, the director who had built up the entertainment division.

When the share price slide started, Parkfield chairman Roger Felber attributed it to overstocking in the entertainment division. Industry estimates put the quantity of product filling Parkfield

warehouses at between 7 million and 10 million pieces, much of it major feature movies.

The consequent risk is that these pieces might be sold off well below market value, with outlets perhaps offering premium product at \$9 instead of \$18. Citibank wrote to Parkfield account holders that, from July 17, all checks and payments owed were to be directed to accountancy firm Arthur Andersen, acting on behalf of the bank, and no longer to Parkfield.

Parkfield's major suppliers now have to decide whether to buy back unsold stock in the interest of price stability in the market. One source has warned that if only 50% of Parkfield's stock comes back into the market at low prices, there will be "serious implications" for the industry.

RCA/Columbia Pictures Home Video, which is distributed by Parkfield in the U.K., had no comment to make on the situation as it affected its operation, pending an official announcement Aug. 6. Hendring, another supplier handled by Parkfield, put back the release of its major video "Viva Mandela!" from its original issue date of July 18, Nelson Mandela's 72nd birthday, to July 26, when the video premiered in London. Hendring managing director Christopher Stylianou, without disclosing details, says alternative distribution has been arranged.

Castle Communications, the record and video company, has warned it may sustain losses of up to \$905,000 because of the Parkfield problems. The latter distributed two of Castle's five sell-through video labels in the U.K.

Private Greek Radio Stations Turning To 'Specialization'

BY JOHN CARR

ATHENS, Greece—Record companies may have less clout in influencing radio playlists if a new trend in Greek radio thinking, especially among the smaller private stations, continues to spread.

The greater Athens area is crisscrossed with the signals of more than 60 stations that have set up shop since the state gave up its broadcasting monopoly three years ago, and competition is roaring. In this environment, some program directors believe specialization will be the key to survival.

"We have no deals with the record companies," says Yannis Amanatidis, program/news director of Flash 96.1 FM Stereo, a small but increasingly popular station featuring a spartan music/news format directed at the 25-50 age group.

"We're building up our own record library through our own resources," she continues. And she criticizes both labels and distributors for "overemphasis on material, mainly youth market releases, which is of limited appeal."

Hers is not an isolated stance. A growing number of Greek stations are distancing themselves from the hit syndrome. An example: Galaxy 92.1 FM Stereo, operating out of central Athens, has won public acclaim by airing classic oldies and other adult-oriented material, both domestic and international, and eschewing such gimmicks as competitions and phone-ins.

Meanwhile, the honeymoon between record labels and the big commercial stations is souring after some leading record executives complained that Greece's authoritative top 10 chart, aired weekly over Antenna 97.1 FM Stereo, does not reflect real record sales.

Viko Antypas, PolyGram Greece managing director, says, "It's a shipment chart, not a sales chart." He says there have been attempts to get the chart changed to reflect actual retail sales, but the national IFPI group finds it hard to get reliable figures in Greece's fragmented outlet system.

The top 10 chart itself, though, has been good for the growth of Antenna, reported to have the ratings lead at about 20%.

Wright In The Middle Of College Confab Country Singer Seeks Broader Fan Base

BY KIRK LaPOINTE

OTTAWA—The hotel lobby features the basic potpourri of contemporary college types: Someone who looks like he's from the Smiths, someone who could be an understudy for Sinead O'Connor, someone in a Midnight Oil T-shirt, and someone sporting a tattered Billy Idol tour jacket.

It's the annual convention of campus entertainment pooh-bahs and, on the surface, it is the last place one would expect to find Michelle Wright, the Canadian country singer who has been signed to Arista directly and is being handled by its fledgling Nashville operation. Wright would appear to be headed in the opposite direction from these campus folks.

But here she is, in from another one-day promo stop somewhere south, steeling herself for a showcase before what will be a tough win-over. "You have to look every

opportunity square in the eye and take it," she says. Picking at a salad, in T-shirt and jeans, she will later that evening get gussied up, take to the stage, and persuade a few Canadian campus agents to book her mix of traditional country twang and contemporary urban tunefulness.

This is a fresh start, of sorts, for the still-young Wright. Even though she has earned a fair reputation in Canada through a promising debut album and a solid regimen of touring, the Nashville make-over is the big treatment and the big sendoff for what should be a lengthy career. The focus, of course, is Wright's voice; if the correct material comes her way, few doubt that she will make a big mark.

Her Arista debut, self-titled, features a lot of that right stuff. "New Kind Of Love" has been moving up the country charts, and there is more where that came from. Whether it happens now or later, there is a

great deal of optimism about her career.

Just as k.d. lang, Prairie Oyster, and George Fox embody a certain Canadiana in their country, Wright retains a domestic flavor to her decidedly American-made album. It is technically such an American album that tracks had to be remixed in Toronto in some cases to qualify Wright as Canadian content for Canadian radio (a problem that has plagued such other Canadian artists in recent months as the Jeff Healey Band, Colin James, and Celine Dion). But she wanted songs that "were universal, but reflected who I am."

Rick Giles and Steve Bogard handle much of the writing and all of the production on the album. In coming months, Wright will work Europe and America, finding time along the way for other stops like this one. Come Juno time, she should be in the running, and many college students will be fans.

MAPLE BRIEFS

SOUTH FRASER Broadcasting is the victor in the battle for the Vancouver, British Columbia, FM frequency. It plans a dance/R&B station for 94.5 FM. The company already operates CISL in the market. The station, which should be up and running Jan. 1, promises \$315,000 over five years for Canadian talent support. Only 45% of its music will be hits, and at least 30% of all music will be Canadian (which should be quite interesting to hear). The Vancouver market does not serve this under-35 group, says federal broadcast regulator chairman Keith Spicer, so there should be no hardship for other outlets.

BOB MACKOWYCZ, who recently left Standard Broadcasting, has joined KEY Radio Ltd. as manager of its new CAPS Radio Project. CAPS will help producers of Canadian syndicated radio programming with startup funds, production facilities, and free satellite delivery. The project should be a major boost to the fledgling business, and Mackowycz a major booster.

BRYAN ADAMS is the first-ever recipient of the Order of British Columbia. The new award, selected by an independent advisory council, is given to citizens of the province for their outstanding service. Adams is putting the final touches on his new album, produced and co-written by Mutt Lange, scheduled for September release.

THE FIRST-EVER trans-oceanic high-definition television concert was staged recently at the National Arts Centre in Ottawa. RCA recording artist Sheree performed 10 songs for transmission to Japan.

The show was a joint venture of the Canadian Broadcasting Corp., NHK Japan, Sony Corp. of America and Canada, and Donald K. Donald TV.

LABOR DIFFICULTIES nearly killed the Pacific National Exhibition this year, but a deal was worked out to let the Aug. 18-Sept. 3 fair take place in Vancouver, British Columbia, without work stoppages.

WHEN SHARON, LOIS & BRAM recently played two shows at Kingswood Theatre north of Toronto, the traffic jam involved strollers, not cars. More than 1,200 strollers were parked. The children's trio, seen in the U.S. on Nickelodeon and in Canada on the CBC and TVOntario, is working on its 10th album, due out in September.

KEVIN SHEA IS the new national promotion director at MCA Records. He replaces Pieter Diemer, who went to Capitol-EMI. Shea had been national promotion manager at WEA Music for its domestic/international division. He has

experience at RCA in promotion and in radio programming.

COPYRIGHT, likely to be identified just with the copyright logo, is the first-ever Geffen Records signing from Canada. The Vancouver outfit, whose lead singer (as part of an earlier band) once closed down the 1986 Vancouver World's Fair Canadian alternative music festival by dropping his pants, has been in Wales working with producer John Porter. No release date has been set.

THE UNIV. OF MONTREAL has been awarded a new French-language FM license to replace its closed-circuit operation. It will play predominantly hard rock, but 65% will be French and at least 25% uncharted. Some public-affairs programming will come from other postsecondary institutions.

WE NOTED IN ERROR recently the producers of the latest album by the Northern Pikes, "Snow In June." Bob Clearmountain and Hugh Padgham mixed the album, which was co-produced by the band and Fraser Hill.

Denon Canada Inks Distrib Pact With CBC For Its Music Series

OTTAWA—Denon Canada Inc. has signed an agreement to assume distribution of CDs and cassettes produced by the Canadian Broadcasting Corp.

Earlier this year, CBC folded its marketing arm due to a cut in funds. CBC Enterprises had handled the SM5000 series, Musica Viva, and Jazzimage series of recordings, an acclaimed line of digital releases of Canadian contem-

porary classics, orchestras, artists, and composers.

The Musica Viva line includes such artists as the Orford String Quartet, Marc-Andre Hamelin, Nexus, and Tafelmusik Baroque Soloists. Jazzimage includes such artists as Jon Ballantyne and the Hugh Fraser Quintet.

The deal is effective Wednesday (1).

KIRK LaPOINTE

PLEASE ENTER MY BILLBOARD SUBSCRIPTION

Name _____
 Title _____
 Company _____
 Address _____ Apt. No. _____
 City _____ State _____ Zip _____
 Signature _____

Domestic		Overseas - 1 year	
<input type="checkbox"/> 6 months (26 issues)	\$115	<input type="checkbox"/> Australia & New Zealand (Airjet)	\$325
<input type="checkbox"/> 1 year (51 issues)	189	<input type="checkbox"/> Central America & Caribbean (Air Mail)	310
<input type="checkbox"/> 2 years (102 issues)	310	<input type="checkbox"/> Mexico (Air Mail)	310
<input type="checkbox"/> 1 year (First Class)	295	<input type="checkbox"/> South America (Air Mail)	375
<input type="checkbox"/> Alaska (First Class Only)	295	<input type="checkbox"/> Continental Europe (Air Mail)**	£175
Canada		<input type="checkbox"/> Asia, Africa & all others (Air Mail)	460
<input type="checkbox"/> 6 months	\$125 U.S.	<input type="checkbox"/> Japan (Air Mail)	Y97,500
<input type="checkbox"/> 1 year	197 U.S.		
<input type="checkbox"/> 1 year via First Class	310 U.S.		

Please remit in U.S. Currency only (except Continental Europe and Japan).

OR

Charge my credit card as follows:

\$ _____ Total Amount Enclosed

Bill me

New

Renewal

I do not wish to receive promotional material from other mailers.

American Express _____ Card Number

Visa _____ Card Expires

MasterCard _____ Master Card Bank # _____

*Not handled in continental Europe

** Send to: Billboard, Quadrant Subscription Service Ltd., Oakfield House, Perrymount Road, Haywards Heath, West Sussex, England RH16 3DH

Billboard *"If it's here, it plays"*

Subscription Service Dept., P.O. Box 3027, Southeastern, PA 19398-3027

Please allow 6 weeks for delivery of first copy.

In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

Retailers

- 30-Only records, CDs, prerecorded and blank tapes
- 31-Only video or computer software
- 32-Primarily playback and communication hardware, software and accessories
- 33-Records, CDs, tapes and video or computer software

Mass Merchandisers

- 34-Discount Chains
- 35-Supermarkets
- 36-Convenience Stores
- 37-Drug Chains
- 38-Variety/General Merchandise
- 39-Book Stores
- 40-Other Retailers

Distributors

- 44-Rack Jobbers
- 45-Record, CD, tape, video or computer software
- 46-One Stops
- 47-Juke box operators
- 48-Exporters and importers of records, tapes and video

Radio/Broadcasting

- 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
- 53-Disco DJ's, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

Manufacturers/Production

- 60-Record companies, independent producers, independent promotion companies
- 61-Pressing plants, manufacturers of software, hardware and/or pro equipment
- 62-Recording Studios
- 63-Video/Motion picture industry personnel

Artists and Artists Relations

- 70-Recording artists, performers
- 71-Attorneys, agents and managers

Buyers of Talent

- 74-Concert Promoters, impresarios
- 75-Clubs, hotels, concert facilities
- 76-Light and sound companies for concerts, discs
- 77-Corporate Event/Entertainment Planner

Music Publishers

- 91-Music Publishers, songwriters
- 92-Performing unions, licensing and rights organizations
- 93-Industry Associations

Miscellaneous

- 81-Public, school and university libraries
- 82-Music fans, audiophiles
- 83-Schools
- 86-Financial Institutions
- 87-Government
- 95-Newspaper and magazine personnel, journalists
- 96-Advertising and public relations
- 11-Other, please specify _____



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

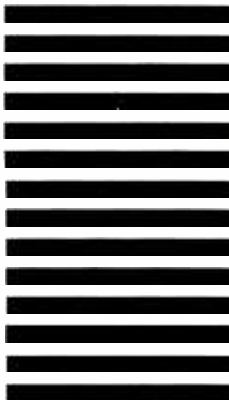
BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 256 SOUTHEASTERN, PA

POSTAGE WILL BE PAID BY ADDRESSEE:

Billboard

SUBSCRIPTION DEPARTMENT
PO BOX 3027
SOUTHEASTERN PA 19398-9885



LIFELINES

BIRTHS

Girl, Chelsea Daron, to **Malcolm Kerr** and **Mary Hyde-Kerr**, May 28 in Edmonton, Alberta. She is regional artist relations representative for Warner Bros. Records.

Boy, Lucas Elliott, to **Kevin** and **Priscilla Madigan**, June 25 in Atlanta. He is buyer for Gemini Distributing.

Boy, John Winters, to **Harry** and **Peggy Anger**, June 27 in Los Angeles. He is chief operating officer of Motown Records.

Boy, Eli Thomas, to **Marty** and **Nancy Feldman**, June 27 in Chicago. He is producer/engineer/president of Paragon Recording Studios. She is operations manager of Paragon.

Boy, James Jeffrey, to **Jeff** and **De-mae De Rocher**, June 28 in Plymouth, Minn. She is manager, national publicity, for K-tel International (USA) Inc.

Girl, Tracy Elizabeth, to **Scott** and **Cindy Johnson**, July 13 in Baltimore. He is an entertainment attorney with Ober, Kaler, Grimes & Shriver there.

Twin girls, Heather Marie and Britta-

ny Ann, to **Mark** and **Jackie Nawara**, July 17 in Chicago. He is president of Red Light Records, an independent hard rock and heavy metal label.

MARRIAGES

Jason Takemoto to **Mavis Chan**, June 2 in Los Angeles. She is national marketing manager for MCA Records.

Randy Wade to **Angela Hernandez**, June 9 in Dallas. He is marketing manager for PanCommand Systems/Morpheus Lights, a lighting system used by many rock performers.

Craig Rosen to **Patricia Olszewski**, July 8 in Santa Barbara, Calif. He is a reporter and Networks & Syndication columnist for Billboard.

DEATHS

Lee Fomalont, 55, of lung disease, July 16 in Marina del Rey, Calif. For the last 15 years, Fomalont and his wife, Connie, owned Record Retreat, a mom-and-pop record store in Los Angeles. Donations may be made to PETA (People for the Ethical Treatment of Animals) or other animal charities.

Send information to *Lifelines*, Billboard, 1515 Broadway, New York, N.Y. 10036.



All They Are Saying Is Give Peace A Chance. Coretta Scott King, left, widow of civil rights leader the Rev. Martin Luther King Jr., and Cynthia Lennon, first wife of slain ex-Beatle John Lennon, meet at a reception at the University Club in Washington, D.C. Following the reception, the two attended ceremonies at the Soviet Embassy honoring Soviet leader Mikhail Gorbachev. Lennon was in Washington conducting meetings for her upcoming tribute to John, titled "Come Together." The event is being organized as a benefit for the Children of the Tri-Millennium by We Remember Productions, and is slated for Oct. 9, which would have been the songwriter's 50th birthday had he lived.

NEW COMPANIES

Century 2000, formed by George Balaskas. The new recording and publishing company had already acquired the Century catalog of classic jazz recordings by Mel Torme, Buddy Rich, and Benny Goodman. Suite 201, 4405 Riverside Drive, Burbank, Calif. 91505; 818-848-0299.

RLB Music Publishing, formed by Robert L. Bogart Sr. Demo tapes are now being accepted for consideration. P.O. Box 12174, Toledo, Ohio 43612.

Mascott Enterprises, formed by Paul Mascott. Company specializes in local show promotion and publishing. First release is "Theoretically Speaking . . ." a new course in music theory. P.O. Box

541, Mashpee, Mass. 02649; 508-539-0914.

Street Music Records, formed by Jeff and Stephen Britto and Harry Jones. Specializing in funk, rap, and R&B, the label is currently accepting new material. Suite 17, 61 Canal St., San Rafael, Calif. 94901; 415-454-0906.

Gong Sounds, formed by Tony Gilbert. A state-of-the-art 24-track recording studio with top producers and in-house engineers. Also a label emphasizing rap, reggae, and hip-house, Gong Sounds is currently accepting demo tapes. 10775 S.W. 188 St., Miami, Fla. 33157; 305-378-9243.

Caprice International Records, formed by Gerry Granahan in 1962 as Caprice Records, has been reactivated by Granahan. Joey Welz, originally one of Bill Haley's Comets, is appointed president of A&R. Postal Suite 808, Lititz, Pa. 17543; 717-627-4800.

Extreme Communications Group, formed by Don Train. The management firm concentrates on developing career goals of up-and-coming rock artists. 3rd Floor, 116 White Horse Pike, Hadden Heights, N.J. 08035; 609-547-6444.

Lethal Beat Records, formed by Jeff Clanagan. Rap-oriented label whose roster includes M.C. Twist, formerly on Skywalker Records. 434 South First St., San Jose, Calif. 95113; 408-993-1056.

Photos from the 11th New Music Seminar . . . see page 61

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 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. 3, **Third Annual H.O.F. Music Festival (Benefit Concert for the Homeless)**, presented by J. Ross Productions, Bear Creek Amphitheater, Canton, Ohio. Carol A. Soehrlen, 216-484-3901.

Aug. 4, **Seventh Annual Reggae On The River Festival**, French's Camp, Piercy, Calif. 707-923-2622.

Aug. 5-8, **Video Software Dealers Assn. (VSDA) Convention**, 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. 9-10, **Enhanced Information Services Conference & Expo**, Mark Hopkins Inter-Continental Hotel, San Francisco. 602-483-0014.

Aug. 10, **Rap Sampling Seminar**, at the offices of the National Academy of Songwriters, Hollywood, Calif. 213-463-7178.

Aug. 10-11, **Atlanta Regional Rap Showcase '90**, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.

Aug. 12-17, **Gospel Music Workshop of America Convention**, Washington Convention Center, Washington, D.C. Ed Smith, 313-898-2340, or Al Hobbs, 317-923-1456.

Aug. 16-18, **Texas Alive '90**, Christian music festival, Six Flags Over Texas, Arlington, Texas. 817-640-9705.

Aug. 16-19, **Jack The Rapper Conference**, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

Aug. 17-18, **Atlanta Regional Rap Showcase '90**, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.

Aug. 17-18, **Concord Jazz Festival**, Concord Pavilion, Concord, Calif. 415-762-2277.

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, **11th Annual Licensing Industry Symposium**, sponsored by the Licensing Letter, Century Plaza Hotel, Los Angeles. 602-948-1527.

Sept. 12-15, **National Assn. of Broadcasters (NAB) Radio Convention**, Hynes Convention Center, Boston. 202-429-5300.

Sept. 13-15, **Foundations Forum '90**, third annual hard rock/heavy metal convention, Sheraton Plaza La Reina Hotel, Los Angeles. Melanie Schaffner, 212-645-1360.

Sept. 14-23, **12th Annual Georgia Music Festival, Including Georgia Music Hall of Fame Awards Banquet/Concert**, various locations, Atlanta. Glenn Christian, 404-656-3551.

Sept. 21-25, **Audio Engineering Society (AES) Convention**, Los Angeles Convention Center, Los Angeles. 212-661-8528.

Sept. 24-27, **Radio/Television News Directors Assn. (RTNDA) Convention**, San Jose Convention Center, San Jose, Calif. 202-659-6510.

Sept. 26-29, **Fourth Annual MARS International Market for the Performing Arts, Music, and Communication**, Grand Hall-La Villette, Paris. 011-33-1-4202-3917.

Sept. 30-Oct. 2, **Sponsorship Strategies**, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Delia Thompson, 615-321-4255.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/16	Close 7/23	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1755.6	25 3/4	24 3/4	-1 1/4
CBS Inc.	227.8	194 1/2	188 1/2	-6
Capital Cities Communications	104.1	619 3/4	588 1/2	-31 1/4
Carolco Pictures	179.9	12 1/4	11	-1 1/4
Coca-Cola	6876.7	45 3/4	46 1/4	+1/4
Walt Disney	3183	132 3/4	124	-8 3/4
Eastman Kodak	6302.8	41 1/4	38 3/4	-2 3/4
Handleman	486.5	14	12 1/2	-1 1/2
MCA Inc.	2118.9	53 3/4	50 3/4	-3
MGM/UA	405.3	18	13 1/4	-4 1/4
Orion Pictures Corp.	170.7	15 1/4	13 1/4	-2 1/4
Paramount Communications Inc.	2479.4	43 3/4	40 3/4	-3
Pathe Communications	53.5	2 1/4	3 1/4	+1
Polygram NV	265.2	19 1/4	19	-1/4
Sony Corp.	17.2	61 1/4	58 1/4	-3
TDK	.3	51	49	-2
Time Warner	1016.4	105	93	-12
Vestron Inc.	71.5	3/4	3/4
Westinghouse	3546.1	38	37 1/4	-1/4
AMERICAN STOCK EXCHANGE				
Commtron	11.2		7 3/4
Electrosound Group Inc.		3/4	3/4
Nelson Holdings Int'l	125.1	5 1/4	3 3/4	-1 1/2
Price Communications	49.1	3 1/4	3 1/4	-1/4
Prism Entertainment	7.8	3 1/4	3 1/4	-1/4
Unitel Video	1.1	8 1/4	7 1/4	-1

Company	Open July 23	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	11	
Certron Corp.		
Dick Clark Productions	6 1/4	6 1/2	-1/4
LIN Broadcasting	68 3/4	67	-1 3/4
LIVE Entertainment		
Recoton Corp.	3	2 3/4	-1/4
Rentrak	6 1/4	6	-1/4
Shorewood Packaging	25	23 1/2	-1 1/2
Specs Music	6	6 1/2	+1/2
Starstream Communications Group, Inc.	3/4	3/4
Trans World Music	33	31 1/2	-1 1/2
Video Jukebox Network	6 1/4	5 1/4	-1
Wall To Wall Sound And Video		
Westwood One	6	5 1/4	-1/4

Company	Open 7/16	Close 7/23	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	112	107	-5
Pickwick	254	257	+3
Really Useful Group	235	235
Thorn EMI	742	735	-7

ALBUM REVIEWS

POP

► WAS (NOT WAS)

Are You O.K.?
PRODUCERS: David Was & Don Was
Chrysalis 21778

When you think no one is making great R&B music like they did in the '70s, just pop in this disk, kick your feet back, throw on a leisure suit... no, no need to indulge in that much '70s revelry. The Brothers Was, with loads of help from the rest of the band and lots of guest stars, have made a record that pays loving tribute to Curtis Mayfield, the Temptations, and all the great soulsters. But they aren't stuck in one groove. Check out the rap on the funky cover of "Papa Was A Rollin' Stone" or "Dressed To Be Killed." Then just try not to dance to "I Feel Better Than James Brown" or "How The Heart Behaves." What a gem.

► MAXI PRIEST

Bonafide
PRODUCERS: Various
Charisma 91384

Success of refreshing, world-beat-soaked R&B jam "Close To You" has helped make pop radio interesting to listen to again. Producers Sly Dunbar, Jazzy B, and Nellee Hooper assist Priest in maintaining a balance between pure reggae influences and radio-friendly pop and soul. Look for soothing ballad "Space In My Heart" to keep pop buzz humming, while a remix of lyrically uplifting "Human Work Of Art" could cross over into the clubs.

INDECENT OBSESSION

PRODUCERS: Michael Szumowski
MCA 6426

More music from the outback. This Aussie foursome comes out shooting

with the power pop of "Tell Me Something," and the rest of the album continues in the same top 40/dance groove. There's plenty of summer radio fluff here, from "Going Down" to "Spoken Words," and aerobicizers are no doubt already feeling the burn to "Never Gonna Stop." While most of the tunes here are indistinguishable from one another, the album as a whole is just good pop fun.

BARRY LATHER

Turn Me Loose
Producers: Carl Sturken & Evan Rogers; Judson Spence, Christopher Troy; Crain Holliman
Atlantic 82114

Ready for another choreographer turned singer? Lather, who's come up with hoofing moves for Jacksons Michael and Janet as well as George Michael, seems to have learned his lesson well from his musical mentors. This collection of well-produced new-jack and hi-NRG tunes is catchy and radio-ready, if more than slightly reminiscent of Prince, Janet, and even New Kids On The Block. But sounding derivative certainly hasn't kept a lot of folks from making it, and shouldn't stop Lather.

GOWAN

Lost Brotherhood
PRODUCERS: Mike Howlett, Eddie Schwartz, and Lawrence Gowan
Anthem/Atlantic 82117

Canadian Gowan has never broken through south of the border despite high-quality rock/pop tunes. Maybe his linking with Atlantic will do the trick. He receives expert assistance from Rush guitarist Alex Lifeson and top-notch bassist Tony Levin on 10 self-penned tunes that range from the straight-ahead rocker "All The Lovers In The World" to the progressive "Message From Heaven." C'mon, take a chance on a sure thing.

RICK WES

North, South, East, Wes
PRODUCER: Maurice Starr
Epic 46757

Latest discovery from the Starr stable of teen-idol wannabes earnestly aims to create soul credibility on debut, which leans heavily on retro-styled tunes. Unfortunately, Wes' deep-voiced delivery lacks the maturity and range to be taken seriously at the moment, though "You Gotta Be Fair" offers a reason to be optimistic about the future. In the meantime, formulaic but harmless set should generate predicted top 40 airplay.

★ PANTERA

Cowboys From Hell
PRODUCER: Terry Tate
Atco 91372

Grungy slab of thrash metal is astonishingly raw for a major-label release. Powerful combination of Phillip Anselmo's primal growling and Diamond Darrell's axe grinding is wall shattering. Minor quibble is lack of bass prominence in the arrangements. There's nary the sign of a radio track to be found—but who cares? This is 45 minutes of stage-diving, moshing fun. Everyone in the pit!

CHILD'S PLAY

Rat Race
PRODUCER: Howard Benson
Chrysalis 21758

Maryland-based quartet serves up an enticing plate of no-frills rock, flavored with a distinct metal edge on major-label debut. Male-bonding lyrics work well within tuneful power-chord setting, and should excite album rockers who take bands like Def Leppard to heart. Although anthemic jams like "Good Ol' Rock & Roll" and "Knock Me Out" would sound great cranked up while speeding down a highway, songs as rousing as these need to be experienced live. Keep your eyes and ears open.

DORO

PRODUCERS: Gene Simmons, Tommy Thayer, Pat Regan
Mercury 846194

New effort from former Warlock front woman has assembled nearly all of the elements needed to strike headbanger's gold: interesting choice of material, solid production, and cleavage-conscious video imagery. There's just one thing missing: passionate vocals. Despite German lass' apparent range, many of her performances here sound stiff and mechanical. Still, expect teenage boys throughout the country to take heed, particularly to the cover of the Electric Prunes nugget "I Had Too Much To Dream."

AND WHY NOT?

Move Your Skin
PRODUCER: Alan Shacklock
Island 842269

Add another name to the growing list of black rockers vying for mainstream prominence. U.K. trio infuses funk, reggae, and psychedelic pop sensibilities into a credible rock foundation. Hook-laden first single,

"The Face," is winning fans at modern rock, though mainstream acceptance could be championed by radio support of the rhythmic "Something You Got," or the harmonious, melodic "Correct Me If I'm Wrong."

ORIGINAL MOTION PICTURE SOUNDTRACK

Jetsons: The Movie
PRODUCER: George Tobin
MCA 6431

Main attraction of this animated feature's soundtrack is the inclusion of three new songs by teen Tiffany (who provides the voice for Judy Jetson in the film). Of the trio, affecting power ballad "I Always Thought I'd See You Again" has strongest top 40 appeal. Remaining are a series of facelessly AC/pop-styled tunes, with only "We're The Jetsons," a cheeky rap by XXL, proving mildly worthy of radio's attention. Rotsa Ruck.

BLACK

► NAYOBE

Promise Me
PRODUCERS: Teddy Riley, David Frank, Mic Murphy, Les Pierce, Frankie Blue
WTG/CBS 45163

Underground dance diva makes her long-deserved major-label debut. Fans of her early singles will be surprised to discover that this set takes clear aim at black radio and not at the clubs. Through the magic of remixing, however, new-jack gems like "I'll Be Around" and first single, "I Love The Way You Love Me" (the 12-inch for which already sports a hot house version by David Morales), should more than sate diehards while introducing this fine vocalist to a whole new audience.

► THREE TIMES DOPE

Live From Acknickulous Land
PRODUCERS: Chuck Nice, LaVaba, Keith Spencer, Dale Hogan, Moses "K.R. Splinters" Worrell
Arista 8615

Rap trio follows last year's successful "Original Stylin'" with a soul-drenched set of hip-hop tunes, offset by fine rhyming, well-arranged harmonizing, and occasionally instrumental backing by a proper band. Thick bass cushion of "Smooth But Mellow" should be required radio listening, as well as the sexy heavy-breather "Weak At The Knees."

FRIGHTY & COLONEL MITE

Life
PRODUCERS: Y&D & the Offbeat Posse
Profile 1282

Dancehall reggae rules here with this duo, whose Profile debut is consistently enjoyable. Though the label is pushing the record to urban radio, which has previously been less than receptive to the genre; it could have better luck at hip-pop stations and ones that are reggae-friendly. Top cuts are the irrepressible "Life (Is What You Make It)" and "Realize."

TERRY STEELE

King Of Hearts
PRODUCER: Ollie E. Brown
SBK 94101

Co-author of Luther Vandross hit "Here And Now" tries for success as a singer in his own right with a collection of romantic slow jams with notable results. Jazz-spiced "Delicious" is ripe for black radio picking, while soulful cover of Rod Stewart's "Tonight's The Night" is a natural for pop/AC formats.

JAZZ

► JOE PASS

Summer Nights
PRODUCER: Eric Miller
Pablo/Fantasy 2310

More than a quarter-century since he recorded his classic "For Django" album, a second swinging Reinhardt

tribute has come to Pass, with the same sharp backing crew of rhythm guitarist John Pisano, bassist Jim Hughart, and drummer Colin Bailey. Such stylistic trademarks as Pass' crisp, on-target playing are in the fore, especially on Reinhardt covers "Anouman," "Douce Ambiance," "Belleville," and "Tears."

COUNTRY

NORTHERN LIGHTS

Take You To The Sky
PRODUCER: Northern Lights, Bill VornDick
Flying Fish 70533

An original, risk-taking bluegrass/newgrass act, Northern Lights shines with equal brightness on such hoary standards as "T For Texas" and "Hold Watcha Got" and on such technique-heavy showpieces as "Bourree/Borealis Blues" and "April Snow." Contact: 312-528-5455

SKYLINE

Fire Of Grace
PRODUCERS: Skyline
Flying Fish 70479

An immensely versatile instrumental and vocal ensemble, Skyline takes its final bow with this collection, which embraces elements of jazz, folk, gospel, and bluegrass, all on the artful, cerebral side. Contact: 312-528-5455

STANLEY BROTHERS

Long Journey Home
PRODUCER: Ray Davis
Rebel 1110

These early '60s recordings for the Wango label show the Stanleys at their artistic peak. Ralph Stanley's stark, forlorn tenor vocals and stripped-down banjo picking are the essence of Appalachian bluegrass. Contact: P.O. Box 2057, Roanoke, Va. 24015.

CLASSICAL

MAHLER: SYMPHONY NO. 8

Soloists, Vienna State Opera Chorus, Vienna Philharmonic, Maazel
Sony Classical 045754

Maazel caps his Mahler cycle with a powerful performance of the gigantic score, aided by outstanding choral work and strong solo contributions. That said, it is the second part of the symphony that delivers the most naturally balanced aural picture of the demanding piece, projecting even the most complex texture without any sense of strain. The two-CD package should enjoy a long shelf life.

MUSSORGSKY: PICTURES AT AN EXHIBITION/

TCHAIKOVSKY: FRANCESCA DA RIMINI
London Philharmonic, Gergiev
Philips 426 437

In his first outing for the label, young Valery Gergiev discloses a strong personality that can make even such an oft-recorded chestnut as "Pictures" sound fresh and vibrant. Inspired music-making, characterized by a fine sense of tempo and telling emphasis.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW AND NOTEWORTHY

VARIOUS ARTISTS

Nobody's Child—Romanian Angel Appeal
PRODUCERS: Various
Warner Bros. 26280

All-star charity project will contribute proceeds to relief of Romania's orphaned and abandoned children. Like in most projects of this sort, turnout is stellar—contributors include Elton John, Paul Simon, the Bee Gees, Stevie Wonder, Billy Idol, Eric Clapton, and Mike + the Mechanics. Best bets for airplay here are new Traveling Wilburys track "Nobody's Child" (an affecting gloss on "The Wabash Cannonball") and Guns N' Roses' "Civil War."

VARIOUS ARTISTS

Music Speaks Louder Than Words
PRODUCERS: Various
Epic 45380

When perestroika was just another word people couldn't pronounce, 24 top American songwriters went to Moscow to write with their Soviet counterparts. This 11-song package, with top-notch tunes recorded by Earth, Wind & Fire, the Cover Girls, Roberta Flack, and others is the result of the 1988 collaboration. Many of the artists haven't had hits in years; hopefully this will prove to

be their entry back into the market. Incidentally, why does Cyndi Lauper get to perform her tune while other hitmeisters/writers like Michael Bolton and Gregory Abbott have their songs recorded by others? Nevertheless, programmers can't go wrong here, starting with first single, "Speak To My Heart," sung by Phoebe Snow.

CHERYL WHEELER

Circles & Arrows
PRODUCER: Kylie Lehning (Jonathan Edwards produced "Arrow")
Capitol 92063

Not all songwriters are great vocalists and vice versa; however, in Wheeler's Capitol debut, listeners will find a fine example of each. Her delicately crystalline vocals are wrapped around pop/country tunes to perfection. A sense of honesty surrounds this collection of 11 self-penned songs—the same honesty that characterizes other Wheeler-written hits, including "Addicted," a former No. 1 smash for Dan Seals.

THE BRAT PACK

PRODUCERS: Robert Clivilles & David Cole
A&M 75021

Duo of Ray-Ray Frazier and Patrick Donovan comes up with an

invigorating mix of dance-oriented material and subdued pop balladry on lively debut. Cover of Ambrosia's "You're The Only Woman" already scored big; second single, "I'm Never Gonna Give You Up," is showing similar signs of success. "Love Me Forever Or Love Me Not" has the beat power to heat up dance action, while "Every Time The Rain Starts To Fall" (heard in two mixes here) could log both pop and urban reaction. Multiplicity of styles bodes well for commercial acceptance on several fronts.

TEXAS TORNADOS

PRODUCER: Bill Halverson & Texas Tornados
Reprise 26251

"Dee-lightful" is about the only way one can describe this summit meeting of Tex-Mex rockers, featuring Sir Doug Sahn, his longtime Quintet keyboard player Augie Meyers, Freddy Fender, and accordionist Flaco Jimenez. Ebullient session bursts at the seams with border soul; ballads like "If That's What You're Thinking" sound like country naturals, while roots-oriented rockers like "Adios Mexico" might percolate at feistier alternatives. Wonderful stuff any way you slice it.

DINO

THIS IS THE WEEK EVERY
FEMALE IN AMERICA IS
GOING TO MEET HER

ROMEO

THE NEW HIT SINGLE AND VIDEO



FROM THE FORTHCOMING ALBUM 'SWINGIN'
THE SMASH FOLLOW-UP TO THE NEAR PLATINUM DEBUT 24/7

WRITTEN, PRODUCED, ARRANGED AND PERFORMED BY DINO





TWO HOT TO HANDLE



"I WANNA GET BACK WITH YOU"

Follow-up to the Smash Single "SITTIN' IN THE LAP OF LUXURY"

Produced by Les Pierre and Frankie Blue

From the album: **THE STATE I'M IN**

WILLIAM MORRIS AGENCY - 10000

K N M
Kelly Newby Management

N
A
Y
O
B
E

"I LOVE THE WAY YOU LOVE ME"

Special 12" Remix Version
by David Morales

FAMOUS
PUBLISHERS AGENCY, INC.



Written and Produced by Teddy Riley

From the album **PROMISE ME**



© 1990 CBS Records, Inc.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

ABOUT THREE MONTHS AGO in this column I sketched out future plans to improve the methodology of the Hot 100 and other charts in Billboard. With better information available and the increasing gap between sales and airplay on the Hot 100, the future of a combined chart is in question. I solicited input from the Billboard readership, and I would like to share some of those letters this week.

THERE WAS NO CONSENSUS among the writers. **Richard Recco** from Malverne, N.Y., wrote, "I think the charts should be based on sales only. Sales are what people are really buying and like. What radio plays, and people buy, are not always the same. The album charts go by sales and so should the singles chart." **Elmar B. Kuner** from Germany wrote, "Outside the U.S., almost everybody would consider the sale-side as 'the' American hitlist due to the fact that most of the European charts are compiled solely by actual selling numbers. This leads to an overexposure of teenage-aimed singles, dance tracks, and exchangeable sound patterns. I always perceived the combination of sales and airplay within the Hot 100 as a compensation so that Billboard's No. 1 hits reflect almost every year the most popular and durable songs. For example, singles like 'Swing The Mood,' which will be very likely unbearable to listen to when the 'wave' is over, never made the No. 1 spot on the Hot 100, while they were chart-toppers in most of the European countries."

MOST WRITERS WERE AGAINST splitting the chart for historical reasons. **John Camacho** from Trinidad wrote, "If you do decide to separate the chart into top 100 sales and top 100 airplay, this breakup will generate problems for chart enthusiasts." **John Farkas** from Cleveland wrote, "Please continue to provide a complete and combined Hot 100 singles chart weekly, indefinitely. The Hot 100 is a cherished tool for those in the industry and those who are music/trivia buffs. I feel that it would be very detrimental to see a landmark such as the Hot 100 split up into two separate charts."

ON THE OTHER SIDE, **Andrew Peat** from London, Ontario, feels that "allowing sales reports on some black music to affect the Hot 100 sales chart is causing some distortion with the Hot 100. Songs that have a large sales base chart on the combined chart, and I have never heard the songs because of the little airplay they receive. Sales reports are irrelevant to radio, so it would be more accurate to have an airplay chart for shows like 'American Top 40.' I think an airplay-only and sales-only Hot 100 should be considered."

TOP 40 RADIO USED to be the total, mass-appeal format and it made logical sense to combine top 40 airplay information with total sales reports. Today, top 40 is only one of many successful radio formats, but we continue to combine total sales reports with just top 40 airplay. However, it would be unworkable to combine all radio formats into the Hot 100 along with total sales. Individual radio format charts are more useful and meaningful. We'll deal with this topic further in future columns.

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 ON
THIEVES IN THE TEMPLE PRINCE PAISLEY PARK	21	34	100	155	155
SOMETHING HAPPENED ON... PHIL COLLINS ATLANTIC	14	28	85	127	128
HEART OF STONE TAYLOR DAYNE ARISTA	11	17	84	112	116
TELL ME SOMETHING INDECENT OBSESSION MCA	2	3	20	25	84
TIME FOR LETTING GO JUDE COLE REPRISE	1	4	20	25	55
DO ME! BELL BIV DEVOE MCA	3	1	14	18	123
CAN'T STOP AFTER 7 VIRGIN	1	5	12	18	60
THAT'S NOT HER STYLE BILLY JOEL COLUMBIA	0	3	15	18	52
JEALOUS GENE LOVES... BEGGAR'S BANQUET	0	1	16	17	19
OH GIRL PAUL YOUNG COLUMBIA	2	3	11	16	135

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™

©Copyright 1990, Billboard.

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	THE POWER	SNAP	4
2	4	VISION OF LOVE	MARIAH CAREY	1
3	2	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	2
4	6	RUB YOU THE RIGHT WAY	JOHNNY GILL	3
5	8	UNSKINNY BOP	POISON	10
6	3	HOLD ON	EN VOGUE	9
7	5	SHE AIN'T WORTH IT	GLENN MEDEIROS	5
8	12	EPIC	FAITH NO MORE	17
9	15	DO ME!	BELL BIV DEVOE	15
10	7	MENTIROSA	MELLOW MAN ACE	25
11	10	MAKE YOU SWEAT	KEITH SWEAT	14
12	9	GIRLS NITE OUT	TYLER COLLINS	6
13	17	HANKY PANKY	MADONNA	13
14	32	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	27
15	19	IF WISHES CAME TRUE	SWEET SENSATION	8
16	28	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	22
17	11	YOU CAN'T DENY IT	LISA STANSFIELD	24
18	21	JERK OUT	THE TIME	16
19	16	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	7
20	24	KING OF WISHLFUL THINKING	GO WEST	12
21	14	IT MUST HAVE BEEN LOVE	ROXETTE	26
22	27	COME BACK TO ME	JANET JACKSON	11
23	13	STEP BY STEP	NEW KIDS ON THE BLOCK	30
24	31	WE'RE ALL IN THE SAME GANG	W. COAST ALL-STARS	41
25	20	POISON	BELL BIV DEVOE	33
26	26	PURE	THE LIGHTNING SEEDS	31
27	18	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	21
28	36	HAVE YOU SEEN HER	M.C. HAMMER	19
29	—	RELEASE ME	WILSON PHILLIPS	23
30	30	COULD THIS BE LOVE	SEDUCTION	18
31	23	VOGUE	MADONNA	50
32	25	HOLD ON	WILSON PHILLIPS	39
33	35	I DIDN'T WANT TO NEED YOU	HEART	32
34	—	TIC-TAC-TOE	KYPER	40
35	22	ENJOY THE SILENCE	DEPECHE MODE	20
36	—	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	29
37	—	LOVE AND AFFECTION	NELSON	43
38	29	BAD OF THE HEART	GEORGE LAMOND	45
39	40	THE OTHER SIDE	AEROSMITH	34
40	39	MY, MY, MY	JOHNNY GILL	56

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	VISION OF LOVE	MARIAH CAREY	1
2	1	SHE AIN'T WORTH IT	GLENN MEDEIROS	5
3	3	RUB YOU THE RIGHT WAY	JOHNNY GILL	3
4	4	GIRLS NITE OUT	TYLER COLLINS	6
5	5	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	7
6	7	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	2
7	10	IF WISHES CAME TRUE	SWEET SENSATION	8
8	12	COME BACK TO ME	JANET JACKSON	11
9	9	KING OF WISHLFUL THINKING	GO WEST	12
10	6	ENJOY THE SILENCE	DEPECHE MODE	20
11	13	THE POWER	SNAP	4
12	15	COULD THIS BE LOVE	SEDUCTION	18
13	20	HAVE YOU SEEN HER	M.C. HAMMER	19
14	11	HANKY PANKY	MADONNA	13
15	19	POSSESSION	BAD ENGLISH	28
16	8	HOLD ON	EN VOGUE	9
17	16	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	21
18	21	JERK OUT	THE TIME	16
19	24	RELEASE ME	WILSON PHILLIPS	23
20	28	UNSKINNY BOP	POISON	10
21	27	MAKE YOU SWEAT	KEITH SWEAT	14
22	29	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	29
23	32	TONIGHT	NEW KIDS ON THE BLOCK	37
24	30	MY KINDA GIRL	BABYFACE	38
25	31	THE OTHER SIDE	AEROSMITH	34
26	33	LOVE AND EMOTION	STEVIE N	35
27	14	I'LL BE YOUR SHELTER	TAYLOR DAYNE	36
28	34	I DIDN'T WANT TO NEED YOU	HEART	32
29	36	DO ME!	BELL BIV DEVOE	15
30	35	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	22
31	22	IT MUST HAVE BEEN LOVE	ROXETTE	26
32	39	EPIC	FAITH NO MORE	17
33	18	YOU CAN'T DENY IT	LISA STANSFIELD	24
34	—	THE GIRL I USED TO KNOW	BROTHER BEYOND	42
35	—	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	47
36	25	BAD OF THE HEART	GEORGE LAMOND	45
37	23	DO YOU REMEMBER?	PHIL COLLINS	49
38	17	STEP BY STEP	NEW KIDS ON THE BLOCK	30
39	26	POISON	BELL BIV DEVOE	33
40	—	CLOSE TO YOU	MAXI PRIEST	46

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	ASCAP/Intersong USA, ASCAP	82	NOTICE ME (Stikki Ikki, ASCAP/Padavon, BMI)
29 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	82 FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP)	42	OH GIRL (Unichappell, BMI) HL
48 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	42 THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL	34	THE OTHER SIDE (Swag Song, ASCAP/Calyppo Toonz, BMI/Irving, ASCAP) CPP/HL
81 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	6 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM	33	POISON (Hi-Frost, BMI)
76 ALL LIPS N' HIPS (Electric Noise, ASCAP) CLM	13 HANKY PANKY (WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM	28	POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
68 ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI) HL/WBM	19 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL	4	THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
85 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM	64 HEART OF STONE (Jesse Boy, ASCAP/Trippiland, BMI/Virgin, ASCAP/Eliot Wolf, ASCAP)	31	PURE (Chrysalis, ASCAP) CLM
45 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	79 HEARTS IN TROUBLE (FROM DAYS OF THUNDER) (J.S.H., ASCAP/Geffen, ASCAP/Malkosky, ASCAP/WB, ASCAP/Careers, BMI/Crooked Letter, ASCAP) WBM/HL	60	READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
63 THE BALLAD OF JAYNE (AI Snug, BMI/Pri, ASCAP) WBM	39 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Braintree, BMI) HL	23	RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL
54 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRG, BMI) HL	9 HOLD ON (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	73	THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
27 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	89 HOLY WATER (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM	3	RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
83 B GIRLS (P-Man, BMI)	57 HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM	78	SAME OLD LOOK (Ryser, ASCAP/Bottom Dog, ASCAP)
22 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	72 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI)	65	SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
100 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	32 I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM	5	SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
84 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP	86 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candlelight, ASCAP/PSO Ltd., ASCAP)	88	SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
43 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP)	8 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM	74	SLOW LOVE (Diva I, ASCAP/Hami Wave, ASCAP)
47 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM	36 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM	62	SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, BMI)
67 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	99 I'LL SEE YOU IN MY DREAMS (Itsal, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM	30	STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
87 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	80 I MELT WITH YOU (Momentum, BMI) WBM	59	STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
46 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP) WBM	94 I'M NEVER GONNA GIVE YOU UP (Red Instructional, ASCAP/Virgin, ASCAP) CPP	75	SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suidice, ASCAP/P. Bullwinkle, ASCAP)
69 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong USA, ASCAP) HL	91 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Les Etolies De La Musique, ASCAP/Must Be Marvelous, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP)	44	TALK TO ME (Al Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
11 COME BACK TO ME (Black Ice, ASCAP) WBM	26 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	70	TELL ME SOMETHING (MCA, ASCAP) HL
18 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	16 JERK OUT (Tionna, BMI/WB, ASCAP) WBM	93	THAT'S NOT HER STYLE (Joel, BMI)
2 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL	12 KING OF WISHLFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI) HL	55	THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP)
52 CUTS BOTH WAYS (Foreign Imported, BMI) CPP	51 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)	40	TIC-TAC-TOE (RSK, BMI/XTC, BMI)
66 DIRTY CASH (MONEY TALKS) (Copyright Control)	35 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL	90	TIME FOR LETTING GO (Coleision, BMI)
15 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Silk Star, ASCAP/Unicity, ASCAP)	14 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM	37	TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/AI Lancellotti, ASCAP)
21 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	25 MENTIROSA (Varry White, ASCAP)	98	TURLE POWER (EMI Blackwood, BMI/Ki-kim, BMI) HL
71 DON'T YOU COME CRYIN' (Turkishman, BMI/Pennachio, BMI)	38 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL	58	U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
95 DON'T YOU LOVE ME (P.Rossini/G. Bortolotto/D.Leoni)	56 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI)	10	UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL
49 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	97 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM	1	VISION OF LOVE (Vision Of Love, BMI/Deen Jammin', BMI)
61 THE EMPEROR'S NEW CLOTHES (Promostraat B.V., BMI/EMI Blackwood, BMI) WBM		50	VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
20 ENJOY THE SILENCE (Emie, ASCAP) MSC		41	WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
17 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM		96	WHAT WILL I DO (Timmy T, BMI/RMI, BMI)
77 EVERYBODY EVERYBODY (Lambardoni Edizioni,		7	WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
		24	YOU CAN'T DENY IT (Big Life, PRS/BMC, ASCAP) MSC

Penn. Law Targets Scalpers Makes Buying Tix For Resale Illegal

■ BY MAURIE H. ORODENKER

PHILADELPHIA—A new Pennsylvania law taking effect Aug. 28 targets ticket scalpers and licensed out-of-town ticket agencies that sell tickets to concerts and sporting events at inflated prices. The law makes it illegal to purchase a ticket with intent to resell it. Current Pennsylvania and New Jersey laws limit the surcharge an agency can levy on a ticket to an event in the same state, but not on events out of state. The bordering state of Delaware has no law prohibiting ticket resale.

The new Pennsylvania law raises the fine from \$100 to \$300 for a first offense, and from \$1,000 to \$5,000 for a second offense, which also carries a possible two-year prison sentence. Violators would also be charged \$50 to pay for enforcing the law.

A special team of Philadelphia police will go undercover on the day of an event to nab ticket scalpers. The district attorney's office said that the concert and sports promoters, along with the event venue, would pay for the overtime police work needed to enforce the law.

While the law has no direct effect on out-of-state ticket agencies, Gary Tennis of the district attorney's office said it will hamper their operations. It is common practice for some New

Jersey and Delaware agencies to hire people to stand in line at the box office to purchase tickets for them. Since such persons face possible prosecution under the new law, such ticket buyers are sure to increase their fees. Moreover, the out-of-state agents might be prosecuted on a conspiracy charge. Under the new law, Tennis said, hiring someone to buy tickets intended for resale at a higher price will be, in effect, contracting criminal activity.

The new law, which was introduced by State Rep. John Taylor of Philadelphia, was applauded by Larry Magid, who was a member of the committee that helped formulate the legislation. Magid heads up Electric Factory Concerts, a major concert promoter based here. In addition to Magid, the committee included representatives of the Spectrum concert arena, Veterans Stadium, Ticketron, Deputy Police Commissioner Thomas McGeehan, and representatives of the major sports teams—the Phillies baseball, 76'ers basketball, Eagles football, and Flyers hockey teams.

Rep. Taylor said his interest in sponsoring such legislation was prompted by a letter he received from a 13-year-old girl detailing her difficulty in getting a ticket to a Bon Jovi rock concert.

GEMA IN UPROAR OVER SPECULATIVE ADVANCE

(Continued from page 4)

also have to ask what will happen if Giorgio Moroder and Michael Masser stop writing."

Dr. Josef Bamberger, head of the BMG UFA music publishing group, says: "In principle, the idea of bringing writers like Moroder and Masser into membership of GEMA is good. But most publishers think it could take many years to recoup the money and that GEMA should have asked for guarantees and a fixed repayment period."

Schulze decided to advance the money in June 1989, after Andy Budde and his co-director brother, Rolf, suggested Moroder and Masser for membership.

"As a society," Rolf Budde says, "GEMA has long been at a disadvantage because of the dominance in Germany of Anglo-American repertoire."

He sees the Schulze move as possibly the opening shot of a developing battle between authors' societies in Europe to recruit big-earning writers into membership.

"I think we shall eventually see competition in Europe among societies on the same lines as that which exists between ASCAP and BMI," he says.

He sees the GEMA payment as significant for European developments, saying competition among societies puts efficiency at a premium.

"Better," says Neubauer, "to have put the 10 million marks to help German members achieve greater international recognition."

While Rolf Budde argues there is nothing new in GEMA's paying advances to members, Neubauer says that, in all other cases, advances are for a maximum two years and are given on the basis that GEMA is holding money for the members concerned, pending the regular payment times—twice a year for mechanicals

and once a year for performance income.

Meanwhile, Rolf Budde has resigned as an associate member of the GEMA board "because I don't feel there is trust any more."

LOST INTEREST

Figures from GEMA's annual report for 1989 show that, whereas advance payments to 6,104 members in 1988 amounted to 63.8 million marks (\$38.9 million), advances for 1989 to 7,392 members were up by more than 15 million marks at 79.2 million (\$48.3 million). Loss of interest on advances in 1989 is put at 739,000 marks (\$456,000).

Some GEMA members are currently considering making a recommendation to the board that GEMA should seek protection against any potential loss by requiring a guarantee, underwritten by a bank, that the 10 million marks will be repaid by a certain date.

Peter Ende, managing director of EMI Music Publishing's West German branch, plans to seek a personal meeting with GEMA's president, Prof. Dr. Reinhold Kreile, to discuss the implications of the Schulze advance payment.

"This is an absolute scandal," he says, "and my intention is to form a lobby group to formulate a plan to safeguard GEMA from future losses as a result of this transaction. In the first year alone, the society has lost 739,000 marks. This cannot continue. I would like to see Dr. Schulze made personally responsible for guaranteeing full repayment of the money to GEMA within a defined period."

"There should be an investigation into this whole affair. GEMA should not be in the business of helping companies to purchase catalogs, and the last thing I want to see is a war developing among European societies."

AVA PRESIDENT MICHAEL WEISS IS DISMISSED

(Continued from page 1)

Weiss himself broke the silence on the subject by issuing a statement July 24 after a story appeared in Billboard in which AVA officials claimed Weiss was on vacation and that others in the AVA's Chandler, Ariz., headquarters had been authorized to speak on his behalf (Billboard, July 28).

Weiss issued his communique, the statement says, "only after discovering the AVA Board had apparently been misrepresenting his current employment status in the trade press. 'I haven't been on vacation and I haven't certainly authorized anyone at the AVA to speak for me on any matter; the entire situation is not only bizarre but baffling to me as well.'"

According to the statement, the confidential memorandum to the board "was based on the interim findings of an independent law firm obtained for the AVA by Weiss [and] detailed potentially devastating circumstances for the AVA and suggested immediate remedial action for the Board's consideration."

"Mike discovered something and went to the lawyers about it and they went to the directors and fired him," says one insider. "Mike argued that if AVA did not make a disclosure about his discovery, it would destroy the AVA's credibility. Mike even proposed starting a whole new organization. The directors apparently are hoping they can still salvage something from all the rubble."

AVA board members either could not be reached or declined to comment on the affair. One board member would say only that "Mike was in way over his head."

"Mike was consulting with lawyers," another knowledgeable source

says. "They were thinking of bringing suit against John Power. Primarily, they were trying to get out of the \$8,000-a-month payment [to Power]. The basis of the suit was to be that when the contract was signed between John and the board, when he sold AVA, one of the clauses was that all business was legal and above board. They were going to use the VCR service contracts as a basis of saying AVA was an illegal enterprise."

Power founded AVA in 1980. He sold the organization to its members in 1988 for a sum estimated by various sources as between \$1 million and \$1.8 million. According to sources, Power was paid about \$500,000 upfront at the time of the sale. The rest of the money was to be paid to Power at a rate of \$100,000 a year for 10 years.

But according to knowledgeable sources, liabilities against the service contracts AVA had sold were not taken into account when Power and the board members evaluated the worth of the organization prior to its sale. Thus, the organization's value was greatly overstated in the purchase agreement.

In recent months, one source says, AVA has been "starting to take quite a financial hit on the contracts that are out there, especially on the big-screen [TVs] and camcorders. These were 5-year contracts, and a lot of them are starting to be exercised."

This same source says the sales of the contracts themselves may also be dubious because AVA was not bonded to sell them. "We used to sell VCR service contracts," the source says. "We underwrote them ourselves. What I've been told, we never sold into Florida because of a strict law

about service contracts. I guess a lot of states have changed their law in the past few years." However, he adds, AVA continued to sell the contracts in those states even after they passed new laws requiring bonding.

Most states now require firms responsible for service contracts to be bonded within that state. "AVA was never bonded," the source continues. "We weren't bonded anywhere at all. So we were not selling our own contracts, we were selling Component Guard, and I think the reason was that [AVA officials] found out we were illegal in I don't know how many states around the country."

As the merits of the case came before the board, some members who were around at the time of the AVA sale "feared they could be liable," the source continues. "So this is one reason they got rid of Weiss."

In response to specific allegations, Power says, "Everything I did at AVA I sought legal counsel on before I did it. I do know you can go to an attorney and pay him to tell you whatever you want to hear, but there's a lot of difference between going to an attorney and having the attorney say this and this and this and having that really be a problem.

"No one has ever filed any complaints or charges or anything and I'm not aware of any major problems in that area," Power continues. "I know some reasons why [Weiss] and [the board] did what they did in that respect, but that is really not germane at this point. I haven't had anything to do with AVA since January."

According to sources, Weiss plans to turn over his evidence to the U.S. Attorney's Office for a possible investigation of AVA. A spokesman for the U.S. Attorney's Office in Phoenix

refuses to confirm or deny any contact with Weiss.

Power also accuses Weiss of mismanaging AVA. Weiss "is not taking any responsibility" for the group's poor performance, Power says. "When I was president, we declared a [dividend] of \$250,000. That was all profits for [1988]. This past year they broke even. There was no [dividend]."

Other sources confirm that AVA

has been experiencing cash-flow problems. Before his dismissal, in fact, Weiss had laid off several employees as part of a cost-cutting campaign.

"The first to leave was Mary Bonacci [VP of services and with AVA nearly 10 years]," one source says. "Cathy Baer, director of research, also left. About eight were let go in June. I would say about half the em-

(Continued on page 80)

BPI RESTRUCTURES CORPORATE ORGANIZATION

(Continued from page 5)

employees in 28 locations worldwide, 19 magazines, a book division with five imprints, three computer-based communication and information services, and a marketing services operation that packages and sells entertainment-related promotions.

The growth has led to the current restructuring of the company and a redistribution of responsibility. According to Hobbs, it is necessary that he "focus more on planning and strategy because of the scope and magnitude of our operations. Therefore, responsibility for operations and tactics in the segmented communications and information businesses which BPI serves needs to be shared."

Here is a rundown of the new structure:

- The Publications Group under Babcock will comprise all magazine and book operations, with the exception of properties acquired in BPI's recent buyout of A/S/M Communications, publisher of Adweek. Publications include American Artist, American Film, Amusement

Business, Architecture, Back Stage, Back Stage/SHOOT, Billboard, The Hollywood Reporter, Interiors, Musician, Music Labo, Photo Business, Photo/Design, and Plants, Sites & Parks, plus 27 annual directories and the five imprints under the Watson-Guptill Book Division.

- The Research & Information Group under Feely will comprise Broadcast Data Systems (BDS), the Billboard Information Network (BIN), and a data collection and research unit that will handle chart data collection and other activities. Chart management will remain with Billboard. BDS uses a patented technology to monitor radio, TV, and cable airplay, and through this process has developed several information products for the music and advertising industries. BIN is an on-line information service providing chart and research data to the entertainment industry.

- The Corporate Development Group under Holdsworth will initially comprise Adweek, Marketing Week, and Marketing Computers; BPI's centralized European operations, including Music & Media; an Entertainment Marketing division; the Entertainment News Wire, and a Licensing division. The Entertainment Marketing division provides a comprehensive range of advertising, marketing, and promotion services, including wall media, contract publishing, radio and television promotion, custom promotions, licensing of BPI's trademarked materials, and interactive telephone marketing. The Entertainment News Wire is a supplemental news service for print and broadcast whose daily package includes features, news items, and charts culled from BPI's seven entertainment publications and the Boston Globe.

Babcock had been group publisher of Billboard and its related activities and acting publisher of Billboard magazine since 1988.

Until the day-to-day management function at Billboard is filled, Babcock and Lander, the new group publisher of Billboard, will co-direct the publication and its affiliated operations.

Feely, a former associate publisher of Billboard, had been president of the BDS subsidiary. He will continue to direct BDS.

Holdsworth, executive VP of BPI and a former publisher and editor in chief of Billboard, had been president of the now-defunct BPI Entertainment Division.

Babcock and Feely also have been named executive VPs of BPI. Two new senior VPs also were named: Rosalee Lovett, BPI's chief financial officer; and Robert J. Dowling, president of The Hollywood Reporter and group publisher of American Film.

INDUSTRY FACES FIGHT TO DEFEAT N.J. STICKER BILL

(Continued from page 1)

There is still a chance that the legislature could override Roemer's veto by a two-thirds vote. Although the body is not in session at present, sources say it is possible that a special veto session may be called for Aug. 18. If such a session materializes, the veto of the music labeling bill would be one of several topics, including an expected veto of a state anti-abortion bill.

Meanwhile, the Recording Industry Assn. of America is turning its attention northward. Although the bill in New Jersey has not gained the overwhelming support that the Louisiana bill enjoyed, it is active and pending, and a hearing on it could be scheduled after the summer recess.

Roemer's decision to thwart the efforts of the conservative Louisiana legislature was widely regarded by industry leaders as politically courageous. Recently, local right-wing politicians have boxed him in a corner on such issues as abortion rights, and bill opponents had feared that the governor might be forced to sign the bill because of political expediency.

In a press conference, Roemer said that he agreed with the authors of the bill on the "need to inform parents of the contents of records purchased by youngsters." However, he added, "in a free America where speech is constitutionally protected, the best method of informing the public—and under broad parameters the only legal way—is through voluntary compliance within industry standards, similar to what the movie in-

dustry has done with success. Voluntarily labeling, therefore, honors our Constitution and our freedom and informs our parents and represents the way to go."

The governor also said that "a majority of experts" agreed the bill would fail a constitutional test that "we would lose and therefore take away the momentum for voluntary compliance."

He also said that a veto would "avoid the negative economic and publicity consequences" to the state. Economic damages to the state from a combination of the threatened performer boycotts, withdrawal of conventions, labeling and return charges, and outright losses to retailers have been estimated in the tens of millions of dollars.

Joining Roemer at a press conference were Jay Berman, president of the Recording Industry Assn. of America, Tipper Gore of the Parents Music Resource Center, Pat Moreland, president of the National Assn. of Recording Merchandisers, and Mike Greene, president of the National Assn. of Recording Arts and Sciences.

Berman, at the conference, referred to the industry's new standardized sticker. "We believe this voluntary system addresses parental concerns without crossing over the line that results in unconstitutional limits on freedom of expression," he said.

Also read at the press conference was a congratulatory statement from

Ann Lynch, president of the National Parent Teachers Assn.

Laudatory statements from such home-state artists as the Neville Brothers and Doug Kershaw were also read, as well as one from Randy Newman, whose wife is from Louisiana and whose well-known sardonic songs about the state have become modern-day classics.

Organization officials and artists praised Roemer's decision, citing it as "brave," "courageous," and politically "difficult."

Bill sponsors Rep. Ted Haik and Sen. Oswald DuCuir were not present at the press conference and could not be reached for comment.

NEW JERSEY THREAT

The pending bill in New Jersey has taken a back seat in the last few months as the surprisingly fast progress of the Louisiana legislation forced the RIAA to concentrate much of its anti-legislation energies on the Louisiana state capitol.

The New Jersey bill, S. 2709, introduced by Republican Gerald Cardinale last May, has not yet been scheduled for a hearing. "It hasn't gone anywhere, but it hasn't been withdrawn, either," says Monica Lanza, a Cardinale aide. Lanza said she was not aware of the action by Roemer.

However, she said that the legislature is in summer recess, "and therefore nobody's doing anything much about working on legislative plans."

But a highly-placed industry source says, "There are new rum-

blings that plans are afoot for a hearing." The New Jersey legislative session continues into early 1992.

Lanza says the bill's future depends on whether Cardinale can convince a committee chairman that the bill merits a hearing. "If the senator convinces the chairman of the law and professions committee to hold a hearing, then it will go through normal channels. Otherwise, though, an unreferred bill will never see light of day."

Industry observers say news of Roemer's action, when added to the April 5 announcement that similar legislation was being withdrawn in 13 states, could affect the manner in which other state lawmakers proceed with future labeling bills. Another factor in upcoming months will be how lawmakers perceive the seriousness of the record companies in applying the standardized voluntary labels.

Legislators in four other states with pending but weakly supported sticker bills have seen their bills killed when time ran out in legislative sessions. Most have stated publicly that if they are unsatisfied with industry self-regulation, they would reintroduce bills.

The RIAA's Berman agrees that "the Louisiana veto will go a long way toward derailing other bills," and said that "our strategy will be the same in New Jersey, should it gain momentum, as it was in Louisiana—to defeat the measure." In June, Berman had said that, if the New Jersey bill were to become law, the RIAA would challenge it in court.

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

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	10	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY 1 week at No. 1
2	1	2	10	CUTS BOTH WAYS EPIC 34-73395	GLORIA ESTEFAN
3	3	1	11	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	MICHAEL BOLTON
4	6	7	10	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
5	4	6	12	TAKE IT TO HEART REPRISE 4-19828	MICHAEL MCDONALD
6	9	10	7	TALK TO ME ELEKTRA 4-64964	ANITA BAKER
7	8	8	12	READY OR NOT VIRGIN 4-98995	AFTER 7
8	14	21	5	COME BACK TO ME A&M 1475	JANET JACKSON
9	10	12	7	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
10	12	18	6	RELEASE ME SBK 05342	WILSON PHILLIPS
11	5	4	15	DO YOU REMEMBER? ATLANTIC 4-87955	PHIL COLLINS
12	7	5	16	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
13	13	13	8	NOTICE ME Geffen 4-19946	NIKKI
14	15	19	5	OH GIRL COLUMBIA 38-73377	PAUL YOUNG
15	11	9	16	CLUB AT THE END OF THE STREET MCA 53818	ELTON JOHN
16	16	15	11	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
17	17	11	14	CHILDREN OF THE NIGHT EMI 50285	RICHARD MARX
18	20	20	8	BABY YOU'RE MINE EPIC 34-73405	BASIA
19	22	28	6	KING OF WISFUL THINKING EMI 50307	GO WEST
20	30	39	3	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
★★★ POWER PICK ★★★					
21	25	35	3	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
22	19	14	20	HOLD ON SBK 07322	WILSON PHILLIPS
23	18	16	16	THROUGH THE TEST OF TIME GRP 3032	PATTI AUSTIN
24	29	34	5	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
25	24	25	7	WHAT DO PEOPLE KNOW RCA 2623	POCO
26	35	36	4	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
27	28	23	15	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
28	32	26	23	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
29	23	22	14	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
30	26	24	20	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART/RONALD ISLEY
31	39	47	3	HEAVEN GIVE ME WORDS CHARISMA 4-98952	PROPAGANDA
32	33	30	17	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
33	21	17	13	DARE TO FALL IN LOVE CHARISMA 4-98971	BRENT BOURGEOIS
34	38	40	3	SEA CRUISE (FROM "FORD FAIRLANE") ELEKTRA LP CUT	DION
★★★ HOT SHOT DEBUT ★★★					
35	NEW	1	1	SOMETHING HAPPENED ON THE WAY TO... ATLANTIC 4-87885	P. COLLINS
36	27	27	7	EVERY TIME I TURN AROUND MCA LP CUT	LITTLE RIVER BAND
37	37	44	4	COULD THIS BE LOVE VENETTA 1509/A&M	SEDUCTION
38	31	29	7	THIS IS LOVE COLUMBIA 38-73346	REGINA BELLE
39	46	—	2	PURE MCA 53816	THE LIGHTNING SEEDS
40	NEW	1	1	RHYTHM OF LIFE FONTANA 875 018-4/MERCURY	OLETA ADAMS
41	NEW	1	1	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
42	42	42	21	IF I KNEW THEN WHAT I KNOW NOW REPRISE 4-19972	KENNY ROGERS
43	NEW	1	1	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
44	40	37	18	SAVE ME WARNER BROS. 4-19866	FLEETWOOD MAC
45	NEW	1	1	STOP RUNNING AWAY A&M 1514	BRENDA RUSSELL
46	43	45	4	POSSESSION EPIC 34-73398	BAD ENGLISH
47	34	31	9	BIRD ON A WIRE A&M 1499	THE NEVILLE BROTHERS
48	NEW	1	1	TAKE ME ATLANTIC 4-87882	EVERYTHING BUT THE GIRL
49	36	33	19	NOTHING COMPARES 2 U ENSGN 23488/CHRYSALIS	SINEAD O'CONNOR
50	47	46	22	HOW CAN WE BE LOVERS COLUMBIA 38-73257	MICHAEL BOLTON

Records with the greatest airplay gains this week. ♦ Videoclip availability.

TNN AGREES TO BUY CMT

(Continued from page 1)

Initial plans call for Opryland to purchase all of CMT's stock and then sell an unspecified portion of it to Group W. Neither party would reveal the purchase price, other than to characterize it as a "multi-million-dollar" deal.

The CMT stock is privately held; James William Guercio and the Silerman Companies of New York are the majority stockholders.

Founded in 1983, CMT has developed into a major vehicle for breaking new artists and promoting record sales for established ones. It broadcasts country music videos 24 hours a day and reaches 11.5 million cable households.

Industry observers believe that it was CMT's aggressive programming of music videos that led TNN to expand its music video offerings early this year from three and a half to 31 hours a week. A recent report from CMT said that it aired 201 new videos in 1989 and 120 more during the first half of 1990.

For several months there were rumors that TNN was planning its own all-music video channel.

TNN's Hall says CMT will retain its name and that Opryland is pleased with the current staff. "At the moment, we think the group that's there has done a great job in getting to where they're at."

However, according to the Group W press release announcing the acquisition, "TNN will be responsible for CMT's programming, engineering and technical

operations. GWSC will be responsible for ad sales, marketing, affiliate relations, and public relations."

Hall emphasizes there will be no changes in CMT's operation until the new owners get a greater sense of the company and its potential. He speculates that CMT headquarters will be relocated from Music Row to Opryland with-

in eight months to a year.

Despite its growth, CMT has not yet reached the stage to attract a substantial number of national advertisers. It still relies heavily on its share of mail-order income generated by spots on the network, just as TNN did in its early days.

Neither Guercio nor CMT senior VP Stan Hitchcock could be reached for comment.

NMS Reviews Security Policies Incidents Reported At 11th Seminar

NEW YORK—New Music Seminar officials have reviewed security procedures in the wake of two incidents during the convention, July 15-18, one of which prompted the brief closing of two floors at the Marriott Marquis Hotel here and the delaying of a panel on the seminar's final afternoon.

The first disturbance occurred during a nightclub panel July 15, when members of rapper Ice-T's entourage insulted panelist Larry Tee from New York's La Palace de Beaute club and, in turn, were confronted by the club's promotion director, Steven Lewis. In the shouting match that followed, some chairs were overturned but no one was injured.

During the closing afternoon, a standing rivalry between two groups of West Coast rappers reportedly sparked a fracas involving some three dozen individuals. Although the

sixth and seventh floors of the hotel were briefly closed by seminar and hotel security and the artists panel was delayed while order was restored, no one was injured and no property was damaged, according to NMS officials.

New York City police said they were not called for either incident.

"These incidents were regrettable, spontaneous, and entirely personal conflicts," an NMS press statement said. "We are certain the future NMS meetings will proceed undisturbed."

Sources said there may have been some connection between the disturbances and a number of individuals who had entered the NMS area with counterfeit convention badges. Seminar security workers confiscated an undetermined number of counterfeit badges during the final days of the meeting.

Billboard CROSSOVER RADIO AIRPLAY™

			TOP 40/DANCE			TOP 40/ROCK		
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST	
			Based on airplay reports from stations combining top 40, dance and urban music.			Based on airplay reports from stations combining top 40 and rock music.		
1	3	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY	1	1	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE	
2	1	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL	2	3	THE OTHER SIDE Geffen 4-19927	AEROSMITH	
3	4	THE POWER ARISTA 2013	SNAP	3	4	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON	
4	2	HOLD ON ATLANTIC 7-87984	EN VOGUE	4	2	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL	
5	9	DO ME! MCA 53848	BELL BIV DEVOE	5	5	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE	
6	7	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT	6	7	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER	
7	10	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER	7	6	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE	
8	8	COULD THIS BE LOVE VENETTA 1509/A&M	SEDUCTION	8	12	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI	
9	5	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN	9	13	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART	
10	12	COME BACK TO ME A&M 1475	JANET JACKSON	10	8	HOLY WATER ATCO 4-98944	BAD COMPANY	
11	11	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION	11	9	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS	
12	6	GIRLS NITE OUT RCA 9174	TYLER COLLINS	12	14	POSSESSION EPIC 34-73398	BAD ENGLISH	
13	18	JERK OUT PAISLEY PARK 7-19750/REPRISE	THE TIME	13	16	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK	
14	16	MY KINDA GIRL SOLAR 4-74510/EPIC	BABYFACE	14	15	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON	
15	17	LOVE AND EMOTION LMR 2645/RCA	STEVIE B	15	10	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE	
16	20	TIC-TAC-TOE ATLANTIC 4-87910	KYPER	16	17	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE	
17	13	MENTIROSA CAPITOL 44533	MELLOW MAN ACE	17	22	HOW BAD DO YOU WANT IT? Geffen 4-19699	DON HENLEY	
18	15	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD	18	—	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	MICHAEL BOLTON	
19	22	LA RAZA VIRGIN 4-98947	KID FROST	19	19	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER	
20	14	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND	20	11	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS	
21	24	ALL I DO IS THINK OF YOU ATLANTIC 4-87952	TROOP	21	18	KING OF WISFUL THINKING EMI 50307	GO WEST	
22	26	BANNED IN THE USA LUKE 4-98915/ATLANTIC	LUKE FEATURING THE 2 LIVE CREW	22	23	CHAIN OF FOOLS DGC 4-19693	LITTLE CAESAR	
23	21	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE	23	24	I THINK I LOVE YOU TOO MUCH ARISTA 2031	THE JEFF HEALEY BAND	
24	—	SLOW LOVE MOTOWN 2028	DOC BOX & B. FRESH	24	20	HUNGRY RCA 2607	LITA FORD	
25	28	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST	25	26	I MELT WITH YOU TVT 2812	MODERN ENGLISH	
26	—	TONIGHT COLUMBIA 38-73461	NEW KIDS ON THE BLOCK	26	—	JOEY I.R.S. 73014/MCA	CONCRETE BLONDE	
27	27	FIRST TRUE LOVE MICMAC 2537	TIANA	27	25	THE BALLAD OF JAYNE VERTIGO 876 984 4/POLYDOR	L.A. GUNS	
28	—	CAN'T STOP VIRGIN 4-98961	AFTER 7	28	27	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP	
29	—	THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS.	PRINCE	29	29	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT	
30	30	WE'RE ALL IN THE SAME GANG WARNER BROS. 4-19819	W. COAST ALL-STARS	30	21	PURE MCA 53816	THE LIGHTNING SEEDS	

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ No. 1 ★ ★					
1	1	1	22	M.C. HAMMER ▲ CAPITOL 92857 (9.98) 8 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	4	4	17	WILSON PHILLIPS ▲ SBK 93745 (9.98)	WILSON PHILLIPS
3	3	3	7	NEW KIDS ON THE BLOCK COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
4	2	2	9	MADONNA SIRE 26209/WARNER BROS. (10.98)	I'M BREATHELESS
5	5	5	18	SOUNDTRACK ▲ EM 93492 (10.98)	PRETTY WOMAN
6	7	7	6	KEITH SWEAT ▲ VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
7	6	6	18	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
8	8	9	14	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
9	12	35	3	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
10	13	15	6	MARIAH CAREY COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
11	9	10	18	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
12	33	—	2	POISON ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
13	11	11	55	MICHAEL BOLTON ▲ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
14	10	8	18	SINEAD O'CONNOR ▲ ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
15	15	12	16	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
16	16	19	24	FAITH NO MORE ● SLASH 25878/REPRISE (9.98)	THE REAL THING
17	14	13	36	PHIL COLLINS ▲ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
18	17	14	11	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
19	18	16	12	BILLY IDOL ● CHRYSALIS 21735 (9.98)	CHARMED LIFE
20	19	18	45	AEROSMITH ▲ GEFEN 24254 (9.98)	PUMP
21	20	23	5	BRUCE HORNSBY & THE RANGE RCA 2041 (9.98)	A NIGHT ON THE TOWN
22	23	21	15	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
23	21	20	9	STEVE VAI RELATIVITY 1037 (9.98)	PASSION AND WARFARE
24	22	17	44	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
25	48	—	2	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
26	27	29	46	MOTLEY CRUE ▲ ELEKTRA 60829 (9.98)	DR. FEELGOOD
27	29	33	8	THE JEFF HEALEY BAND ARISTA 8632 (9.98)	HELL TO PAY
28	24	28	22	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
29	31	31	25	SLAUGHTER ● CHRYSALIS 21702* (9.98)	STICK IT TO YA
30	25	22	10	ICE CUBE PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
31	39	43	4	SOUNDTRACK DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
32	26	27	56	DON HENLEY ▲ GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
33	28	24	69	BONNIE RAITT ▲ CAPITOL 91268 (8.98)	NICK OF TIME
34	30	25	8	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
35	38	42	6	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
36	32	30	17	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
37	34	26	15	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
38	35	37	42	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
39	43	87	3	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
40	40	36	54	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98)	AS NASTY AS THEY WANNA BE
41	41	44	8	SNAP ARISTA 8536 (9.98)	WORLD POWER
42	36	34	38	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
43	37	32	5	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
44	44	45	11	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
45	42	38	8	MILLI VANILLI ARISTA 8622 (9.98)	THE REMIX ALBUM
46	46	46	11	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
47	45	40	107	PAULA ABDUL ▲ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
48	49	41	47	L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ)	COCKED & LOADED
49	50	53	54	GLORIA ESTEFAN ▲ EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
50	51	56	14	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
51	56	60	34	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
52	57	58	13	GARTH BROOKS CAPITOL 90897 (8.98)	GARTH BROOKS
53	47	39	11	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
54	52	51	19	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	82	136	3	NELSON DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
56	54	48	102	NEW KIDS ON THE BLOCK ▲ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
57	67	82	16	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98)	THE DAY THE LAUGHTER DIED
58	53	47	16	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES
59	58	50	61	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
60	65	109	3	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
61	55	49	34	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98)	THE LITTLE MERMAID
62	60	69	5	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
63	61	73	5	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
64	68	63	23	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
65	59	59	10	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
66	83	122	4	SOUNDTRACK ELEKTRA 60952 (9.98)	THE ADVENTURES OF FORD FAIRLANE
67	70	64	8	ALABAMA RCA 2108* (9.98)	PASS IT ON DOWN
68	63	54	53	BABYFACE ▲ SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
69	84	79	10	MELLOW MAN ACE CAPITOL 91295 (8.98)	ESCAPE FROM HAVANA
70	72	61	8	LITA FORD RCA 2090 (9.98)	STILETTO
71	62	55	30	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98)	ALANNAH MYLES
72	64	57	4	CROSBY, STILLS & NASH ATLANTIC 82107 (9.98)	LIVE IT UP
73	71	68	37	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
74	73	67	53	NEW KIDS ON THE BLOCK ▲ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
75	76	74	20	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
76	81	78	30	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
77	69	65	18	ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98)	MANIC NIRVANA
78	66	62	42	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
79	79	70	18	DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98)	CHANGESBOWIE
80	74	83	4	DANZIG DEF AMERICAN 24281 /GEFFEN (9.98)	DANZIG II - LUCIFUGE
81	78	110	3	STEVIE B LMR 2307 /RCA (9.98)	LOVE & EMOTION
82	75	52	21	MIDNIGHT OIL ● COLUMBIA 45398 (9.98 EQ)	BLUE SKY MINING
83	77	66	55	THE B-52'S ▲ REPRISE 25854 (9.98)	COSMIC THING
84	89	80	10	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
85	91	129	3	SANTANA COLUMBIA 46065 (9.98 EQ)	SPIRITS DANCING IN THE FLESH
86	86	86	7	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS
87	85	85	11	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
88	80	75	9	PRETENDERS SIRE 26219/WARNER BROS. (9.98)	PACKED
89	143	—	2	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION
90	99	111	9	CONCRETE BLONDE I.R.S. 82037* /MCA (9.98)	BLOODLETTING
91	131	—	2	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
92	90	90	10	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
93	87	72	40	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
94	97	161	3	HARRY CONNICK, JR. COLUMBIA 46223 (9.98 EQ)	LOFTY'S ROACH SOUFFLE
95	96	98	7	JOE COCKER CAPITOL 93416* (9.98)	JOE COCKER LIVE
96	95	84	4	CAMEO ATLANTA ARTISTS 846-297/MERCURY (8.98 EQ)	REAL MEN WEAR BLACK
97	94	77	40	BILLY JOEL ▲ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
98	98	96	30	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II
99	102	102	10	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
100	100	104	36	DANGER DANGER IMAGINE 44342*/EPIC (8.98 EQ)	DANGER DANGER
101	93	81	20	ROD STEWART ● WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
102	88	71	15	FLEETWOOD MAC ● WARNER BROS. 26111 (9.98)	BEHIND THE MASK
103	112	157	4	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
104	110	123	3	STEVE EARLE AND THE DUKES MCA 6430 (9.98)	THE HARD WAY
105	92	76	33	TECHNOTRONIC ▲ SBK 93422 (9.98)	PUMP UP THE JAM - THE ALBUM
106	101	105	5	DAVID BOWIE RYKO 0134 /RYKODISC (9.98)	RISE & FALL OF ZIGGY STARDUST/SPIDERS ...
107	103	97	35	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
108	127	106	15	LINEAR ATLANTIC 82090 (9.98)	LINEAR
109	107	92	6	JEFF LYNNE REPRISE 26184 (9.98)	ARMCHAIR THEATRE

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

Great Soundtrack Recordings From Varèse Sarabande



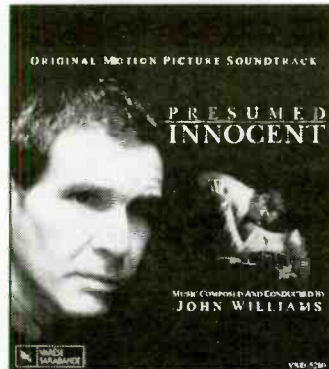
TOTAL RECALL
Music Composed and Conducted
by Jerry Goldsmith
VSD/VSC-5267



ROBOCOP 2
Music Composed and
Conducted by Leonard Rosenman
VSD/VSC-5271



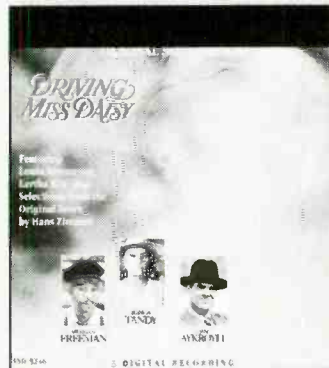
BACK TO THE FUTURE III
Music Composed and Conducted
by Alan Silvestri
VSD/VSC-5272



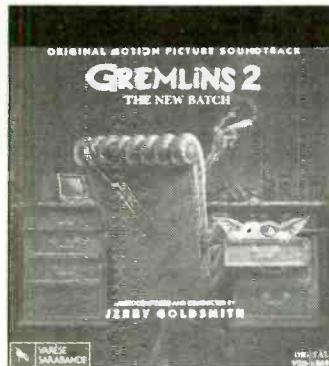
PRESUMED INNOCENT
Music Composed and Conducted
By John Williams
VSD/VSC-5280



**DIE HARD 2:
DIE HARDER**
Music Composed and Conducted
by Michael Kamen
VSD/VSC-5273



DRIVING MISS DAISY
Music Composed and Performed
by Hans Zimmer
Best Film Oscar Winner!
VSD/VSC-5246



**GREMLINS 2:
THE NEW BATCH**
Music Composed and
Conducted by Jerry Goldsmith
VSD/VSC-5269



GHOST
Music Composed and Conducted
by Maurice Jarre
Featuring "Unchained Melody"
by The Righteous Brothers
VSD/VSC-5276



AFTER DARK, MY SWEET
Music Composed by
Maurice Jarre
VSD/VSC-5274



DEAD POETS SOCIETY
Music Composed and Conducted
by Maurice Jarre
VSD/VSC-5270



Varèse Sarabande Records, Inc.
13006 Saticoy Street
North Hollywood, CA 91605
Phone: (818) 764-1172
FAX: (818) 765-7801

DISTRIBUTED BY:
MCA RECORDS

CAPLAN SELLS APPLAUSE CHAIN TO BLOCKBUSTER

(Continued from page 1)

ha, Neb.-headquartered Applause Video chain was via a stock transfer to which neither Caplan nor Blockbuster will attach a value. The deal is said to be in the multi-million dollar range; one observer values the deal at eight times the earnings of privately held Applause Video.

The deal also pushes the number of both company-owned and franchised

Blockbuster Video stores well past the 1,300 mark, tops in the U.S.

"Our published goal for 1990 [growth] has always been 400 stores," says Steven J. Berrard, Blockbuster chief financial officer, "of which 160 will be company-owned and 240 franchised. That would put us in the neighborhood of 1,500 stores by year's end."

Blockbuster Breaks Record Posts 14th Successive Profitable Qtr.

LOS ANGELES—Blockbuster Entertainment Corp. says its 1990 second quarter revenues and earnings were a record, the 14th time it has posted a profitable quarter.

At the same time, Blockbuster announced it has formed a joint venture for the development of amphitheatres.

Corporate revenue for the three months that ended June 30, was \$148.9 million, a 68% hike over the \$88.7 million reported for the similar quarter during 1989. Company-and franchised-store revenue for the 1990 second quarter was \$267.1 million, a 99% increase over the \$134.3 million generated during the equivalent quarter in 1989.

Net income jumped 84% to \$14.8 million from the \$8.05 million produced during the quarter ended June 30, 1989.

Earnings per share for the second quarter were 19 cents, a 90% jump over the 10 cents reported for the equivalent period during 1989.

For the six-month period ended June 30, 1990, Blockbuster corporate revenue totaled \$288.1 million, a 74% hike over the \$165.7 million reported for the first two quarters of 1989. Company-and franchised-store revenue for the six-month period was \$514.1 million, a 97% increase over

the \$261 million for the same period in 1989. Net income for the first half of 1990 was \$28.3 million, an 83% increase over the \$15.4 million reported for the same 1989 period. Earnings per share for the first half of 1990 were 35 cents compared to 20 cents for the same period a year ago, a 75% jump.

Blockbuster also reported that as of June 30, 1990, there were 1,300 stores in the Blockbuster system. Company-owned stores numbered 632, while 668 were franchisee-owned. Blockbuster operates in 43 states, the District of Columbia, Guam, Puerto Rico, Canada, and the U.K.

The new joint venture, The Amphitheatre Entertainment Corp., links Blockbuster with sports and entertainment businessman Zev Bufman. Amphitheatres will be developed and built initially in the Phoenix and Charlotte areas. Bufman, a major Broadway, London, and national tour producer, is the president and chief operating officer of the new venture. Other sites are being evaluated.

Blockbuster chairman H. Wayne Huizenga has previously gone on record saying the chain will expand into other types of businesses.

Industry analysts predict that Blockbuster's eventual goal in the U.S. is 3,000 stores. The chain's 1989 revenues totaled \$663 million from about 1,000 corporate and franchised stores. Those figures dwarf the store numbers and revenue figures for many of its nearest competitors combined. Last year, Blockbuster also reportedly purchased 50 million-60 million cassettes—making it the studios' No. 1 customer.

The Applause acquisition consists of 19 corporately owned stores of Caplan's and 22 franchised Applause stores owned by Kansas City-based Don and Debbie Cahail. The Cahails will continue in their post, while Bruce Shackman, Applause corporate president, will remain in Omaha as president of Applause.

"Anytime you can bring in the talent and experience of an Allan Caplan, Bruce Shackman, and the Cahails to your management team you obviously receive great benefit. We're very pleased," says Berrard.

At the same time, Blockbuster has also acquired Movie Emporium in Orlando, Fla., as well as certain franchise operations in Arizona, California, and Texas.

"We look at acquisitions one by one and evaluate each on its own merits. We're always looking," says Berrard. One industry analyst says Blockbuster may have as many as 10 other video chains currently under acquisition scrutiny.

In related developments, parent Blockbuster Entertainment Corp. also just announced record revenues for the second quarter of 1990, as well as a joint venture for the development of amphitheatres (see story, this page).

BRIEF COURTSHIP

"It's an important move on their part," says Caplan, who describes the Blockbuster "courtship" as one of short duration.

"It strengthens their retailing and merchandising force tremendously. We've won all those various awards. We're the best at what we do. And they're the biggest at what they do," he says.

Caplan doesn't expect the move to lessen his industry profile.

"I expect to go out and do more for the industry as a whole," he says, adding that he still plans to continue with his numerous retail seminars and "guerrilla marketing" philosophy.

"I'm 42 years old and not about to change. I'll still give the same information to anyone calling for help that I gave before. There are no trade secrets," he says.

Applause store names are likely to

be converted in the next several months, says Caplan, except for stores that "might be across the street from a Blockbuster where we are both doing well. Obviously we have a lot of good will built up with the Applause name, especially in Omaha, but it makes sense to spread your advertising over more stores."

In addition to the deal "being good for me at this time," says Caplan, the acquisition also "is good for my people. This business is cash-intensive. Every month you gotta buy the new titles. It never lets up. That's the nature of the business and not a problem. But what it created was the inability to keep opening 8-12 new stores a year."

'LOYAL CORPS OF MANAGERS'

"I was developing a strong and loyal corps of managers that wanted and deserved to grow. I didn't have the stores to give them. Blockbuster will now be utilizing their talents. And on a personal basis, I have been doing your basic Video 101 for seven years. I came out of a fast-paced direct marketing/telemarketing business. I hadn't done anything on a national or global basis for that time. I wanted to do that again."

"And from the short time I've been

involved with Blockbuster, I realize that they can teach me a lot. And mind you, I'm as egotistical as they come. I know video but these people know multi-store retailing. I'm looking forward to learning from them, while at the same time teaching them what I know.

"There are also things I can explore from a marketing point of view and the opportunity to go overseas presents itself." Just recently, Blockbuster stores have been opening in the U.K.

Further discussing the subject of the independent video store, Caplan adds, "The independent can still do well. All you have to do is run your business well. Most independents don't. The fact of the matter is that there are many excellent independent video stores around the country which will continue to do just fine."

"Can you run a good independent retail location? You bet. Unfortunately, a lot of people haven't given themselves the chance or the time to run their stores properly and then they wonder why their customers go to Phar-Mor or Blockbuster. Blockbuster only has a 10% share of market. That means 90% of the customers are going somewhere else. That's a lot of competition."

Three Incumbents Elected To Board Of The VSDA

NEW YORK—All three incumbents who ran were re-elected to the board of directors of the Video Software Dealers Assn., the group has confirmed. Also elected was newcomer Dawn Weiner of Home Video Plus Music, an 11-store chain based in Austin, Texas.

The three incumbents are Lou Berg, the current president and owner of Audio Video Plus in Houston, Texas; Dave Ballstadt of Adventures in Video in Minneapolis; and Allan Caplan, who was running as the head of Applause Video, the Omaha-based chain recently sold to Blockbuster Video (see story, page 1).

Although Caplan is now a VP with Blockbuster, he will assume his seat on the board.

Ironically, Caplan's re-election fulfills the ambitions of some VSDA insiders to ensure that a representative from a major chain was elected to the board. The VSDA nominating committee had selected Erol's president Carl Bellini as a candidate but had to withdraw his name after Bellini left the 200-store chain in June.

No large chain executive has ever

been elected to the board, although chains have been represented through appointed seats. Of the 15 seats on the board, three are appointed by the board itself.

Officers, including president, VP, and treasurer, will be elected by the board itself during the VSDA convention Aug. 5-8 in Las Vegas. Only elected members can become officers.

Of the four winners of this year's election, only one, Berg, was nominated by the VSDA nominating committee. The other three, including incumbents Ballstadt and Caplan, were passed over by the committee and ran as outside candidates.

The nominating committee had selected four candidates in all, including Berg, Joe Johnson of Poppingo Video in Sioux Falls, S.D., Bellini, and Steven Rosenberg, head of 3-store Premiere Video in Atlanta. Rosenberg also ran and lost last year as an official nominee.

The new officers will be announced the last night of the VSDA convention.

PAUL SWEETING

AVA DISMISSES WEISS FROM PRESIDENT'S POST

(Continued from page 76)

ployees are gone now. Sales have withered to \$6,000-\$7,000 a month. The problem is that there is no cash flow."

Greatly exacerbating problems has been a new centralized buying program worked out with Baker & Taylor. "The Baker & Taylor people are here now," says a source. "AVA is trying to see how much of this [administrative responsibility] they can dump back on Baker & Taylor."

Under the AVA's agreement with Baker & Taylor, negotiated by Weiss, AVA was to assume much of the administrative costs associated with the centralized buying operation. AVA was to receive a rebate from Baker & Taylor, but only after delivering certain order volumes to the distributor.

Baker & Taylor marketing VP Jim Ulsamer declines to comment on the current status of the AVA deal, saying only that B&T is "continuing to fulfill its obligations of our agreement."

Another financial liability may be Weiss' employment contract with AVA, which Weiss claims was breached when he was dismissed. "Just as amazing as his discharge, has been the AVA Executive Committee's effort to settle with Weiss and apparently buy his silence," Weiss' statement says. "The Executive Committee's most recent offer includes

an undisclosed sum of money and a used truck."

The executive committee is comprised of present AVA chairman Roger Gould Jr., recent chairman Tom Daugherty; and AVA's newest board member, John Sharpe. It met July 23 in Chandler to discuss the Baker & Taylor program, among other topics. A meeting of the entire board is scheduled in Las Vegas just prior to the opening there of the annual Video Software Dealers Assn. convention, Aug. 5-8.

There is also a management committee made up of Monty Crandon, senior VP; Jerry Ulibarri, chief financial officer; and Tom Powers, director of sales.

The executive committee has approached Power about returning to the helm of AVA while also trying to persuade him to renegotiate the schedule of payments due to him, apparently in response to the cash-flow crunch.

"Power has agreed to reduce the payments and come back but wants 100% control," says one source. "Too many of the directors recall how he ran AVA with an iron hand. I don't see him coming back."

Weiss was hired with great fanfare as president-designate on Sept. 12 of last year and became AVA's president and CEO in February.

WIN EXITS VID DISTRIB BIZ; STAR ADDS ACCOUNTS

(Continued from page 5)

counts will enhance our stature."

Star's video distribution competitors in the region include Artec and Ingram. The company, headquartered in Jersey City, N.J., has offices in Hopkinton, Mass., Bensalem, Pa., and Cheektowaga, N.Y.

Star, approximately 11 years old, has been expanding in recent years. Besides adding a branch and taking on new accounts, the company founded a video rackjobbing division in October 1988 that now serves 140 stores in the Northeast.

"There are concrete plans to expand to 200 stores by Christmas,"

says Lam. "Initially the overwhelming majority were video specialty stores, but in the future there's going to be a better balance between video specialty stores and mass merchants."

Eugene Fink, a former VP at Win, has joined Star as VP of national accounts. His responsibilities will include dealing with mass merchants such as CVS and Pathmark stores, according to Lam.

"We wanted to provide a certain amount of continuity in the transition," says Lam, "and Gene is perceived as a major asset to Star be-

cause of his prior relationships and position in the industry. He comes here with a wealth of experience and contacts."

Several years ago, Win was cut from the distribution rosters of a number of major studios and later reinstated by some of them, sources say. "We have all the suppliers," says Lam, "so regardless of whatever shortfall [Win] had—and they were obviously managing quite well without certain lines—it's an advantage for the Win customers to come over to distributors that offer all major lines."

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	NEW		1	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
111	111	114	11	BRUCE DICKINSON COLUMBIA 46139 (9.98 EQ)	TATTOOED MILLIONAIRE
112	125	103	43	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
113	136	171	8	KWAME ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
114	106	100	81	SOUNDTRACK ▲2 ATLANTIC 81933 (9.98)	BEACHES
115	108	146	3	SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ)	LIGHTS... CAMERA... REVOLUTION
116	118	108	4	SONIC YOUTH DGC 24297/GEFFEN (9.98)	GOO
117	109	101	10	JULEE CRUISE WARNER BROS. 25859 (9.98)	FLOATING INTO THE NIGHT
118	115	107	64	RICHARD MARX ▲3 EMI 90380 (9.98)	REPEAT OFFENDER
119	114	99	65	TOM PETTY ▲3 MCA 6253 (9.98)	FULL MOON FEVER
120	126	115	14	THE LONDON QUIREBOYS CAPITOL 93177 (9.98)	A BIT OF WHAT YOU FANCY
121	124	118	22	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
122	121	119	11	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
123	146	142	5	WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
124	105	88	68	ROXETTE ▲ EMI 91098 (9.98)	LOOK SHARP!
125	128	116	10	MICHAEL MCDONALD REPRISE 25979 (9.98)	TAKE IT TO HEART
126	119	93	46	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98)	STONE COLD RHYMIN'
127	123	124	15	SWEET SENSATION ATCO 91307 (9.98)	LOVE CHILD
128	122	128	50	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
129	113	95	47	ELTON JOHN ▲ MCA 6321 (9.98)	SLEEPING WITH THE PAST
130	116	112	19	TRAVIS TRITT WARNER BROS. 126094 (9.98)	COUNTRY CLUB
131	135	154	4	HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ)	HOME
132	193	—	2	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
133	104	89	17	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
134	169	—	2	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
135	166	—	61	BOB MARLEY AND THE WAILERS ▲2 TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
136	133	121	5	MICHAEL FRANKS REPRISE 26183 (9.98)	BLUE PACIFIC
137	117	113	72	MILLI VANILLI ▲6 ARISTA 8592 (9.98)	GIRL YOU KNOW IT'S TRUE
138	134	117	7	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608 (9.98)	FAST FORWARD
139	130	126	19	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
140	120	91	40	FASTER PUSSYCAT ● ELEKTRA 60883 (9.98)	WAKE ME WHEN IT'S OVER
141	139	158	4	24-7 SPYZ IN-EFFECT 3014/RELATIVITY (9.98)	GUMBO MILLENNIUM
142	137	177	11	OTTMAR LIEBERT HIGHER OCTAVE 7026 (9.98)	NOUVEAU FLAMENCO
143	153	187	5	BUCKWHEAT ZYDECO ISLAND 842 925 (9.98)	WHERE THERE'S SMOKE THERE'S FIRE
144	NEW		1	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
145	156	145	10	DIO REPRISE 26212 (9.98)	LOCK UP THE WOLVES
146	141	155	7	HEAVENS EDGE COLUMBIA 45262 (9.98 EQ)	HEAVENS EDGE
147	150	150	6	MODERN ENGLISH TVT 2810 (8.98 EQ)	PILLOW LIPS
148	142	147	38	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
149	144	140	129	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
150	149	179	5	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
151	147	133	5	COMPTON'S MOST WANTED ORPHEUS 75627/EMI (9.98)	IT'S A COMPTON THANG
152	129	94	30	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
153	148	125	41	SEDUCTION ● VENETTA 5280 /A&M (8.98)	NOTHING MATTERS WITHOUT LOVE
154	159	183	4	LOVE/HATE COLUMBIA 45263 (9.98 EQ)	BLACK OUT IN THE RED ROOM
155	163	—	2	SHINEHEAD ELEKTRA 60890 (9.98)	THE REAL ROCK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	168	172	26	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE
157	138	138	8	SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98)	HERE COMES TROUBLE
158	158	167	8	POOR RIGHTEOUS TEACHERS PROFILE 1289 (8.98)	HOLY INTELLECT
159	160	151	15	NAJEE EMI 92248 (9.98)	TOKYO BLUE
160	132	120	18	DEL AMITRI A&M 5287 (8.98)	WAKING HOURS
161	162	189	5	MARIANNE FAITHFULL ISLAND 842 794* (11.98)	BLAZING AWAY
162	197	174	12	SLEEZE BEEZ ATLANTIC 82069 (9.98)	SCREWED, BLUE'D 'N TATTOOED
163	164	144	10	ADRIAN BELEW ATLANTIC 82099 (9.98)	YOUNG LIONS
164	145	139	6	LITTLE CAESAR DGC 24288/GEFFEN (9.98)	LITTLE CAESAR
165	180	178	25	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
166	152	143	75	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98)	STRAIGHT OUTTA COMPTON
167	RE-ENTRY		101	AC/DC ▲5 ATLANTIC 16018 (6.98)	BACK IN BLACK
168	182	176	3	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
169	171	159	87	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98)	EAZY-DUZ-IT
170	157	135	15	LITTLE FEAT WARNER BROS. 26163 (9.98)	REPRESENTING THE MAMBO
171	192	173	10	BATON ROUGE ATLANTIC 82073 (9.98)	SHAKE YOUR SOUL
172	173	191	76	TOO SHORT ▲ JIVE 1149 /RCA (8.98)	LIFE IS... TOO SHORT
173	170	168	80	JOURNEY ▲2 COLUMBIA 44493 (9.98 EQ)	JOURNEY'S GREATEST HITS
174	165	162	15	A TRIBE CALLED QUEST JIVE 1131 /RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
175	167	175	6	JOAN ARMATRADING A&M 5298 (8.98)	HEARTS & FLOWERS
176	174	185	5	FLOTSAM & JETSAM MCA 6382 (9.98)	WHEN THE STORM COMES DOWN
177	140	134	20	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98)	PAINTINGS IN MY MIND
178	177	164	11	SOCIAL DISTORTION EPIC 46055 (9.98 EQ)	SOCIAL DISTORTION
179	154	160	5	PAT METHENY GEFFEN 24293 (9.98)	QUESTION AND ANSWER
180	176	170	28	BABYLON A.D. ARISTA 8580 (9.98)	BABYLON A.D.
181	151	153	19	THE CHURCH ARISTA 8579 (9.98)	GOLD AFTERNOON FIX
182	190	165	38	JOE SATRIANI ● RELATIVITY 1015 (9.98)	FLYING IN A BLUE DREAM
183	155	137	13	JOHNNY CLEGG & SAVUKA CAPITOL 93446 (9.98)	CRUEL, CRAZY, BEAUTIFUL WORLD
184	178	—	44	REGINA BELLE ● COLUMBIA 44367 (8.98 EQ)	STAY WITH ME
185	187	148	51	BAD ENGLISH ▲ EPIC 45083 (9.98 EQ)	BAD ENGLISH
186	184	186	12	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
187	186	—	14	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017 /ISLAND (8.98)	NEW FUNKY NATION
188	NEW		1	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
189	175	166	17	PATTI AUSTIN GRP 9603 (9.98)	LOVE IS GONNA GETCHA
190	196	—	2	SACRED REICH ENIGMA 73560*/METAL BLADE (9.98)	THE AMERICAN WAY
191	183	182	27	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
192	195	149	14	YOUNG AND RESTLESS PANDISC 8809 (8.98)	SOMETHING TO GET YOU HYPED
193	NEW		1	MAXI PRIEST CHARISMA 91384* (9.98)	BONAFIDE
194	NEW		1	ORIGINAL SCORE SIRE 26264*/WARNER BROS. (10.98)	DICK TRACY
195	189	199	70	MADONNA ▲3 SIRE 25844/WARNER BROS. (9.98)	LIKE A PRAYER
196	NEW		1	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
197	194	196	44	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98)	BRAVE AND CRAZY
198	188	169	78	SKID ROW ▲3 ATLANTIC 81936 (9.98)	SKID ROW
199	179	156	10	LOUIE LOUIE WTG 45285/EPIC (9.98 EQ)	THE STATE I'M IN
200	185	195	38	THE SMITHEREENS ● ENIGMA 91194/CAPITOL (9.98)	SMITHEREENS 11

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 40	Boo-Yaa T.R.I.B.E. 187	Bruce Dickinson 111	Don Henley 32	Louie Louie 199	Sinead O'Connor 14	Skid Row 198	Tony! Toni! Tone! 53
24-7 SPYZ 141	David Bowie 79, 106	Howard Underground 36	Howard Hewett 133	Love/Hate 154	ORIGINAL LONDON CAST	Slaughter 29	Too Short 172
Paula Abdul 18, 47	Garth Brooks 52	Dio 145	John Hiatt 63	Jeff Lynne 109	Phantom Of The Opera 149	Sleeze Beez 162	Randy Travis 112
AC/DC 167			Bruce Hornsby & The Range 21	Madonna 4, 195	Phantom/Highlights 121	The Smithereens 200	A Tribe Called Quest 174
Aerosmith 20			Hothouse Flowers 131	Bob Marley And The Wailers 135	Original Score/Dick Tracy 194	Snap 42	Travis Tritt 130
After 7 37				Wynton Marsalis 123		Social Distortion 178	Troop 76
Alabama 68				Richard Marx 118		Sonic Youth 116	UB40 98
Allman Brothers Band 60				Michael McDonald 125		Soul II Soul 34	Steve Vai 23
Joan Armatrading 175				Glenn Medeiros 86		SOUNDTRACK	Luther Vandross 93
Patti Austin 189				Pat Metheny 179		Adventures/Ford Fairlane 66	VARIOUS ARTISTS
The B-52's 83				Mellow Man Ace 69		Beaches 114	We're All In The Same Gang 62
Babyface 68				Michelle 152		Days Of Thunder 31	Barry White 186
Babylon A.D. 180				Midnight Oil 82		The Little Mermaid 61	Wilson Phillips 2
Bad Company 35				Milli Vanilli 45, 137		Pretty Woman 5	World Party 84
Bad English 185				Modern English 147		Teenage Mutant Ninja Turtles 58	X-Clan 99
David Baerwald 150				Gary Moore 103		Spyro Gyra 138	Yanni 188
Anita Baker 9				Lorrie Morgan 165		Lisa Stansfield 28	Young And Restless 192
Basia 64				Van Morrison 46		Stevie B 81	Young M.C. 126
Baton Rouge 171				Motley Crie 26		Rod Stewart 101	Buckwheat Zydeco 143
Adrian Belew 163				Annah Myles 71		George Strait 65	
Beiliv Devoe 7				N.W.A. 166		Sacred Reich 190	
Regina Belle 184				Najee 159		Santana 85	
The Black Crowes 75				Nelson 55		Joe Satriani 182	
Clint Black 59				New Kids On The Block 3, 56, 74		Scatterbrain 157	
Michael Bolton 13				Nine Inch Nail 156		Seduction 153	
						Ricky Van Shelton 191	
						Shinehead 155	
						Sir Mix-A-Lot 148	
						Technotronic 105	
						The Time 25	

DADC Just Says 'No' To Rap Group's Explicit Album

■ BY CRAIG ROSEN

LOS ANGELES—Compact disk manufacturer Digital Audio Disc Corp. won't press it. Geffen won't allow its name or logo to appear on the album and insisted it carry a disclaimer. Yet the sexually explicit and graphically violent major-label debut of Houston-based rap act the Geto Boys should be in the stores by late August.

According to Rick Rubin, owner/producer of Geffen-distributed Def American, the Geto Boys' label, Terre Haute, Ind.-based DADC's refusal to press the self-titled Geto Boys CD will push the album's tentative release date back a week to Aug. 21, and the manufacturer will no longer press any Def American product.

Olyphant, Pa.-based WEA Manufacturing has agreed to press the Geto Boys CD, Rubin says, but he is unsure which manufacturer will handle future Def American CD releases. Def American's roster includes controversial comedian Andrew Dice Clay, speed metal band Slayer, and hard-rock act Danzig.

DADC's refusal to press the Geto Boys CD surprised Rubin. "I was shocked," he says. "I really thought that was a weird link in the chain to be broken. It's a mechanical function. I didn't think that those people even listen to the music."

'WE ARE NOT CENSORS'

According to DADC president Jim Frische, the company's agreement with labels allows it the right to refuse to manufacture product. "We are not censors," Frische says. "It's just a situation when we decided, in this case, not to make the product."

However, Def American had no problems with cassette duplication, which was handled by WEA's Specialty Records Corp. plant from the start.

A spokesperson for WEA Manufacturing couldn't confirm that the company is indeed pressing the Geto Boys CD, but added, "If we

are, we will treat them like any other customer." The spokesperson said that the manufacturer doesn't take a stand on the content of the recordings it handles.

If the album also causes controversy at retail, Rubin says he won't be surprised—but he doesn't think it will hurt sales. "The kind of people that like this record will look for it," he says. "If any stores don't carry it, people that want it will be able to find it at other stores that will."

The Geto Boys is the first rap act that Rubin has signed since he inked Public Enemy to Def Jam in the mid-'80s. The Geto Boys is also the first rap act to record for Def American, the label Rubin launched following his split from Def Jam, the CBS-distributed rap label he founded with Russell Simmons. In the past Rubin has served as a producer for a number of successful rap acts, including Run-D.M.C., the Beastie Boys, and L.L. Cool J.

As for the Geto Boys material, Rubin says, "I love it. I listen to it every day in my car." He also said if he had children, he would "definitely" allow them to listen to the record.

The fact that Geffen has decided to leave its logo off Def American releases by the Geto Boys, Clay, Danzig, and Slayer doesn't bother Rubin. "By not having the logo they really lose something," he says. "These acts are the future of this business. It's their loss."

The disclaimer that will be printed on the Geto Boys album will read: "Def American Recordings is opposed to censorship. Our manufacturer and distributor, however, do not condone or endorse the content of this recording, which they find violent, sexist, racist and indecent."

Despite the inclusion of the disclaimer, Rubin says Geffen has been supportive. "I know that they do not like this record and I applaud them. They could have stopped it from coming out."

The Geto Boys, who formerly

used the spelling "Ghetto," have released two full albums on the independent Rap-A-Lot label. In fact, all but two of the 13 tracks on the Def American release are rerecorded versions of songs that appeared on 1989's "Grip It On That Other Level" and 1988's "Making Trouble" albums.

According to group member Bushwick Bill, a few of the lyrics in the rerecorded songs have been changed, but the content is basically the same as on the original albums.

When the earlier releases were issued there was no controversy, despite the success of "Grip It On That Other Level," which climbed to No. 28 on the Top Black Albums chart in March. "The only thing everybody was talking about was N.W.A. and 2 Live Crew," Bill says. "Nobody was talking about us." Bill claims that the band also received little publicity when it recently opened a few live dates for 2 Live Crew, but the act did receive a mixed response at a New Music Seminar showcase gig.

"Now that we are on Def American everybody is recognizing us, but our lyrics were always hard,"

Bill says. "We're going to call 'em the way we see 'em and nobody is going to change it."

"The news is worse than my records," Bill adds. "The world around me is fucked up and we ain't going to try to candy-coat it."

Every cut on the album is laced with sexually explicit language and violent imagery. In "Mind Of A Lunatic," the narrator slashes a woman's throat and then proceeds to have sex with the corpse. In "Scarface," the narrator describes a violent sex act that ends when his partner's head explodes after being hit by a shotgun blast. Other cuts included are "Fuck 'Em," "Let A Ho Be A Ho," and "Size Ain't Shit," an angry narrative by Bushwick Bill, who is a midget.

While Rubin isn't so sure that the controversy will benefit the band in the long run, Bushwick Bill is a firm believer that any publicity is good publicity. "Just like when they were talking about Rock Hudson and Liberace being gay," he says. "It made people more curious. Just like 2 Live Crew. It's just going to make people more curious."

NRM PREPARES TROOPS FOR A ROLLOUT

(Continued from page 6)

stores" like Albany, N.Y.-based Trans World Music Corp., which runs Saturday Matinee, and Minneapolis-based The Musicland Group, which operates the Suncoast Motion Picture Co.

Later, in his keynote address, Teitelbaum again mentioned the two other chains when talking about National Record Mart's strong performance this year. "Comparable-store sales are up 15% over last year," he said. "That is almost three times greater than the increases turned in by Musicland and Record Town [which is operated by Trans World]. Both are up about 6% in the first half." He credited NRM's gains to the chain's employees.

To underscore the company's achievement, Teitelbaum said that in 1986, when he acquired the chain, NRM sales were \$30 million. "This year, we will approach \$80 million; purchases will exceed \$50 million."

Moreover, the chain has improved average store sales from 1986's \$380,000 to the current average of \$800,000 per year. In growing to 120 stores this year, the chain will concentrate mostly on filling markets where it already has units, Teitelbaum said in the interview with Billboard. But he added that the chain would expand its 14-state trading area by opening two stores each in Georgia and Connecticut.

Teitelbaum said the company would not neglect existing stores during the rollout. Since the 1986 acquisition, the company has invested \$17 million in computerizing, refurbishing existing stores, opening new outlets, and, in general, improving the chain's infrastructure.

In increasing average store inventory by \$50,000, Teitelbaum said, "Our focus will be on depth of selection. As part of that, National Record Mart will increase its purchases from independent labels, blank tape manufacturers, and accessory suppliers."

Although the chain will open more than 20 stores this year, Teitelbaum said NRM is focusing on "quality, not quantity." In fact, over the last three years, the chain has closed about one-

third of its weak performers. Now NRM has one weak store left in its portfolio, which Teitelbaum said he can't close because of contractual obligations.

In other strategic moves, Teitelbaum said he would not duplicate recent price increases made by Musicland and Trans World. "We will be more price-competitive," he said. "We think there is no reason to pump up prices."

In closing his keynote address, Teitelbaum said, "This convention, we are celebrating the opening of our 100th store. Next year, we will celebrate achieving \$100 million in sales."

DANCE GROUP SNAP IN ALLEGED ANTI-GAY INCIDENT

(Continued from page 5)

knew that this was a gay establishment. He called him a few choice names and then put both hands on his throat and proceeded to choke him. Riley tried to break it up and Turbo kicked him hard in the ribs." Eventually, Levy says, Harris left at the urging of his band mates.

At least two other persons have confirmed Levy's story, including the concert's promoter, Fred Balboni, who insists that Snap was told beforehand that Buddies is a gay club.

Dick Scott, who manages Snap along with New Kids On The Block and other acts, says Harris "wants to let everyone know that he's very sorry about what happened... [and that] he is not anti-gay. He wants to go back to the club to do a benefit concert with proceeds going to AIDS [research]." If Buddies does not want him back, Scott adds, Harris wishes to donate the proceeds of Snap's next several concerts to the AIDS-fighting cause.

Although Moreau was unavailable for comment, Balboni says, "There is no way in creation [Snap] would be let in [to Buddies]. They would not be accepted, they would

4 Acts Added To Rock Hall Nominees

NEW YORK—The Byrds, the Moonglows, John Lee Hooker, and Elmore James are the newest nominees for the Rock and Roll Hall of Fame. They will be among 14 acts on this year's induction ballot.

Previously nominated candidates eligible for induction are LaVern Baker, Bobby "Blue" Bland, Johnny Cash, Duane Eddy, the Impressions, Frankie Lyman & the Teenagers, Jimmy Reed, Ike & Tina Turner, Gene Vincent, and the Yardbirds.

Howlin' Wolf has been nominated as this year's musical "forefather."

Nominated in the nonperforming category are R&B producer Ralph Bass, who founded Federated Records, and Dave Bartholomew, the New Orleans songwriter, arranger, and band leader.

Inductees to the Hall of Fame are chosen by a ballot sent to about 300 members of the music industry, chosen by the nominating committee. According to Suzan Evans, executive director of the Rock and Roll Hall of Fame Foundation, the number of those eligible to vote will be gradually increased to 1,000 in coming years "to include a broader base that's more representative of the music industry."

Results of this year's ballot are expected in October, with the annual Hall of Fame dinner set for Jan. 16.

This story was prepared by Thom Duffy in New York and Carlo Wolff in Cleveland.

SALES STRONG FOR CAMPBELL'S 'BANNED'

(Continued from page 5)

sponsibility for distributing "Banned" has been shifted to Atlantic Records, which recently purchased an undisclosed interest in Luke Records (Billboard, July 7).

Guilford claims he has no knowledge of which chains were carrying the new album but says that preorders have far exceeded any previous 2 Live Crew records, including "As Nasty As They Wanna Be," which has risen to near double-platinum sales. That album was declared obscene by a U.S. District Court judge in June after months of controversy that received superheated media attention.

Debbie Bennett, VP of marketing and promotions at Luke Records, says that, although the label's new distribution through Atlantic may not have picked up any additional chain penetration ("I think the chains are sticking by their guns"), the first day's sales on "Banned" went "very well. We're very, very pleased."

Steve Marmaduke, VP of purchasing for Western Merchandisers, parent of the Hasting's chain, says "Banned" is being carried at all Hasting's locations. The chain dropped "Nasty" in response to local legal

pressures in Texas.

Marmaduke reports the "Banned" single as the chain's No. 1 seller after two weeks.

Tom Jacobson, head buyer at Chicago's Rose Records, does not have precise figures on the "Banned" album, but says sales are "pretty good. I had some stores ordering more than I initially sent them." Jacobson says the chain will stock the clean version when it becomes available, "but in smaller quantities."

Gerald Bain, VP of merchandising at eight-store Q Records and Video in Miami, says that "Banned" is doing well out of the box because of the attendant publicity.

Bain says most of the customers appear to be "more into the publicity, just to see what it's all about," rather than being hardcore rap fans. "We are carding people, and we are being very careful about sales," he adds.

Howard Appelbaum, president of the Kemp Mill chain, is also carding customers who come to his stores to purchase "Banned." The chain briefly removed "Nasty" after a local law official visited stores to warn that the album may possibly violate local obscenity laws (Billboard, June 30).

FORMER CEMA SALES REP SUES CAPITOL RECORDS

(Continued from page 6)

through bribes made via mail, telephone, and personal conversations.

Newkirk refused to make such "calls" because they violated state and federal law, the suit states. Attached as the first exhibit in the suit is a copy of a declaration he signed when joining the company in 1976 stating that he had read and would not violate various federal, state, and anti-payola statutes governing the sale and promotion of recorded product.

According to the lawsuit, from October through December of 1989, Newkirk was called into several meetings and phone conversations with Roden, Silver, and Lazauskas in which he was "criticized, reprimanded, and threatened for his refusal" to partake in the so-called priority calling. On Jan. 30, it says, Newkirk was fired by Lazauskas "abruptly and without warning," and was told the official reason for his firing was that he "didn't fit into the company's 1990 and 1991 plans."

Attached as evidence in the suit are various file memos by Roden—some of which include dialogue from apparently taped phone conversations—as well as Lazauskas. Additionally included is a memo from CEMA president Russ Bach to branch and sales managers in which Bach cites the need to keep Paul McCartney's "Flowers In The Dirt" album "in a mid-chart position" during the performer's U.S. tour in April and May. Scrawled on the memo is a note signed by Lazauskas, stating: "Ladies and gen-

tleman, Russ's memo is self-explanatory."

In response, a spokesperson for Capitol-EMI Music Inc. said: "We have not seen a copy of the complaint and as such we cannot comment on it. In any event, it is our company policy not to comment publicly on pending litigation with former employees."

At press time, Michael S. Duberchin, Newkirk's attorney, said that although Capitol had not officially been served the complaint, he had already provided them with a "courtesy copy" of the suit.

"This case was meticulously researched and documented," said Duberchin. "I have no doubt about

our ability to prove our allegations."

The suit comes at a time when CEMA is enjoying particular strength as a distributor with top-selling albums by such artists as Sinead O'Connor, M.C. Hammer, Bonnie Raitt, Wilson Phillips, and the "Pretty Woman" and "Ninja Turtles" soundtrack albums. According to Billboard's midyear chart tally, CEMA captured 14.1% of the Top Pop Albums chart in the first half of this year, an increase of 3.9 percentage points from the second half of 1989.

Regarding the suit, Michael Ellis, Billboard's director of charts, said, "Billboard takes the utmost

pains to ensure the accuracy of our chart information, but it is impossible for us to police every account every week. We deplore any alleged manipulation of store reports, and if we discover falsification, we take action against the store involved.

"In May," Ellis continued, "a major panel revision reweighted the accounts to give greater weight to those larger chains which are more technologically advanced—and in the future, we will be obtaining exact piece-counts from those accounts with point-of-sale computers, allowing for even more accurate chart information."

Mouzon Wins Suit Against Optimism

NEW YORK—In a suit involving royalty payments, copyright stickers, sampler product, and an advance payment for his "Magic Mirror" album, jazz drummer/keyboardist Alphonse Mouzon has been awarded approximately \$28,000 from his former label, Optimism Inc.

Los Angeles federal Judge Stephen Wilson ruled July 5 that Optimism was in contempt of a previous court order requiring the label to pay domestic royalties for the albums "Morning Sun" and "Back To Jazz," which also were distributed without court-ordered stickers that would give Mouzon copyright credit. In addition, the judge ruled that la-

bel samplers with Mouzon's recordings had been distributed without his written consent, also a violation of one of two previous court orders.

Although Optimism did not deny that royalties were withheld, it argued that since Mouzon's records were subject to "huge returns," the label was entitled to hold more than 25% of sales received, the guideline set by a contract between Mouzon and the label. But Wilson ruled to give Mouzon his full share, less 25%.

Mouzon showed evidence that seven Tower Records and Wherehouse stores carrying his product had not received copyright stickers. Optimism claimed to have sent the

stickers to 13 distributors, but offered no proof of their receipt.

Invoices from Navarre, the Brooklyn Park, Minn., distributor, showed that Optimism had continually distributed samplers with Mouzon's recordings, and Wilson ruled that Optimism must cease distribution of these samplers in 30 days. Also, Optimism is ordered to pay Mouzon an advance for "Magic Mirror," an album on which the label contended that Mouzon was not a featured artist. Upon showing proof that he was involved in the recording, Mouzon was awarded \$7,500.

DON FLUCKINGER

SUPERFEST SETS AMONG AUGUST RELEASES

(Continued from page 6)

Warner Bros. release, bolts onto the Hot 100 chart this week at No. 55.

Jon Bon Jovi is also going the film-soundtrack route. "Young Guns II," music from and inspired by the movie, represents Bon Jovi's solo debut. The album, produced by Bon Jovi and Danny Kortchmar, includes guest appearances by Jeff Beck, Elton John, and Little Richard. Bon Jovi appears briefly in the film.

Also breaking away from the pack is Don Dokken, former namesake and leader of heavy metal outfit Dokken. Dokken's solo debut, perhaps prophetically titled "Up From The Ashes," will be released by Geffen on

Aug. 28. The first single is called "Mirror Mirror."

Also coming from Geffen in August is "Then And Now" from Asia. The Aug. 14 release is classified as a greatest-hits package, but it contains four new tunes.

Fellow rockers Ratt follow up their 1988 platinum hit, "Reach For The Sky," with "Detonator," due in stores Aug. 21. The Atlantic release will be supported by a tour, with Ratt opening for Motley Crue before embarking on its own headlining venture.

Black rockers Living Colour will try to top their Epic platinum debut, "Vivid," with "Time's Up," due in

stores Aug. 28. Guests on the album include Little Richard and rappers Queen Latifah and Doug E. Fresh.

Another group of top rappers, Boogie Down Productions, is preparing two versions of its new release, "Edutainment," from Jive/RCA. Retailers will have the option of stocking the "clean" version, which arrives in stores Aug. 7, or the "dirty" version, not available until Aug. 21.

Retailers will also have to make a decision when it comes to the new album by alternative faves Jane's Addiction. The L.A. band caught grief for the cover of its 1988 album, "Nothing's Shocking," which showed

a sculpture by lead singer Perry Farrell of two nude females whose hair was on fire. This time, the Warner Bros. band is putting out two covers for its Aug. 21 release, "Ritual de lo Habitual." The original cover is a photograph of a Farrell piece that features genitalia. The amended cover shows a copy of the First Amendment. According to Warner Bros., retailers will have the option of carrying either cover.

On the country front, Rosanne Cash and Garth Brooks are the big draws for new studio releases. "Interiors" is Cash's first studio album since the critically lauded "King's Record Shop." Though her husband and past producer, Rodney Crowell, makes an appearance on the album, Cash produced the CBS effort, due in stores Aug. 28. Brooks, whose debut album is No. 4 this week on the current Top Country Albums chart, returns with his second release, "No Fences." The Capitol release will be in stores Aug. 27.

But the real news for country fans is the voluminous number of greatest-hits packages coming out this month. The list reads like a veritable who's who of country artists. Among the performers with best-of collections in August are Vern Gosdin on CBS, due in stores Aug. 14; RCA's Keith Whitley (Aug. 7), Dolly Parton, and Steve Wariner (both on Aug. 21); PolyGram's Kathy Mattea (Aug. 21); Warner Bros.' Gary Morris (Aug. 28); and Capitol's Eddie Rabbitt, T. Graham Brown, Tanya Tucker, New Grass Revival, and Sawyer Brown, all due in stores Aug. 27.

August Hot Album Releases

Nine albums are slated for release in August by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
ASIA	THEN AND NOW	GEFFEN	AUG. 14	VARIOUS
JON BON JOVI	YOUNG GUNS II	POLYGRAM	AUG. 7	JON BON JOVI & DANNY KORTCHMAR
BOOGIE DOWN PRODUCTIONS	EDUTAINMENT	JIVE/RCA	AUG. 7 & 21	KRS-ONE
DON DOKKEN	UP FROM THE ASHES	GEFFEN	AUG. 28	DON DOKKEN
LIVING COLOUR	TIME'S UP	EPIC	AUG. 28	LIVING COLOUR & ED STASHEM
PRINCE	GRAFFITI BRIDGE	PAISLEY PARK/WARNER BROS.	AUG. 21	PRINCE, LEVI SEACER, JUNIOR THE TIME
RATT	DETONATOR	ATLANTIC	AUG. 21	SIR ARTHUR PAYSON
VARIOUS ARTISTS	KNEBORTH: THE ALBUM	POLYGRAM	AUG. 7	CHRIS KIMSEY
ROGER WATERS	THE WALL LIVE IN BERLIN	POLYGRAM	AUG. 28	ROGER WATERS

George Martin Bows Pop Music Degree Program In U.K.

LONDON—More than 300 students from the U.K. and other European countries have applied to join a pop music degree course at the Salford College of Technology. The three-year course has only 30 places.

It has been launched by famed Beatles producer George Martin, who is its professional patron and will be an occasional lecturer when it begins in September.

Graduates will win a bachelor of arts degree in popular music and recording. The course will cover composition, arrangement, and performance of original songs, training in audio/visual music technology, and the study of pop music history.

Course supervisor Keith Wilson says graduates would be likely to pursue careers in composition, record production, and marketing, rather than performing.

Paul McCartney sent a message of support to the launch ceremony. Course students will be eligible for three annual John Lennon Awards, supervised by the Performing Right Society, for outstanding compositions. Awards will be worth \$3,620 each.

STRATFORD SEARCH GROUP

Executive Recruitment to the Music Industry

An executive search firm specializing in meeting the total human resource needs of the music industry.

Send resumes in full confidence to:

STRATFORD SEARCH GROUP

Woolworth Building
233 Broadway, Suite 3110
New York, NY 10279-0001
(212) 962-1000 • FAX (212) 962-1098
A DIVISION OF THAU/LEVEY, INC.

DISC MAKERS

CD Replication

- Fast Delivery
- Small Quantities

500 CDs and 500 Chrome Cassettes for \$2990 COMPLETE PACKAGE PRICE!

Call today for complete details and our FULL COLOR CATALOG



1-800-468-9353
In PA (215) 232-4140

DISC MAKERS

1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

Command Performance

Since the release of Wendy MaHarry's debut album in February, she has received outstanding album reviews from the likes of THE NEW YORK TIMES, THE LOS ANGELES TIMES and ROLLING STONE. accolades for her live shows in Europe, and committed airplay from VH-1 and other video outlets. With such exceptional feedback for this new artist, A&M Records proudly announces the relaunch of

WENDY MAHARRY

(75021 15263 1/2/4)

THE DEBUT ALBUM

FEATURING "CALIFORNIA"

See Wendy MaHarry on tour with
The Blue Nile starting July 14th!

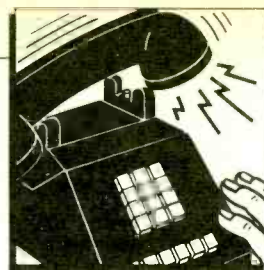


Produced by Dwight Marcus

Personal Management by Peregrine Watts-Russell for MFC Management

©1990 A&M Records, Inc. All Rights Reserved.

INSIDE TRACK



Edited by Irv Lichtman

SHOWDOWN AT SHOW: The unionization tiff at Show Industries' warehouse in Los Angeles has escalated. Pickets are now distributing information at one store of subsidiary chain Music Plus and pro-union advertisements have been placed in the trades. The web and Local 598 General Warehousemen are awaiting a ruling on an appeal from the National Labor Relations Board (Billboard, Feb. 10) . . . In an unrelated development, Mitch Perliss, the chain's high-profile director of purchasing, and Julie Murakami, video buyer, have both departed the chain. Perliss says he wants to pursue growth opportunities elsewhere, while Murakami is reportedly now at Playboy Home Video. Veteran staffer Shelly Tucker is expected to be named director of purchasing, while another veteran, Patti Baca, will become purchasing manager/video and special products. Perliss can be reached at 818-981-4354.

NEW LABELS, CONTINUED: Big buzz on the West Coast has former Capitol and EMI America president Jim Mazza and producer/past record exec David Kershbaum "investigating the possibilities" of starting up a label together. A representative for the pair confirmed the rumors, and also that the duo is talking to film companies regarding funding of said label. Further rumors that Orpheus Records' Walter Lee might be involved in the venture were denied by the source, adding that any such talk was "premature."

GOING HOLLYWOOD: It's been an interesting year for Bob Reitman, who left A&M a while back to take a position with Universal Studios' Florida operation, then headed back west to shore up Narada's L.A. presence. Track hears Reitman is now headed for Hollywood Records in a high-level marketing capacity.

DISNEY HOME VIDEO is feeling bashful these days because of some potentially embarrassing artwork on the cover and point-of-purchase material for "The Little Mermaid." It seems that one of the spires on the golden castle depicted in the artwork resembles . . . well, something you don't usually see in Disney films. Last week, Bosch's supermarket chain in Phoenix pulled 100 copies of the title after a customer complained. A Disney spokeswoman says the studio is aware of the problem but has not heard of any other retailers pulling "Mermaid." She also denies reports that the studio has been quietly asking retailers to return "Mermaid" posters. Roughly 7.5 million copies of the movie have been shipped to date, according to Disney.

GET READY: West Coast rumor is that Motown is getting ready to revive its late '60s-early '70s Rare Earth rock label, which once featured the band of the same name, the Pretty Things, Love Sculpture, and some very oddly shaped LP covers.

ON THE MOVE: Jim Williamson, VP of finance and corporate spokesperson at Albany, N.Y.-based Trans World Music Corp., has announced that he'll resign as soon as Trans World finds his replacement. Williamson, who has been with the chain since 1986, is relocating to the Midwest for "personal reasons" . . . Rob Gordon is leaving EMI, where he's been West Coast regional marketing director, to join Capitol in a similar position.

TRANS WORLD says in a filing with the Securities and Exchange Commission that at least 1 million shares of stock will be sold to the public to reduce debt and finance the expansion of its chain of music and video retail stores. Chief executive Robert Higgins is selling 750,000 shares, which will reduce his stake to 57% from 67%. The other 250,000 shares are being sold by the company.

HOT FUN: Rudi Gassner, president/CEO of BMG International, hosted the company's third-annual summer party July 19 at New York's Water Club. The attendees from BMG's Arista and RCA labels, including label chiefs Clive Davis and Bob Buziak, had much to celebrate—including BMG's record \$100 million in operating

profits for the fiscal year ending June 30.

BIG, BIGGER, BIGGEST: Arista Records is reporting a new sales record for the fiscal year ending June 30, besting the period before by more than 26%. Leading sales is the debut album by Milli Vanilli, with units sold at the septuple-platinum mark. Other platinum standouts during the period are Lisa Stansfield, Kenny G, and Taylor Dayne. The label also says its year-old Nashville unit is a contributor, with two No. 1 singles by Alan Jackson. Also pitching in is Arista holding 6 West Home Video, which is led by triple-platinum Milli Vanilli video sales . . . Another Arista winner is Clive Davis, who was voted president-of-the-year for the fifth time at the recent Bobby Poe convention.

TRACK HEARS that a new alternative to the CD jewel box has been developed by Shorewood Packaging Corp. and will make its debut as a new promo CD for a major CBS act. Called SlidePak, the package is also a component in a Shorewood longbox alternative.

BRITISH INSURANCE brokerage firm Robertson Taylor has confirmed that a "seven-figure" insurance payment will be made following rescheduling of three Rolling Stones concerts in the U.K. earlier this month (story, page 65). Two dates at London's Wembley Stadium and one in Cardiff were canceled after Keith Richards injured a finger; 200,000 people had paid to see the shows. "The claim certainly involves a lot of money," says Robertson Taylor partner Willie Robertson, though he declines to specify how much.

NEW JACK ATTACK: International Talent Associates is putting together a national debate tour that will pit anti-obscenity crusader Jack Thompson against such rivals as Spin magazine publisher Bob Guccione Jr. and ex-Doors manager Bill Siddons. ITA agent Tim Bechert says the tour, which will start in the fall, will be one of the biggest on the college circuit, playing some 40 dates. Thompson says he will donate 20% of his tour revenues to aid sexually abused women and children.

2 MUCH OF A COINCIDENCE? Some observers are wondering about the fact that 2 Live Crew abruptly canceled 11 concert dates, due to group leader Luther Campbell's reported exhaustion, just two days after the Crew jumped from ICM to the Famous Artists agency. When asked whether agency politics had anything to do with the action, Famous' Jerry Ade said only, "that's not the case." Meanwhile, Harry Booras of the Channel nightclub in Boston (which thwarted local opposition to hold a July 22 concert, only to be notified by ICM two days before the show that the date was off) said he was "disgusted" and would never rebook the group.

TRACK ERRED last week when it said that Bill Hein, head of Enigma Records, had no response to rumors that senior VP of promotion Sam Kaiser was departing the label. Actually, when Billboard asked him about it, Hein denied that Kaiser was leaving Enigma. He also said that Enigma was getting out of joint ventures with other labels and planned to "focus ourselves better and work with fewer artists."

CHIP OFF THE OLD BLOCKS: Tricia Leigh Fisher, who releases her debut single, "Empty Beach," on Atco Thursday (2), is following in some famous footsteps. Thirty-five years ago, her father, Eddie Fisher, scored the first of his 21 Hot 100 chart hits with "A Man Chases A Girl (Until She Catches Him)" from the soundtrack of "There's No Business Like Show Business." And 30 years ago, her mother, Connie Stevens, had her first solo hit with "16 Reasons," which reached No. 3 on the Billboard Hot 100 Singles chart.

FETED AGAIN: In the latest in a seemingly endless series of awards, Michael Jackson will be honored by the Boy Scouts of America with the first "Michael Jackson Good Scout Humanitarian Award." The singer will receive the award at a Sept. 14 dinner to be chaired by Walt Disney Co. chairman and CEO Michael Eisner. The award was created by the Boy Scouts and named for Jackson in recognition of his humanitarian efforts.

STRONG ISLAND SOUND ENTERPRISES is a new multiphased music operation headed by Everett J. Collins Jr., a keyboardist and co-writer in the hit CBS group Surface. The label hopes to release 12 singles and four albums during its first year. Located in Massapequa, N.Y., it can be reached at 516-797-0040.

Surveyed Entertainment Stocks Post Small Rise In Year To Date

■ BY DON JEFFREY

NEW YORK—Stock prices of entertainment companies tracked by Billboard rose only 4.44% in the first six months of 1990, about even with the increase for the nation's blue-chip securities.

According to the publication's sample of 32 companies, the prices of 14 advanced and 17 decreased, while one was unchanged. The companies represent music and home video producers, distributors and retailers, and radio broadcasters.

The Dow Jones Industrial Average, an index that measures the prices of 30 blue-chip stocks, rose to 2880.69 on June 29, the last trading day of the second quarter, a 4.63% increase from its value on Dec. 31 last year.

Among the entertainment companies surveyed, the biggest gainer in percentage terms was Acclaim Entertainment Inc., a licenser and dis-

tributor of Nintendo software, which went up 134% to \$14.625 a share. Acclaim's profits have gone up sharply this year.

Of the companies with larger market capitalization, the biggest percentage gainer was LIVE Entertainment Inc., a music retailer and home video supplier and wholesaler, whose stock rose 48.4% to \$23.75. LIVE has also reported strong increases in profits this year.

In dollars and cents, the biggest increase was by Capital Cities/ABC Inc., whose stock went up \$58.875 to \$623, a gain of 10.4%. The television and radio broadcaster has reported significant earnings increases this year.

The biggest percentage loser was Vestron Inc., the home video supplier, whose shares fell 63.8% to 40.6 cents. The company has been negotiating with other businesses, such as LIVE, for the sale of most of its remaining assets.

In dollars and cents, the big loser was Time Warner Inc., which dropped \$20.125 to \$100.50. Investors are worried that the company might not be able to generate the cash flow needed to pay down more than \$10 billion in debt incurred when Time Inc. bought Warner Communications Inc. last year.

The one company whose shares did not change in price from the end of last year was Pathé Communications Corp., the film production company that has been involved in a protracted acquisition bid for MGM/UA Communications Co. (see story, page 49). Pathé's stock remained at \$3.25 a share.

Among the record companies, the top performer was the newcomer to the stock exchanges: PolyGram N.V. The Netherlands-based company went public last December, and its stock appreciated 5.63% in the first half of this year to \$18.75 a share.

The clear winner among music re-

tailers was Trans World Music Corp., which has rebounded from a difficult year in 1989. Its shares jumped 25% to \$31.25.

On the video side, a big winner in the first half was Blockbuster Entertainment Corp., which has been proceeding with rapid expansion of its video-rental chain. The stock went up 38.9% to \$23.625.

Distributor stocks have shown mixed results so far this year. The one with the best percentage increase was Commtron Corp., whose shares rose 9.23% to \$7.375.

Handleman Co., the major rackjobber, has been hobbled by the financial problems of a major account, Ames Department Stores. Its stock dropped 23.8% to \$16 a share.

MCA'S SECOND-QUARTER REVENUES UP

(Continued from page 5)

Home video showed "record" revenues, according to MCA, which declined to break them out from the combined result with pay TV. "Back To The Future II" was the biggest MCA/Universal Home Video hit on the sales and rental charts.

Recorded music sales, on the other hand, were "slow" in the quarter, according to Harold Haas, chief financial officer. The company's best-selling albums were Bell Biv DeVoe's "Poison," on the MCA label, and Johnny Gill's eponymous album on Motown.

Sales of albums released by Geffen Records, which was acquired by MCA this year, have not been included in the second-quarter report. But Haas says a portion of the profits Geffen receives from its joint distribution venture with Warner Bros. Records are included. On Jan. 31, 1991, the Geffen distribution deal with Warner ends, and MCA will handle all Geffen product in the U.S.

For the first six months of 1990,

the music division's operating profits rose 5.9%, year-to-year, to \$28.8 million on a 30.7% gain in revenues to \$458.7 million.

In Billboard's half-year survey of record label chart share, MCA-owned labels held the top two positions for black albums: MCA, at 6.4%, and Motown, at 6.1%. In the pop albums category, the MCA label was No. 5, with a 5.5% market share. Among the big six record distributors, MCA's share of pop albums put it in 5th place, at 7.4%.

For six months, home video and pay TV revenues climbed 21.4% to \$298.1 million. The company does not break out operating profits for home video or pay TV.

Overall, MCA, which is based in Universal City, Calif., reports a 6.69% increase in second-quarter net income to \$44.78 million on \$949 million in revenues, compared with \$41.9 million in net profit on \$828 million in revenues in the same period last year.

DON JEFFREY

Azoff Buys A Piece Of Irvine Amphitheatre Sale Is A Blow To The Nederlander Organization

■ BY CRAIG ROSEN

LOS ANGELES—Giant Records president Irving Azoff will return to the live music business by jointly purchasing "a substantial interest" in the Irvine Meadows Amphitheater in Irvine, Calif. with Eric/Chandler Ltd. chairman Robert Geddes, one of the venue's original principals. Financial details of the agreement were not announced.

The partial sale of Irvine Meadows is a blow to the Nederlander Organization, which had planned to merge ownership of its Costa Mesa, Calif.-based Pacific Amphitheatre with the rival Irvine facility. Meanwhile, the 18,765-capacity Pacific has settled its long-running dispute with local residents over noise levels.

After the Irvine Meadows sale is completed, developer and original owner Donald Koll will continue to hold an interest in the property,

while Azoff and Geddes will handle management and operations. Avalon Attractions, fronted by Brian Murphy, will continue to book and promote dates at the venue.

The 9-year-old amphitheater has a capacity of 15,000, including 10,400 seats and a general admission lawn area. A wide variety of acts, ranging from Aerosmith and R.E.M. to Frank Sinatra, Michael Jackson, and George Michael, have performed at the venue.

"It's a beautiful facility in the best market," says Azoff. "It's my first investment back into the live side of the business." When he headed the MCA Music Entertainment Group, Azoff handled the operations of several venues, including the Universal Amphitheatre in Los Angeles, and was involved in the opening of MCA co-owned properties Fiddler's Green in Denver, the Starplex Amphitheatre in

Dallas, and the Coca-Cola Lake-wood Amphitheatre in Atlanta.

The agreement follows the filing of an antitrust lawsuit on July 19 by the U.S. Justice Department against the proposed merger of Irvine Meadows with the rival Pacific Amphitheatre. In the complaint, filed in U.S. District Court, Justice Department officials ruled that the merger would create a concert monopoly in Orange County, Calif., limiting alternatives for promoters, performers, and concert-goers. The Azoff-Geddes deal is expected to end the government's antitrust suit.

On July 24, the same day the partial sale of Irvine Meadows was announced, Superior Court Judge Richard J. Beacom, responding to a complaint filed by a Costa Mesa resident, ruled that noise at the Pacific Amphitheatre cannot exceed 75 decibels at any time or 55 decibels for more than 30 minutes.

Nederlander VP/head of concert booking Alex Hodges is pleased that the battle over noise levels, which has been ongoing since 1983, has finally been settled. "Based on prior shows I'm confident all acts will be in compliance without having to adjust their shows," he says.

With regard to Irvine Meadows, Azoff says that he and Geddes will work together to set policy for next year's concert season, but that there probably won't be too many changes. "Just more dates with acts that can sell tickets and deserve to be seen down there," he says.

He also acknowledges speculation about his involvement in the development of a new arena in the Los Angeles area. "L.A. doesn't have a state-of-the-art arena, and my partner and myself are looking into that."

Blockbuster in joint venture to develop amphitheatres ... see page 80

LARRY FLICK

Wall To Wall Chain Files For Bankruptcy Protection

NEW YORK—After several weeks of speculation about its future, Wall To Wall Sound & Video filed for reorganization under Chapter 11 of the Federal Bankruptcy Code on July 23.

The decision was made after the Cinnaminson, N.J.-based company failed to reach an agreement on payments to its creditors.

According to Jerome Shulman, president/CEO of Wall To Wall, the company did not have sufficient cash to pay off an estimated \$22.4 million in loans after several primary lenders demanded accelerated repayment.

Among the lenders are Midlantic National Bank, United Jersey Bank, Fidelity Bank National Assn., and AT&T.

Under Chapter 11, a company is protected from creditor suits while it constructs a plan to repay

its debts.

In a prepared statement to the press, Shulman said, "We believe the action we are taking will give the company the breathing room necessary to complete the phase-out of the home electronics portion of our business, to continue to close certain unprofitable stores, and to make arrangements to meet our financial commitments."

Rumors about the company have been circulating since it began closing electronics-hardware-oriented stores and started focusing on audio and video software. At one point recently, both Trans World and Musicland were negotiating to purchase Wall To Wall. Both deals fell through.

Wall To Wall will continue to operate 88 specialty retail home entertainment stores.

TIME WARNER POSTS LOSS, BUT MUSIC UNITS ARE UP

(Continued from page 4)

tra, 9th, at 4.3%; and Warner Bros., 10th, at 3.3%. In addition, two labels not owned by Time Warner but distributed by WEA were in the top 10: Geffen, 4th place, at 5.9%; and Virgin, 8th place, at 4.5%.

Second-quarter operating profits for Time Warner's filmed entertainment division, which includes Warner Home Video and HBO Video, rose 22.9% to \$75 million, compared to Warner Communications' results in the same period last year. But the unit's revenues fell 3.1% to \$532 million. The company declined to break out the home video numbers from the other segments of the film division.

Overall, Time Warner fared poorly, reporting a net loss of \$189 million in

the second quarter on total revenues of \$2.58 billion, just 4% higher than last year's on a pro forma basis (as if the merger had already taken place last year). In 1989's second quarter, Time Inc. posted a net profit of \$96 million.

The heavy loss was caused mostly by skyrocketing interest expenses, depreciation, and amortization write-offs, and preferred stock dividend payments—all of which resulted from the Time-Warner merger. Second-quarter interest payments on the company's \$10.6 billion debt totaled \$261 million, 800% higher than Time's Inc. interest expense in the same period last year.

DISC MAKERS

Complete manufacturing for the audio industry.

SAVE MONEY
Deal Directly With The Manufacturer

In-house art department for design, typesetting, film work, and printing. In-house mastering department for a great sounding product.

COMPLETE PACKAGES FOR:

- Cassette Duplication
- Record Pressing
- Compact Disc Replication

CALL FOR OUR FREE FULL COLOR CATALOG
1-800-468-9353
(In PA: 215-232-4140)



DISC MAKERS
1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

VIXEN R

W

ith their debut album,

Vixen became the first

all female rock group

to achieve sales of

over one and a half

million worldwide ...

and now they're ready

to *Rev It Up* again!

UN
D
M
K

ON TOUR THIS FALL! ALREADY CRUISIN' ON



MANAGEMENT: LEFT BANK MANAGEMENT/ALLEN KOVA

REV IT UP

THE FIRST SINGLE
HOW MUCH LOVE
ON YOUR RADIO NOW.

THE ALBUM
REV IT UP
IN-STORES JULY 31

LEWIS KOVAC PRODUCED BY: RANDY NICKLAUS ENGINEERED BY: DENNIS MACKAY MIXED BY: MIKE SHIPLEY

START YOUR ENGINES...



FREE.

We could tell you about BOOM CRASH OPERA'S Top Five New Rock track "Onion Skin," already in Stress Rotation on MTV. We could go on about their album THESE HERE ARE CRAZY TIMES!, double-Platinum after six hit singles in their native Australia.

But we think their music tells the story best. And we'll send it to you free, for just a phone call.

Call 1-800-677-8888 For Your Free Copy.
But Hurry...This Here Is A Limited Offer!

**BOOM
Crash
Opera**

SWANT



© 1990 Swan Records. Album Production By Jimmy Levine, Pete Smith and Richard Ple...
...Borman Entertainment/Wow Music, Inc.

www.americanradiohistory.com