

Billboard

NEWSPAPER

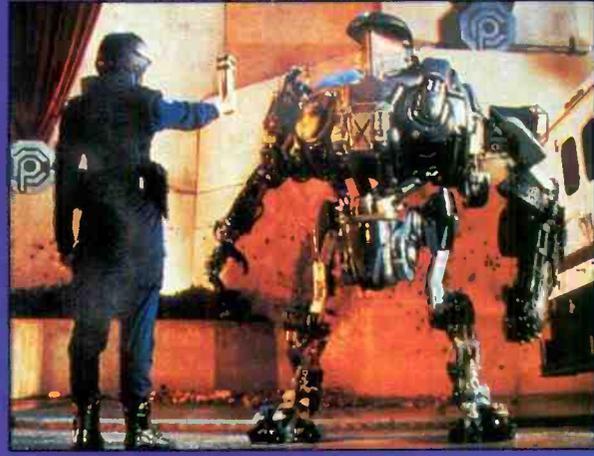
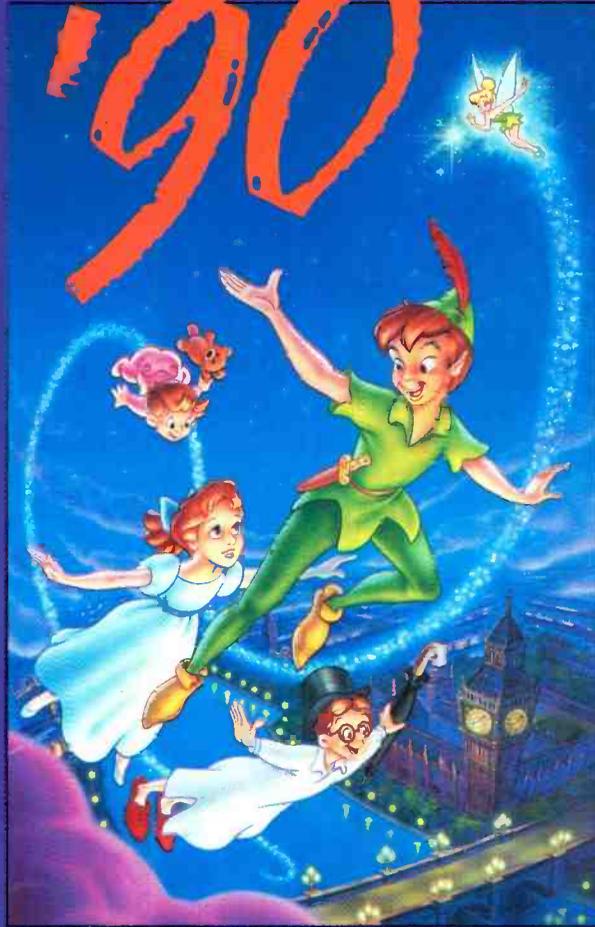
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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Billboard

NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Power Vows To Buy Back The AVA, Go Private

BY PAUL SWEETING and EARL PAIGE

NEW YORK—John Power, the founder and former president of the American Video Assn., vows he will reacquire the Chandler, Ariz.-based buying group he sold to its 2,800 members in 1988.

Power's comments confirm reports that surfaced in the wake of the dismissal of his successor as AVA president, Michael Weiss.

Weiss was dismissed July 5 after presenting a memorandum to AVA's board of directors detailing what Weiss calls "serious financial and legal matters" relating to the management of AVA under Power and the sale to its members (Billboard, Aug. 4).

Meanwhile, informed sources say Weiss is attempting to ar-

(Continued on page 89)

Webs Charged With 'Nasty' Crime Dallas Action Is 1st On Corporate Level

BY SUSAN NUNZIATA

NEW YORK—The Dallas County district attorney on July 27 brought criminal charges of selling obscene material against the Sound Warehouse retail web and Western Merchandisers, parent company of Hastings's Records and Tapes.

Both chains were cited for selling 2 Live Crew's album "As Nasty As They Wanna Be," according to the D.A.'s office, although executives of the two companies say they have not yet received any legal documents.

The charges are the first to be leveled against record retailers on a corporate level and could have an effect on retail chains nationwide, observers say.

"Obviously, from the corporate headquarters' standpoint, if you can be prosecuted and the whole corporation put at risk because of one extremist in one area, American consumers across the country are going to find that suppliers are going

to be very gun-shy at providing that product anywhere in the country," says John Mitchell, a legal counselor to the National Assn. of Recording Merchandisers.

The corporations, rather than the individual stores, were targeted because "we didn't want to go out here and arrest some teenaged clerks who were just doing their jobs," says David Pickett, assistant

district attorney for Dallas County. "We wanted to make a statement against the corporations."

The maximum penalty facing the companies under the charge, a Class A misdemeanor, is a \$10,000 fine per count. Nine counts of distributing obscene material to adults or minors were brought against Sound Warehouse, and one against

(Continued on page 79)

Pricing To Take Center Stage At VSDA

This story was prepared by Jim McCullough and Earl Paige in L.A. and Paul Sweeting in New York.

LOS ANGELES—Until Paramount Home Video raised the wholesale tag on "The Hunt For Red October" by \$6—creating the equivalent of a \$100 suggested list price (Billboard, July 21)—the Video Software Dealers Assn. convention taking place Sunday (5)-Wednesday (8) in Las Vegas

did not appear to have a galvanizing issue. Now it does.

Pricing—along with such issues as sagging B titles and continuing industrywide consolidation—is expected to dominate much of the formal and informal discussions at the four-day event.

The pricing controversy has prompted the creation of a last-minute, formal presentation on the part of VSDA called "The Economics Of The Home Video Business." To be delivered by Paul Kagan Associates

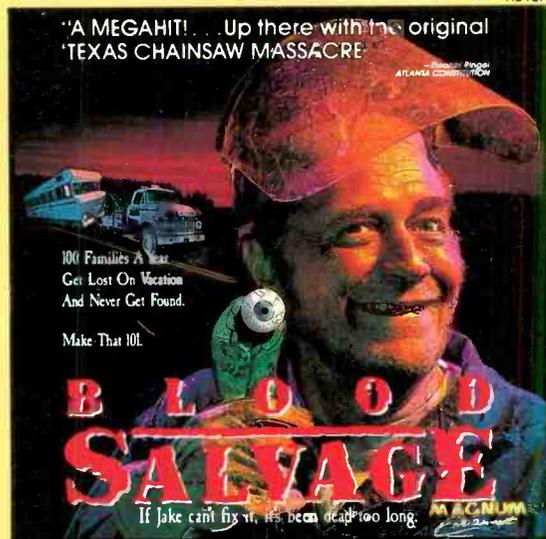
home video analyst Tom Adams, the session has now been dropped into the Tuesday morning (7) opening business session.

"It will be a fairly detailed and objective look at how pricing changes at both rental and sell-through are impacting the specialty dealer," says Adams.

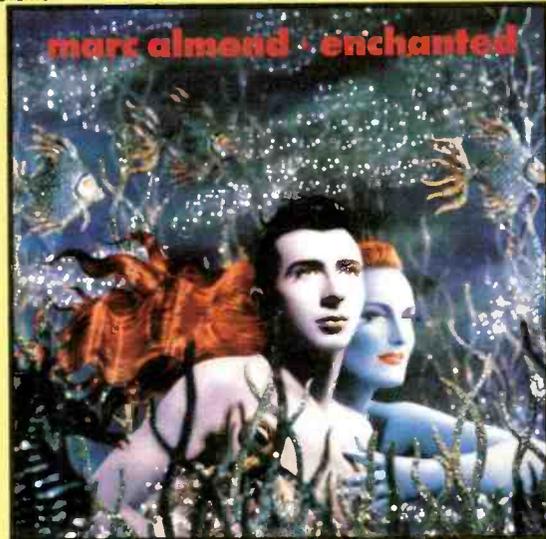
If reports are to be believed, the expectation of an industrywide move toward higher prices may induce a small, vocal minority of retailers to demonstrate their opposition with flyers, buttons, and stickers—all

(Continued on page 89)

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New Acts Help Boost Country's Share Of Retail

BY EDWARD MORRIS

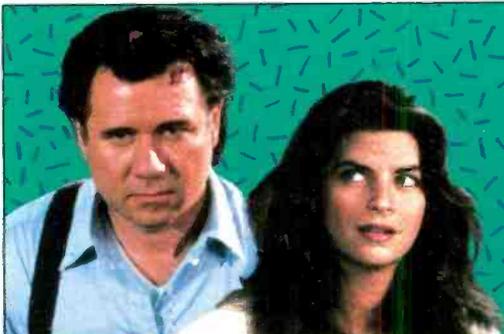
NASHVILLE—It is a long way from being another "Urban Cowboy" stampede, but the current crop of country music hits is taking an increased share of total record sales.

Moreover, the emphasis is on new artists. Half of the top 10 acts on Billboard's country album chart made their recording debut last year. Clint Black, the leading new hit maker, has sold more than 1.6 million albums, and Garth Brooks is nearing the 800,000 mark, as are the Kentucky

(Continued on page 88)

No. 1 IN BILLBOARD

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



JOHN LARROQUETTE KIRSTIE ALLEY

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There is no good news.

Madhouse

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STREET DATE: Aug. 30, 1990

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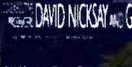
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The Neville Brothers are New Orleans' first family of music. And the spirit of New Orleans is the soul of America - everyone that hears the music of The Neville Brothers is moved by it.

Their last album *Yellow Moon* brought The Neville Brothers a wider audience than ever, selling 400,000 copies in the U.S. alone and 800,000 worldwide, winning them a Grammy for Best Pop Instrumental Performance, and bringing them to the attention of Linda Ronstadt, who since has recorded chart-topping duets with Aaron Neville, including the Grammy-winning "Don't Know Much."

The Neville Brothers were voted Best Band of the Year and Aaron Neville Best Singer of the Year in last year's Rolling Stone Critic's Poll.

The Neville Brothers have spent their lives making some of the most original, energetic, and inspiring music in America. With *Brother's Keeper*, they continue that tradition and stand poised to spread their music to an even greater audience.

SEE THE NEVILLE BROTHERS ON TOUR WITH LINDA RONSTADT THROUGHOUT THE FALL.

Produced by Malcolm Burn and The Neville Brothers, except for "River Of Life" produced by Steve Jordan and The Neville Brothers and "Bird On A Wire" produced and arranged by David A. Stewart. Direction: Bill Graham Management
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Pitfalls Of Soviet Music Biz Described

BY MIKE HENNESSEY
and NIKOLAI KOVARSKY

MOSCOW—In a scathing attack on greed, corruption, and incompetence in the Soviet entertainment industry, Artemy Troitsky, celebrated author of "Back In The U.S.S.R.," a history of rock in Russia, and of "Tusovka," a study of the Soviet underground culture, has warned Western businessmen that trade with the Soviet Union carries high risks and low expectations.

In an exclusive Billboard interview, Troitsky, who also is a musician and has promoted concerts, charged that many people in Soviet show business have a fundamental

ignorance of the laws of the business. In some cases, he said, they display "a pathological greed which leads to deceit and fraud, giving their Western partners enormous headaches and substantial losses."

Said Troitsky: "Five years ago, the stereotypical Soviet businessman was gray, dumb, invariably a grim Communist and probably a member of the KGB. Today, the new stereotype is to be seen: an aggressive, lying crook out to grab everything in sight."

"These people think only of their own pockets. They care nothing about losing their reputation with their Western partner because they know they can always find another

dupe. Many promising projects have come to grief in recent times."

Troitsky urged Western businessmen to avoid dealing with the emerging breed of private Soviet entrepreneurs, adding: "It is hard for me to concede this, because I was always against state institutions, but the only choice for the Western businessman in Russia now are the state-run enterprises, such as Melodia for the record business and Gosconcert for tours and concerts."

"Certainly they are slow, bureaucratic machines, but they have experienced staff, access to hard currency, and, since they are state-run, a partner knows whom to sue in case of trouble."

His attack came after revelations that a so-called cooperative, which helped organize a recent Soviet festival, is run by a man with a criminal record who uses a phony company in California to acquire hard currency from Western partners.

Citing political instability as one adverse factor, Troitsky added: "You also have the problem of the inconvertibility of the ruble, which means that capital can't be taken out of the Soviet Union, plus an extremely low-level communications

system between the U.S.S.R. and the rest of the world, and an absence of proper legislation to protect business deals."

He called for massive reforms in the music industry, noting that Soviet artists get no royalties for their records, even if they sell in millions. They get money only from concert tours.

"This will continue for some years, because you can't demolish the old system overnight." He sees little prospect of competition for Melodia, "since setting up a full-fledged record production, manufacturing, and distribution company requires an enormous investment without the possibility of any substantial return."

Troitsky said Western music industry people are wrong to regard Soviet rock music as though it were Swedish or Italian rock. "The Russian background is fundamentally different. You either have Gorky Park, a band created exclusively for the Western market and which seems to have forgotten how to sing in Russian after getting more success in the U.S. than the U.S.S.R.—or you have Boris Grebenshikov, who is by far the best Russian rock-

(Continued on page 88)

New DAT Decks To Hit Japan At Low Prices

TOKYO—Seven major manufacturers have announced the launch of digital audiotape recorders here this summer. The companies are Sony, Nippon Columbia, Victor Co. of Japan (JVC), Matsushita Electric Industry, Hitachi, Aiwa, and Sharp.

The seven are making available 11 models in all, including three portables and two DATs incorporated into mini-component sets.

Sharp's portable DAT weighs only 420 grams, which is 20 grams lighter than the Aiwa portable DAT. Both are priced at \$520.

JVC's three DAT decks are the XD-Z909 (\$1,318), the XD-Z707 (\$932), and the XD-Z505 (\$669). Matsushita's DAT is the SV-DA10 (\$723).

JVC has also released a new DAT tape series with improved resistance to oxidation, heat, humidity, and shock. The new series comprises R-46XD, lasting 46 minutes and costing \$7; R-60XD (60

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The 'Private Sting' Of Jack Thompson Crusader Sees Himself As Defender Of 'Oppressed'

BY BRUCE HARING

NEW YORK—Armed with a typewriter, fax machine, telephone, and incredible zeal, Jack Thompson has managed in just eight months to entangle the U.S. music retailing and manufacturing communities in some of their biggest legal battles ever.

The prosecution of two retail chains in Dallas (see story, page 5) is yet another in a long string of actions the Florida-based attorney has managed to initiate in his anti-obscenity crusade, which began in January with what Thompson calls a "private sting" against Spec's Music & Video, the Trans World-owned Coconuts, and a mom-and-pop store.

The stores sold the 2 Live Crew album "As Nasty As They Wanna Be" and a cassette single of their "Me So Horny" to a 16-year-old accompanied by Thompson.

That sting, and Thompson's subsequent complaints to authorities that the sales violated a Florida statute banning sales of "obscene" materials to minors, led the two chains to adopt 18-to-purchase restrictions.

Police investigations did not result in any prosecutions of the stores, but the pattern of Thompson's future activities was set.

He began contacting law-enforcement officials and retailers nationwide in an effort to eliminate "As Nasty As They Wanna Be" from store shelves. His efforts often resulted in the album being pulled or sales being restricted to those 18 and over.

Thompson claims his campaign stems from a belief that the Crew's raps encourage the sexual abuse of women and children.

"In 1985, I represented a woman who was raped by her husband and forced upon threat of death to engage in the sex abuse of children. After that, I made it a point to ascertain

the causes of sexual abuse. I'm interested in the role of obscenity in [sexual abuse], and that's the only reason I'm concerned about ['Nasty']."

Thompson, 38, was born in Cleveland and graduated from Dennison Univ. in Granville, Ohio, with a history/political science major. While attending the school, Thompson received media attention when he hosted his own political talk show on the college radio station.

After graduation, he attended Vanderbilt Univ. to study law. There he met the woman he would marry, Patricia, also an attorney. The couple

moved to Florida, where Patricia had a job offer.

Thompson began to attend the Key Biscayne Presbyterian Church, where, inspired by the preachings of Pastor Steve Brown, he became a born-again Christian. The faith's tenet of "helping the oppressed," in Thompson's words, would be a key to his zeal in battling 2 Live Crew.

The rap group came to Thompson's attention in December 1989, when a transcription of "Nasty's" lyrics by the American Family Assn. was passed to Thompson by a friend.

(Continued on page 78)

Billboard Selects Grand-Prize Winner In Int'l Song Contest

NEW YORK—Marc Cohen, a composer/pianist, has emerged as the grand-prize winner of the Second Annual International Song Contest sponsored by Billboard magazine.

The presentation here July 30 at Fat Tuesday's of the grand prize—a cash award of \$25,000 and a Gibson Gold Top guitar autographed by venerated guitarist Les Paul—was also the occasion of the launch of the third annual event, now in association with Kentucky Fried Chicken. The Billboard contest is merging with the 13-year-old Kentucky Fried Chicken Amateur Songwriting Contest. The combined event includes arrangements with almost 500 radio stations nationwide, through which contestants will be told they can compete in seven music categories: rock, pop, country, gospel/contemporary Christian, Latin, black/rap, and jazz.

Besides winning the grand prize—which was selected by Quincy Jones—for his song "Skippin'," Cohen also topped the jazz category. As such, the composer received an additional \$5,000 and another Gibson guitar.

At Fat Tuesday's here, Cohen was personally handed his award by John Babcock Jr., president of the publishing group of BPI Communications, Billboard's parent company, and Lee Zito, Billboard VP and executive editorial director. The presentation took place after Les Paul's first set at the club.

As in the past, the annual contest is open to all whose compensation as songwriters has never exceeded \$5,000 in a single year. In addition to sharing cash and prizes amounting to \$100,000, winners will also have their compositions considered for recording by Capitol Records artists.

Ninja Turtles Sing With Pizza Hut

Multimillion-Dollar Tour Is Planned

BY JIM BESSMAN

NEW YORK—The Teenage Mutant Ninja Turtles, "stars" of the movie blockbuster that spawned one of the year's top-selling soundtracks, will take to the road this fall in a multimillion-dollar tour sponsorship deal with Pizza Hut.

The tour has no connection to the hit SBK soundtrack album and will

not feature artists or songs from that recording. However, it is related to the release of an album on MCA, partly produced by Keith Forsey, with new material written by Godfrey Nelson and tour co-producer/creative director Bob Bejan. A single from the album, "You Can Count On Us," will be released next month.

MCA is cutting its album under a deal with Turtle Records (no relation

to the retail chain), which is co-owned by Bejan and tour co-producer Steve Leber. Pizza Hut's involvement, while fuzzy, will include a record cross-promotion that is scheduled to commence Sept. 1, according to Bejan. According to informed sources, Pizza Hut will have the cassettes for a limited time in advance of retail distribution for use as a premium.

Pizza Hut is also involved in a cross-promotion with LIVE Home Video in support of the release of "Turtles: The Movie." The video, slated for release in October through LIVE's children's label, Family Home Entertainment, at \$24.99, is expected to be the biggest-selling video title during the fourth quarter. Each copy of "Turtles: The Movie" will be packaged with a booklet of coupons good for \$20 worth of free pizza and Pepsi at Pizza Hut restaurants.

The tour, produced by Leber and Bejan for Tour-Toise Shell Spectacles Inc., has been booked by Famous Artists Agency in 24 cities from Sept. 6-March 3, including 21 performances at New York's Radio City Music Hall Sept. 26-Oct. 7. Altogether, the tour will touch down in 40 cities through summer 1991.

Billed as a "live rock concert/theatrical production," the tour will feature the four Ninja Turtle characters in costume "performing" on guitar, keyboards, bass, and sax. The identities of the musicians who will appear on stage and on the album have not been revealed.

Bejan says the show will comprise (Continued on page 89)

Variety Units Add Spice To W.H. Smith's U.S. Holdings

BY ED CHRISTMAN

NEW YORK—Massive U.K. retailer W.H. Smith, continuing its thrust into the U.S. marketplace, has signed a contract to acquire eight music stores from the Variety Co., Billboard has learned.

The deal, which is expected to close in late August or early September, will give the giant U.K. retailer about 35 stores in a trade area stretching from New Jersey to Virginia.

W.H. Smith, its U.S. affiliate based in Philadelphia, entered the U.S. music retail marketplace by acquiring the Wee Three chain early last year. Last November, it cherry-picked seven stores from the 18-unit chain run by the

Pennsauken, N.J.-based Richman Bros. Record Distributors. It is apparently using the same strategy now, skimming eight of the 11 stores run by Variety, based in Chesapeake, Va.

Officials from both companies were unavailable for comment. But a memo signed by Wee Three president Peter Bamford—obtained by Billboard—identifies the eight stores as being located in Chesapeake Center and Greenbrier Mall, both in Chesapeake; Francis Scott Key Mall in Frederick, Md.; Lynnhaven Mall and Pembroke Mall, both in Virginia Beach, Va.; Patrick Henry Mall in Newport News, Va.; New River Valley Mall in Christianburg, Va.; (Continued on page 82)

Parkfield Group Lays Off 80 Staffers

Firm's Woes Are Consternation To British Market

BY NIGEL HUNTER

LONDON—The embattled Parkfield Group has let go 80 staffers, mainly warehouse and clerical employees, in the wake of the appointment of administrators to oversee the firm (Billboard, Aug. 4).

Cork Gully, the firm administering Parkfield, which has debts of \$506 million, says it is unable to state whether further layoffs may be necessary. Separate subsidiary companies are being set up under Cork Gully's supervision to continue Parkfield's businesses, which include a major U.K. video distributor.

Some financial observers believe the resort to administrators could have been avoided. Hitachi is thought to have been willing to pay \$110 million for Parkfield's automotive parts division, and a British company reportedly offered \$74 million for its foundries. Parkfield's huge video inventory, estimated at 7 million-10 million units, was not only the prime cause of its difficulties but also poses a major threat to the stability of the U.K. sell-through market. Cork Gully is well aware of this situation.

"We will not be dumping the videos on the market," states company spokesman Malcolm London. "We are looking for prices which bear relations to their costs." The average cost to Parkfield of each

video was \$9.

The administrators are also in discussion with various suppliers, some of whom have not been paid, and all of whom are anxious that the pre-Christmas market should not be distorted by an influx of cut-price product. Those who have been paid by Parkfield are eager to buy back their stock to prevent this development.

They were astonished by Parkfield's lavish ordering for last year's Christmas market. Norman Abbott of the British Videogram Assn. comments, "People used to come to our monthly meetings shaking their heads at the quantities of tapes Parkfield was buying. It was a gamble which did not pay off."

Fox Video To Package The 'Star Wars' Trilogy

NEW YORK—CBS/Fox Video will enter the fourth-quarter sell-through sweepstakes with a trilogy pack of the Star Wars films.

The three titles, "Star Wars," "The Empire Strikes Back," and "The Return Of The Jedi," will be priced at \$19.98 each, or \$59.98 in a specially designed gift pack.

Street date for the trilogy will be Oct. 11. Order cutoff is Sept. 11.

The three movies, which together grossed more than \$800 million at the domestic box office, have been unavailable on video since 1988, when they were priced at \$29.98 each.

The studio is also offering a special 65-minute program called "From Star Wars To Jedi: The Mak-

ing Of A Saga." The George Lucas-hosted tape will carry a retail list of \$9.98 but "can be used any way the retailer wants to use it," says CBS/Fox president North America Bob DeLellis. "It can be purely a merchandising item, a sale item, or a rental item."

Retailers can obtain as many copies of the special as they want, regardless of their purchases of the trilogy pack.

DeLellis estimates that, since the three titles went on moratorium, 15 million-20 million VCR households have been added to the market. "That's 15 to 20 million consumers who didn't have an opportunity to buy them last time around," he (Continued on page 82)



Hail To The Chief. Sir John Morgan, center, the new full-time president of the International Federation of the Phonographic Industry (IFPI), is congratulated on his new appointment by Bhaskar Menon, left, chairman of the board of the IFPI, and Ian Thomas, director general of the IFPI (see story, page 72).

EXECUTIVE TURNTABLE

RECORD COMPANIES. Motown Records in Los Angeles announces the following appointments: **Oscar Fields**, senior VP of sales and distribution; **Peter Mollica**, production and inventory control manager; **David Cline**, West Coast regional manager; **Barbara Sanders**, East Coast regional sales manager; and **Ron Iaforano**, Midwest regional sales manager. They were, respectively, VP of black music sales and marketing at Warner Bros. Records; head of inventory exchange, American Medical Exchange; VP of sales at Media Home Entertainment; Motown East Coast marketing specialist; and director of national sales and marketing, Brentwood Home Video.

Elektra makes the following appointments in New York: **Rick Alden**, se-



FIELDS



ALDEN



WORTHY



BLAINE

nior VP of promotion, and **Kier Worthy**, national director of rap promotion and marketing. They were, respectively, VP, CHR promotion, and Southwest/Midwest regional promoter for Def Jam Recordings.

David Blaine is named VP of market research planning & administration for PolyGram Records in New York. He was VP/GM of Waxie Maxie, a subsidiary of the Strawberries record chain.

BMG Classics in Munich, West Germany, announces the following appointments: **Stefan Mikorey**, director of A&R; **Andreas Schessl**, market-



SUBOTNICK



MEYER



BARCLAY



GREENWOOD

ing manager, Europe; and **Christina Huber-Makrudakes**, A&R administrator. They were, respectively, chief editor for the German magazine Fonoforum; manager of new business, Eastern European Markets for BMG International; and editor of German newspaper Munchner Merkur.

EMI makes the following appointments in New York: **Paula Subotnick**, manager of marketing, and **Melissa Meyer**, associate manager of national advertising. They were, respectively, senior coordinator of marketing for the label, and marketing coordinator for the label.

Kendall Barclay is appointed head of finance and business planning at Azoff Entertainment Co., a joint-venture partner of Giant Records in Los Angeles. She was director of strategic planning for MCA Entertainment Group.

Susan Greenwood is appointed national director of metal promotion for MCA Records in Los Angeles. She was contemporary music department coordinator at Warner Bros. Records.

RETAILING. **Jeffrey A. Jones** is named VP of finance and chief financial officer for Trans World Music Corp. in Albany, N.Y. He was senior VP and CEO for the Fur Vault Inc.

PUBLISHING. CBS Tree in Nashville announces the following appointments: **Harriane Condra**, director of copyrights for CBS Music Publishing; **Betty Fowler**, director of royalties for CBS Music Publishing; and **Tracy Gershon**, **Walter Campbell**, and **Dan Wilson**, directors of creative services for CBS Tree. They were, respectively, manager of copyrights for CBS Music publishing, manager of royalties for CBS Music Publishing, and Gershon, Campbell, and Wilson were managers for creative services for CBS Tree.

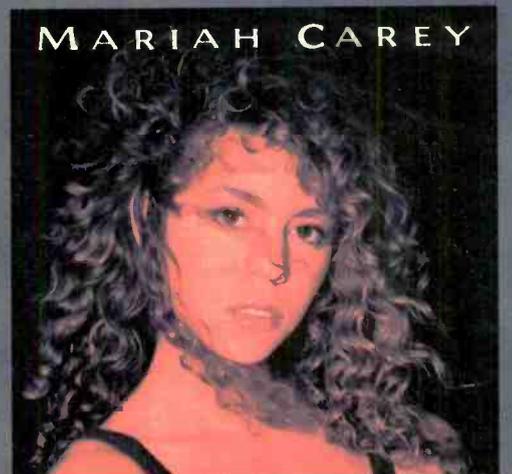
• VIDEO PEOPLE ON THE MOVE, see page 58.

Meant To Be.



Gold...The First Vision.

MARIAH CAREY



On Columbia.

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Executive Producer: Tommy Mattala

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Slowed Growth Expected For Vid, Music Industries

■ BY DON JEFFREY

NEW YORK—Revenue growth for both the recorded-music and home video industries will be slower in the five-year period through 1994 than it was from 1984 to 1989, according to a recent survey by

Veronis, Suhler & Associates, a New York investment banking firm.

Of the two industries, home video is projected to have the sharper decline in revenue growth. The report projects that U.S. consumers will spend \$14.6 billion on buying and

renting home video in 1994, which would represent a compound annual growth rate of 8.8% from last year's \$9.6 billion in total spending. For the five-year period through 1989, in contrast, the annual revenue growth rate was 47.5%.

John Suhler, president of the banking firm, said in an interview that the rate of home video revenue expansion is "dropping measurably because of price reductions."

The report predicts U.S. consumers will spend \$8.35 billion on prerecorded music in 1994, which equals a compound annual growth rate of 5.3% from 1989, when mu-

sic sales totaled \$6.5 billion. But, for the five years through 1989, the sales growth was a more robust 8.1%.

Dissecting the 5.3% projected increase in music revenues, Suhler said, "The composition of the growth rate is two parts unit volume and one part inflation."

Veronis, Suhler says music sales expansion is slowing because sales of compact disks will accelerate at a more moderate rate in the next five years than they did in the past five. From 1984 to 1989, the CD fueled the big increases in recorded-music revenues.

Unit sales of all music formats

are projected to rise to 950 million in 1994 from 800.7 million last year, a compound annual rate increase of 3.5%. That growth is not much higher than the 3.3% compound rate from 1984 to 1989.

Veronis, Suhler foresees the elimination of vinyl singles and albums and of CD singles by 1994. In 1989, vinyl singles sales totaled 36.6 million units, or 4.6% of net shipments, while vinyl LPs amounted to 34.6 million, or 4.3% of the total.

The average annual growth in unit sales of long-playing CDs jumped 104.5% in the five years from 1984 to

(Continued on page 47)

M.C. Hammer Hits Rap Record With Quadruple-Platinum Cert

■ BY PAUL GREIN

LOS ANGELES—M.C. Hammer's "Please Hammer Don't Hurt 'Em" last month topped the 4 million mark in U.S. sales, tying the Beastie Boys' "Licensed To Ill" as the best-selling rap album to date. "Please Hammer" is in its ninth week at No. 1 on the Top Pop Albums chart, the record for a rap album. The Beasties' debut collection spent seven weeks on top in 1987.

Also in July, Paula Abdul's "Forever Your Girl" became only the third album by a female artist to be certified for U.S. sales of 7 million copies by the Recording Industry Assn. of America. "Whitney Houston" topped the 9 million mark; Madonna's "Like A Virgin" also stands

at 7 million. (Carole King's "Tapestry," which is believed to have sold 10 million-12 million copies, has not been certified past gold.)

Abdul's follow-up release, "Shut Up And Dance (The Dance Remixes)," went gold July 3 and platinum three weeks later. Two albums last month got off to even faster starts. Madonna's "I'm Breathless" was certified gold, platinum, and double-platinum simultaneously; Keith Sweat's sophomore release, "I'll Give All My Love To You," went gold and platinum simultaneously.

Van Halen last month became only the second act—following Billy Joel—to have four albums top the 4 million sales mark. The band reached this plateau with its 1979

(Continued on page 83)

Geffen's New Label, DGC, Is Off To A Sizzling Start

■ BY DAVE DIMARTINO

LOS ANGELES—Four months into its release schedule, DGC Records is off to a booming start: Five of the label's nine album releases have made significant inroads on the Top Pop Albums chart, with four of them now bulleted and likely to continue their ascent.

The initial success of DGC—Geffen Records' second label operation, unveiled here in late March—is all the more noteworthy due to the company's primary focus on new and developing artists.

Among the acts the label has broken or developed are Nelson, whose "After The Rain" is bulleted at No. 42 on the Top Pop Albums chart; the

Sundays, whose "Reading, Writing And Arithmetic" is also bulleted and in the No. 39 slot after 12 weeks; alternative favorites Sonic Youth, whose "Goo," No. 109 with a bullet, is the first of their many albums to reach the chart; and Little Caesar, whose eponymous debut set, now at No. 182, reached a peak position of No. 139 four weeks ago.

Additionally, DGC's "Days Of Thunder" soundtrack continues its climb upward, this week at No. 27 with a bullet. While certainly a major success for the label, the artists featured on the album—Chicago, Guns N' Roses, Tina Turner, Elton John, John Waite, and Cher, among others—are by no means new and have

(Continued on page 82)

Japan's Primat Music In U.S. Pub Venture With Sam Trust

LOS ANGELES—Veteran music publisher Sam Trust has entered into a joint venture with Japan's Primat Music and Productions, a division of the hotel, leisure, and entertainment organization called Sazale Group.

Trust, former longtime CEO of the ATV Music Group, and most recently president of Lorimar Music, brings his production music library, Killer Tracks, to the production and publishing venture. Primat's U.S. operation will be headquartered in the Hollywood offices of Killer Tracks, and Trust will be the managing venturer for the company's U.S. operations. Grammy-winner Brooks Arthur

has signed on as creative director at Primat, and further staff signings will be announced soon, Trust says.

He notes that his Japanese partners are not interested in seeking a production deal with a major record label at this point. Instead, they prefer to build a Primat roster of artists, writers, and producers who are capable of competing on their own.

"We're going to do everything we can to give the majors a run for their money," says Trust. "The Japanese are long-term players who do not expect to run in and get a charting song immediately or

(Continued on page 47)

Mariah's 'Vision' Carries Off Three No. 1s; Janet's 'Back' In Top 10; Winger Flies In

MARIAH CAREY's "Vision Of Love" this week becomes the first single in almost five years to simultaneously top the Hot 100 Singles, Hot Black Singles, and Hot Adult Contemporary charts. The last hit to achieve this triple play was Stevie Wonder's "Part-Time Lover" in 1985.

Since 1980, only four other singles have simultaneously been ranked No. 1 on the pop, black, and AC charts. Wonder's "I Just Called To Say I Love You" did the trick in 1984, following three hits by Motown colleague Lionel Richie: "Hello," "All Night Long (All Night)," and "Endless Love," a 1981 duet with Diana Ross.

With this broad base of support, Carey's debut album glides from No. 10 to No. 6 in its seventh week on the Top Pop Albums chart. It's a potential No. 1 album, although it will have to contend with Poison's "Flesh And Blood," which leapfrogs over it this week, vaulting from No. 12 to No. 3.

Steve Piegari of North Port, Fla., notes that Carey is the third female solo artist to reach No. 1 this year with her first Hot 100 single. She follows Alannah Myles and Sinead O'Connor. It's the first time that three women have reached No. 1 with their first chart singles in a calendar year since 1963, when Little Peggy March, Lesley Gore, and the Singing Nun all did the trick.

FAST FACTS: Janet Jackson becomes the first female artist in pop history to land five top 10 hits from back-to-back albums. Jackson achieves the feat as "Come Back To Me," the fifth single from "Rhythm Nation 1814," sprints from No. 11 to No. 6 on the Hot 100.

M.C. Hammer's "Please Hammer Don't Hurt 'Em" logs its ninth week at No. 1 on the pop albums chart, tying Paula Abdul's "Forever Your Girl" for the longest run at No. 1 in 1990. Abdul's album spent an additional week at No. 1 in October.

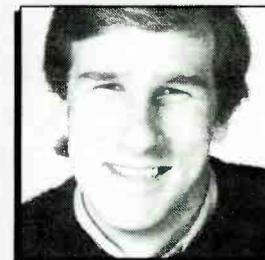
"The Best Of Van Morrison" jumps to No. 41, becoming the veteran artist's highest-charting album since "Wavelength" cracked the top 30 in 1978. Morrison is one of two stalwarts of the Warner Bros. roster of the '70s with retrospectives bulleting up the chart. The other: Bonnie Raitt, whose "Collection" climbs to No. 73.

Winger's second album, "In The Heart Of The Young," is the top new entry on the pop albums chart at No. 43. Look for it to quickly surpass the No. 21 peak of the band's eponymous 1988 debut, which logged nine months in the top 40.

2 Live Crew is the only act with two albums in this week's top 50. Luke Featuring 2 Live Crew's new "Banned In The U.S.A." debuts at No. 48; 2 Live Crew's platinum "As Nasty As They Wanna Be" dips to No. 45.

D-Nice's solo debut, "Call Me D-Nice," debuts at No. 126. D-Nice teams with KRS-One in Boogie Down Productions, which landed a top 40 album a year ago with "Ghetto Music: The Blueprint Of Hip Hop." The two musicians also co-produced the Stop The Violence Movement's gold single, "Self-Destruction."

Dino has the top new entry on the Hot 100 as "Romeo" bows at No. 69. Dino hit No. 7 a year ago with "I Like It."



by Paul Grein

WE GET LETTERS: Mike Perini of Ann Arbor, Mich., notes that Eazy-E's "Eazy-Duz-It" has been listed on the pop albums chart for 88 weeks, making it the longest-charting rap album to date. A pair of 1988 releases are runners-up in chart longevity. Rob Base & D.J. E-

Z Rock's "It Takes Two" rode the chart for 81 weeks; M.C. Hammer's "Let's Get It Started" hung on for 80. But two currently charted albums are closing in fast. Too Short's "Life Is . . . Too Short" is in its 77th week on the chart; N.W.A.'s "Straight Outta Compton" is in its 76th. Run-D.M.C.'s 1986 smash "Raising Hell," which was the longest-charting rap album as this year began, is now in sixth place with 71 weeks.

Marc Weisblott of Willowdale, Ontario, notes that 2 Live Crew's "Banned In The U.S.A." is the first hit to prominently feature samples from television news since Paul Hardcastle's Vietnam-themed "19" in 1985. William Simpson of Los Angeles adds that "Banned" is the first parody of a previous hit to reach the top 40 since "Weird Al" Yankovic's "Eat It" in 1984. It stands to reason that the songs being parodied—Bruce Springsteen's "Born In The U.S.A." and Michael Jackson's "Beat It"—were two of the most popular of the '80s.

Darian N. Dudrick, entertainment editor of the school newspaper at the Univ. of Southern Colorado in Pueblo, notes that Madonna landed her first 20 top 10 hits in six years and one month. Only two artists in the rock era have amassed their first 20 top 10 hits faster. The Beatles did it in two years and seven months; Elvis Presley in about four years.

David Harris of Glasgow, Ky., notes that three offshoots of New Edition have climbed higher on the Hot 100 than the quintet itself has. Bobby Brown has reached No. 1 twice; Johnny Gill and Bell Biv DeVoe have both reached No. 3. New Edition's highest-charting hit, "Cool It Now," reached No. 4.

Gregory Phelan of Los Angeles notes that Elton John's "Club At The End Of The Street" was the third top 40 hit in less than a year to mention Marvin Gaye. It follows Bobby Brown's "Rock Witcha" and Milli Vanilli's "All Or Nothing."

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Editorial

ADJUSTING TO THE INEVITABLE

WHILE AN INCREASE in video wholesale prices is not exactly a new phenomenon, Paramount's decision to issue "The Hunt For Red October" at \$100 list-equivalent has raised a lot of eyebrows. This is not least because retailers fear that other suppliers may follow Paramount's lead. If that were to happen and the typical retailer cost of most A titles jumped from \$64-\$65 to \$70, the price of maintaining inventory at current levels would suddenly shoot up. In other industries, wholesale cost increases are usually passed on to the consumer in the form of higher retail prices. But in a rental-dominated business such as home video, that is not the easiest thing to do. Intense competition for customers, especially from the ever-growing Blockbuster, has discour-

aged many retailers from jacking up their rental prices. Another factor militating against such a move is the purported flattening of the video rental business.

If wholesale prices on A titles rise \$5 or \$6 and rental prices do not go up commensurately, retailers will have to get more turns per copy in order to break even. More turns means more time on store shelves, which costs money in terms of fixed overhead costs. It also means fewer profit-making rentals while the title is still hot.

Considering these factors, it seems inevitable that retailers will stock fewer copies of ordinary A titles that come out at \$100 than they will of titles in the \$89-\$92 range. It just makes better business sense.

And if most A titles were to jump up to \$100 in the near-term, the result might be to reverse the trend toward increased depth-of-copy that the studios have assiduously cultivated.

Major supplier executives have noted that marketing costs are rising rapidly and that cost increases are necessary in order to maintain their campaigns for new A titles. But, just as they chide retailers for not being more creative in sell-through, the studios, too, might be able to stretch their marketing dollars further with targeted marketing.

Over the long term, of course, price rises are inevitable. But the major suppliers should beware of hiking prices too rapidly—retailers must be given time to adjust, or the whole industry could suffer.

Box Office, Star Power, Genre Are Key

CRITERIA FOR PICKING A SELL-THRU HIT

BY DAVID A. MOUNT

Certain troubling questions have puzzled man throughout the ages: the origin of life, separation of church and state, taxation without fair representation, and, more recently, whether to tailor a home video release to the rental or sell-through market.

Only a few weeks prior to the Video Software Dealers Assn. convention, LIVE Home Video and its children's label, Family Home Entertainment, announced its first release of a major box-office hit, "Teenage Mutant Ninja Turtles: The Movie," to the sell-through market. It was not an easy decision to issue this title (due out Oct. 4) at the sell-through price of \$24.99. Before we made it, we approached the issue from just about every angle, short of consulting a psychic.

With the video industry still in its formative stage—and the sell-through arena in its very infancy—there is little precedent to follow. Many executives seem to believe that it is a decision based strictly on box-office performance.

Certainly, while this is not the only factor, it is a major criterion. "Turtles: The Movie" has been one of the year's biggest hits, with total box office surpassing \$130 million to date (even though much of the box-office take was composed of lower-priced matinee and children's tickets). In fact, the opening-weekend box-office gross of \$25.3 million was the second biggest opening of any film in 1990,



'It all boils down to a question of economics'

David A. Mount is president and CEO of LIVE Home Video Inc.

surpassed only by the \$25.5 million opening of "Total Recall," starring Arnold Schwarzenegger, which is also an upcoming LIVE Home Video release.

Usually, a film that scores this type of box-office home run also meets the second criterion for initial sell-through release: consumer awareness and consumer intent to purchase. According to an Alexander & Associates survey commissioned by LIVE, consumers' "intent to purchase" the "Turtles" movie made it look like a winner in this year's fourth quarter.

The third criterion is the competition: What other titles will be competing for sell-through dollars at the same time of release? Though we expect a good run for the money and may have Disney's "Dick Tracy" adding to the fray, our research—as well as that of independent industry analysts who have been quoted in the

trade press—indicates that "Turtles: The Movie" is a clear-cut winner.

We feel those predictions were further validated by our sales record. FHE, the exclusive distributor of "Turtles" videos, both animated and live-action, has sold more than 13 million units of the animated versions, making "Turtles" the most successful video series based on a licensed character of all time.

Other criteria include genre and rating. Mass merchants perpetually embrace G-rated children's or family entertainment, which helps secure placement in grocery stores and other specialty retail chains, an essential factor contributing to the success of any sell-through title.

The jury remains out on whether these same outlets will embrace R-rated titles with the same enthusiasm and dedication of floor space—a question we will need to re-examine when we face this decision for the re-

lease of "Total Recall." In our opinion, however, action/adventure films such as "Total Recall" are among the best-performing sell-through titles, second only to children's product.

Then there's star power. Certainly both the Turtles and Schwarzenegger have the instant recognition that is so important to the impulse buy. That same quality was present in "Batman," "E.T. The Extra-Terrestrial," and "Cinderella," all successful sell-through titles.

And there is the time of the year to consider. While we believe the decision to market "Turtles: The Movie" at a sell-through price was the right choice at any time of year, it would have made our decision more difficult if the street date had been in March or April, instead of October. This would have certainly added another dimension of complication to our process. While sell-through is a fast-growing segment of the overall video business—which reinforces the perception that it is a year-round market—seasonality is still a major factor.

Ultimately, it all boils down to that one overriding criterion, which is a simple question of economics: Do we feel a given release would create greater return on investment in the rental or the sell-through marketplace?

Another important economic criterion revolves around marketing costs: What do we have to spend to market the title to let the consumer

(Continued on page 55)



FIGHT FOR YOUR RIGHT

Steven Bochco's Commentary on the National Endowment For The Arts (Billboard, July 28) was both thoughtful and timely. Congress will vote on the renewal of funding for the NEA when it returns from a summer recess after Labor Day. The big debate, of course, is whether or not Congress will force restrictions on the "kind" of art that the NEA can fund. As Bochco says, the music industry must vocally

and visibly stand with the rest of the arts community during this important legislative battle.

Write your representatives and senators before Sept. 4 at: The Honorable _____, U.S. Congress, Washington, D.C. 20510. Tell them to vote against any content restrictions on NEA-funded art and that the NEA should support the freedom of artist expression that is this country's credo.

Hilary Rosen
Recording Industry Assn. of America
Washington, D.C.

NO MEAN SPIRITS HERE
I'm writing to take issue with your

review of the new Charlie Daniels single, "A Few More Rednecks" (Billboard, June 30).

Your reviewer called it "music to incite mobs by... In the same rousing, but mean-spirited, tradition of CDB's 'Simple Man.'"

You're entitled to your opinion, but I feel you have been inaccurate and unfair. Not only do I doubt the song will incite a mob, but I do not find it "mean-spirited."

Could it be the reviewer is one of the intellectuals Daniels sang about? We already have enough trouble with those who are educated beyond their intelligence. Maybe a few musical barbs could deflate

an ego here and there.

Although I don't personally know Daniels, I know what he stands for, and I'm proud to align myself with his Christian beliefs.

Bill Robinson
Franklin, Tenn.

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.

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Competition Makes You Better? Or Weaker?

■ BY SEAN ROSS
and CRAIG ROSEN

NEW YORK—Competition makes all radio stations better. Right?

Well, in a Billboard study of stations that saw their format become more crowded, most PDs did *something* to gird up for a new direct competitor, whether it was cutting the spot load, trimming the library, retesting the music, or increasing promotional spending. Sometimes, they say, a fresh challenger and an improved incumbent increase a format's overall share of the market.

But just as often, competition cannibalizes formats. What might be enough come or revenue for one station is now split several ways—which makes it harder for all parties to do "good" radio forever.

In Detroit, where WOMC recently joined *two* other oldies FMs and two oldies AMs, no station managed more than a 3.2 share 12-plus this spring. Says WKSG PD Michael W. Kay: "It's difficult to think that someone is going to walk away with a 4.2 share. We're now five NFL teams with parity."

"I think most people are lying when they say they like competition," says KSYY Denver PD Doug Erickson, one of the many soft AC PDs now competing with a former easy listening station. "I think that's bullshit. I wish the other 42 stations in this market would suddenly go dark."

LEAVING THE COAST

More than anything else, those at incumbent stations say new competition often provides the leverage for changes that should have been made already. At WRBQ (Q105) Tampa, Fla., which was already sliding when "Power Pig" WFLZ showed up last fall, GM Mike Horne admits, "It was easy to coast because ratings and revenue were doing well. There aren't a lot of successful CHRs doing 12 units an hour, but it would have been hard to go to our investors and say we're going to cut revenue 25% to solidify our position in the market."

At top 40 CFTR Toronto, now facing its first direct competition in five years from CHOG, PD Don Stevens says, "We were already working on mechanics... but this sped up the process."

Stevens has needed rock-leaning material out of his gold and re-currents. He is cutting his spotload from 12 minutes an hour to an eventual 6½-minute limit that may now be reached before its intended date of Sept. 1. Stevens says CFTR's outside media plan was already set, but now "we might spend a little more on TV than we were going to."

Says Midcontinent VP/radio David Martin, whose top 40 WZEE

(Z104) Madison, Wis., was attacked by WTFX (The Fox) last year, "The entry into any format by a new competitor changes the repertoire of stations that people listen to, and changes their options. The sound of your station automatically changes because there is something to compare it to."

When WTFX came on "with little or no commercial inventory, there was an obvious contrast with our FM, which was the No. 1 billing station in the market. We did [adjust the spot load] because we thought there was an opportunity for us to minimize the perceptual value of what they were doing."

"We ended up reviewing the promotional plan that was already in place. We put some more dollars into TV than we would have if they had not been in the market. We also looked at some out-of-home media that we had not previously considered. We had planned a light outdoor showing in the summer. We decided to move that campaign into late spring."

"We had decided previously to dominate broadcast and cable TV. We looked at that again in light of WTFX coming on with Film-House's Direct TV campaign. We went back and looked at our specific placement on the days when we knew those spots were likely to run. We wanted to maintain that share of voice larger than theirs."

MY FRIEND SPOT

Z104 did one of the toughest things a station with a new competitor can do: It cut its spotload but kept its rates the same. This, Martin says, despite the fact that it meant turning down business.

By the third or fourth week of WFLZ's new format, Horne says Q105 had cut down its spotload from 12 to nine minutes an hour. It had also tightened its music rotations and cut down the number of promotions—changes that would be followed by its more drastic overhaul last winter.

But while a heavy spotload is always assumed to be one of the luxuries that format-monopoly stations allow themselves, only about half the PDs surveyed reduced their commercial load when competitors came to town. Those that did not say their spot load was not outrageous in the first place.

"Everybody was already running pretty clean," says WOMC PD Don Daniels. "Where I noticed the improvement on other stations was the refocusing of jocks and music."

When WOMC went gold, Sandy Davis, GM/PD of crosstown CKMR (More 94), "adjusted some of our air staff. We worked on the music. We did some research. We've taken a lot of the smaller promotions off the air." WKSG's Kay made similar changes: "We

bought a CHR jingle package. We changed personnel around so that the people sounded [contemporary]. Our library became shorter; we were never more than a song away from a power record."

There are incumbent PDs who deny changing anything, such as KSYY's Erickson, who says his perceptual research, along with four up books, convinced him his product was solid, regardless of what new AC KOSY decided to do.

B.J. Lewis, PD of WWZ (Z93) Charleston, S.C., now embroiled in a five-way urban battle, has not cut his spotload or his playlist. Z93 did revive its successful "Supermax" contest, but Lewis claims that was already in the works. What he did to combat the new WUJM (94 Jams) was emphasize Z93's community involvement, a response to WUJM's brief flirtation with churban two years ago.

THE SERENITY TO ACCEPT

Then there are PDs who have to accept vulnerabilities that cannot be changed. When KFRG San Bernardino, Calif., entered an already crowded country battle, it had 50,000 watts against two class A FMs—KWDJ and KNTF—and an AM, KCKC, and a much heavier promotional budget than area country listeners were used to.

Only KWDJ is trying to fight the Frog head on. PD Bill Georgi is doing his first major cash giveaway and his first direct mail. But Georgi has also expanded his gold library by 1,000 titles in an attempt at a separate position. KNTF PD Kevin O'Neill has gone the other way, adding more album cuts and seeking the new-music franchise. And KCKC PD Bob Mitchell has chosen just to "maintain the consistency of programming that has been my game plan since we went on the air" and to emphasize KCKC's personality and full-service aspects.

WFLZ PD Mark Chase had hoped that Q105 would make a similar decision to seek an upper-demo niche away from WFLZ's younger franchise. Instead, Q105 made sweeping staff changes and moved its music much closer to WFLZ earlier this year. "Our fear of AC was that it would allow the Power Pig to grow an audience and come up underneath us," says Horne. "We felt like we needed to stop that growth, and I think we've been successful in doing that."

FINE YOUNG CANNIBALIZATION

But at what cost? Both Tampa top 40s were above a 10 share in the first winter Arbitrend. By the time the spring book came back, WFLZ had an 8.3 and Q105 was at a 7.3. While Horne denies that Q105 and WFLZ are matching record for record, the two stations are clearly closer musically than

they were six months ago.

Says Midcontinent's Martin, who was also edged out by WTFX this spring: "The worst thing that could ever happen is when two stations are precisely the same—the same music, the same promotions, the same attitude, the same dynamic. That's when cannibalization is most evident, where what you're doing is trading audience."

Ironically, WTFX PD Pat Gillen has similar fears. Z104, he claims, has made "some real changes in the past 90 days and it's hard to say whether they've been good or bad. The stations sound a little too much alike. There are two stations desperate to play the New Kids first, or the most music in any hour."

In Detroit, having three oldies FMs has depleted the "oh wow" factor that such stations rely on. WOMC PD Daniels says "some of the songs that test extremely well in other markets have higher negatives and burn scores here. With all the [stations] playing your 'meat and potatoes' records, you're seeing some burn that you might not see in Pittsburgh or Kansas City."

In some situations, a new competitor can increase a format's share and even bring in listeners who sample the incumbent. Most San Bernardino country PDs believe the Frog is going after new, noncountry listenership. "We have people who listen to KFRG who say they discovered us and like us even better," says KNTF's O'Neill.

But there are "wars of attrition" elements here, too. KCKC's Mitchell says that in a shadow market like his, "no radio station can afford to stay on the air if they have to continually spend lots of money in promotion."

In Charleston's urban race, WUJM PD Bob Casey sees his audience and his advertisers as coming directly from Z93. In the spring Birch, 94 Jams was No. 2 overall. Country WEZL, the one major player without direct competition, was No. 1 in Birch and Arbitron. Casey thinks WEZL, while "a good station," is not as tight as it was when crosstown WXLV was country.

But Casey denies that competition has improved Z93—which still holds the format lead in Arbitron. In fact, truism or no truism, only one challenger PD thought competition had improved his format rival, specifically WOMC's Daniels, who praised Kay's work with WKSG. Otherwise, they tend to concur with one PD, who, asked if the incumbent had improved, said, "Not really. They sound more like us, but it didn't make them better."

Is 2 Live Crew Leader Campbell A Radio Pirate?

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC, according to a source there, is investigating a "pirate" radio station in Miami that crusading lawyer Jack Thompson contends is operated by 2 Live Crew leader Luther Campbell. However, FCC field operations bureau chief Dick Smith, while confirming that the commission is engaged in "an ongoing investigation" about a Miami pirate, points out that the FCC does not know who owns or operates the station, and that "we haven't caught anybody."

The charge that Campbell is involved comes from Thompson, the Miami lawyer who first complained to state authorities that records by 2 Live Crew violated Florida obscenity statutes. Management of 2 Live Crew did not return phone calls about the matter.

CIVILIAN SPECTRUM BROADENED

In a move that could have major broadcast industry ramifications, the House of Representatives on July 30 passed a bill by voice vote that would

WASHINGTON ROUNDUP

turn over 175-200 megahertz of much-needed spectrum space from military and government to civilian use—including radio and TV broadcasters.

Hill sources expect opposition from the administration and the Pentagon when the bill is considered by the Senate after the August recess, but they add that they expect most of the space to be shifted. The time period for reallocation will be at issue.

"The Emerging Telecommunications Act," H.R. 2965, was introduced in July 1989 by Rep. John Dingell, D-Mich., and Rep. Edward Markey, D-Mass.

SPECTRUM FEE BACK FROM GRAVE

"Disturbing" is the word National Assn. of Broadcasters president Eddie Fritts chooses to describe a Bush administration plan to include a spectrum fee proposal that could generate as much as \$4 billion a year in the pending budget bill.

News of the spectrum fee plan has top broadcaster officials and lobbyists scurrying, although no official word on such a plan has yet emerged. "It's a live proposal," says NAB lobbyist Jim May, who adds that broadcasters would be treated unfairly because "the industry is the only one which would be affected that has no 'pass through' means" to pass along the costs. Proponents who would suggest that costs be passed on to advertisers "obviously have no idea of the realities of the ad industry," he says.

NAB was successful last year in convincing key members of Congress that a spectrum fee would be unfair to broadcasters, but the idea to charge broadcasters a fee based on a percentage of gross revenue apparently remains attractive to administration officials and legislators fearful of the growing deficit and eager

(Continued on page 78)

WKXX's Change: How Now Power Cow?; Easy Loses Atlanta, Adds Denver, Buffalo

IT MAY SEEM ODD that, when ex-WRBQ (Q105) Tampa, Fla., staffers **Mason Dixon & Brian Christopher** launched their format modifications/lineup changes at **WKXX** Birmingham, Ala., this week, they seemed to borrow a page from the playbook of "Power Pig 93" **WFLZ** Tampa, which switched to top 40 last year by demanding money from WRBQ to stay out of top 40.

On Tuesday, July 31, **WKXX** became the country "Power Cow," begging for a \$1.2 million loan from crosstown **WZZK**. The next morning, it was "the classic cow," targeting classic rock **WZZR**. On Thursday it became the "Magic Cow," parodying **AC WMJJ** for about four hours, then went back to classic rock. The real format was expected to hit on Friday.

So why would Dixon, who was so vocal about **WFLZ's** aggressiveness, employ similar tactics? "This is not a Power Pig turn-on," he says. "We're not condemning other stations. We're not being vengeful. We're not being dirty. We're not attacking other people's personalities. If anything, we're complementing other stations. I want to be in this market a long time and not be known as the jerk who came up here from Tampa."

WKXX is expected to return to mainstream top 40, and its old **KXX106** nickname, by the time you read this. Dixon says, "We want to be the better of the two CHRs." One thing he says **WKXX** will not be is the suburban outlet it was three years ago. "We're trying to rebuild the image the station lost when it was dance," he says.

STATIC: PTS. 36-40

On July 26, the Associated Federation of Television & Radio Announcers made good on its threat to file an unfair-labor-practice complaint with the National Labor Relations Board over the Satellite Music Network's planned Sept. 15 shutdown of its Chicago operation. **AFTRA** charges that **SMN** was circumventing the planned unionization of the office, that **SMN** won't negotiate the terms of the relocation with **AFTRA**, and that **SMN** offered transfer opportunities to select members of **AFTRA** without going through the union.

New adult top 40 **KHMX** Houston and **AC** rival **KLTR** are involved in an Arbitron dispute over the term "mix." **VP/GM Miles Sexton** says **KLTR** has used the term since April '89, but Arbitron has decided to disallow it because of a challenge from **KHMX**; he is currently waiting to hear back from the agency.

The St. Louis Post-Dispatch is not very happy with **KYKY** (Y98) **PD Steve Weed**. He submitted an obituary for a morning-show character who was being killed off. The Post-Dispatch then printed a lengthy story about Everett Odilo "Rhett" Womack that included his 20-year stint as midday jock at the fictitious **KOAF** Sikeston, Mo., and his 13-year run as host of the syndicated "Fish & Tackle" show.

N/T WLS Chicago morning host **Don Wade**, after complaining on-air about the city's Gay Pride Parade, decided to hold an "It's great to be

straight" parade and got a city permit for Aug. 4. Now the parade is off indefinitely because, **PD Drew Hayes** says, **WLS** didn't realize how much work it would be—not, he claims, because of community pressure. Across town, **AC WFYR**, the target of format-change rumors for several weeks, is now offering advertisers a money-back guarantee if there is a change during their run.

PROGRAMMING: EASY ON & OFF

The bad news for easy listening fans is that **WPCH** Atlanta will drop the last of its instrumental covers as you read this and finish its transition to soft **AC**. The good news is that **Bonneville** lines up two large-market easy converts this week. Satellite Mu-



by Sean Ross with
Craig Rosen & Phyllis Stark

sic Network Wave affiliate **WBMW**, which reaches both Buffalo and Rochester, N.Y., will be **WEZQ** by the time you read this. **N/T KYBG-FM** Denver is also picking up the format and will bill itself as **Lite 92**. **Rick Crandall**, **APD/MD/morning** man at former easy outlet **KOSI** is now **PD/mornings**. And there's more: Adult standards **AM KGMG** North San Diego goes easy this week; so does country **KMLA** Texarkana, Texas, now **KTFS**. **Jay Calhoun**, from crosstown **AC KLLI**, replaces **Dave Benatar** as **PD**.

Dan McKay, **PD** of **Unistar's** soft **AC** Special Blend format, is the new **PD** at similarly formatted **KLIT** Los Angeles... Two-year **WDFX** Detroit **PD** **Chuck Beck** gets the much-coveted **PD** job at top 40 **WAVA** Washington, D.C.

After a year and a half as **PD** of modern **WFNX** Boston, **Mad Max** adds **OM** stripes... **Jack Kratoville** goes from the **PD** slot at **AC WMAF-FM** Springfield, Mass., to the same duties at **WCTO** Long Island, N.Y.—currently an easy outlet.

Cary Pail, **PD** of **AC WMYI** (MY102) Greenville, S.C., is the new **PD** at pending sign-on **WEZO** Orlando, Fla.... **Doug Wilson**, **PD** of oldies **WTRG** Raleigh, N.C., is the new **PD** of similarly formatted **KLOU** St. Louis. He replaces **Gary Kolarcik**, who may stay on in another capacity. At crosstown **KSTZ** (Kiss 105.7), currently in the process of moving from **AC** toward top 40 (Billboard, Aug. 4), **MD** **Joe Sonderman** needs service and wants to hear from record folk at 314-726-0041.

WHXT Allentown, Pa., **PD** **Jim Schaefer** returns to his home turf as **PD** of **AC WMYX** Milwaukee, replacing **Steve King**... At top 40/dance **KXXR** Kansas City, Mo., **PD** **Gary Franklin** has landed his long-sought-after record business job as an **Atco**

local. **OM** **Steve Douglas** absorbs his duties. **Jackie James** from **KKSS** Albuquerque, N.M., takes middays. **Scott Wheeler** is handling music.

P.M. driver **Glynn Shannon** has been named **OD** at easy/album combo **KESI/KUFO** Portland, Ore. **Bill Prescott** from crosstown **KGON** joins **KUFO** for middays as **Kathy Harris** returns to weekends... Former **WNNK** Harrisburg, Pa., **PD** **Bruce Bond** is now **PD/p.m.** driver at adult top 40 **WMXZ** New Orleans. **John Volpe** exits.

Gary King is out as **PD** of **AC WKRC** Cincinnati; call 513-533-1555... At **AC WWLI** Providence, R.I., production director **Bill George** is now **OM**; **Vinnie Lewis** heads to nights at oldies **WWBB**... Morning man **Danny Davis** is now **PD** at oldies **KRZN** Denver, replacing **Chuck St. John**... Pyramid has canceled the sale of **WPTY** Rochester, N.Y., to **Rich Broadcasting**.

At **Christian/AC WYLL** Chicago, **Jeff Crabtree** is the new **GM** as interim **GM** **Joyce Bardin** returns to her sales manager slot. Local radio veteran **Jerry Mitchell** is the new morning man. **Jon Jacobson** joins for evenings from the **Moody Radio** Network. Midday man **Jorog "J.T." Thobias** leaves radio.

Flint and **Saginaw**, Mich., get a new black **AC**, "The Mature Choice" **WOWE** under **GM** **Michael Shepard** (ex-**WDZZ** Flint) and **PD** **Bill Myers**, last with **WJPC** Chicago. **Cathy Nichols** is **MD**... **Maxx Myrick** (513-761-1449) is out as **PD** of urban **WPLZ** Richmond, Va. Morning man **Phil Daniels**, who was **MD** in the mid-'80s, is now **PD**.

Earl Boston is out as **PD** of urban **WFXC** (Foxy 107) Raleigh, N.C. No replacement has been named... **WJMO** Cleveland **APD** **Stan Boston** is the new **PD** of urban **WNHC** New Haven, Conn., as **Jeff Grant** leaves for a **Warner Bros.** promotion job.

At **AC WFAS-FM** (Bright 104) White Plains, N.Y., **PD** **Ken Pauli** is leaving and wants to relocate to Atlanta. Call him at 914-627-3616 or 404-433-0719 after Aug. 15. **MD** **Sue Richard** is acting **PD**... Suburban Louisville, Ky., **AM** **WKXF** picks up the **Christian/AC** format and calls of the former **WXLN** (now **WZKS**).

At top 40 **KZOZ** San Luis Obispo, Calif., sales director **Sam Jackson** is upped to **PD**, replacing **Chris Ruh**... **Jeff Garrison** is out as **PD** of top 40 **KIXY-FM** San Angelo, Texas. **T.J. Aulds** is acting **PD**. **OM** **John Raymond** remains **PD** of sister **KAYJ**... Former **KKMG** Colorado Springs, Colo., **PD** **Max Miller** is the new **PD** at **AC** **KOSO** Modesto, Calif., replacing **Tim St. Martin**.

APD/MD **Jay Murphy** adds **PD** stripes at top 40 **KQHT** Grand Forks, N.D.... Morning partner **Joe Bob Canada** is upped to **PD** at top 40 **WZBQ** (Z102) Tuscaloosa, Ala., replacing **Steve Shannon**... **WKOL** Amsterdam, N.Y., off the air for several months, will return in October as country **WBUG**, aimed at the area between Albany and Utica, N.Y., and simulcasting new **FM** **WLKO**.

GM **Ron Rizzi** is now handling **PD** duties at adult alternative **WEXT** Poughkeepsie, N.Y., following the

newsline...

ROD CALARCO, **VP/GM** of **WCBS-FM** New York, has been named **VP** of **CBS O&O** **FMs**, replacing **George Sosson** (Billboard, Aug. 4). **Calarco** has been at **WCBS** since 1986.

DAVID LAMPEL has been upped from **ND** of **WLIB/WBLS** New York and **PD** of **WLIB** to senior **VP/GM** for both stations. Newscaster **Wayne Gilman** is now **ND**. News staffer **Claude Tate** is now **WLIB** **PD**.

CHRIS WITTING has been named **VP/GM** of **WCBS-AM** New York. He previously held those duties at **CBS' WCAU** Philadelphia.

SUSAN HOFFMAN, former **VP/GM** of **Emmis' KNRJ** Houston, is now **GM** of **KONO/KITY** San Antonio, Texas, replacing **Terry Rodda**.

STEPHEN YOULIOS, formerly **VP/sales** for **CBS Radio Networks**, is the new **VP/GM** at **KLZ/KAZY** Denver, replacing **Bill Struck**.

PEG DEMPSEY has been named **GM** of **Park's KEZX-AM-FM** Seattle. She was previously **GM** of crosstown **KBRD**.

DEAN JOHNSON, most recently with **Spacecom Broadcasting**, is now overseeing the radio properties of the **Hawthorne Co.**, which owns 50% of the **CR** Broadcasting outlets. **John Columbus** remains president of **CR**. At **CR's** **WIBM** Lansing, Mich., **GM** **Kathy Franseen** and **PD** **Larry Irons** are out. **Larry Patton**, last with **WJR** Detroit, is the new **GM**.

LEO HOLZENTHAL is named **GM** of **WTIX** New Orleans, replacing **Don Warner**. He was **GSM** of crosstown **WQUE**.

DAVE STROUT is upped from **GSM** to **GM** at **WNNK** Harrisburg, Pa.

departure of **Chris Lannley**. Production director **Bob Carmody** is upped to **APD**. Part-timer **Vinny Cimino** is **MD/middays**, replacing **MD/evening** jock **Gary Manheim**. **ND** **John Morgan** becomes assistant **MD**.

PEOPLE: WPLJ GOES ROCK(Y)

WKSE Buffalo, N.Y., morning man **Rocky Allen** is official in those duties at top 40 **WPLJ** New York. Current morning team **Archer Dusbablon & Rusty Humphries** will return to morning producer and **TM** **Radio Comedy**, respectively. A sidekick for **Allen** will be named shortly. Meanwhile, **WPLJ** night jock **Domino** and four contest winners were seen with **Tommy Page** on a recent episode of "The **Joan Rivers** Show."

A number of changes to report at urban **KHYS** Houston: Overnighter **Jay Lamont** joins **PD** **Steve Hegwood** in mornings. **G.L. Hayes** returns from rival **KMJQ** for afternoons. Late-nighter **Robert "Show Biz" Moseley** replaces **Jimmy Olson** at night. Part-timer **Les Holmes** is now doing the late-night "Passion Zone" show, followed by another part-timer, **Glen "Golden Boy" Cooper**, in late nights.

At urban **KJMZ** Dallas, the off-air **MD** position has been eliminated and **Carolyn Robbins** is out. She can be reached at 214-522-0042. **APD** **Tom Casey**, meanwhile, is actively pursuing a top 40 programming job, which means that **PD** **Elroy Smith** is handling music for now. Also, top 40/dance **WCKZ** Charlotte, N.C., **APD/MD** **Don O'Neil** is expected to leave the station; call him at 704-548-1740.

L.A. radio veteran "Sweet" **Dick Whittington** will join adult standards **KMPK** Los Angeles when **Jim Lange** exits in September for **KFRC** San Francisco... **WIYY** Baltimore night jock **Kirk McEwen** will go to nights at **WDCR-FM** (DC101) Washington, D.C. **Dusty Scott** goes to middays as **VP/OM/PD** **Dave Brown** comes off the air... Production manager **George Briggs** is now doing

nights at **AC** **WLIT** Chicago. He replaces **Steve Ruxton**, who can be reached at 312-616-1524.

At top 40 **WXXL** (XL106.7) Orlando, Fla., morning man **Jay Scott** is out, replaced by **PD/p.m.** driver **Steve Kelly** and night jock **Johnny Magic**. Across town, **WJHM** weekend **Tramonte Watts** is also doing some fill-in at **WFLZ** Tampa... At country **WYAY/WYAI** Atlanta, which should have been shown with a combined 4.8-5.6 12-plus rise last week, **Ashley** joins for nights from country **WTSH** Rome, Ga.

Former **WKY** Oklahoma City **PD/morning** man **Jack Elliott**, who left when the station went from country to easy, is now doing mornings at oldies rival **KLTE**, replacing **Tom Morgan**. Across town, morning man **Rick Walker** is out at album **KATT**.

Rick Lewis from **KOCM** Orange County, Calif., joins classic rock **KRFX** Denver for mornings; **Steve Brill** comes off the air... Part-timer **Todd Cramer**, aka "The **Todd Squad**," is the new night jock at album **WHCN** Hartford, Conn., replacing **Brad Martin**. At nearby **WAQY** (Rock 102) Springfield, Mass., night jock **Becca Reed** is now **MD**.

Top 40 **KBTS** (B93) Austin, Texas, **MD/midday** jock **Tracy Austin** adds **APD** stripes and comes off the air; she is replaced by part-timer **Cat Russell**. **Frank Scales** from rival **KHFI** is production director... Former **WAEB-FM** Allentown, Pa., **PD** **Sue Sherry** is now doing middays at top 40 **WLAN-FM** Lancaster, Pa., replacing **Chris Murray**... **WCBM** Baltimore talk producer **Tom Jackson** is now doing weekends at **AC** **WNAV** Annapolis, Md.

A spokesperson for **WLUP** Chicago morning man **Jonathon Brandmeier** says that **NBC** will, at some point, run the four late-night shows that were produced for the week of Aug. 14, then postponed (Billboard, Aug. 4). The **Brandmeier** special produced last December will air on **NBC** on Aug. 24.

96.1 WCFM

Hartford P.D.: Tom Mitchell

- 1 Mariah Carey, Vision Of Love
- 2 Snap, The Power
- 3 M.C. Hammer, Have You Seen Her
- 4 Johnny Gill, Rub You The Right Way
- 5 Steve B, Love And Emotion
- 6 Go West, King Of Wishful Thinking (Fr
- 7 Janet Jackson, Come Back To Me
- 8 George LaMond, Bad Of The Heart
- 9 Sweet Sensation, If Wishes Came True
- 10 The Time, Jerk Out
- 11 Depeche Mode, Enjoy The Silence
- 12 Madonna, Hanky Panky
- 13 En Vogue, Hold On
- 14 Bell Biv Devoe, Do Me!
- 15 Maxi Priest, Close To You
- 16 Michael Bolton, When I'm Back On My F
- 17 Babyface, My Kinda Girl
- 18 Seduction, Could This Be Love
- 19 Kypker, Tic-Tac-Toe
- 20 New Kids On The Block, Tonight
- 21 Keith Sweat, Make You Sweat
- 22 Johnny Gill, Rub You The Right Way
- 23 Linea, Don't You Come Cryin'
- 24 Mellow Man Ace, Mentiroso
- 25 The Adventures Of Stevie V, Dirty Cas
- 26 Wilson Phillips, Release Me
- 27 Prince, Thieves In The Temple
- 28 Joey B, Love And Emotion
- 29 Glenn Medeiros Featuring Bobby Brown, M.C. Hammer, U Can't Touch This
- 30 After 7, Can't Stop
- 31 Brother Beyond, The Girl I Used To Kn
- 32 Timmy T, What Will I Do
- 33 Calloway, All The Way
- 34 St. Paul, Stranger To Love
- 35 EX Tiana, First True Love
- 36 EX Black Box, Everybody Everybody
- 37 EX Phil Collins, Something Happened On T
- 38 EX Sekou, D. & The Washboard, The Right Co
- 39 EX Tyler Collins, Girls Nite Out
- 40 EX A — Dino, Romeo
- EX A — Glenn Medeiros & Ray Parker Jr., All
- EX A — Lisa Stansfield, This Is The Right Ti
- EX A — Indecent Obsession, Tell Me Something
- EX EX Taylor Dayne, Heart Of Stone



Baltimore P.D.: Steve Perun

- 1 Wilson Phillips, Hold On
- 2 Tyler Collins, Girls Nite Out
- 3 Roxette, It Must Have Been Love (From
- 4 Glenn Medeiros Featuring Bobby Brown,
- 5 Billy Idol, Cradle Of Love (From "For
- 6 Snap, The Power
- 7 Gloria Estefan, Cuts Both Ways
- 8 Phil Collins, Do You Remember?
- 9 Madonna, Vogue
- 10 Johnny Gill, Rub You The Right Way
- 11 Poison, Unskinnny Bop
- 12 Depeche Mode, Enjoy The Silence
- 13 M.C. Hammer, U Can't Touch This
- 14 M.C. Hammer, Have You Seen Her
- 15 Linea, Sending All My Love
- 16 New Kids On The Block, Step By Step
- 17 Janet Jackson, Come Back To Me
- 18 New Kids On The Block, Tonight
- 19 Sweet Sensation, If Wishes Came True
- 20 Wilson Phillips, Release Me
- 21 Giant, I'll See You In My Dreams
- 22 Lukya, The 2 Live Crew, Banne
- 23 Bad English, Possession
- 24 Anita Baker, Talk To Me
- 25 Bell Biv Devoe, Poison
- 26 EX Jon Bon Jovi, Blaze Of Glory (From "Y
- 27 EX Mariah Carey, Vision Of Love
- 28 EX Phil Collins, Something Happened On T
- 29 EX Nikki, Notice Me
- 30 EX Heart, All I Wanna Do Is Make Love To
- EX A — Paul Young, Oh Girl
- EX EX Taylor Dayne, Heart Of Stone
- EX EX Cheap Trick, Can't Stop Falling Into
- EX EX Go West, King Of Wishful Thinking (Fr
- EX EX The Time, Jerk Out



Miami P.D.: Frank Amadeo

- 1 Gloria Estefan, Cuts Both Ways
- 2 Mariah Carey, Vision Of Love
- 3 Anita Baker, Talk To Me
- 4 Roxette, It Must Have Been Love (From
- 5 Elton John, Club At The End Of The St
- 6 Glenn Medeiros Featuring Bobby Brown,
- 7 Tyler Collins, Girls Nite Out
- 8 Paul Young, Oh Girl
- 9 Wilson Phillips, Release Me
- 10 Janet Jackson, Come Back To Me
- 11 Lisa Stansfield, You Can't Deny It
- 12 Bad English, Possession
- 13 Madonna, Hanky Panky
- 14 The Lightning Seeds, Pure
- 15 Bruce Hornsby & The Range, Across The
- 16 Wilson Phillips, Hold On
- 17 New Kids On The Block, Tonight
- 18 Michael McDonald, Take It To Heart
- 19 James Ingram, I Don't Have The Heart
- 20 Taylor Dayne, I'll Be Your Shelter
- 21 Go West, King Of Wishful Thinking (Fr
- 22 Depeche Mode, Enjoy The Silence
- 23 Babyface, My Kinda Girl
- 24 EX Taylor Dayne, Heart Of Stone
- 25 EX Heart, I Didn't Want To Need You
- 26 EX Michael Bolton, When I'm Back On My F
- 27 EX Prince, Thieves In The Temple
- 28 EX Phil Collins, Something Happened On T
- 29 EX Billy Joel, That's Not Her Style
- 30 EX Madonna, Vogue
- EX EX Brother Beyond, The Girl I Used To Kn
- EX EX Indecent Obsession, Tell Me Something
- EX EX Was (Not Was), Papa Was A Rolling Sto



Tampa P.D.: none

- 1 Johnny Gill, Rub You The Right Way
- 2 Tyler Collins, Girls Nite Out
- 3 Sweet Sensation, If Wishes Came True
- 4 Snap, The Power
- 5 Mariah Carey, Vision Of Love
- 6 Babyface, My Kinda Girl
- 7 Glenn Medeiros Featuring Bobby Brown,
- 8 Depeche Mode, Enjoy The Silence
- 9 M.C. Hammer, Have You Seen Her
- 10 Janet Jackson, Come Back To Me
- 11 Bell Biv Devoe, Do Me!
- 12 Bell Biv Devoe, Poison
- 13 New Kids On The Block, Step By Step
- 14 Steve B, Love And Emotion
- 15 Keith Sweat, Make You Sweat
- 16 Seduction, Could This Be Love
- 17 Wilson Phillips, Release Me
- 18 Maxi Priest, Close To You
- 19 Madonna, Hanky Panky
- 20 George LaMond, Bad Of The Heart
- 21 New Kids On The Block, Tonight
- 22 Kypker, Tic-Tac-Toe
- 23 EX Luke Featuring The 2 Live Crew, Banne
- 24 EX The Party, Summer Vacation
- 25 EX Prince, Thieves In The Temple
- 26 EX After 7, Can't Stop

A27 — Johnny Gill, My, My, My

28 EX — The Time, Jerk Out!

A29 — Dino, Romeo

A30 — Depeche Mode, Policy Of Truth

A — Black Box, Everybody Everybody

EX — Glenn Medeiros & Ray Parker Jr., All

EX — Calloway, All The Way

Columbus P.D.: Dave Robbins

- 1 2 Tyler Collins, Girls Nite Out
- 2 5 Janet Jackson, Come Back To Me
- 3 3 Billy Idol, Cradle Of Love (From "For
- 4 6 Wilson Phillips, Release Me
- 5 7 Go West, King Of Wishful Thinking (Fr
- 6 11 Glenn Medeiros Featuring Bobby Brown,
- 7 11 Johnny Gill, Rub You The Right Way
- 8 9 Anita Baker, Talk To Me
- 9 4 Madonna, Hanky Panky
- 10 13 Mariah Carey, Vision Of Love
- 11 15 Bruce Hornsby & The Range, Across The
- 12 12 Depeche Mode, Enjoy The Silence
- 13 10 Taylor Dayne, I'll Be Your Shelter
- 14 19 James Ingram, I Don't Have The Heart
- 15 16 Bad English, Possession
- 16 17 Gloria Estefan, Cuts Both Ways
- 17 18 Chicago, Hearts In Trouble (From "Day
- 18 19 Cheap Trick, Can't Stop Falling Into
- 19 21 Jon Bon Jovi, Blaze Of Glory (From "Y
- 20 22 M.C. Hammer, Have You Seen Her
- 21 8 Michael Bolton, When I'm Back On My F
- 22 24 Sweet Sensation, If Wishes Came True
- 23 12 Phil Collins, Do You Remember?
- 24 25 Poison, Unskinnny Bop
- 25 26 A — Brother Beyond, The Girl I Used To Kn
- 26 27 A — Phil Collins, Something Happened On T
- 27 28 A — Taylor Dayne, Heart Of Stone
- 28 29 A — Linda Ronstadt, I Don't Have The Heart
- 29 30 23 Roxette, It Must Have Been Love (From



Cleveland P.D.: Cat Thomas

- 1 1 Billy Idol, Cradle Of Love (From "For
- 2 2 Madonna, Hanky Panky
- 3 6 Michael Bolton, When I'm Back On My F
- 4 7 M.C. Hammer, Have You Seen Her
- 5 5 Johnny Gill, Rub You The Right Way
- 6 8 Janet Jackson, Come Back To Me
- 7 13 New Kids On The Block, Tonight
- 8 12 Go West, King Of Wishful Thinking (Fr
- 9 9 Roxette, It Must Have Been Love (From
- 10 11 Faith No More, Epic
- 11 12 Nelson, (Can't Live Without Your) Lov
- 12 14 Jon Bon Jovi, Blaze Of Glory (From "Y
- 13 13 Poison, Unskinnny Bop
- 14 16 Sweet Sensation, If Wishes Came True
- 15 21 Bad English, Possession
- 16 17 Mariah Carey, Vision Of Love
- 17 19 Bruce Hornsby & The Range, Across The
- 18 19 Maxi Priest, Close To You
- 19 20 Snap, The Power
- 20 26 Wilson Phillips, Release Me
- 21 23 Kypker, Tic-Tac-Toe
- 22 24 Seduction, Could This Be Love
- 23 25 Aerosmith, The Other Side
- 24 25 Paul Young, Oh Girl
- 25 27 Cheap Trick, Can't Stop Falling Into
- 26 27 Phil Collins, Something Happened On T
- 27 28 EX Prince, Thieves In The Temple
- 28 EX A — Keith Sweat, Make You Sweat
- 29 EX A — Steve B, Love And Emotion
- 30 EX A — Taylor Dayne, Heart Of Stone



Cincinnati P.D.: Dave Allen

- 1 1 Linea, Sending All My Love
- 2 4 Tyler Collins, Girls Nite Out
- 3 2 M.C. Hammer, Have You Seen Her
- 4 2 Glenn Medeiros Featuring Bobby Brown,
- 5 5 Bruce Hornsby & The Range, Across The
- 6 8 Heart, I Didn't Want To Need You
- 7 9 Nelson, (Can't Live Without Your) Lov
- 8 3 Bell Biv Devoe, Poison
- 9 11 Paul Young, Oh Girl
- 10 10 Poison, Unskinnny Bop
- 11 17 Billy Idol, Cradle Of Love (From "For
- 12 14 Seduction, Could This Be Love
- 13 16 Sweet Sensation, If Wishes Came True
- 14 6 Wilson Phillips, Hold On
- 15 22 Wilson Phillips, Release Me
- 16 18 Linea, Don't You Come Cryin'
- 17 19 Depeche Mode, Enjoy The Silence
- 18 20 New Kids On The Block, Tonight
- 19 20 Johnny Gill, Rub You The Right Way
- 20 24 Go West, King Of Wishful Thinking (Fr
- 21 25 Janet Jackson, Come Back To Me
- 22 25 Paul Young, Oh Girl
- 23 27 Motley Crue, Don't Go Away Mad (Just
- 24 28 Bad English, Possession
- 25 29 Aerosmith, The Other Side
- 26 30 Steve B, Love And Emotion
- 27 30 Chicago, Hearts In Trouble (From "Day
- 28 31 Phil Collins, Something Happened On T
- 29 33 Brother Beyond, The Girl I Used To Kn
- 30 34 Cheap Trick, Can't Stop Falling Into
- 31 35 Sweet Sensation, If Wishes Came True
- 32 22 M.C. Hammer, U Can't Touch This



Milwaukee P.D.: Mike Berlak

- 1 1 Michael Bolton, When I'm Back On My F
- 2 2 Go West, King Of Wishful Thinking (Fr
- 3 3 Phil Collins, Do You Remember?
- 4 4 Taylor Dayne, I'll Be Your Shelter
- 5 5 Richard Marx, Children Of The Night
- 6 6 Jude Cole, Baby, It's Tonight
- 7 7 Bruce Hornsby & The Range, Across The
- 8 8 Glenn Medeiros Featuring Bobby Brown,
- 9 13 Wilson Phillips, Release Me
- 10 8 Expose, Your Baby Never Looked Good I
- 11 9 Mariah Carey, Vision Of Love
- 12 15 Louie Louie, Sittin' In The Lap Of Lu
- 13 14 After 7, Can't Stop
- 14 16 Sweet Sensation, If Wishes Came True
- 15 17 Depeche Mode, Enjoy The Silence
- 16 18 Bad English, Possession
- 17 19 Janet Jackson, Come Back To Me
- 18 12 Roxette, It Must Have Been Love (From
- 19 12 The Lightning Seeds, Pure
- 20 14 Wilson Phillips, Hold On
- 21 EX Phil Collins, Something Happened On T
- 22 EX Taylor Dayne, Heart Of Stone
- 23 EX Cheap Trick, Can't Stop Falling Into
- 24 EX Babyface, My Kinda Girl
- 25 21 Nikki, Notice Me
- 26 22 Elton John, Club At The End Of The St
- 27 EX New Kids On The Block, Tonight

Minneapolis P.D.: Gregg Swedberg

- 1 2 Johnny Gill, Rub You The Right Way
- 2 3 Brother Beyond, The Girl I Used To Kn
- 3 4 Go West, King Of Wishful Thinking (Fr
- 4 6 Milli Vanilli, Can't You Feel My Love
- 5 7 The Time, Jerk Out
- 6 8 Sweet Sensation, If Wishes Came True
- 7 9 Fan Club, Don't Let Me Fall In Love
- 8 1 Tyler Collins, Girls Nite Out
- 9 13 Seduction, Could This Be Love
- 10 13 En Vogue, Hold On
- 11 18 St. Paul, Stranger To Love
- 12 12 Mariah Carey, Vision Of Love
- 13 15 Maxi Priest, Close To You
- 14 16 Steve B, Love And Emotion
- 15 17 Babyface, My Kinda Girl
- 16 19 The Party, Summer Vacation
- 17 21 Bell Biv Devoe, Do Me!
- 18 31 Prince, Thieves In The Temple
- 19 5 George LaMond, Bad Of The Heart
- 20 23 Snap, The Power
- 21 15 Glenn Medeiros Featuring Bobby Brown,
- 22 14 Joey Kid, Counting The Days
- 23 31 Janet Jackson, Come Back To Me
- 24 27 Keith Sweat, Make You Sweat
- 25 28 Kypker, Tic-Tac-Toe
- 26 29 New Kids On The Block, Tonight
- 27 29 Calloway, All The Way
- 28 2 — Dino, Romeo
- 29 32 Luke Featuring The 2 Live Crew, Banne
- 30 1 Phil Collins, Something Happened On T
- 31 EX Black Box, Everybody Everybody
- 32 EX Indecent Obsession, Tell Me Something
- 33 EX Wilson Phillips, Release Me
- A — M.C. Hammer, Have You Seen Her
- A — Glenn Medeiros & Ray Parker Jr., All
- A — Depeche Mode, Policy Of Truth
- A — Tricia Lee Fisher, Empty Beach
- EX A — Janice Pennington, I Don't Have The Heart
- EX EX TKA, I Won't Give Up On You

St. Louis P.D.: Lyndon Abell

- 1 2 Nelson, (Can't Live Without Your) Lov
- 2 3 Mariah Carey, Vision Of Love
- 3 1 Billy Idol, Cradle Of Love (From "For
- 4 14 Kypker, Tic-Tac-Toe
- 5 5 Bad English, Possession
- 6 18 Brother Beyond, The Girl I Used To Kn
- 7 7 Poison, Unskinnny Bop
- 8 10 Sweet Sensation, If Wishes Came True
- 9 11 Cheap Trick, Can't Stop Falling Into
- 10 8 En Vogue, Hold On
- 11 19 Jon Bon Jovi, Blaze Of Glory (From "Y
- 12 12 St. Paul, Stranger To Love
- 13 13 Heart, I Didn't Want To Need You
- 14 4 Bell Biv Devoe, Poison
- 15 15 Don Henley, How Bad Do You Want It?
- 16 16 Sinead O'Connor, The Emperor's New Cl
- 17 17 Bruce Hornsby & The Range, Across The
- 18 6 Glenn Medeiros Featuring Bobby Brown,
- 19 25 Wilson Phillips, Release Me
- 20 22 The Time, Jerk Out
- 21 23 The Lightning Seeds, Pure
- 22 17 Indecent Obsession, Tell Me Something
- 23 33 Faith No More, Epic
- 24 28 Johnny Gill, Rub You The Right Way
- 25 26 Jimmy Ryser, Same Old Look
- 26 20 Tyler Collins, Girls Nite Out
- 27 31 Billy Joel, That's Not Her Style
- 28 27 Steve B, Love And Emotion
- 29 9 Motley Crue, Don't Go Away Mad (Just
- 30 32 Janet Jackson, Come Back To Me
- 31 21 Go West, King Of Wishful Thinking (Fr
- 32 39 New Kids On The Block, Tonight
- 33 37 Phil Collins, Something Happened On T
- 34 36 Babyface, My Kinda Girl
- A35 — Jude Cole, Time For Letting Go
- 36 38 Andrew Ridgeley, Red Dress
- 37 35 Del Amitri, Kiss This Thing Goodbye
- 38 EX Prince, Thieves In The Temple
- A39 EX L.A. Guns, The Ballad Of Jayne
- EX A — Snap, The Power
- EX A — Dino, Romeo
- EX A — Alannah Myles, Lover Of Mine
- EX EX Paul Young, Oh Girl
- EX EX Maxi Priest, Close To You
- EX EX M.C. Hammer, Have You Seen Her
- EX EX Seduction, Could This Be Love
- EX EX Luke Featuring The 2 Live Crew, Banne



San Diego P.D.: Garry Wall

- 1 2 Kypker, Tic-Tac-Toe
- 2 1 Snap, The Power
- 3 4 Bell Biv Devoe, Do Me!
- 4 11 Mariah Carey, Vision Of Love
- 5 5 Keith Sweat, Make You Sweat
- 6 7 Sweet Sensation, If Wishes Came True
- 7 9 Janet Jackson, Come Back To Me
- 8 6 Wilson Phillips, Hold On
- 9 11 Doc Box & B. Fresh, Slow Love
- 10 14 M.C. Hammer, Have You Seen Her
- 11 13 Seduction, Could This Be Love
- 12 12 Kid Frost, La Raza
- 13 8 En Vogue, Hold On
- 14 20 Johnny Gill, Rub You The Right Way
- 15 18 The West Coast Rap All-Stars, We're A
- 16 16 Luke Featuring The 2 Live Crew, Banne
- 17 19 The Time, Jerk Out
- 18 11 Johnny Gill, Rub You The Right Way
- 19 30 Troop, All I Do Is Think Of You
- 20 22 Maxi Priest, Close To You
- 21 21 Steve B, Love And Emotion
- 22 23 M.C. Hammer, Pray
- 23 24 Linea, Don't You Come Cryin'
- 24 25 Depeche Mode, Policy Of Truth
- 25 22 Wilson Phillips, Release Me
- 26 10 Glenn Medeiros Featuring Bobby Brown,
- 27 29 Beats International, Won't Talk About
- 28 EX Prince, Thieves In The Temple
- 29 28 EX En Vogue, Lies
- 30 EX EX Indecent Obsession, Tell Me Something
- A — Dino, Romeo
- A — Glenn Medeiros & Ray Parker Jr., All
- EX EX After 7, Can't Stop



San Diego P.D.: Garry Wall

- 1 2 Kypker, Tic-Tac-Toe
- 2 1 Snap, The Power
- 3 4 Bell Biv Devoe, Do Me!
- 4 11 Mariah Carey, Vision Of Love
- 5 5 Keith Sweat, Make You Sweat
- 6 7 Sweet Sensation, If Wishes Came True
- 7 9 Janet Jackson, Come Back To Me
- 8 6 Wilson Phillips, Hold On
- 9 11 Doc Box & B. Fresh, Slow Love
- 10 14 M.C. Hammer, Have You Seen Her
- 11 13 Seduction, Could This Be Love
- 12 12 Kid Frost, La Raza
- 13 8 En Vogue, Hold On
- 14 20 Johnny Gill, Rub You The Right Way
- 15 18 The West Coast Rap All-Stars, We're A
- 16 16 Luke Featuring The 2 Live Crew, Banne
- 17 19 The Time, Jerk Out
- 18 11 Johnny Gill, Rub You The Right Way
- 19 30 Troop, All I Do Is Think Of You
- 20 22 Maxi Priest, Close To You
- 21 21 Steve B, Love And Emotion
- 22 23 M.C. Hammer, Pray
- 23 24 Linea, Don't You Come Cryin'
- 24 25 Depeche Mode, Policy Of Truth
- 25 22 Wilson Phillips, Release Me
- 26 10 Glenn Medeiros Featuring Bobby Brown,
- 27 29 Beats International, Won't Talk About
- 28 EX Prince, Thieves In The Temple
- 29 28 EX En Vogue, Lies
- 30 EX EX Indecent Obsession, Tell Me Something
- A — Dino, Romeo
- A — Glenn Medeiros & Ray Parker Jr., All
- EX EX After 7, Can't Stop



Seattle P.D.: Tom Hutylar

- 1 5 Mariah Carey, Vision Of Love
- 2 5 Billy Idol, Cradle Of Love (From "For
- 3 9 Johnny Gill, Rub You The Right Way
- 4 12 Janet Jackson, Come Back To Me
- 5 8 Seduction, Could This Be Love
- 6 10 Heart, I Didn't Want To Need You
- 7 11 Babyface, My Kinda Girl
- 8 1 We West, King Of Wishful Thinking (Fr
- 9 15 Sweet Sensation, If Wishes Came True
- 10 14 Faith No More, Epic
- 11 14 Bruce Hornsby & The Range, Across The
- 12 16 Wilson Phillips, Release Me
- 13 17 Keith Sweat, Make You Sweat
- 14 18 Maxi Priest, Close To You
- 15 19 Poison, Unskinnny Bop
- 16 20 The Time, Jerk Out
- 17 21 Bad English, Possession
- 18 22 Snap, The Power
- 19 23 Brother Beyond, The Girl I Used To Kn
- 20 24 M.C. Hammer, Have You Seen Her

Philadelphia P.D.: John Roberts

- 1 1 Joey Kid, Counting The Days
- 2 3 Johnny Gill, Rub You The Right Way
- 3 3 Glenn Medeiros/Bobby Brown, She Ain't
- 4 5 Mariah Carey, Vision Of Love
- 5 5 Mellow Man Ace, Mentiroso
- 6 4 George LaMond, Bad Of The Heart
- 7 7 Paula Abdul, Knocked Out
- 8 6 April, Someone To Hold
- 9 11 Kypker, Tic-Tac-Toe
- 10 11 Sweet Sensation, If Wishes Came True
- 11 15 Tyler Collins, Girls Nite Out
- 12 14 Seduction, Could This Be Love
- 13 18 Janet Jackson, Come Back To Me
- 14 12 Tiana, First True Love
- 15 19 New Kids On The Block, Tonight
- 16 23 M.C. Hammer, Have You Seen Her
- 17 22 Billy Idol, Cradle Of Love
- 18 20 Luke Featuring The 2 Live Crew, Banne
- 19 26 Bell Biv Devoe, Do Me!
- 20 29 Prince, Thieves In The Temple
- 21 21 Babyface, My Kinda Girl
- 22 26 Snap, The Power
- 23 33 Keith Sweat, Make You Sweat
- 24 24 The Time, Jerk Out
- 25 27 Stevie B, Love And Emotion
- 26 35 Black Box, Everybody Everybody
- 27 30 The Adventures Of Stevie V, Dirty Cash
- 28 32 The Whispers, Innocent
- 29 31 Glenn Medeiros, All I'm Missing Is You
- 30 31 Modern English, I Melt With You
- A — Dino, Romeo
- A — TKA, I Won't Give Up On You
- A — Linea, Something Going On
- EX EX New Order, World In Motion
- EX EX Indecent Obsession, Tell Me Something

TOP 40/DANCE

HOT 97.1 FM

New York P.D.: Joel Kalkowitz

- 1 5 Coro, Can't Let Go
- 2 2 Lisa Stansfield, You Can't Deny It
- 3 1 Snap, The Power
- 4 6 Mellow Man Ace, Mentiroso
- 5 12 Black Box, Everybody Everybody
- 6 8 Seduction, Could This Be Love
- 7 9 Tiana, First True Love
- 8 10 Bell Biv Devoe, Do Me!
- 9 17 Janet Jackson, Come Back To Me
- 10 3 Tyler Collins, Girls Nite Out
- 11 11 Sweet Sensation, If Wishes Came True
- 12 7 Johnny Gill, Rub You The Right Way
- 13 15 Keith Sweat, Make You Sweat
- 14 16 Steve B, Love And Emotion
- 15 18 The Adventures Of Stevie V, Dirty Cash
- 16 4 En Vogue, Hold On
- 17 14 Mariah Carey, Vision Of Love
- 18 22 The Time, Jerk Out
- 19 22 TKA, I Won't Give Up On You
- 20 13 April, Someone To Hold
- 21 24 Dee-Lite, What Is Love
- 22 25 Troop, All I Do Is Think Of You
- 23 26 49ers, Don't You Love Me
- 24 8 Wilson Phillips, Release Me
- A25 — George LaMond, Look Into My Eyes
- 26 28 Doc Box & B. Fresh, Slow Love
- 27 33 Yvonne, I Can't Face The Fact
- 28 EX Prince, Thieves In The Temple
- 29 EX Maxi Priest, Close To You
- 30 30 Luke Featuring The 2 Live Crew, Banne
- 31 34 Calloway, All The Way
- 32 32 Brother Beyond, The Girl I Used To Kn
- 33 EX Lu Torres, If U Keep It Up
- 34 EX M.C. Hammer, U Can't Touch This
- 35 EX En Vogue, Lies
- A — Dino, Romeo
- A — 2 In A Room, Wiggle It
- A — After 7, Can't Stop
- A — The Party, Summer Vacation
- EX EX Babyface, My Kinda Girl
- EX EX Johnny Gill, My, My, My
- EX EX Kypker, Tic-Tac-Toe



Chicago P.D.: Dave Shakes

- 1 2 Bell Biv Devoe, Poison
- 2 5 Mariah Carey, Vision Of Love
- 3 3 George LaMond, Bad Of The Heart
- 4 4 Mellow Man Ace, Mentiroso
- 5 4 Glenn Medeiros/Bobby Brown, She Ain't
- 6 8 Kypker, Tic-Tac-Toe
- 7 6 Tyler Collins, Girls Nite Out
- 8 12 Janet Jackson, Come Back To Me
- 9 9 Wilson Phillips, Hold On
- 10 10 M.C. Hammer, U Can't Touch This
- 11 30 Sweet Sensation, If Wishes Came True
- 12 16 Johnny Gill, Rub You The Right Way
- 13 16 En Vogue, Hold On
- 14 7 49ers, Don't You Love Me
- 15 18 Seduction, Could This Be Love
- 16 17 The Time, Jerk Out
- 17 19 New Kids On The Block, Tonight
- 18 21 The Party, Summer Vacation
- 19 20 Luke Featuring The 2 Live Crew, Banne
- 20 23 Keith Sweat, Make You Sweat
- 21 21 Bell Biv Devoe, Do Me!
- 22 25 Brat Pack, Never Gonna Give You Up
- 23 25 Depeche Mode, Enjoy The Silence
- 24 26 Bell Biv Devoe, Do Me!
- 25 29 The Adventures Of Stevie V, Dirty Cash
- 26 28 Prince, Thieves In The Temple
- A28 — Dino, Romeo
- 29 Depeche Mode, Policy Of Truth
- 30 EX Phil Collins, Something Happened On T
- A — Taylor Dayne, Heart Of Stone
- EX EX Black Box, Everybody Everybody
- EX EX Maxi Priest, Close To You



Los Angeles P.D.: Jeff Wyatt

- 1 5 Snap, The Power
- 2 1 Bell Biv Devoe, Do Me!
- 3 1 Glenn Medeiros/Bobby Brown, She Ain't
- 4 2 En Vogue, Hold On
- 5 6 Tyler Collins, Girls Nite Out
- 6 8 M.C. Hammer, Have You Seen Her
- 7 3 Johnny Gill, Rub You The Right Way
- 8 11 Mariah Carey, Vision Of Love
- 9 9 Lisa Stansfield, You Can't Deny It
- 10 13 Kid Frost, La Raza
- 11 7 Mellow Man Ace, Mentiroso
- 12 16 Stacy & Kimiko, Fall For Me
- 13 14 Raina Paige, Rescue Me
- 14 14 Babyface, My Kinda Girl
- 15 17 Steve B, Love And Emotion
- 16 18 Madonna, Hanky Panky
- 17 12 Digital Underground, The Humpty Dance
- 18 21 Kypker, Tic-Tac-Toe
- 19 10 George LaMond, Bad Of The Heart
- 20 23 Keith Sweat, Make You Sweat
- 21 24 Tiana, First True Love
- 22 30 Sweet Sensation, If Wishes Came True
- 23 32 New Kids On The Block, Tonight
- 24 24 Janet Jackson, Come Back To Me
- 25 19 Salt-N-Pepa, Expression
- 26 22 Soul II Soul, A Dream Is A Dream
- A27 — Depeche Mode, Policy Of Truth
- 28 26 49ers, Don't You Love Me
- 29 23 April, Someone To Hold
- 30 34 Brother Beyond, The Girl I Used To Kn
- 31 25 Bell Biv Devoe, Poison
- 32 35 Maxi Priest, Close To You
- 33 — The Adventures Of Stevie V, Dirty Cash
- 34 EX The Time, Jerk Out
- 35 EX Prince, Thieves In The Temple
- A — Johnny Gill, My, My, My
- A — Dino, Romeo
- EX EX The Whispers, Innocent
- EX EX TKA, I Won't Give Up On You
- EX EX Brat Pack, Never Gonna Give You Up
- EX EX Timmy T, What Will I Do
- EX EX Kool School, My Girl

San Francisco P.D.: Keith Natfaly

- 1 1 Mariah Carey, Vision Of Love
- 2 2 Troop, All I Do Is Think Of You
- 3 4 Keith Sweat, Make You Sweat
- 4 5 Bell Biv Devoe, Do Me!
- 5 6 Janet Jackson, Come Back To Me
- 6 8 The West Coast Rap All-Stars, We're A
- 7 3 Johnny Gill, Rub You The Right Way
- 8 10 Sweet Sensation, If Wishes Came True
- 9 9 Anita Baker, Talk To Me
- 10 23 Doc Box & B. Fresh, Slow Love
- 11 13 After 7, Can't Stop
- 12 19 M.C. Hammer, Have You Seen Her
- 13 14 En Vogue, Unbreakable, Won't Talk About
- 14 15 Kid Frost, La Raza
- 15 16 Seduction, Could This Be Love
- 16 17 The Adventures Of Stevie V, Dirty Cash
- 17 18 The Time, Jerk Out
- 18 19 M.C. Hammer, U Can't Touch This
- 19 21 En Vogue, Lies
- 20 20 Luke Featuring The 2 Live Crew, Banne
- 21 25 Johnny Gill, My, My, My
- 22 25 Black Box, Everybody Everybody
- 23 27 Babyface, My Kinda Girl
- 24 27 Maxi Priest, Close To You
- 25 29 TKA, I Won't Give Up On You
- A26 — Tony! Toni! Tonet, Feels Good
- 27 EX Dee-Lite, What Is Love
- 28 30 Kypker, Tic-Tac-Toe
- 29 EX X-Gun, Head Thru Word
- 30 EX Prince, Thieves In The Temple
- A — Tyler Collins, Second Chance
- A — Dino, Romeo

San Francisco P.D.: Keith Natfaly

KMEL 104.5 FM

San Francisco P.D.: Keith Natfaly

- 1 1 Mariah Carey, Vision Of Love
- 2 2 Troop, All I Do Is Think Of You
- 3 4 Keith Sweat, Make You Sweat
- 4 5 Bell Biv Devoe, Do Me!
- 5 6 Janet Jackson, Come Back To Me
- 6 8 The West Coast Rap All-Stars, We're A

MediaAmerica Has 'Something Special' For AC Outlets

BY CRAIG ROSEN

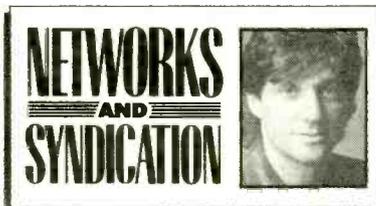
LOS ANGELES—AC programmers looking for syndicated fare usually have few choices outside gold-based shows like CBS Radio Networks' "Cruisin' America With Cousin Brucie" or countdowns such as Unistar's "Countdown America! Starring Dick Clark."

Premiere has been offering an AC magazine program, the unhosted "AC Plain-Rap Music Magazine," since June 1989. Now, with "Something Special," former KBIG Los Angeles air personality Anita Garner is offering another fresh choice.

The four-hour "Something Special," which is distributed and cleared by MediaAmerica, debuted on the weekend of June 30-July 1, days after Westwood One's only AC offering, "National Music Survey," aired for the final time.

"Something Special," hosted and

produced by Garner, sprang from her feature-oriented afternoon drive shift at KBIG. In September 1988 she left the station and devoted her time to developing a prototype for the show. "We knew when we went into devel-



by Craig Rosen

opment that there wasn't anything out there," Garner says. "There weren't any other AC shows out there that are not countdowns or gold-based."

Nearly two years later, Garner's dream became a reality, thanks to support from such advertisers as

Bactine, Alka Seltzer, Volkswagen, and Kudos Granola Bars.

The music-intensive show is broken into four parts. "Open House" is an informal interview segment with movers and shakers in the entertainment industry, such as recent guest John Conboy, executive producer of the TV soap "Santa Barbara." "By Request" features excerpts of letters from listeners, as well as polls and surveys. "Music Magazine" includes features on stars, lifestyles, and seasonal themes related to music. "Most Requested" features the most-requested AC tunes from listeners all over the country and includes artists discussing their songs.

According to Garner, the show is targeted toward mainstream AC outlets with a heavy emphasis on recurrents, a touch of gold, and currents. Cuts that are too bright are avoided so that the program won't "blow light ACs out."

One of the best attributes of "Something Special" is its ability to be topical, since half of the show doesn't close until a week before air time.

A sample hour of music from a recent show included Marvin Gaye, "I Heard It Through The Grapevine"; Whitney Houston, "Saving All My Love For You"; the Beatles, "Do You Want To Know A Secret"; Sheena Easton, "Almost Over You"; the Police, "Every Breath You Take"; Atlantic Starr, "Secret Lovers"; Billy Paul, "Me And Mrs. Jones"; Luther Ingram, "(If Loving You Is Wrong) I Don't Want To Be Right"; Michael McDonald, "I Keep Forgettin'"; and Miami Sound Machine, "Bad Boy."

Although "Something Special" has yet to land an affiliate in the top 10, its affiliate list does include top-50-market stations WSNL St. Louis, WXBB Harrisburg, Pa., and WJQI Norfolk, Va. MediaAmerica affiliate relations manager Alan Rosenberg hopes to land at least one top 10 market within the next month.

WW1'S BIG DEUCE COUP

If your station or a rival ran a live concert broadcast on Aug. 5, it's more than likely it was brought to the airwaves by WW1. On that day at 2:30 p.m. ET, WW1 was scheduled to air David Bowie's Sound + Vision World Tour live from the Milton Keynes Bowl in England. That evening, at 8:45 p.m. ET/PT, WW1 was scheduled to simulcast HBO's Madonna concert special live from Nice, France. WW1 handled the load by dividing the work between their studios in New York and Los Angeles. The West Coast facilities handled the Bowie broadcast, while the Madonna simulcast was coordinated from WW1's East Coast studios. In related WW1 news, it recently opened a Southwest regional sales office in Dallas, headed by WW1's director of Southwest sales, Ira Berger.

AROUND THE INDUSTRY

CBS is offering a 25-minute farewell-interview tribute with Robert Pierpoint. "Charles Kuralt In Conversation With Robert Pierpoint," a special focusing on Pierpoint's 40-year career, includes his insights on his 23 years as a CBS News White House correspondent. It is only appropriate that Kuralt host the special, since Pierpoint's retirement makes him the senior correspondent at CBS News. Kuralt has been with CBS since 1957.

With the 1990-91 season, fans of NFL Films will be able to catch some football action on the radio. New York-based Radio Ventures has entered into an agreement with NFL Films to syndicate the daily "This Is The NFL." The two-and-a-half-minute feature will debut the week of Sept. 3 and run through Jan. 21, 1991. It will be available on a barter basis on compact disk. NFL Films president Steve Sabol will host.

STRZ Entertainment Network's "Top 30 USA" recently celebrated its first birthday... "Instant Replay," which is now hosted by Pat Sumner, is being offered nationally via satellite... Olympia Networks has added comedian Bill Engvall to its morning show, "Hit Comedy Network," as host of a segment called "Bill's Briefs."

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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. Take Your Time, S.O.S. Band, TABU
5. Sailing, Christopher Cross, WARNER BROS.
6. Shining Star, Manhattans, COLUMBIA
8. Cupid/I've Loved You For A Long Time, Spinners, ATLANTIC
7. Emotional Rescue, Rolling Stones, ROLLING STONES
9. Coming Up (Live At Glasgow), Paul McCartney COLUMBIA
10. Upside Down, Diana Ross, MOTOWN

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Stand By Me, Mickey Gilley, ASYLUM
2. Tennessee River, Alabama, RCA
3. Drivin' My Life Away, Eddie Rabbitt, ELEKTRA
4. Cowboys And Clowns/Misery Loves Company, Ronnie Milsap, RCA
5. Dancin' Cowboys, Bellamy Brothers, Warner/Curb
6. Love The World Away, Kenny Rogers, UNITED ARTISTS
7. Wayfaring Stranger, Emmylou Harris, WARNER BROS.
8. Save Your Heart For Me, Jacky Ward, MERCURY
9. Bar Room Buddies, Merle Haggard & Clint Eastwood, ELEKTRA
10. I've Never Seen The Likes Of You, Conway Twitty, MCA

SOUL SINGLES—10 Years Ago

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



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PD Or Not PD? On Question Of Whom To Report To, Most Promo Directors Say 'GM'

NEW YORK—To whom should promotion directors report—the GM, the sales manager, or the program director? Although every promotion director maintains that it is vital to have a close working relationship with sales and programming, most would prefer to report directly to the GM. And with the increased influence of promotions and marketing, they say, it is

"It's good to report to the GM because he has an overview of it all," says oldies **WCBS-FM** New York promotion director **Renee Casis**. "Sometimes the PD will only get excited about something that's going to go on the air rather than an event. Too many things would not happen if the promotion director reported to the PD, [like] outside [promotional] events and direct mail. The PD is so busy with what's going on on the air that he doesn't always have the time to listen to the promotion director's ideas."

"In a larger market, to have the kind of creativity and control that you need you should be reporting to the GM," says top 40 **WBBM-FM** (B96) Chicago marketing director **Dan Kiley**—a recent convert from the programming side—who does report to the GM. "I think it cuts you off at the knees if you're reporting to the PD," agrees Casis.

Although country **WKHK** (K95) Richmond, Va., promotion director **Lynn Pittman** emphasizes that she has no problems with her current arrangement of reporting to the PD/OM, she would prefer to head a separate department. "I think promotions needs to be offset somewhat [in order to utilize] promotion directors to their full potential."

But some promotion directors who do report to the PD are quite happy with their situation. **Jean Simone**, promotion director of top 40/dance **WIOQ** (Q102) Philadelphia, says, "I find it more beneficial in my situation, with less than five years in promotions, to bounce my ideas off the PD. I value the experience around me." Simone reports directly to PD **John Roberts**, who then brings her ideas to OM **Mark Driscoll**. That way, she says, if an idea is not usable,

"it will be cut right at the PD level and the OM doesn't have to be bothered with it."

John Pavlos, promotion director of top 40 **WBSB** (B104) Baltimore, says, "No promotion can get onto the air without the PD's knowledge and approval, so it's pretty clear that we should all be reporting to our PDs. The PD/GM/promotion director triangle can get a little tangled. The promotion director is there to serve the PD as far as I'm concerned. I'd rather not have my GM be that hands-on and involved with promotions."

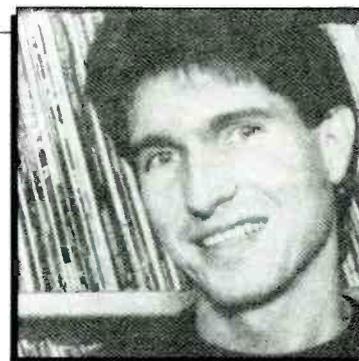
Further, Pavlos claims that promotion directors who want to report to the GM have "either an ego problem or a relationship problem with the PD. I got off the air 10½ years ago and got rid of that ego problem."

IDEA MILL: SALSA SPLASH

To promote a local water-slide attraction, **WBBM-FM** morning men **Joe (JoBo) Bohannon** and **Eddie Volkman** will dress up as Doritos and ride down a specially designed sliding board into a 4-foot pool of salsa. One will dress as a regular Dorito; the other will be nacho cheese.

More than 10,000 listeners turned out to donate during album **KTXQ** (Q102) Dallas' 14th annual blood drive. The night before the six-day drive kicked off, listeners actually camped out to give blood. The incentive was a "Thanks for Giving" concert featuring **Bad Company** and **Damn Yankees**. Everyone who gave blood received a pair of tickets to the

(Continued on page 67)



Billboard's
PD
of the week

Jefferson Ward
WKSS Hartford, Conn.

JUST THREE months ago, PD **Jefferson Ward** told *Billboard* that he had taken mainstream **WKSS** Hartford, Conn., to top 40/dance because it set him apart from **WTIC-FM**, the market powerhouse with enough existing cume and promotional muscle to preempt anything **WKSS** did. "Every time we played a mass appeal record, **WTIC-FM** would shadow us. After seven months, we [chose] a territory where **WTIC-FM** could not follow us."

Leaning dance has clearly helped **WKSS**. Behind **WTIC-FM** by almost 10 shares as recently as a year ago, **WKSS** was up 5.3-5.8-7.4 12-plus over the last two books. **WTIC-FM** was down 11.2-10.5-8.3. But Ward can forget about having the dance position to himself. Although Ward and **WTIC-FM** PD **Tom Mitchell** differ on who got there first, **WKSS** and **WTIC-FM** are very close musically.

This is **WKSS** in middays: **Time**, "Jerk Out"; **New Kids On The Block**, "Tonight"; **En Vogue**, "Hold On"; **Whispers**, "Innocent"; **Louie Louie**, "Sitting In The Lap Of Luxury"; **Tiana**, "First True Love"; **Paul Young**, "Oh Girl"; **Paula Abdul**, "The Way That You Love Me"; **After 7**, "Can't Stop"; **M.C. Hammer**, "Have You Seen Her"; **Fine Young Cannibals**, "She Drives Me Crazy"; **Thomas Dolby**, "She Blinded Me With Science"; and **Glenn Medeiros**, "She Ain't Worth It."

And **WTIC-FM**? **George Lamond**, "Bad Of The Heart"; **Brother Beyond**, "The Girl I Used To Know"; **Jane Child**, "Don't Want To Fall In Love"; **Madonna**, "Hanky Panky"; **Phil Collins**, "Sussudio"; **Johnny Gill**, "Rub You The Right Way"; "First True Love"; "She Ain't Worth It"; **Calloway**, "All The Way"; **Whispers**, "Rock Steady"; **Black Box**, "Everybody Everybody"; **Roxette** "Dangerous"; "Tonight"; and **Club Nouveau**, "Lean On Me."

When Ward, best known for the 1987 startup of **WAEB-FM** Allentown, Pa., arrived at **WKSS** last year, "People didn't feel they could come here often enough for a good, consistent hit product. We didn't even have a consistent name. There had been four variants of **Kiss** in four years."

95.7 Kiss FM became **Kiss 95.7**. "WTIC-FM was **96-TIC-FM** and we were **95.7 Kiss FM**. So we both started off with the same attack and ended the same way when we ID'd the station. We're at **95.7** and they're at **96.5**, so there was already enough confusion."

"There was also a confused promotional identity. We ran 60-second promos with five to six different sponsors, each with their own

slug line so that the description of the prize was totally lost within the promo itself. And the promotions themselves were very complicated; I've made them easy to understand for the listener."

Ward works on promotions with OM/morning man **Jeremy Savage**, who "has a tremendously creative mind. He has also really helped a lot as a liaison with sales so I can focus on this station all the time. I spend a tremendous amount of time with music, jocks, and listening to this station and the competition. I can do all those things effectively, because everybody here works together."

This spring, **WKSS** ran the dollar bill game where a serial number with 9-5-7 in sequence was worth \$100 for about 150 winners. It also had a "small but effective" billboard showing and limited TV to promote the dollar-bill contest. **WTIC-FM** had a "black box"-type contest called the **Mazda Miata Mystery**. Those who could guess what was in the **Miata** won \$1,000. Everybody who got on the air qualified to win the car.

Ward admits to being out-gunned promotionally by **WTIC-FM**. "It's David vs. Goliath. I read recently how [owner **Chase Broadcasting**] bought a portion of a cable system in Poland. They have money that I can't even imagine. And they do a lot of cross-promotion with the TV station in addition to what they spend outright."

Both Ward and Mitchell are reluctant to speak badly of each other's stations, but shots have been exchanged. On July 27-28, the **New Kids** played a local amusement park. **WKSS** was the official sponsor. **WTIC-FM** parked outside the gates. Mitchell claims **WTIC-FM** kept **WKSS** off stage and had the **New Kids**' **M.C.** wearing a **WTIC-FM** T-shirt. Ward says he went on stage the second night and that **New Kids roadies** were wearing the shirts.

Ward claims that **WKSS** and **WTIC-FM** still have separate positions, and that the two differ on gold, and on **WKSS**' willingness to play more indie label dance. Mitchell notes that **WTIC-FM** still plays "acid test" pop songs (i.e., **Heart**, **Wilson Phillips**) that keep it from being churban.

Still, one has to wonder about the long-term effects of the two being this close. "I don't think it can go on forever," Ward allows. "At some point, there's going to be a change." But he also says that, in the past, "WTIC-FM has been able to be all things to all people. Now I think the market has changed and a lot of the confusion [between the two stations] is being eliminated." **SEAN ROSS**



by Phyllis Stark

more important than ever that the promotion department be independent of programming and sales.

"The promotion director should be on a level with the PD," says urban **WJLB** Detroit promotion director **Bernadette Banko**. "The role of the promotion director is to be a liaison between the sales department and the PD and they have to be in a position to negotiate between the two. I don't see how they can do this if they don't have the respect of both."

"It is a department-head position and it does require working with not only the PD but also the sales department, the engineering department, and other areas of the radio station," agrees **Suzanne Belanger**, promotions/marketing director of top 40 **WKQI** (Q95) Detroit. Belanger says there are many aspects of a promotion director's job, like field promotions and publicity, that do not fall neatly into programming or sales responsibilities. As a result, she says, "it needs to have that balance" that comes from being independent.

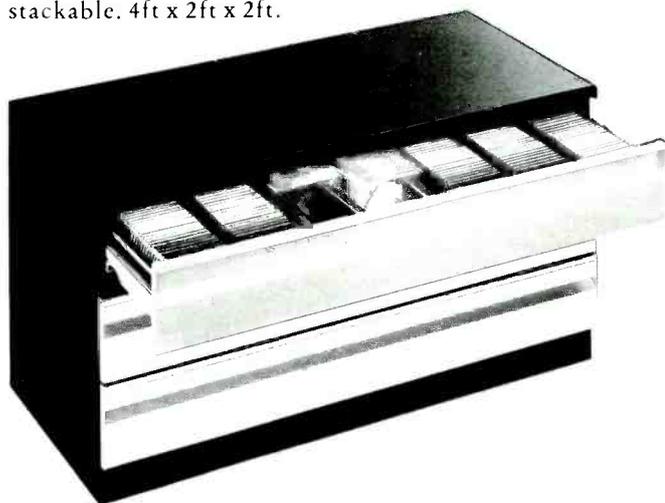
SPRING '90 ARBITRONS

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	Su '89	Fa '89	W '90	Sp '90
WILKES-BARRE, PA.—(60)					
WKRZ	top 40	14.9	13.4	15.5	17.1
WARM	AC	7.6	5.5	6.4	7.5
WEZX	album	6.1	8.0	7.9	7.5
WNAX	adult std	7.3	8.6	6.3	4.5
WMGS	AC	3.5	4.9	5.1	4.3
WWRB	top 40	4.6	2.9	3.3	3.6
WDLS	country	2.2	2.4	2.5	3.5
WEJL	AC	4.0	4.9	2.4	3.4
WWSH	easy	4.0	5.3	3.2	3.1
WSGD	oldies	3.4	1.8	2.3	2.8
WEAY	oldies	2.0	1.8	2.3	2.5
WHLM	top 40	2.6	1.8	1.8	2.5
WGBI-FM	AC	2.6	2.8	2.5	2.4
WBAX	adult std	1.1	1.8	1.4	2.3
WARD	N/T	1.3	2.1	1.4	1.9
WVDL	AC	1.0	1.6	1.8	1.6
WZZO	album	.9	1.8	2.4	1.5

(Continued on next page)

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SPRING 1990 ARBITRONS

(Continued from preceding page)

Call	Format	'89	'89	'90	'90	Call	Format	'89	'89	'90	'90	Call	Format	'89	'89	'90	'90	Call	Format	'89	'89	'90	'90						
WICK	easy	1.0	1.5	1.5	1.4	WXL	AC	2.5	2.3	.7	1.2	WRNS-FM	country	—	11.1	—	17.2	WPLR	album	—	9.0	—	7.2						
WSBG	top 40	1.8	1.8	1.8	1.3	LITTLE ROCK, ARK.—(81)				WDLX	top 40	—	8.6	—	8.5	WAVZ	adult std	—	3.8	—	5.2								
WVPO	AC	2.0	.8	.8	1.1	KSSN	country	—	17.7	—	20.1	WKOO	oldies	—	4.9	—	4.9	WVYZ	country	—	3.5	—	5.0						
WILK	N/T	1.0	1.3	1.4	1.0	KIPR	urban	—	10.5	—	8.3	WNCT-FM	easy	—	6.0	—	4.9	WKSS	top 40/dance	—	2.9	—	4.6						
KNOXVILLE, TENN.—(69)						KMJK	album	—	9.3	—	8.1	WZYG	album	—	3.7	—	4.8	WDRC-FM	oldies	—	4.6	—	3.9						
WVKK-AM-FM	country	35.1	37.7	34.3	32.1	KEZQ	AC	—	8.9	—	8.0	WRDU	album	—	1.5	—	3.5	WFAN	N/T	—	3.4	—	3.7						
WVYU	AC	12.7	9.1	12.8	14.9	KOLL	oldies	—	7.5	—	7.9	WTRG	oldies	—	2.7	—	3.2	WNHC	urban	—	3.1	—	3.7						
WOKI	top 40	11.2	11.2	8.4	12.8	KKYK	top 40	—	8.5	—	7.4	WSFL-FM	AC	—	4.2	—	3.1	WEBE	AC	—	3.1	—	3.6						
WIMZ-AM-FM	album	11.0	9.4	10.7	10.6	KHLT-FM	AC	—	4.9	—	6.3	WVVO	top 40/dance	—	3.8	—	2.5	WIOF	AC	—	2.8	—	3.3						
WEZK	easy	9.7	10.0	11.4	8.5	KZOU-FM	top 40	—	6.2	—	6.3	WVTE	religious	—	1.4	—	1.7	WRCH	AC	—	2.4	—	2.7						
WCKS	cls rock	1.5	1.6	2.2	1.8	KARN	N/T	—	7.1	—	5.5	WVVO	country	—	1.6	—	1.5	WHCN	album	—	2.3	—	1.9						
WQBB	adult std	.8	1.4	1.4	1.6	KLRC	religious	—	—	—	2.8	WRQR	AC	—	1.2	—	1.4	WCBS	N/T	—	3.2	—	1.7						
WKXV	religious	—	.8	.3	1.4	KMZX	urban	—	2.3	—	1.7	WKTC	country	—	1.2	—	1.1	WTIC	AC	—	.9	—	1.7						
WRJZ	religious	1.3	1.4	.6	1.4	KBIS	N/T	—	2.0	—	1.4	WVWV	AC	—	—	—	1.1	WVIF	religious	—	.3	—	1.4						
WGAP	country	1.5	1.6	2.4	1.1	KITA	religious	—	1.4	—	1.3	WICHITA, KAN.—(87)				WVIF	top 40	—	1.1	—	1.4								
WKNF	oldies	1.8	1.6	1.3	1.1	KMTL	religious	—	.7	—	1.3	KKRD	top 40	—	14.9	—	13.3	WVIF	top 40	—	1.1	—	1.4						
MONTEREY, CALIF.—(75)						YOUNGSTOWN, OHIO—(83)						KFDI-FM	country	—	9.9	—	11.0	WVIF	N/T	—	.8	—	1.0						
KDON-FM	top 40/dance	7.5	7.1	10.9	11.9	WKBN	N/T	10.2	7.9	11.6	13.2	KFDS-FM	country	—	9.7	—	8.6	STOCKTON, CALIF.—(90)											
KGO	N/T	7.4	7.1	8.4	6.8	WHOT-FM	top 40	14.5	12.8	12.9	11.1	KOZS	easy	—	6.5	—	7.9	KHOP	top 40	—	6.8	—	7.3						
KTOM-AM-FM	country	7.3	5.3	6.2	6.6	WQXK	country	8.3	9.7	9.0	10.6	KICT	album	—	7.0	—	7.1	KBEE	easy	—	5.9	—	6.5						
KWAV	AC	5.0	5.6	5.2	5.2	WNCD	album	5.6	5.2	7.6	9.1	KRBB	AC	—	3.7	—	7.1	KRAJ	country	—	5.7	—	5.3						
KMBY	album	5.6	5.9	4.7	4.2	WBBG	oldies	8.8	8.5	10.8	8.8	KFDI	country	—	7.9	—	6.7	KCB5	N/T	—	2.9	—	4.4						
KBQQ	classical	3.9	3.4	3.4	4.1	WKBN-FM	AC	9.0	8.2	8.4	8.6	KEYN	oldies	—	5.4	—	6.6	KMEL	top 40/dance	—	4.4	—	3.9						
KWSS	top 40	5.3	5.1	4.3	4.0	WYFM	AC	6.6	7.0	5.5	6.1	KRZZ	cls rock	—	4.6	—	4.8	KSTN-FM	Spanish	—	2.8	—	3.9						
KOCN	AC	2.5	4.1	5.5	3.7	WBBW	AC	4.0	3.9	3.6	4.0	KXKL	AC	—	7.0	—	4.5	KWNG	oldies	—	2.8	—	3.6						
KBAY	easy	5.1	4.5	4.7	3.3	WHOT	adult std	1.4	—	.6	2.8	KNSS	N/T	—	3.5	—	3.8	KFMR	country	—	3.4	—	3.3						
KPIG	country	4.1	1.2	1.7	3.0	WSOM	AC	2.0	1.5	1.1	1.7	KBUZ	urban	—	2.4	—	2.8	KNBR	N/T	—	6.2	—	3.1						
KXDC-AM-FM	easy	2.4	1.7	2.8	2.9	WPHR	top 40	1.2	1.3	1.7	1.5	KFH	oldies	—	1.3	—	1.6	KDJK	album	—	4.1	—	3.0						
KCBS	N/T	2.1	3.1	3.0	2.7	WRKU	album	3.4	3.9	1.4	1.1	KWKL	oldies	—	2.2	—	1.4	KVFX	cls rock	—	1.3	—	2.8						
KHIP	oldies	2.7	1.6	4.1	2.3	NEW BEDFORD, MASS.—(84)				KZSN	country	—	2.2	—	1.0	KFCR	adult std	—	2.3	—	2.5								
KNBR	N/T	1.7	1.3	1.0	2.3	WPRO-FM	top 40	—	7.9	—	8.7	MOBILE, ALA.—(88)				KCVR	Spanish	—	1.6	—	2.3								
KLRS	adult alt	2.9	2.7	1.9	2.2	WFHN	top 40	—	6.0	—	7.2	WBLX-FM	urban	—	16.6	—	18.5	KWIN	top 40	—	2.0	—	2.2						
KRAY	AC	1.2	3.5	1.8	2.2	WSNE	AC	—	4.3	—	6.2	WKSI-AM-FM	country	—	18.2	—	14.9	KGO	N/T	—	2.3	—	1.9						
KOME	album	1.0	1.6	.5	1.9	WBSN	N/T	—	4.8	—	6.1	WABB-FM	top 40	—	12.1	—	8.6	KYBB	country	—	3.1	—	1.9						
KOMY	adult std	2.3	1.3	2.0	1.9	WHJY	album	—	7.4	—	6.1	WGCV	cls rock	—	5.4	—	6.6	KRAC-FM	country	—	2.6	—	1.7						
KCTY	Spanish	2.7	3.7	2.2	1.8	WHJB	oldies	—	5.4	—	5.3	WKRG-FM	AC	—	4.6	—	5.3	KSTN	top 40	—	2.0	—	1.7						
KSJO	album	.7	1.4	1.2	1.7	WVBB	country	—	2.9	—	4.8	WKRG	N/T	—	4.1	—	5.2	KTRB	country	—	.3	—	1.6						
KTGE	Spanish	1.3	2.4	1.9	1.6	WVLI	AC	—	5.5	—	4.3	WGOK	urban	—	5.8	—	5.0	KWOD	top 40/dance	—	1.1	—	1.6						
MALLEN, TEXAS—(76)						WVLM-FM	adult std	—	4.3	—	3.9	WVAV	oldies	—	3.4	—	4.6	KZAP	album	—	2.1	—	1.4						
KBFM	top 40	20.0	18.6	16.2	18.0	WVJIB	easy	—	2.1	—	3.3	WMEZ	easy	—	3.7	—	3.3	KOSO	AC	—	1.6	—	1.1						
KBGT	Spanish	17.2	12.4	15.2	14.6	WVODS	oldies	—	4.0	—	2.9	WDLT	AC	—	3.1	—	2.6	COLUMBIA, S.C.—(91)											
KTXF	country	13.2	14.0	16.6	14.3	WVPRC	N/T	—	1.9	—	2.9	WBLX	urban	—	1.0	—	2.4	WVDM	urban	—	15.7	—	17.7						
KIWW	Spanish	5.1	6.0	9.0	9.2	WVBRU	modern	—	1.3	—	2.5	WLPJ	adult std	—	1.6	—	2.1	WCOS-FM	country	—	14.1	—	15.4						
KQXX	Spanish	4.0	5.5	4.8	6.6	WBZ	AC	—	4.3	—	2.4	WVBM	country	—	1.0	—	1.9	WNOK	top 40	—	6.3	—	9.5						
KELT	AC	6.4	6.1	6.2	4.9	WHIM	country	—	1.8	—	2.4	WZEW	album	—	1.6	—	1.9	WVFX	album	—	7.3	—	7.2						
KVLY	oldies	5.4	3.9	5.0	4.4	WZLX	cls rock	—	1.4	—	2.4	WVWV	urban	—	1.1	—	1.6	WVFC	AC	—	8.8	—	6.2						
KRIX	album	4.1	3.1	2.5	2.7	WAAF	top 40/rock	—	.6	—	1.9	WVJLQ	top 40	—	.6	—	1.3	WVOC	N/T	—	6.6	—	6.2						
KITM	Spanish	2.2	2.5	1.6	2.6	WNBH	AC	—	1.1	—	1.9	WVHEP	adult std	—	1.4	—	1.1	WVYS	top 40	—	5.4	—	5.7						
KIRT	Spanish	3.5	2.3	2.7	2.4	WZOU	top 40	—	1.1	—	1.6	WVWBB	top 40	—	.3	—	1.0	WVCEZ	oldies	—	5.1	—	4.4						
KURV	N/T	1.2	1.3	2.3	1.5	WWRX	cls rock	—	1.4	—	1.4	WVWBC	adult std	—	1.4	—	1.3	WVOMG-FM	oldies	—	4.8	—	4.3						
KRIO	Spanish	.9	1.3	.6	1.3	WVWXC	urban	—	1.5	—	1.3	WVWBB	top 40	—	.3	—	1.0	WVSCQ	AC	—	4.0	—	4.1						
KUBR/KJAV	Spanish	2.2	2.6	3.0	1.3	WVWXC	easy	—	.4	—	1.0	NEW HAVEN, CONN.—(89)				WVSCQ	urban	—	2.6	—	2.8								
WILMINGTON, DEL.—(77)						COASTAL N.C.—(85)						WKCI	top 40	—	14.7	—	12.1	(Continued on page 23)											
WSTW	top 40	—	11.0	—	10.0	WIKS	urban	—	20.2	—	18.7	WELI	AC	—	9.9	—	9.2												
WJBR-FM	AC	—	9.4	—	9.0																								
WUSL	urban	—	5.0	—	7.5																								
WMMR	album	—	5.8	—	6.9																								
WXTU	country	—	3.9	—	5.1																								
WIOQ	top 40/dance	—	3.6	—	4.6																								
WDEL	AC	—	6.5	—	4.2																								
WEGX	top 40	—	3.0	—	4.0																								
WVSP	cls rock	—	4.9	—	3.7																								
WVLM	N/T	—	3.7	—	3.6																								
WVLSZ	AC	—	4.0	—	3.4																								
WVPE	adult std	—	2.4	—	2.9																								
WVSD	country	—	1.9	—	2.7																								
WEAZ-FM	AC	—	2.6	—	2.4																								
WVGL	oldies	—	1.9	—	2.3																								
WVFLN	classical	—	1.2	—	2.1																								
WVDS-FM	urban	—	2.4	—	2.0																								
WVWB	N/T	—	2.9	—	1.9																								
WVBSB	top 40	—	.8	—	1.7																								
WVXCY	country	—	1.1	—	1.5																								
WVPOC	country	—	1.2	—	1.4																								
WVNGK	AC	—																											

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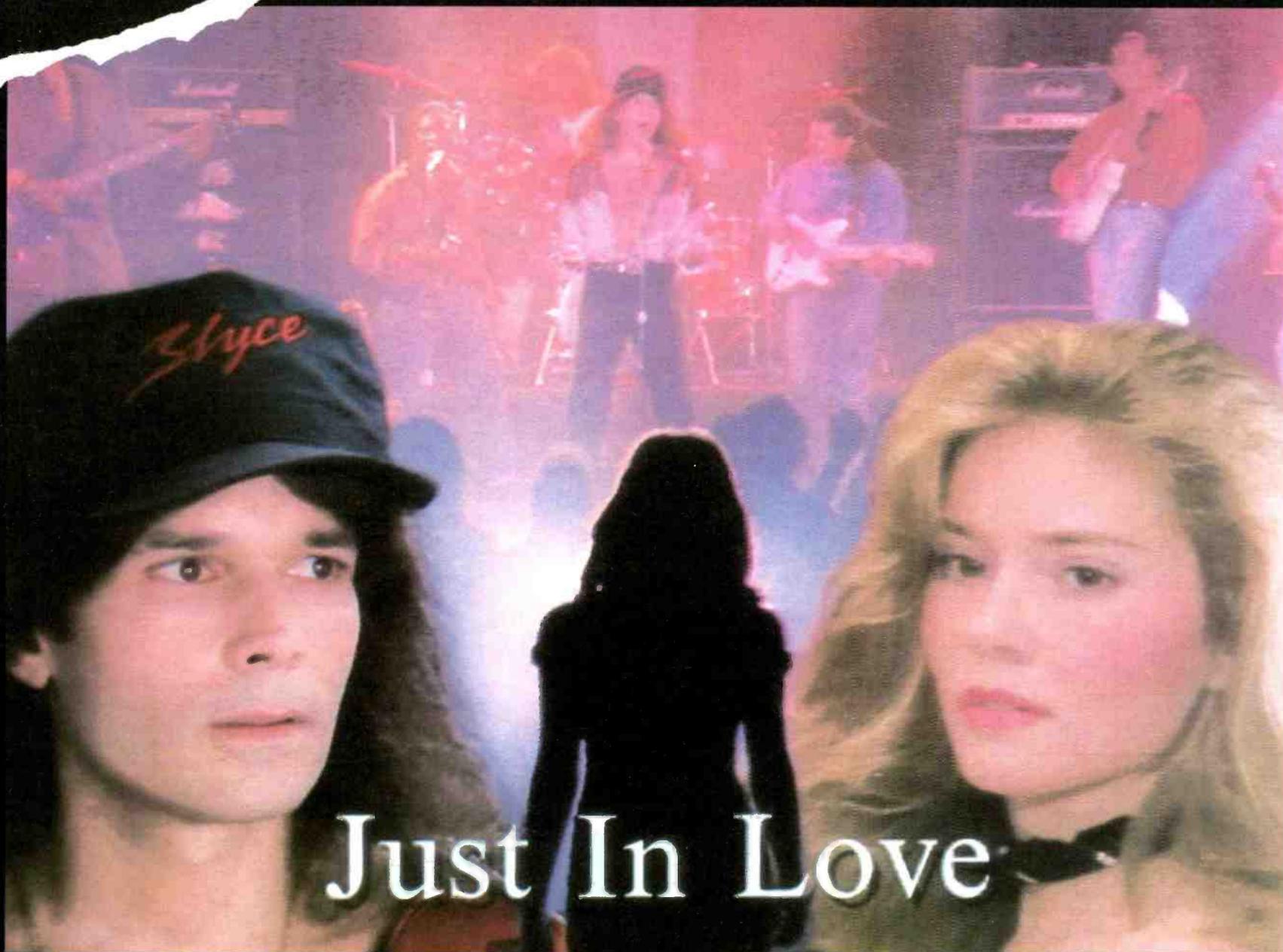
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 WFEB . . . Sylacauga, AL
 KIKO . . . Glover/Miami, AZ
 WOYS . . . East Point, FL
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 WEBS . . . Calhoun, GA
 WGGG . . . Galnsville, GA
 WLAG . . . La Grange, GA
 WTRP . . . La Grange, GA
 WBLG . . . Bowling Green, KY
 WWSK . . . Bowling Green, KY
 WASQ . . . Havelock, NC
 WJSK . . . Lumberton, NC
 WVVY . . . New Bern, NC
 WAYN . . . Rockingham, NC
 WOHS . . . Shelby, NC
 WTOE . . . Spruce Pine, NC

WGCD . . . Chester, SC
 WJZM . . . Clarksville, TN
 WXVL . . . Crossville, TN
 KORQ . . . Abilene, TX
 KKMY . . . Beaumont, TX
 KAEZ . . . Longview, TX
 WEVA . . . Emporia, VA
 WMVA . . . Martinsville, VA
 WESR . . . Onley, VA
 WMQC . . . Morgantown, WV
 KOEL . . . Oelwein, IA
 KCHA . . . Charles City, IA
 KLSS . . . Mason City, IA
 WDND . . . East Coal City, IL
 WFPS . . . Freeport, IL
 WNUY . . . Bluffton, IN
 WRZO . . . Columbus, IN
 KOLS . . . Colby, KS
 KLKC . . . Parsons, KS
 KKBJ . . . Bemidji, MN
 KSCR . . . Benson, MN
 KXLV . . . Cambridge, MN
 KJKK . . . Fergus Falls, MN
 KBJJ . . . Marshall, MN
 KMGM . . . Montevideo, MN
 WCMP . . . Pine City, MN
 KOKO . . . Warrensburg, MO

WJER . . . Dover, OH
 WELW . . . Willoughby, OH
 WHIZ . . . Zanesville, OH
 KXXK . . . Chickasha, OK
 KBXR . . . Weatherford, OK
 KKMK . . . Rapid City, SD
 WFVA . . . Ft. Atkinson, WI
 WMIR . . . Lake Geneva, WI
 WRJC . . . Mauston, WI
 WRDB . . . Reedsburg, WI
 WRCC . . . Richland Center, WI
 KSNN . . . Merced, CA
 KORV . . . Oroville, CA
 KDES . . . Palm Springs, CA
 KUBC . . . Montrose, CO
 KSBT . . . Steamboat Springs, CO
 KUAI . . . Elelele, HI
 KMVI . . . Maui, HI
 KOJM . . . Havre, MT
 KKOR . . . Gallup, NM
 KMVR . . . Las Cruces, NM
 KSCO . . . Silver City, NM
 KPTL . . . Carson City, NV
 KMTI . . . Mantit, UT
 KKRB . . . Klamath Falls, OR
 KMTI . . . Klamath Falls, OR
 KJTT . . . Oak Harbor, WA
 KGY . . . Olympia, WA

KITZ . . . Silverdale, WA
 KLZY . . . Powell, WY

CHR

WMDM . . . Lexington Park, MD
 WJRZ . . . Manahawkin, NJ
 WBSS . . . Vineland, NJ
 WWHB . . . Hampton Bays, NY
 WLTV . . . Elmira, NY
 WJBR . . . Jonesboro, AR
 WHHT . . . Glasgow, KY
 WVOV . . . Glasgow, KY
 WIFX . . . Jenkins, KY
 WJDJ . . . Sumner, KY
 WKOR . . . Starkville, MS
 WKXS . . . Ponca City, OK
 WBDX . . . Chattanooga, TN
 KDLK . . . Del Rio, TX
 KTDR . . . Del Rio, TX
 WKMZ . . . Martinsburg, WV
 KKRL . . . Carroll, IA
 KZEV . . . Clear Lake, IA
 KIHK . . . Fairfield, IA
 KGLI . . . Sioux City, IA

KOHU . . . Sioux City, IA
 KJGG . . . Spencer, IA
 WGBQ . . . Salesburg, IL
 WZVZ . . . Kokomo, IN
 WOLK . . . Richmond, IN
 KDCK . . . Edge City, KS
 KHOK . . . Great Bend, KS
 KJLS . . . Hays, KS
 KXRA . . . Alexandria, MN
 KFAC . . . Fairmont, MN
 KYMD . . . East Prairie, MO
 KTUF . . . Parkville, MO
 KZTI . . . Moberly, MO
 EFBD . . . Waynesville, MO
 ESYZ . . . Grand Island, NE
 WKVY . . . Steubenville, OH
 WYHT . . . Vermillion, SD
 WJHJ . . . Ashland, WI
 WJLS . . . Hayward, WI
 KVVO . . . Barstow, CA
 KKBB . . . Hic, HI
 KFMA . . . Jerome, ID
 KZCC . . . Clovis, NM
 KOEN . . . Roseburg, OR
 KSWB . . . Seaside, OR
 KITI . . . Chehalis, WA
 KHSS . . . Wata Walle, WA

A/C TESTS

WFWK . . . Lansing, MI
 WHNN . . . Saginaw, MI
 WSKY . . . Asheville, NC
 KLKT . . . Incline Village, NV
 KXFM . . . Santa Maria, CA

CHR TESTS

WIDG . . . Greenville, MS
 KKEZ . . . Fort Dodge, IA
 WSEB . . . Stroudsburg, PA
 WZD . . . Columbus, MS
 KMOM . . . Great Falls, MT
 KOTM . . . Ottumwa, IA
 KZMC . . . McCook, NE
 KSMG . . . Salina, KS
 KGRS . . . Burlington, IA
 KPNI . . . Mt. Pleasant, TX
 WPIY . . . Watertown, NY
 WPFH . . . Terre Haute, IN
 KCHS . . . Midland/Odessa, TX
 KGWY . . . Gillette, WY



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	3	6	GOOD CLEAN FUN EPIC LP CUT	ALLMAN BROTHERS BAND 1 week at No. 1
2	1	1	9	THE OTHER SIDE Geffen 4-19927	AEROSMITH
3	4	6	5	BRICKYARD ROAD ATLANTIC LP CUT	JOHNNY VAN ZANT
4	5	5	4	BLAZE OF GLORY Mercury 875 896 4	JON BON JOVI
5	7	9	4	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
6	6	7	11	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
7	9	10	6	UNSKINNY BOP ENIGMA 44584/CAPITOL	POISON
8	3	2	9	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
9	10	11	7	JUST CAME BACK VIRGIN LP CUT	COLIN JAMES
10	19	—	2	CIVIL WAR WARNER BROS. LP CUT	GUNS N' ROSES
11	12	14	7	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
12	15	15	5	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
13	11	8	7	HOW BAD DO YOU WANT IT? Geffen 4-19699	DON HENLEY
14	14	18	5	MOTHER EARTH/THIRD STONE FROM THE SUN COLUMBIA LP CUT	SANTANA
15	8	4	11	HOLY WATER ATCO 4-98944	BAD COMPANY
16	13	13	7	I DIDN'T WANT TO NEED YOU CAPITOL 44553	HEART
17	24	32	5	JEALOUS Geffen 4-19688	GENE LOVES JEZEBEL
18	21	29	4	KNOCKIN' ON HEAVEN'S DOOR DGC LP CUT	GUNS N' ROSES
19	18	20	7	HAUNTED HEART EMI 50298	ALIAS
20	27	30	4	KING OF THE MOUNTAIN COLUMBIA LP CUT	MIDNIGHT OIL
21	20	26	8	JOEY I.R.S. 73014	CONCRETE BLONDE
★ ★ ★ FLASHMAKER ★ ★ ★					
22	NEW ▶	1	1	LIVE IT UP EPIC LP CUT	REO SPEEDWAGON
23	35	47	3	HOW MUCH LOVE EMI 50302	VIXEN
24	33	39	3	L.A. WOMAN CHRYSALIS LP CUT	BILLY IDOL
★ ★ ★ POWER TRACK ★ ★ ★					
25	43	—	2	A NIGHT ON THE TOWN RCA LP CUT	BRUCE HORNSBY & THE RANGE
26	17	22	8	CHILD OF THE WILD BLUE YONDER A&M 1510	JOHN HIATT
27	28	31	5	LAST TIME IN PARIS ELEKTRA LP CUT	QUEENSRYCHE
28	16	12	12	I THINK I LOVE YOU TOO MUCH ARISTA 2031	THE JEFF HEALEY BAND
29	25	34	5	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
30	NEW ▶	1	1	BOYS CRY TOUGH ATCO LP CUT	BAD COMPANY
31	36	37	4	LOVE AND AFFECTION DGC 4-19689	NELSON
32	29	33	7	GIVE IT UP LONDON 869 044-4/POLYDOR	HOTHOUSE FLOWERS
33	38	40	4	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
34	44	—	2	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
35	39	48	3	BRAVE NEW WORLD RCA LP CUT	MICHAEL PENN
36	32	28	15	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
37	23	16	10	YOUR MA SAID YOU CRIED IN YOUR ... ESPARANZA 4-98950/ATLANTIC	ROBERT PLANT
38	26	27	9	TOY SOLDIER EPIC LP CUT	RIVERDOGS
39	22	17	11	OH PRETTY WOMAN CHARISMA LP CUT	GARY MOORE
40	30	21	14	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
41	NEW ▶	1	1	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND
42	37	38	5	THE OTHER KIND MCA 79058	STEVE EARLE
43	40	43	3	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
44	47	—	2	PUT THE MESSAGE IN THE BOX ENSIGN 23507/CHRYSALIS	WORLD PARTY
45	45	—	2	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
46	31	23	8	WOMAN IN LOVE WARNER BROS. LP CUT	LITTLE FEAT
47	NEW ▶	1	1	I SAID A PRAYER SBK LP CUT	THE RED HOUSE
48	NEW ▶	1	1	SOMETHING HAPPENED ON THE WAY TO ... ATLANTIC 4-87885	PHIL COLLINS
49	NEW ▶	1	1	RUN SO FAR DUCK LP CUT/REPRISE	ERIC CLAPTON
50	48	—	2	HOME VIRGIN LP CUT	IGGY POP

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

SPRING 1990 ARBITRONS

(Continued from page 21)

Call	Format	Su '89	Fa '89	W '90	Sp '90
WTGH	religious	—	2.9	—	2.1
WKWQ	urban	—	1.5	—	1.2
TRI-CITIES VA./TENN.—(92)					
WQUT	top 40	—	19.3	—	22.6
WBQ	country	—	19.1	—	17.1
WTFM	AC	—	14.6	—	10.1
WJCW	country	—	4.5	—	5.1
WUSJ	country	—	4.5	—	4.0
WIMZ-FM	album	—	2.0	1.7	3.3
WZXY	top 40	—	4.2	—	3.3
WETB	religious	—	.9	—	2.0
WIVK-AM-FM	country	—	2.4	—	2.0
WFHG	oldies	—	1.0	—	1.8
WDUF	country	—	—	—	1.3
WKPT	easy	—	3.5	—	1.3
WMCH	religious	—	.5	—	1.3
WZAP	religious	—	1.0	—	1.3
WEMB	country	—	1.4	—	1.1
WKIN	country	—	.3	—	1.1
ROANOKE, VA.—(94)					
WXLK	top 40	—	15.2	—	17.4
WPVR	easy	—	11.5	—	12.5
WYYD	country	—	10.7	—	12.0
WROV-FM	album	—	7.6	—	8.0
WSLQ	AC	—	5.5	—	7.4
WJLM	country	—	5.5	—	4.8
WSLC	country	—	5.1	—	4.3
WGOL	AC	—	2.2	—	3.2
WFIR	AC	—	4.1	—	2.8
WJJS	urban	—	5.7	—	2.6
WROV	oldies	—	3.1	—	2.3
WJMH	urban	—	.3	—	2.0
WTOY	urban	—	.4	—	1.7
WTTX-FM	AC	—	.6	.4	1.4
WBLT	adult std	—	.6	—	1.2
WQOK	urban	—	1.3	—	1.2
WZST	AC	—	1.0	—	1.1
CHATTANOOGA, TENN.—(96)					
WUSY	country	12.2	12.9	12.8	17.7
WSKZ	top 40	18.0	17.3	13.0	13.7
WDEF-FM	easy	9.6	11.9	9.4	10.2
WJTT	urban	6.9	8.4	7.8	8.0
WLMX-FM	AC	10.0	6.8	7.8	7.2
WDDO-FM	country	8.0	9.6	7.6	6.7
WNDO	urban	4.5	6.1	4.5	3.3
WDEF	AC	2.2	3.1	2.9	3.2
WFXS	cls rock	2.1	3.0	5.8	2.8
WSGC	oldies	3.7	1.0	3.4	2.8
WDDO	country	1.9	2.3	3.1	2.5
WGOW	N/T	1.3	1.0	1.5	2.2
WDXB	oldies	1.0	.5	.3	1.5
WFLI	religious	.6	.5	1.1	1.3
WBDX	top 40	—	—	1.0	1.2
LANSING, MICH.—(97)					
WVIC-AM-FM	top 40	16.2	18.5	17.8	16.7
WITL-FM	country	15.4	17.3	18.0	15.3
WFMK	AC	9.5	8.5	7.2	7.5
WJIM-FM	AC	7.2	8.8	7.2	7.3
WJR	adult std	3.0	3.5	6.2	5.9
WGOR	top 40	4.7	3.7	4.2	5.7
WJXQ	album	2.7	3.0	3.7	5.4
WMMQ	cls rock	5.3	3.7	4.9	4.2
WIBM-FM	oldies	5.9	5.5	4.7	3.4
WDDO-FM	easy	1.0	.8	1.3	2.9
WKKP	AC	3.2	3.5	2.0	2.6
WILS	urban	1.9	2.2	1.8	1.8
WITL	country	.3	1.2	—	1.1
SPOKANE, WASH.—(99)					
KZZU	top 40	—	14.4	—	15.0
KISC	AC	—	10.1	—	9.1
KXLY-FM	easy	—	9.5	—	8.4
KDRK	country	—	7.7	—	8.1
KEZE	album	—	8.8	—	7.6
KKZX	cls rock	—	5.7	—	6.7
KAQQ	adult std	—	1.3	—	5.1
KXLY	N/T	—	5.7	—	5.1
KGA	country	—	5.6	—	4.9
KKPL	AC	—	5.2	—	4.4
KTRW	country	—	4.8	—	3.4
KEYF	adult alt	—	1.8	—	3.0
KAAR	oldies	—	2.0	—	2.5
KJRB	oldies	—	2.7	—	2.0
KCDA	AC	—	.7	—	1.3
WORCESTER, MASS.—(100)					
WSRS	AC	—	13.1	—	11.9
WAAF	top 40/rock	—	10.8	—	10.8
WTAG	N/T	—	7.9	—	8.4
WZOU	top 40	—	7.4	—	7.2
WXLO	AC	—	8.0	—	5.6
WBZ	AC	—	3.3	—	4.4
WZLX	cls rock	—	2.0	—	4.4
WNEB	adult std	—	5.0	—	4.1
WODS	oldies	—	4.2	—	3.3
WJIB	easy	—	1.4	—	2.3
WROR	AC	—	4.2	—	2.3
WFTQ	AC	—	1.4	—	2.2
WFXS-FM	top 40	—	2.4	—	2.2
WQVR	country	—	2.2	—	2.0
WRKO	N/T	—	1.9	—	2.0
WBCN	album	—	2.8	—	1.9
WBOS	adult alt	—	.3	—	1.6
WPLM-FM	adult std	—	.6	—	1.6
WCRB	classical	—	1.4	—	1.4
WPRO-FM	top 40	—	.3	—	1.3
CHARLESTON, S.C.—(82)					
WEZL	country	—	11.2	—	13.5
WSSX	top 40	—	7.4	—	8.3
WWWZ	urban	—	7.8	—	7.0
WKQB	top 40	—	8.0	—	6.6
WPAL	urban	—	4.9	—	6.6
WAVF	album	—	7.7	—	5.9
WUJM	urban	—	6.6	—	4.4
WXTC	AC	—	3.8	—	4.0
WYBB	cls rock	—	1.3	—	3.7
WDXZ	album	—	1.9	—	3.3
WSUY	easy	—	4.9	—	2.8
WVDM	urban	—	1.9	—	2.8
WVGL	urban	—	5.8	—	2.5
WQIZ	religious	—	1.8	—	2.5
WTMA	N/T	—	.5	—	2.5
WZJY	religious	—	1.3	—	1.8
WMCJ	religious	—	2.7	—	1.0

DRAMARAMA

L I V E

AT THE CHINA CLUB

DRAMARAMA'S NEW SINGLE
"ANYTHING, ANYTHING (I'LL GIVE YOU)" (74456)

ALL OVER PIRATE RADIO !!!
A TOP TRACK OF THE DECADE AT KROQ !!!
LISTENER RESPONSIVE TO THE MAX
IT'LL MELT YOUR HOTLINE !!!
FROM THEIR BRAND NEW SPECIALLY PRICED EP
"LIVE AT THE CHINA CLUB" (74836)
TRY IT ! TEST IT ! TOUGH IT OUT!

(NOT RESPONSIBLE FOR REPLACEMENT PHONES OR LISTENER STAMPEDES !)

CHAMELEON RECORDS

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

FOR WEEK ENDING AUGUST 11, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	2	7	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL 1 week at No. 1
2	3	7	5	I'LL BE YOUR CHAUFFEUR BEGGAR'S BANQUET 2613/RCA	DAVID J
3	5	10	5	THE CRYING SCENE SIRE 2-21591/REPRISE	AZTEC CAMERA
4	1	1	10	JOEY I.R.S. 73014	CONCRETE BLONDE
5	8	20	4	HOME VIRGIN LP CUT	IGGY POP
6	6	13	4	EVERY BEAT OF THE HEART VIRGIN 4-98937	THE RAILWAY CHILDREN
7	11	15	4	POST-POST-MODERN MAN ENIGMA 75551	DEVO
8	4	4	7		

FOR WEEK ENDING
AUGUST 11, 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	1	2	15	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL 3 weeks at No. 1
2	2	1	22	M.C. HAMMER ▲ ² CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	4	7	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
4	4	3	16	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
5	6	6	19	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
6	5	5	12	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
7	12	22	3	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
8	7	7	10	ICE CUBE PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
9	8	8	48	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
10	11	12	6	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
11	9	10	16	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
12	10	9	22	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
13	19	26	6	MARIAH CAREY COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
14	13	11	13	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
15	17	20	9	SNAP ARISTA 8536 (9.98)	WORLD POWER
16	22	23	6	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
17	16	15	18	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
18	24	25	4	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
19	14	14	8	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
20	15	13	39	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
21	21	18	45	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
22	23	21	13	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
23	26	—	2	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
24	25	19	54	BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
25	20	17	13	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
26	18	16	18	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
27	31	32	8	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
28	28	28	16	NAJEE EMI 92248 (9.98)	TOKYO BLUE
29	33	34	40	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
30	29	29	48	REGINA BELLE ● COLUMBIA 44367 (8.98 EQ)	STAY WITH ME
31	27	24	17	ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)	LIVIN' LIKE HUSTLERS
32	32	33	41	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (9.98 EQ)	THE REAL THING
33	30	27	55	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
34	36	37	8	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
35	39	44	5	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
36	37	43	9	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
37	34	30	32	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
38	35	31	16	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
39	41	47	15	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
40	47	45	17	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
41	40	46	21	JEFF REDD MCA 42299 (8.98)	A QUIET STORM
42	38	36	15	THE JAMAICA BOYS REPRISE 26076 (9.98)	J BOYS
43	44	39	11	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
44	42	42	9	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
45	50	56	5	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
46	58	69	3	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
47	49	54	9	YZ TUFF CITY 0569 (8.98)	SONS OF THE FATHER
48	43	41	17	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98)	NEW FUNKY NATION
49	48	48	20	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN

50	54	61	18	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
51	51	70	5	CARL ANDERSON GRP 9612 (9.98)	PIECES OF A HEART
52	63	66	5	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
53	NEW ▶	1	1	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
54	45	38	32	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
55	NEW ▶	1	1	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
56	46	35	35	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
57	53	51	24	DIANNE REEVES EMI 92401 (9.98)	NEVER TOO FAR
58	61	58	40	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
59	60	59	10	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
60	62	57	39	MIKI HOWARD ATLANTIC 82024 (9.98)	MIKI HOWARD
61	56	52	36	3RD BASS ● DEF JAM 45415/COLUMBIA (8.98 EQ)	THE CACTUS ALBUM
62	55	40	9	KLYMAXX MCA 6376 (9.98)	THE MAXX IS BACK
63	57	50	18	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC
64	76	95	3	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
65	52	53	21	YOUNG AND RESTLESS PANDISC 8809 (8.98)	SOMETHING TO GET YOU HYPED
66	68	67	19	LENNY WILLIAMS CRUSH 230/K-TEL (8.98)	LAYIN' IN WAIT
67	79	97	4	FREESTYLE PANDISC 8810 (8.98)	FREESTYLE
68	64	55	39	RANDY CRAWFORD WARNER BROS. 26002 (9.98)	RICH AND POOR
69	59	49	23	RON "C" PROFILE 1284 (9.98)	"C" YA
70	65	62	9	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN
71	66	72	6	ANTOINETTE NEXT PLATEAU 1021 (8.98)	BURNING AT 20 BELOW
72	74	65	27	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98)	JUST WHAT I LIKE
73	70	68	41	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
74	67	60	20	KID 'N PLAY SELECT 21638 (9.98)	KID 'N PLAY'S FUNHOUSE
75	69	85	16	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
76	73	71	7	NEW KIDS ON THE BLOCK COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
77	71	75	10	THE CHIMES COLUMBIA 46008 (9.98 EQ)	THE CHIMES
78	75	82	7	SILK TYMES LEATHER GEFFEN 24289 (9.98)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
79	93	92	3	SHINEHEAD ELEKTRA 60890 (9.98)	THE REAL ROCK
80	82	90	4	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
81	77	74	34	THE GHETTO BOYS RAP-A-LOT 103 (8.98)	GRIP IT ON THAT OTHER LEVEL
82	84	93	3	GANGSTER BASS ALLIANCE STREET ART 3320/HOT (8.98)	WORK ME DOWN TO MY DRAWERS
83	95	84	20	WILLY DEE RAP-A-LOT 104 (8.98)	CONTROVERSY
84	NEW ▶	1	1	BARBARA WEATHERS REPRISE 26166 (9.98)	BARBARA WEATHERS
85	83	76	10	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
86	80	80	37	THE GAP BAND CAPITOL 90799 (8.98)	ROUND TRIP
87	86	88	23	DEF DAMES SEDONA 7521/JCI (8.98)	2-4 THE BASS
88	81	87	4	LYNN WHITE CHELSEA AVE. 7003/SOH (8.98)	THE NEW ME
89	85	83	53	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
90	NEW ▶	1	1	LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
91	94	91	4	THE CHI-LITES ICHIBAN 1057 (8.98)	JUST SAY YOU LOVE ME
92	NEW ▶	1	1	THE UBC EMI 93919 (9.98)	2 ALL SERIOUS THINKERS
93	72	79	13	MR. LEE JIVE 1273/RCA (8.98)	GET BUSY
94	91	81	19	SOUNDTRACK MOTOWN 6269 (8.98)	HOUSE PARTY
95	97	96	6	SOMETHING SPECIAL ASSOCIATED 45302/EPIC (9.98 EQ)	SOMETHING SPECIAL
96	78	63	34	NICE & SMOOTH SLEEPING BAG 82013 (8.98)	NICE & SMOOTH
97	92	86	16	WHISTLE SELECT 21635 (9.98)	ALWAYS & FOREVER (THE ALBUM)
98	98	89	32	CALLOWAY SOLAR 75310/EPIC (9.98 EQ)	ALL THE WAY
99	90	99	17	NANCY WILSON COLUMBIA 45378 (9.98 EQ)	A LADY WITH A SONG
100	87	94	8	MILLI VANILLI ● ARISTA 8622 (9.98)	THE REMIX ALBUM

○ 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.



LALAH HATHAWAY

Featuring the single HEAVEN KNOWS

feel the motion

KIPPER JONES
ORDINARY STORY Featuring the single SHOCKWAVE



ON VIRGIN COMPACT DISCS, CASSETTES AND RECORDS. ©1990 Virgin Records America, Inc.



TERRI ROSSI'S RHYTHM SECTION

DOG DAYS OF AUGUST: The Hot Black Singles chart is highly competitive from top to bottom this week. Starting at the bottom, the placement of the debuts in the 90s is deceptive. All of these records have accumulated many more points than the number required to debut and under normal circumstances would have placed much higher on the chart. At the top of the chart, the competition in the coming weeks for No. 1 will be especially fierce.

Competition aside, "Vision Of Love" by Mariah Carey (Columbia) makes it to the top of the chart. It ranks No. 1 in overall radio and retail points. Of its 101 reporters, 45 list No. 1 reports, and these are evenly distributed across the country.

Jumping 7-4, "Jerk Out" by the Time (Paisley Park) is reported by 100 stations. It earns the largest radio point gain on the chart from 82 stations showing strong upward playlist moves, and retail increases have likewise been consistently strong. It has 47 top five reports and No. 1 reports from WZHT Montgomery, Ala., and WRBD Fort Lauderdale, Fla.

"Do Me!" by Bell Biv DeVoe (MCA) maintains a strong growth pattern, although it appears that radio development is slowing. It is on 88 stations, with two new reports: KCOH Houston and WBSK Norfolk, Va. (WBSK also added "Jerk Out" this week). Three stations give "Do Me!" No. 1 reports: WBLX Mobile, Ala.; WTMP Tampa, Fla.; and WIZF Cincinnati. Forty stations list it top five... "My Kinda Girl" by Babyface (Solar) has 97 station reports, adding WXVI Montgomery. It has two No. 1 reports—at WZFX Fayetteville, N.C., and WLWZ Greenville, N.C.—and also has 51 top five reports.

Moving up 12-7, "Come Back To Me" by Janet Jackson (A&M) makes a solid gain in retail points along with very strong radio point increases. It is on 97 stations. At WEBB Baltimore, it is No. 1. "Come Back" has nine top five reports and 52 top 10 reports.

"TALK TO ME" By Anita Baker (Elektra) was the big surprise at the top of the chart. Radio development continues to be significant. Ninety-six of the panels reporters list this single, which earned upward playlist moves from 71 stations and No. 1 reports from six markets: WRKS New York; WAAA Winston-Salem, N.C.; WKYS Washington, D.C.; WYLD New Orleans; and KYEA Monroe, La. There may be more life left at radio, so "Talk To Me" could regain a bullet if single sales can be converted into retail points.

GO ON, DANZ GIRL: "Everybody, Everybody" by Black Box (RCA) leaps up the chart, 35-24. Seventy-two stations report it, including five that added it new this week: WMGL Charleston, S.C.; WLWZ Greenville; WATV Birmingham, Ala.; WFXE Columbus, Ga.; and WXYV Baltimore... Also on 72 stations, "Girl Danz With Me" by Z'Looke (Orpheus) begins to make a move. It gains nine stations this week, including WXYV and WEBB, both in Baltimore; WDAS Philadelphia; WPOM West Palm Beach, Fla.; and KCOH Houston. New York always dances; and special thanks to Z'Looke for adding some funk to New York radio!

HOT BLACK SINGLES ACTION RADIO MOST ADDED

TITLE	PLATINUM/ GOLD ADDS		SILVER ADDS		BRONZE/ SECONDARY ADDS		TOTAL ADDS	TOTAL ON
	20 REPORTERS	26 REPORTERS	26 REPORTERS	55 REPORTERS	101 REPORTERS			
YOU'RE RIGHT ABOUT THAT								
KIARA ARISTA	10	10	25	45	45			
WANNA BE THE MAN								
EARTH, WIND & FIRE COLUMBIA	6	6	15	27	54			
SECOND CHANCE								
TYLER COLLINS RCA	3	10	11	24	51			
RHYTHM OF LIFE								
OLETA ADAMS FONTANA	1	6	13	20	54			
IN SUMMER I FALL								
THE FAMILY STAND ATLANTIC	2	4	13	19	52			
COME ON LET'S DO THIS								
RUDE BOYS ATLANTIC	3	3	13	19	51			
I NEED YOUR LOVE								
THE GOOD GIRLS MOTOWN	1	6	12	19	28			
CIGARETTE IN THE RAIN								
RANDY CRAWFORD WARNER BROS.	0	3	16	19	26			
8 DAYS A WEEK								
JAMES "J.T." TAYLOR MCA	4	4	10	18	18			
MORE TO LOVE								
DIANNE REEVES EMI	0	3	13	16	41			

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

FOR WEEK ENDING AUGUST 11, 1990

Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	VISION OF LOVE	MARIAH CAREY	1
2	1	CAN'T STOP	AFTER 7	2
3	6	DO ME!	BELL BIV DEVOE	5
4	4	I WANT IT NOW	CAMEO	9
5	7	JERK OUT	THE TIME	4
6	8	WE'RE ALL IN THE SAME GANG	W. COAST ALL-STARS	10
7	9	TALK TO ME	ANITA BAKER	3
8	3	MAKE YOU SWEAT	KEITH SWEAT	8
9	12	MY KINDA GIRL	BABYFACE	6
10	5	MY, MY, MY	JOHNNY GILL	14
11	11	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	13
12	17	COME BACK TO ME	JANET JACKSON	7
13	18	HAVE YOU SEEN HER	M.C. HAMMER	12
14	14	IF I TOLD YOU ONCE	TERRY STEELE	15
15	21	FEELS GOOD	TONY! TONI! TONE!	11
16	24	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	23
17	23	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS	21
18	19	THE MASTER KEY	BARBARA WEATHERS	16
19	10	THE POWER	SNAP	26
20	15	LOVE HIGH	JEFF REDD	28
21	32	LIES	EN VOGUE	17
22	33	CRAZY	THE BOYS	20
23	13	LET THE RHYTHM HIT 'EM	ERIC B. & RAKIM	32
24	27	DOOWUTCHYALIKE	DIGITAL UNDERGROUND	29
25	35	GOTTA GOOD THING	GEOFF MCBRIDE	19
26	—	INNOCENT	WHISPERS	18
27	25	MY GIRL	KOOL SKOOL	34
28	34	BROTHER'S GONNA WORK IT OUT	PUBLIC ENEMY	27
29	38	EVERYBODY EVERYBODY	BLACK BOX	24
30	40	SHE'S MINE	BASIC BLACK	22
31	20	STAY	GLENN JONES	47
32	28	SAVE THE FAMILY	TASHAN	37
33	36	OWNLEE EUE	KWAME & A NEW BEGINNING	40
34	30	ALL I DO IS THINK OF YOU	TROOP	50
35	—	CALL ME D-NICE	D-NICE	56
36	39	HOW DEEP DOES IT GO	CARL ANDERSON	44
37	16	ONE MILE FROM PARADISE	ROBBIE MYCHALS	46
38	22	THIS IS LOVE	REGINA BELLE	39
39	—	MENTIROSA	MELLOW MAN ACE	80
40	37	HOLD ON	EN VOGUE	78

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	VISION OF LOVE	MARIAH CAREY	1
2	4	TALK TO ME	ANITA BAKER	3
3	3	CAN'T STOP	AFTER 7	2
4	7	JERK OUT	THE TIME	4
5	5	MY KINDA GIRL	BABYFACE	6
6	8	DO ME!	BELL BIV DEVOE	5
7	10	COME BACK TO ME	JANET JACKSON	7
8	1	MAKE YOU SWEAT	KEITH SWEAT	8
9	13	FEELS GOOD	TONY! TONI! TONE!	11
10	12	THE MASTER KEY	BARBARA WEATHERS	16
11	14	INNOCENT	WHISPERS	18
12	15	GOTTA GOOD THING	GEOFF MCBRIDE	19
13	18	LIES	EN VOGUE	17
14	17	IF I TOLD YOU ONCE	TERRY STEELE	15
15	21	HAVE YOU SEEN HER	M.C. HAMMER	12
16	6	I WANT IT NOW	CAMEO	9
17	11	LAY YOUR TROUBLES DOWN	ANGELA WINBUSH	13
18	9	MY, MY, MY	JOHNNY GILL	14
19	19	SHE'S MINE	BASIC BLACK	22
20	20	WE'RE ALL IN THE SAME GANG	W. COAST ALL-STARS	10
21	23	CRAZY	THE BOYS	20
22	28	I'LL BE GOOD TO YOU	NAJEE	25
23	30	DO YOU REALLY WANT MY LOVE	MELBA MOORE	30
24	29	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS	21
25	34	HEAVEN KNOWS	LALAH HATHAWAY	31
26	31	WHEN WILL I SEE YOU AGAIN	BARRY WHITE	36
27	35	TOUCH ME UP	BODY	35
28	33	EVERYBODY EVERYBODY	BLACK BOX	24
29	32	A FRIEND	THE WINANS	33
30	—	THIEVES IN THE TEMPLE	PRINCE	38
31	39	GIRL DANZ WITH ME	Z'LOOKE	42
32	—	GLAD TO BE ALIVE	TEDDY PENDERGRASS & LISA FISHER	45
33	37	IN A SEXY MOOD	ERIC GABLE	43
34	—	BROTHER'S GONNA WORK IT OUT	PUBLIC ENEMY	27
35	—	IT'S A CRYING SHAME	RUBY TURNER	48
36	26	SONGS OF LOVE	MAZE FEATURING FRANKIE BEVERLY	41
37	—	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	23
38	24	THIS IS LOVE	REGINA BELLE	39
39	—	ALL THE WAY	CALLOWAY	52
40	—	ONE MORE CHANCE	PERFECT GENTLEMEN	51

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
50 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	76 HEAVEN (CARGI, BMI)
51 ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI) HL/WBM	78 HOLD ON (Two Tuff-Enuff, BMI/Irving, BMI) CPP
68 ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born Thing, ASCAP)	44 HOW DEEP DOES IT GO (Famous, ASCAP/Leon Ware, ASCAP)
74 BACK TO BASIX (Wayne Hittage, ASCAP/Sons Of K-oss, ASCAP)	57 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
92 BAD HABIT (ADRA, BMI/Kang's Thang, BMI)	15 IF I TOLD YOU ONCE (EMI April, ASCAP/Bill & Betty, ASCAP/Ollie Brown Sugar, ASCAP/EMI Blackwood, BMI/Great Cool, BMI)
23 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	25 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)
27 BROTHER'S GONNA WORK IT OUT (Def American, BMI/Your Mother's, BMI)	58 I LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Zomba, ASCAP/Go Left, ASCAP)
56 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Doradio, BMI/High Concept, ASCAP)	43 IN A SEXY MOOD (FROM DEF BY TEMPTATION) (Maird, BMI/Bocar, BMI/Music Of The World, BMI/John Whitehead, BMI)
2 CANT STOP (Hip Trip, BMI/Kear, BMI) HL	93 INDEPENDENT (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
53 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP) WBM	96 I NEED YOUR LOVE (Kyle Hudnall, BMI/Careers, BMI/Talkin' Hits, BMI)
7 COME BACK TO ME (Black Ice, ASCAP) WBM	18 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP/Les Etoiles De La Musique, ASCAP/Must Be Marvelous, ASCAP)
65 COME ON LET'S DO THIS (Trycep, BMI/Willesden, BMI)	75 IN SUMMER I FALL (Loesun, ASCAP)
49 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	48 IT'S A CRYING SHAME (Zomba, ASCAP)
20 CRAZY (Buff Man, BMI)	9 I WANT IT NOW (Better Nights, ASCAP/Pri, ASCAP) WBM
73 DO IT (ONE MORE TIME) (Epic/Solar, BMI/Saba 7, BMI)	4 JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM
5 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	67 LADY (Mycanae, ASCAP)
29 DOOWUTCHYALIKE (GLG Two, BMI/Puphowyalikeit, BMI/Willesden, BMI)	13 LAY YOUR TROUBLES DOWN (Angel Notes, ASCAP/WB, ASCAP) WBM
30 DO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colgems-EMI, ASCAP)	32 LET THE RHYTHM HIT 'EM (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
100 A DREAMS A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/EMI April, ASCAP) CPP/WBM	17 LIES (Two Tuff-Enuff, BMI)
24 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong USA, ASCAP)	86 LIFE (IS WHAT YOU MAKE IT) (Protoons, ASCAP)
59 FEEL IT (Rushtown, ASCAP/Davy D, ASCAP/Def Jam, ASCAP)	28 LOVE HIGH (Johnnie Mae, BMI/Willesden, BMI)
11 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP)	8 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
33 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	16 THE MASTER KEY (Colgems-EMI, ASCAP/Multi Culler, ASCAP/CBS, ASCAP) WBM
90 GAMES (Muscle Shoals, BMI/Uno, BMI/Romeo Dancer, BMI)	62 THE MASTERPLAN (Virgin, ASCAP/BMG, ASCAP/Copyright Control)
72 GHETTO HEAVEN (EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/LeoSun, ASCAP/Maanam, ASCAP)	84 ME AND THE BIZ (Cold Chillin', ASCAP)
42 GIRL DANZ WITH ME (Strick-Lick, ASCAP/Mikel Moco, ASCAP/Nerose, ASCAP)	80 MENTIROSA (Varry White, ASCAP)
45 GLAD TO BE ALIVE (Foxfilm, BMI/Music Corp. Of America, BMI/Bellamy, BMI/Martez, BMI/Womble Tunes, BMI)	99 MONEY (Epic/Solar, BMI/Bama Sweet, ASCAP/Bigg Kidd, ASCAP)
88 GO OUT IN THE RAIN (Sutjack, ASCAP/Donessa's, ASCAP/Nato, ASCAP/Visions-USA, ASCAP)	85 MORE TO LOVE (Wild Honey, ASCAP/Mycanae, ASCAP/Duncanne Hille, BMI)
19 GOTTA GOOD THING (Trycep, BMI/Willesden, BMI)	34 MY GIRL (Crazy People, ASCAP/Almo, ASCAP/Jack The Mack, ASCAP)
63 GOTTA LOTTA LUV (Kamalar, ASCAP/Let's Shine, ASCAP)	6 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL
12 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL	14 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL
31 HEAVEN KNOWS (Virgin, ASCAP)	82 NICETY (Ruthless Attack, ASCAP)
	46 ONE MILE FROM PARADISE (Pejjo, BMI/Bernard, BMI)
	51 ONE MORE CHANCE (EMI April, ASCAP/Maurice Starr, ASCAP)
	83 OVER AND OVER (Bee Jermaine, BMI/Sac-Boy, ASCAP)
	40 OWNLEE EUE (The Brothers Grimm, ASCAP)
	61 PAPA WAS A ROLLIN' STONE (Stone Diamond, BMI)
	64 PICK UP THE PHONE (TuTu, ASCAP/MCA, ASCAP/Gunhouse, BMI)
	95 THE POWER (Frozen Soap, ASCAP/House Of Fun, BMI)
	26 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI)
	70 RHYTHM OF LIFE (Virgin, ASCAP)
	21 ROCK DIS FUNKY JOINT (Protoons, ASCAP/North One, ASCAP/Chumpy, ASCAP)
	37 SAVE THE FAMILY (Def Jam, ASCAP/Fearse, ASCAP/Def American, BMI/Ron Dean, ASCAP)
	77 SECOND CHANCE (He Gave Me, ASCAP/Almo, ASCAP/Hip To Hip, BMI)
	97 SET ME FREE (Dr. Smith, ASCAP/WB, ASCAP/Maximum Media, ASCAP)
	22 SHE'S MINE (Cal-Gene, BMI/Virgin, BMI)
	81 SHOCKWAVE (Kip Teez, ASCAP/Peccot, ASCAP/Virgin, ASCAP)
	89 SMOKIN' ROOM (MCA, ASCAP)
	66 SOMEONE LIKE YOU (Perry Lane, BMI/Deken Swanie, BMI)
	91 SOMEONE TO LOVE (Not Listed)
	41 SONGS OF LOVE (Amazement, BMI)
	47 STAY (Kaplain K, ASCAP/MCA, ASCAP/TuTu, ASCAP/Zomba, ASCAP)
	98 STOP RUNNING AWAY (Rutland Road, ASCAP/WB, ASCAP/Gratidue Sky, ASCAP)
	3 TALK TO ME (All Baker's, BMI/Montegue, BMI/Delvon, BMI) CPP
	38 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM
	39 THIS IS LOVE (Zomba, ASCAP)
	35 TOUCH ME UP (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP/Sabby Ninny, BMI)
	55 TREAT THEM LIKE THEY WANT TO BE TREATED (Second Generation Rooney, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father MC, BMI)
	87 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
	54 UNTIL YOU COME BACK TO ME (Jobete, ASCAP/Stone Gate, BMI)
	1 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
	71 WANNA BE THE MAN (CBS, ASCAP/Maurice White, ASCAP/Vershell, ASCAP/Reyshell, BMI/Bust-It, BMI/Karanova, ASCAP)
	60 WEAK AT THE KNEES (Acknickulous, ASCAP/MCA, ASCAP)
	10 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
	94 WHAT YOU DESERVE (Warner-Tamerlane, BMI/Thumpin', BMI)
	36 WHEN WILL I SEE YOU AGAIN (Seven Songs, BMI/Ba-Dake, BMI)
	69 YOU CAN'T DENY IT (Big Life, PRS/BMG, ASCAP) MSC
	79 YOU'RE RIGHT ABOUT THAT (Island, BMI/O' Dad, BMI)

SHK66000

EMPIRE ★ SIX

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R. D.

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CIV

Industry Vet Leaves RCA For A Worthy Cause Patterson's Company To Advance Minority Interests

NEW YORK—Helping entertainment companies provide more opportunities for minorities and women in key decision-making positions within the mass market and mainstream divisions of entertainment companies is the stated goal of newly formed Patterson & Co., founded by Worthy Patterson, most recently RCA VP of product development. The company is based in North Tarrytown Village, N.Y.

Patterson is a 25-year veteran of the music industry, having held positions in administration, sales, marketing, and promotion at such companies as Motown, RCA, BMG Music, and Warner Bros. The idea for the Patterson & Co. consultancy rose from his observations and experiences in his career.

"The basic reason I decided to start the company is that when I first got into the business in 1965, when affirmative action was getting off the ground, black music was a \$600-million-a-year business," says Patterson, who says that he noticed that the major record companies then did not employ blacks. "So I put out a call to the NAACP, the Urban League, CORE [Congress Of Racial Equality] to find somebody to be involved in sales and marketing management. And through the Urban League placement service, I wound up as executive trainee at

RCA."

He adds that since 1965, there have not been significant changes in employment diversity at music companies. Though many labels

"I will be getting involved with the people who own the companies"

now employ more blacks, there are still only a few who hold power outside of the designated black or urban music departments.

Patterson decided to meet with Fred Rasheed, NAACP national director of economic development, to talk about his project. Both plan to

work together on future projects. The NAACP was recently successful in putting its fair-share affirmative action program in place at one major record company, CBS Records (Billboard, July 28), and plans to negotiate with other labels. Of the NAACP/CBS pact, Patterson says, "I think it is a step in the right direction. Hopefully it would lead to some [black] people getting into the general market area of the company."

Currently, the new consultancy has no clients, but Patterson is optimistic about his goals. "I will be getting involved with the people who own the companies" as opposed to those who run them, he says. "They have to be involved."

Patterson & Co. is located at 546 Bellwood Ave., No. Tarrytown Village, N.Y. 10159; 914-631-2286.

FOR WEEK ENDING AUGUST 11, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★ NO. 1 ★★ WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549 (C) (M)	◆ W. COAST ALL-STARS 4 weeks at No. 1
2	2	2	10	LET THE RHYTHM HIT 'EM MCA 24026 (C)	◆ ERIC B. & RAKIM
3	3	3	10	OWNLEE EUE ATLANTIC 82100 (C)	◆ KWAME & A NEW BEGINNING
4	4	6	8	UNTOUCHABLE RUTHLESS 2053 /EPIC (C)	◆ ABOVE THE LAW
5	6	8	7	CALL ME D-NICE JIVE 1351/RCA (C)	◆ D-NICE
6	8	22	3	BANNED IN THE U.S.A. LUKE 96440/ATLANTIC (C)	◆ LUKE FEAT. 2 LIVE CREW
7	5	5	10	ONE TIME GAFFLED EM UP ORPHEUS 72292/EMI (C)	COMPTON'S MOST WANTED
8	7	4	15	THE POWER ▲ ARISTA 2014 (C)	◆ SNAP
9	9	11	8	SPELLBOUND ATLANTIC 86198 (C)	◆ K-SOLO
10	11	12	7	ROCK DIS FUNKY JOINT PROFILE 7302	◆ POOR RIGHTEOUS TEACHERS
11	13	16	5	SMOOTH & LEGIT CRUSH 409/K-TEL (C)	◆ M.C. SMOOTH
12	23	26	3	WEAK AT THE KNEES ARISTA 2034 (C)	◆ THREE TIMES DOPE
13	14	10	9	U TREAT ME RIGHT EMI 56164 (C)	◆ THE UBC
14	16	—	2	TREAT THEM LIKE THEY WANT TO BE... UPTOWN 79016/MCA (C)	◆ FATHER MC
15	18	23	4	LA RAZA VIRGIN 98947-1 (C) (M)	◆ KID FROST
16	21	27	4	(I WANNA) MAKE YOU MINE MOTOWN 4722 (C)	◆ M.C. TROUBLE
17	10	13	7	GOD MADE ME FUNKE JIVE 1352/RCA (C)	◆ KOOL MOE DEE
18	15	15	14	MENTIROSA ● CAPITOL 15509 (C)	◆ MELLOW MAN ACE
19	22	28	4	TO DA BREAK OF DAWN MOTOWN 4729 (C)	L.L. COOL J
20	24	30	4	HAVE YOU SEEN HER CAPITOL 15586 (C)	◆ M.C. HAMMER
21	NEW ▶	1	1	LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (T)	◆ BOOGIE DOWN PRODUCTIONS
22	17	14	14	AMERIKKA'S MOST WANTED PRIORITY 7220 (C)	◆ ICE CUBE
23	12	7	13	U CAN'T TOUCH THIS CAPITOL 15571	◆ M.C. HAMMER
24	29	—	3	DOOWUTCHYALIKE TOMMY BOY 955 (M)	◆ DIGITAL UNDERGROUND
25	27	24	5	BROTHER'S GONNA WORK IT OUT DEF JAM 44-73391/COLUMBIA (C) (CD) (M)	◆ PUBLIC ENEMY
26	19	9	17	THE POWER WILD PITCH 1018 (M)	◆ POWER JAM FEATURING CHILL ROB G
27	20	19	7	THE GIRL THAT I HATE SKYYWALKER 146 (C) (M)	POISON CLAN
28	25	20	9	SET IT OFF SEDONA 7614/JCI (C)	◆ DEF DAMES
29	NEW ▶	1	1	ME AND THE BIZ COLD CHILLIN' 4-21559/REPRISE (C) (T)	◆ MASTER ACE
30	28	—	2	BACK TO BASIX SELECT 5003 (M)	◆ KID 'N PLAY

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



Maxi-mum Jazz. Having fun in the studio while putting the finishing touches on his Charisma debut album, "Bona Fide," are Maxi Priest, right, with Soul II Soul's Jazzie B. With Nellee Hooper, Jazzie co-produced two tracks on Priest's album, "Space In My Heart" and "Peace Throughout The World."

A review of Lee's
"Mo' Better Blues"
... see page 68

ACTIONMART

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NEW ON THE CHARTS

LaTasha Rogers, soon to be 19, originally wanted to be a singer. So it comes as something of a surprise that, as M.C. Trouble, she is making her single debut as a rapper with "(I Wanna) Make You Mine" on Motown. "I was a singer," she says. "I just kind of stumbled onto this—it happened with a bang."

The Los Angeles native was performing in a local club with a rapper friend of hers, who also produced a demo for her that was heard by Greg Mack, DJ on all-rap KDAY. "Greg really liked me, and he had a deal pending for a Motown rap compilation album," says Trouble. "They liked the demo so much they just signed me."

From having two cuts on Greg Mack's 1989 "What Does It All Mean?" album, Trouble graduated to a solo project. Her album, "Gotta Get A Grip," features the lead single with backing vocals by the Good Girls. "Thing For You" features pals Full Force. With executive production by Zack Vaz, Trouble also co-pro-

duced all 12 tracks on the album, six with Rogers Connection Productions (run by her father), and six with Johnny Rivers and Charlie Jam, members of Ice-T's Rhyme Syndicate production arm.

"Ice-T is like my brother," says Trouble. "He gives me advice. And I'm the only girl in the Rhyme Syndicate Posse." In fact, Trouble is listed as Syndicate Princess in her album notes.

But unlike the name she bears, Trouble is a level-headed young woman with an eye toward the future of her career. "I've already talked to Jheryl [Busby, Motown head]," she says about her next album project. "He definitely wants me to progress toward a singing album."

With her debut completed, Trouble is set to make her own kind of noise on Motown's 30th Anniversary Motortown Revue tour with the Good Girls, the Boys, Today, and others, which kicks off Aug. 3 in Minneapolis.

JANINE McADAMS

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Red BANDIT

IS STEALING HEARTS
AT RADIO EVERYWHERE
WITH THE FIRST SINGLE,
"BABY PLEASE DON'T CRY"
(featuring Ricky Bell)

FROM HIS DEBUT ALBUM
"COOL LOWER BOY"
MOT-5306 MOC-2054

MOTOWN

CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	7	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	1 week at No. 1 THE ADVENTURES OF STEVIE V
2	5	10	5	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEEE-LITE
3	1	1	7	EVERYBODY EVERYBODY RCA 2628-1-RD	BLACK BOX
4	6	8	5	GETTING CLOSER GEFEN 0-21606	NITZER EBB
5	7	11	6	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
6	3	2	8	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	◆ DEPECHE MODE
7	4	5	8	STAR SIRE 0-21558/REPRISE	◆ ERASURE
8	8	9	7	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
9	14	19	5	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
10	15	21	4	WARNING! CAPITOL V-15544	◆ ADEVA
11	10	12	8	PINEAPPLE FACE CAPITOL V-15559	◆ REVENGE
12	16	22	6	GOD TONIGHT CURB V-77053	REAL LIFE
13	18	25	4	STEP ON ELEKTRA 0-66624	◆ HAPPY MONDAYS
14	9	7	9	FX COLUMBIA 44 73186	◆ A GUY CALLED GERALD
15	24	39	3	IN THE REALM OF THE SENSES VIRGIN 0-96461	BASS-O-MATIC
16	21	28	4	JUBILATION EPIC 49 73357	◆ ANYTHING BOX
17	12	14	8	I CAN HANDLE IT SBK V-19705	MR. MIXI & SKINNY SCOTTY
18	23	42	3	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	WAS (NOT WAS)
19	17	23	5	GANGSTER BOOGIE NEXT PLATEAU NP-50120	TONY SCOTT
20	34	—	2	JERK OUT PAISLEY PARK 0-21701/WARNER BROS.	◆ THE TIME
★★★ POWER PICK ★★★					
21	39	—	2	WON'T TALK ABOUT IT ELEKTRA 0-66623	◆ BEATS INTERNATIONAL
22	30	—	2	ROUGH STUFF MCA 24035	◆ ADAM ANT
23	40	—	2	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
24	26	35	3	HOLDING MY HEART VENETTA 75021 7041 1/A&M	◆ BANG
25	29	36	4	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
26	31	48	3	SIMPLE RHYTHM CARDIAC 3-4002	SOUL REBELLION
27	37	47	3	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
28	19	20	6	I'LL ADMIT IT EPIC 49-73198	LAURIE SAUNDERS
29	25	32	5	CAN'T STOP VIRGIN 0-96470	AFTER 7
30	43	—	2	UNBELIEVABLE ELEKTRA 0-66611	YELLOW
31	46	—	2	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	◆ CANDY FLIP
32	38	44	3	AND I LOVED YOU FFRR 869 077-1/POLYDOR	SATOSHI TOMIIE FEAT. ARNOLD JARVIS
33	13	13	8	BLACK BETTY EPIC 49H 73195	RAM JAM
34	11	4	9	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
★★★ HOT SHOT DEBUT ★★★					
35	NEW	1	1	DO ME! MCA 24037	◆ BELL BIV DEVOE
36	NEW	1	1	CLOSE TO YOU CHARISMA 96463	◆ MAXI PRIEST
37	49	—	2	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
38	48	—	2	DO YOU WANT MY LOVE? FLATBUSH BEAT FBR-9001	ROCK POSSE FEAT. FONDA RAE
39	32	41	4	I'M NEVER GONNA GIVE YOU UP VENETTA 75021 7039-1/A&M	◆ THE BRAT PACK
40	NEW	1	1	DANCE, DANCE RCA 2649-1-RD	DESKEE
41	NEW	1	1	DYSFUNCTIONAL RELATIONSHIP NETTWERK 74006/I.R.S.	◆ CONSOLIDATED
42	NEW	1	1	LET'S GET BUSY GEFEN 0-21609	CLUBLAND FEATURING QUARTZ
43	47	—	2	... AND STONES ENSIGN V-23548/CHRYSALIS	◆ THE BLUE AEROPLANES
44	NEW	1	1	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TON!! TONE!
45	33	30	6	I DON'T LOVE YOU (BUT I LIKE YOU) ACTIVE ACT-3065/SELECT	ANNETTE TAYLOR
46	NEW	1	1	I WON'T SURRENDER ACTIVE ACT-3069/SELECT	DEE HOLLOWAY
47	NEW	1	1	KILLER MCA 18843	◆ ADAMSKI
48	NEW	1	1	BROTHER'S GONNA WORK IT OUT DEF. JAM 44 73391/COLUMBIA	◆ PUBLIC ENEMY
49	27	24	8	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	◆ MC 900 FT. JESUS WITH DJ ZERO
50	20	15	9	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG

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

12-INCH SINGLES SALES				Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	3	8	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	2 weeks at No. 1 ◆ DEPECHE MODE
2	3	5	6	EVERYBODY EVERYBODY RCA 2628-1-RD	BLACK BOX
3	2	1	9	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
4	6	7	9	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
5	7	8	11	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
6	8	11	7	STAR SIRE 0-21558/REPRISE	◆ ERASURE
7	5	4	11	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
8	4	2	15	THE POWER ARISTA AD1-2014	◆ SNAP
9	13	15	4	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
10	10	12	8	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	◆ THE WEST COAST RAP ALL-STARS
11	15	27	3	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
12	20	—	2	JERK OUT PAISLEY PARK 0-21701/REPRISE	◆ THE TIME
13	9	9	10	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
14	17	18	6	CAN'T STOP VIRGIN 0-96470	AFTER 7
15	18	21	8	FIRST TRUE LOVE MICMAC 537	TIANA
16	12	10	10	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
17	22	26	4	SHE AIN'T WORTH IT MCA 24030	◆ GLENN MEDEIROS FEATURING BOBBY BROWN
18	16	17	7	PINEAPPLE FACE CAPITOL V-15559	◆ REVENGE
19	23	29	4	TIC-TAC-TOE ATLANTIC 0-86183	◆ KYPER
20	26	30	5	JUBILATION EPIC 49 73357	◆ ANYTHING BOX
21	14	14	12	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
★★★ HOT SHOT DEBUT ★★★					
22	NEW	1	1	DO ME! MCA 24037	◆ BELL BIV DEVOE
23	24	25	4	LOVE AND EMOTION LMR 2645-1-RD/RCA	◆ STEVIE B
24	27	31	4	CAN'T LET YOU GO CUTTING 236	CORO
25	11	6	13	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
26	28	33	4	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
27	21	23	8	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
★★★ POWER PICK ★★★					
28	48	—	2	HANKY PANKY SIRE 0-21577/WARNER BROS.	MADONNA
29	30	34	5	LA RAZA VIRGIN 0-96498	KID FROST
30	33	—	2	BANNED IN THE U.S.A. LUKE 0-96440/ATLANTIC	LUKE FEATURING THE 2 LIVE CREW
31	31	42	3	DOOWUTCHYALIKE TOMMY BOY TB-955	◆ DIGITAL UNDERGROUND
32	NEW	1	1	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	CANDY FLIP
33	42	—	2	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEEE-LITE
34	37	41	3	MY KINDA GIRL SOLAR 45 74510/EPIC	◆ BABYFACE
35	41	—	2	FEELS GOOD WING 877 437-1/POLYDOR	TONY! TON!! TONE!
36	49	—	2	LIES ATLANTIC 0-86168	◆ EN VOGUE
37	36	44	3	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	◆ MC 900 FT. JESUS WITH DJ ZERO
38	44	—	2	WHAT WILL I DO? QUALITY 15102-1	TIMMY-T
39	19	13	18	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
40	25	16	15	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
41	29	20	15	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
42	32	35	6	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
43	40	36	4	BROTHERS GONNA WORK IT OUT DEF. JAM 44 73391/COLUMBIA	◆ PUBLIC ENEMY
44	39	45	5	THE GIRL I USED TO KNOW EMI V-56160	BROTHER BEYOND
45	NEW	1	1	ROUGH STUFF MCA 24035	◆ ADAM ANT
46	43	46	15	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
47	45	49	3	GET CRAZY/CLAP YOUR HANDS JIVE 1346-1-JD/RCA	WHITE KNIGHT
48	35	24	7	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
49	NEW	1	1	WARNING! CAPITOL V-15544	◆ ADEVA
50	NEW	1	1	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE

ARTIST DEVELOPMENTS

NAYOBE'S 'PROMISE'

"The whole intent with this new album is for me to break into the R&B marketplace, something I really didn't have an opportunity to do with my first album," says Brooklyn, N.Y.-born Nayobe, whose debut single, "Please Don't Go," was a major dance hit when released on the independent Fever label in 1985. "We were somewhat restricted with that first album, so this time we

wanted to get some known producers. I was really lucky because I got to work with Teddy Riley, the System, and the team of Les Pierce and Frankie Blue." Nayobe is currently making strides with a new single, "I Love The Way You Love Me."

Signed to CBS' subsidiary label, WTG Records, by label president Jerry Greenberg in 1988, Nayobe—who won her initial recording contract after competing in a "Disco Fever" talent contest at now-manager Sal Abbatiello's Fever Club in New York when she was 14—says that

she found that "all the producers I worked with on this album were serious about what they were doing. It was Teddy's idea to cover the Spinners' 'I'll Be Around' and Mr. Greenberg suggested we do the Stylistics' 'You Are Everything,'" she says of the two nonoriginals on the recently released "Promise Me" album.

Although dance music fans became familiar with Nayobe through cuts like "Good Things Come To Those Who Wait" and "Second Chance For Love" (major dance hits in New York and

Florida) from her 1987 self-titled debut, she says she was not concerned about being locked in as a dance music artist. "Sure, the first album had a strong Latin hip-hop feel to it, but if I'm real honest, I'd say that I didn't really 'feel' all the material on that record. That's why this new album is important to me," the singer adds, noting that she was Lena Horne's understudy for "The Wiz" when barely in her teens. "I consider myself to be diverse vocally and although I'm not a pure R&B singer with a gospel music background, I think

the music on 'Promise Me' has a strong black-music sound to it." The singer, who says her future plans may include acting, reports that music buyers familiar with her debut album have expressed surprise about the maturity of her vocals on her WTG set. "When you compare the two albums, they're totally different and a lot of people who hear this new one don't even think it's me. That's why I want to be seen 'live,' so that audiences will know that it really is me singing on the new album."

DAVID NATHAN

August Release Slate Features A Wide Sampling Of Cool Beats & Hot Pieces

BEATS & PIECES: Hot new producer/songwriters Camus & Andres (expect to hear quite a bit more from them in the '90s—they're fab) have just completed final touches on the forthcoming Mica Paris album. We've heard a taste and it's *very* impressive... Chaka Khan is indeed pairing up once again with Rufus for an album but is actively involved in a new solo project as well in the U.K. that is said to return her to the streets. We're crossing our fingers... Steely & Cleve have signed on with Empire Management for representation and are slated to do work with new Epic signing Ipso Facto; they're also rumored to be collaborating with the Beastie Boys... Bobby Konders has remixed the Associates' "Fire & Ice" and Shinehead's "The Real Rock"; in addition, he is working on Junior Reid and Papa Dee and is putting together a three-track EP for CityBeat as well as a solo project for PolyGram.

Junior Vasquez has been working on Technotronic's "Take It Slow" and Gardner Cole's "Whatever It Takes"... There's some hot KRS-One remixes of Ziggy Marley's "All Love" floating about from Marley's sorely overlooked latest project for Virgin... Shep Pettibone is set to remix "Somebody" by Mariah Carey, "Doing The Do" and "Where Are You Baby" by Betty Boo, "Strong Enough" by the Pasadenas, and a Technotronic megamedley... Daniel Abraham has done mixes of "Turn On The Radio" by Tommy Page and Breathe's "Say A Prayer"... Carolyn Harding ("Memories," "Movin' On") is alive and well and living in Orlando, Fla. Harding is no longer with Profile, is working on new material, and is raising a newborn girl, Brittany Nichol McKenzie, born May 4. She can be contacted at 407-282-8710. Congratulations, and good luck with your future endeavors!

David Cole & Robert Clivilles have been producing tracks for Samantha Fox's next Jive release, in addition to cutting a track titled

"The Bump" for Wee Papa Girls... "For All The Kings Men" is the new solo effort on 4th & B'way from soul survivor Maceo Parker... David Shaw & Winston Jones have been remixing "Tear It Up" for Michael McDonald; Shaw has also been mixing "Sweat Dance" by K-YZE... The eagerly awaited,



by Bill Coleman

Paul Simpson-produced Carmen Brown album is due soon from Warner Bros. It is titled "The Situation Is"... Capitol is set to release a soundtrack to "The Return Of Superfly," featuring Tone Loc, Ice-T, Mellow Man Ace, Def Jef, Eazy-E, and Curtis Mayfield.

Old Propaganda fans never fear. The charismatic former lead vocalist of the group, Claudia Brucken, is set to unleash a solo set, preceded by the single "Absolut[e]," produced by Pascal Gabriel... Expect a new Cocteau Twins project titled "Heaven Or Las Vegas" in September... Also expect a hip new project from Bananarama featuring five new cuts produced by ex-Killing Joke/Bright member Youth. The single, "Only Your Love," is already out on import... B-52 diva Cindy Wilson makes a guest vocal appearance on the new Dreams So Real album... Technotronic's "Rockin' Over The Beat" remixed by New Order's Barney Sumner

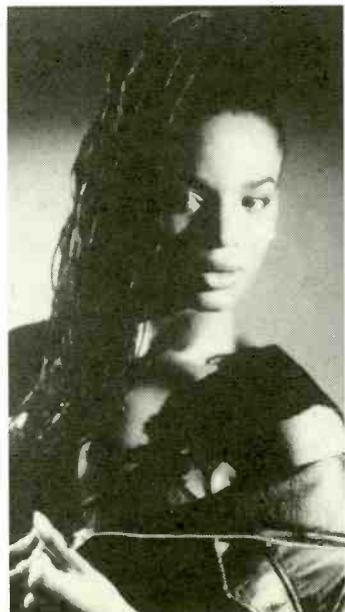
absent Ya Kid K and featuring a new vocal?

Mute/Rough Trade is rereleasing quite a few bits from its back catalog on cassette and CD. Nuggets from Throbbing Gristle and Cabaret Voltaire are highlights. Incidentally, Mute has just inked a distribution deal with Elektra. Expect new releases by Inspiral Carpets and Fortran 5 to come down the pike real soon... Permanent Records is a new label headed by Sweetie G Toby (Cultural Vibe). The label's first two releases will be "Wake Up" by Nu Civilization and "Street Serenade" by Urban Light Orchestra. Contact 718-217-1765... New label Platinum Records (215-638-3186) has released a new single called "Backseat Lover," by Steven Paul Perry. Perry is co-founder of the label with Julia Bradley.

PolyGram has unleashed a new batch o' funk on CD, including James Brown's "Live At The Apollo, 1962," Parliament's "Up For The Down Stroke," "Chocolate City," "The Clones Of Dr. Funkenstein," and "Motor Booty Affair," and the classic "James Brown's Funky People Collections, Parts I & II." These CDs boast bonus cuts not included on the LP. For further reissue information, contact Oscar Yong at 212-333-8549... Columbia and Epic have released dance mix compilations titled "Club Columbia" and "Club Epic," respectively. The sets feature vintage selections by the likes of Gary's Gang, Cheryl Lynn, Jackie Moore, Tina Charles, Shalamar, Phyllis Nelson, Ram Jam, and Heatwave, to name a few. Be sure to check out the fab liner notes by yours truly!

NEW ON THE CHARTS

Who's got one of the hottest singles out? Black Box, that's who. Lifted from the Italian export's fab deConstruction/RCA debut,



KATRIN of BLACK BOX

"Dreamland," the act's U.S. debut single, "Everybody, Everybody," has topped the Club Play chart and appears poised to top the 12-Inch Singles Sales chart as well. It is also picking up steam at radio.

The nucleus of Black Box consists of producer Daniele Davolia and classically trained musicians Mirko Limoni and Valerio Semplici, who for several years wrote and produced television themes and jingles. Currently leading the pack in the much-ballyhooed Italo-house music scene, the three have succeeded in reiterating just how much fun "disco" can be.

Clubs throughout the world have come to know the ensemble over the last year by its huge import hits "Ride On Time" (which featured Loleatta Holloway) and "I Don't Know Anybody Else." Propelled by the soulful vocals of French ex-model Katrin, "Dreamland" maintains a contemporary consistency sure to keep both sides of the Atlantic dancing till dawn. BILL COLEMAN

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4. CRAZY THE BOYS MOTOWN
5. KEEP ON DANCIN' 1990 GARY'S GANG SAM

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

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Betty And Freddie. Backstage at the Bottom Line in New York, Betty Carter and Blue Note Records artist Freddie Hubbard share a laugh after a performance recorded for Carter's next release, a live set due in September from PolyGram/Verve. Carter's 1988 disk, "Look What I Got," spent more than 40 weeks on the Top Jazz Albums chart.

Talent

IN THIS SECTION

Young Acts Rock Prince's Trust Gala
Sundays: Reading, Writing & Touring
Nashville's New Screen Team
Publishers Sue CBS Record Club

Ubiquitous Connick Scores A Hat Trick Jazz Hipster Logs 3 Albums On Pop Chart

■ BY CHRIS MORRIS

LOS ANGELES—Maybe it's just a trick of the imagination, but Harry Connick Jr. seems to be *everywhere* these days, doing *everything*.

The 22-year-old singer/pianist

from New Orleans has no less than three Columbia albums on Billboard's Top Pop Albums chart—his big-band vocal record "We Are In Love," his jazz trio set "Lofty's Roach Souffle" (both of which are also scaling the Top Jazz Albums chart), and his 1989 breakthrough album, "Music From 'When Harry Met Sally ...,'" which has already been certified gold and remains on the chart more than a year after its release.

At the same time the two new albums were released, Columbia also issued a home video, "Singin' & Swingin'," incorporating Connick's videos and three live performances.

Connick, backed by his 16-piece band, is currently on a 60-date national tour, booked by the Agency For the Performing Arts, that will keep him on the road through December.

And, as if all of this ubiquity were not enough, Connick will make his screen acting debut this fall in the feature film "Memphis Belle." In the

the World War II-period drama directed by Michael Caton-Jones, he is featured in an ensemble cast with John Lithgow, D.B. Sweeney, Eric Stolz, and Matthew Modine.

Connick himself is unperturbed by the media blitz, which portrays him alternately as a *nouveau* bebopper, a crooner, and a budding matinee idol.

"I want to do it all, man," he says. "While they're busy figuring out what to call it, I'll be on to the next thing."

Conventional wisdom in the industry dictates that an artist should never release two albums at the same time—particularly two albums showcasing two different sides of his musical personality. But Connick says that he and his manager, Ann Marie Wilkins, were in accord about the strategy for "We Are In Love" and "Lofty's Roach Souffle."

"We just didn't think it was a good
(Continued on next page)

Roger McGuinn's Turn, Turn Again; Bowie's Bow; Motor City Goes West

A TIME FOR EVERY PURPOSE: It is a summer afternoon in the riverbank town of Piermont, N.Y., some 20 miles upstream on the Hudson River from Manhattan. Outside the Turning Point restaurant, passersby pause and smile as they hear a soundcheck coming from inside the nightclub. The riffs from the Rickenbacker guitar are unmistakable: "Eight Miles High," "Chestnut Mare," "Mr. Tambourine Man," and "Turn! Turn! Turn!"

Roger McGuinn is warming up for the night's set, as his wife and manager, Camilla, chats with club owner John McAvoy. Although a decade has passed since McGuinn's last album, and while he has toured regularly since, his set will not feature just old favorites. The previous night, at the Bottom Line in Manhattan, the Byrds co-founder enchanted a packed room not only with past hits but also with new material that he'll begin recording this month for an upcoming disk on Arista Records.

"Things go around in big cycles," says the soft-spoken McGuinn after his soundcheck. He explains how a demo deal with the producers of the John Candy movie "Uncle Buck" allowed him to record songs—"Someone To Love" and "King Of The Hill" among them—that reached the ear of Arista A&R exec Randy Gerston and, in turn, label prez Clive Davis.

"I always got along fine with [Clive]," says McGuinn, recalling the Byrds' days at Columbia under Davis. "He used to lecture me," McGuinn says lightly. "He'd take me into his office and tell me how to write a song. And he told me I hadn't managed my career very well."

"And he was right," Camilla adds, jokingly.

In fact, McGuinn notes that in the past decade he resisted recording offers from independent labels that he and Camilla felt wouldn't make sense from a business standpoint.

Now, from a business standpoint—with the Byrds due for induction in the next class of the Rock and Roll Hall of Fame, and former band mates Chris Hillman and David Crosby flying high in their respective bands—the timing for McGuinn's re-emergence seems ideal. And from a creative standpoint, Arista's move couldn't be smarter, judging from songs McGuinn previewed live.

Some are surprising contributions or collaborations: "You Bow Down" from Elvis Costello; "Your Love Is A Goldmine," co-written by Dave Stewart, with Jeff Lynne serving as midwife; and "Loving You Is Not A Sin," joining McGuinn with the hit team of Billy Steinberg and Tom Kelly. But this listener waits eagerly for studio versions of "The Time Has Come," "Without Your Love," and, especially, "Love That Never Dies"—each bearing a mark of sure melody and purpose that makes McGuinn's return ripe with

promise.

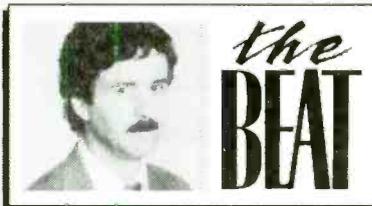
ON THE BEAT: "Those were the days," said David Bowie from the stage of Giants Stadium in New Jersey, introducing the circa '75 Philly flash of "Young Americans," one of the string of hits offered on his summer Sound + Vision Tour, billed as a "best-of" farewell outing. Performing beneath stadium-scale projections of his own image, the rocker brought Major Tom, Ziggy Stardust, the Thin White Duke, and more alive once again as the U.S. tour closed with this July 29 date.

"So long, America, thanks for a million memories," said Bowie, who is said to have another Tin Machine project in the offing... Loudon Wainwright III takes aim at North Carolina Republican Sen. Jesse Helms for his stand against government funding of "unacceptable" art. Wainwright's new single on Hannibal Records is "Jesse

Don't Like It" . . . Curt Smith of Tears For Fears let it be known at the recent New Music Seminar that TFF will take a break and he plans a solo disk—among other things; Smith also announced his engagement to Chrysalis publicity VP Frances Pennington.

CAN'T FORGET THE MOTOR CITY: In one week, two revered Detroit institutions held sway in Los Angeles with parties that boasted very memorable guest lists. On July 24, newly reborn music mag Creem threw a Palace bash simultaneously celebrating its 20th anniversary and its first issue published under the aegis of young publisher Marvin Jarrett. Among those in attendance were Curt Smith of Tears For Fears, David Was of Was (Not Was), Rick Rubin, John Doe, Kevin DuBrow, Jane Wiedlin, Warren Zevon, members of the Red Hot Chili Peppers, Venice, Vixen, Warrant, Faster Pussycat, Poison, 24-7 Spyz, and, word has it, Fawn Hall—though none of the magazine's ex-editors in attendance (there were several) reported seeing her. In all, a blast . . . Two nights later, David Was and Don Was were the focus of a similar bash at the Mayan Theater celebrating the release of their new Chrysalis album, "Are You O.K.?" After playing a great set in front of the invitation-only crowd, Detroit's finest brought up a few guest stars, including TFF's Smith, who sang "Everybody Wants To Rule The World," fellow Michigander Iggy Pop, who ran through "Home," and Elton John, whose version of "Philadelphia Freedom" brought many a cheer from those in the audience thrilled to see Elton in such an intimate setting. Hot, crowded, and celebrity-packed—Paula Abdul and even former governor Jerry Brown were there—and very much the California blast.

Assistance in preparing this column was provided by Dave DiMartino in Los Angeles.



by Thom Duffy

The Novelty Hasn't Worn Off For Genre Master Mojo Nixon

■ BY RICK CLARK

MEMPHIS—"Go ahead and say it. Novelty!" Mojo Nixon says with a laugh. "It doesn't bother me. I'm not mining any new territory. Like Spike Jones, Ray Stevens, or Jerry Reed, I'm the latest in a long line of guys who look at the world through glasses no one else seems to have right away.

"Most of what we call pop music now isn't any fun," continues Nixon. "It's so cheese-whizzed that there are no wild transcendental moments of pure freak-out, like a good Howlin' Wolf record."

Mojo Nixon, no stranger to wild moments, has parted ways with his duo partner of six years, Skid Roper, and set out in search of capturing "a big stupid roar" with his idea of the

perfect studio band. He found that in bassist John Doe (X), drummer Country Dick Montana (The Beat Farmers), saxophonist Jim Spake (Alex Chilton), and guitarists Bill Davis (Dash Rip Rock) and Eric Roscoe Amble (Del Lords).

This spring, Nixon went to Memphis, the recording site of his last album, "Root Hog Or Die," and re-enlisted producer/keyboardist Jim Dickinson for more inspired Southern-style lunacy.

"Jim flung it out of me. He's the guru of the voodoo. We got a big-band sound with plenty of Mojo juice all over it."

True to form, the resulting album, "Otis," due out Aug. 21, features such provocative titles as "Destroy All Lawyers," "I Want To Race Big
(Continued on next page)

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TALENT IN ACTION

PRINCE'S TRUST GALA
Wembley Arena, London

TRADITIONALLY, the annual Prince's Trust Gala has been a chance for the U.K. rock establishment to do its bit for charity in front of royalty. But this year, the rock elite had already signed up for the Knebworth '90 charity spectacular, so the Trust organizers decided to switch the emphasis to the rising young dance stars.

Unfortunately, this good idea got

lost in the execution when the organizers added some American artists and superfluous U.K. acts. The result was more like a poll winners' affair, with every act limited to two songs—hardly enough to make an impression on the audience.

Prince Charles' broken arm prevented him and Princess Diana from attending, and that robbed the event of some of its royal glamour. It wasn't a sellout, either. But the TV cameras were there with an intrusive vengeance, filming for the recently launched British Satellite Broadcasting network and worldwide TV rights. This may have been fine for the charity but not for the Wembley audience, whose view was frequently obscured by one or another of six camera teams on and about the stage.

The first segment featured brief sets from Big Country, Wet Wet Wet, Roachford, and Lenny Kravitz that had little in common. Wet Wet Wet seemed strangely subdued, and Kravitz had no chance to show the potential the audience plainly wanted to see.

**Danger Danger's
Imagine/Epic album
breaks out at retail
as band hits the
road with Kiss
... see page 44**

MOJO NIXON

(Continued from preceding page)

Foot Trucks," "Put A Sex Machine In The White House" ("a mini-opera James Brown throwdown"), and "Don Henley Must Die."

"People who think that Don Henley is pompous will play it, and I'll get in a lot of trouble and," Mojo says, shouting like a demon-possessed preacher, "that's what I'm seeking!"

"If people think Mojo is selling out, I'm not even buying in," exclaims Nixon. "I'm just cutting the rockets on louder."

Nevertheless, Nixon hopes to land a hit, but "on my own terms. Eventually, radio and MTV will say, 'Jeez, this guy won't go away, so let's play him.'"

When the much-vaunted Prince's Trust Supergroup emerged—directed by bassist Pino Palladino and featuring top session players—it started by backing none other than John Lodge and Justin Hayward from the Moody Blues!

After this decidedly nondance outfit did its thing, the stage was set for the dancing to begin. The Pasadenas delivered a gospelling version of "Bridge Over Troubled Water" and their "Love Thing" hit. Then, Pauline Henry from the Chimes reveled in her sweet soul version of U2's "I Still Haven't Found What I'm Looking For."

Oleta Adams' soulful vocals left the crowd open-mouthed in admiration. Unfortunately, no one had any idea of whom the U.S. PolyGram artist was, since her album is not out here yet. Taylor Dayne seemed trapped somewhere between dance and hard rock, and Chaka Khan, decked out in a frilly black and purple outfit, could not go wrong with "Ain't Nobody" and "I Feel For You."

It was left to Lisa Stansfield to wrap up the evening with a couple of her monster hits before everyone joined in for "Hey Jude."

HUGH FIELDER

THE SUNDAYS

The Paradise, Boston

THE SUNDAYS SEEMED a little scared of the enthusiastic sold-out

crowd at Boston's Paradise club. A shy hesitancy, however, was part of the fledgling English quartet's appeal at this June 30 show, as it is also on the band's DGC debut, "Reading, Writing And Arithmetic."

In a live setting, the swirling textures of David Gavurin's guitar and Paul Brindley's bass, on top of drummer Patrick Hannan's steady support, were more powerful and involving than on the band's record, which sometimes relaxes into a kind of postpunk new age mellowness.

Both Brindley's bass (on "Joy") and, especially, Harriet Wheeler's vocals were as likely to be lead instruments as Gavurin's moody gui-

tar. Wheeler's delicious voice evocatively painted moods, alternately caressing and cajoling the melody.

The Sundays base their songs on hypnotic patterns of beats and riffs that build as they repeat. That approach was particularly successful live on "Can't Be Sure," "I Won," and "Skin And Bones." Sometimes, though, the drone and chime made songs sound more like half-finished ideas, as in "Something More" and "My Finest Hour." And, disappointingly, the intoxicating "Here's Where The Story Ends" lost much of its punch live when Gavurin used an acoustic rather than electric guitar.

KAREN SCHLOSBERG

UBIQUITOUS HARRY CONNICK JR.

(Continued from page 31)

idea to put singing on my jazz album and jazz on my singing album," he says. "They kind of get in the way of each other. I'm really two different performers."

He adds, "There's a lot of people out there who hate jazz who'll buy the singing album. There are two different audiences out there. Some people will buy both. I hope *everybody* will buy both."

Connick, who began his career playing his Thelonious Monk-influenced jazz in small clubs, has moved to progressively larger venues as his vocal stylings took commercial wing. But again, Connick sees his versatility as a plus on the touring side.

"It'll clarify [my image]," he says. "I can play three kinds of venues—small clubs, concert halls, and even bigger kinds of venues."

Connick, whose videogenic looks provided additional liftoff for "Music From 'When Harry Met Sally ...,'" says he would like to do more film work, but adds, "I don't have time to

do any right now."

As for what the public can expect next musically from the unpredictable performer, Connick will only say, "It's a surprise. The only person that knows what it is is my girlfriend."

FOR THE RECORD

Due to an editing error, a statement by Dave Jurman, senior director of dance music promotion at Columbia Records, about artist development practices at his previous label, Arista Records, was reported incorrectly in the Aug. 4 Talent section. Jurman said one reason for the respect accorded Arista is that relatively fewer signings by the label allows the "luxury" of long-term marketing campaigns for its artists.



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MADONNA TECHNOTRONIC	Wembley Stadium London	July 20-22	\$2,578,625 (1,473,500 United Kingdom) \$35	225,000 sellout	Allied Entertainment
NEW KIDS ON THE BLOCK RICK WES TOMMY PAGE PERFECT GENTLEMEN	Giants Stadium East Rutherford, N.J.	July 20-21	\$2,542,125 \$25	104,218 sellout	Metropolitan Entertainment
PAUL MCCARTNEY	Soldier Field Stadium Chicago	July 29	\$1,907,975 \$32.50	55,630 sellout	Joseph Entertainment Group Stardate Prods. Ogden Allied Presents
PAUL MCCARTNEY	Cyclone Stadium Iowa State Univ. Ames, Iowa	July 18	\$1,747,298 \$32.50	53,763 sellout	Ogden Allied Presents
GRATEFUL DEAD CROSBY, STILLS & NASH	Rich Stadium Buffalo, N.Y.	July 16	\$1,612,320 \$24	67,998 sellout	Metropolitan Entertainment
GRATEFUL DEAD NEW BOHEMIANS	Robert F. Kennedy Memorial Stadium Washington, D.C.	July 12	\$1,319,220 \$22.50	58,575 sellout	Cellar Door Prods. Metropolitan Entertainment
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN TOMMY PAGE RICK WES	Lake Compounce Amphitheatre Bristol, Conn.	July 27-28	\$1,141,365 \$25	40,000 sellout	Joseph Entertainment Group
GRATEFUL DEAD CROSBY, STILLS & NASH	Three Rivers Stadium Pittsburgh	July 8	\$1,125,150 \$25	45,719 51,126	Electric Factory Concerts Metropolitan Entertainment
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Jones Beach Theatre Wantagh, N.Y.	July 22-23	\$575,700 \$28.50	20,200 sellout	Ron Delsener Enterprises
GRATEFUL DEAD BRUCE HORNSBY & THE RANGE	Cardinal Stadium, Kentucky Fairgrounds & Exposition Center Louisville, Ky.	July 6	\$550,507 \$21.50	25,505 46,614	Metropolitan Entertainment Sunshine Promotions
ROBERT PLANT ALANNAH MYLES	Alpine Valley Music Theatre East Troy, Wis.	July 28	\$478,052 \$30.50/\$25.50/ \$18.50	30,274 40,000	Joseph Entertainment Group
JOHNNY MATHIS DIONNE WARWICK	The Greek Theatre Los Angeles	July 19-21	\$414,310 \$27.50/\$25/\$17	16,480 18,561	Nederlander Organization
SANTANA	The Greek Theatre Los Angeles	July 13-15	\$407,523 \$24/\$21/\$15.50	18,544 sellout	Nederlander Organization
STEVE MILLER BAND LOU GRAMM	Shoreline Amphitheatre Mountain View, Calif.	July 28	\$367,742 \$22.50/\$18.50	18,075 20,000	Bill Graham Presents
ERIC CLAPTON	Miami Arena Miami	July 23	\$361,170 \$22.50	16,276 sellout	Fantasma Prods.
ROBERT PLANT ALANNAH MYLES	Meadowlands Arena East Rutherford	July 19	\$360,330 \$22.50/\$20	18,023 sellout	Metropolitan Entertainment
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Seashore Performing Arts Center Old Orchard Beach, Maine	July 26	\$360,000 \$24	15,000 sellout	Frank J. Russo
LOS BRONCOS	Los Angeles Sports Arena Los Angeles	July 29	\$305,331 \$27/\$25/\$20	14,826 16,000	Jalisco Promotions
JANET JACKSON CHUCKII BOOKER	Bradley Center Milwaukee	July 27	\$298,860 \$25/\$20	15,491 15,884	Joseph Entertainment Group
JANET JACKSON CHUCKII BOOKER	Birmingham-Jefferson Civic Center Birmingham, Ala.	July 11	\$287,111 \$21.50	13,354 sellout	New Era Promotions
DAVID BOWIE	Veterans Memorial Arena, Hartford Civic Center Hartford, Conn.	July 23	\$273,063 \$22.50	12,760 sellout	Cross Country Concerts
DIANA ROSS A.J. JAMAL	Oakdale Theatre Wallingford, Conn.	July 27-28	\$270,399 \$35	9,534 sellout	in-house
MOTLEY CRUE LITA FORD	Mississippi Coast Coliseum Biloxi, Miss.	July 27	\$268,287 \$18.50	15,027 sellout	Beaver Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND LITTLE FEAT	Oak Mountain Amphitheatre Pelham, Ala.	July 28	\$263,677 \$26.50/\$23.50	10,618 sellout	New Era Promotions
JANET JACKSON CHUCKII BOOKER	Deer Creek Amphitheatre Indianapolis, Ind.	July 24	\$256,000 \$19.50	12,962 sellout	Sunshine Promotions

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Hats Off to *OUR* Writers, Artists and Production Company "STARS"



Pam Tillis
Arista



Kevin Welch
Reprise



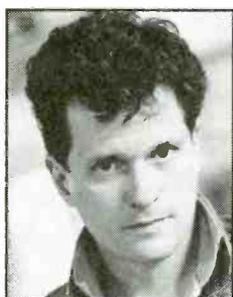
Travis Tritt
Warner Bros.



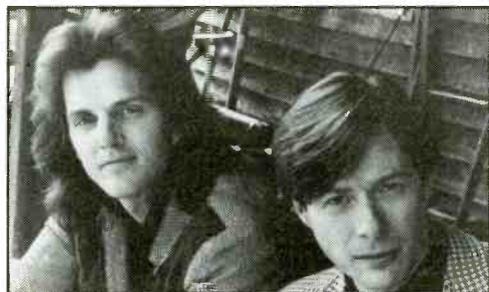
Ray Kennedy
Atlantic



Carlene Carter
Reprise



Wally Wilson
Curb



The O'Kanes
Columbia



Jann Browne
Curb



Tim Mensy
Columbia



Tim Ryan
Epic



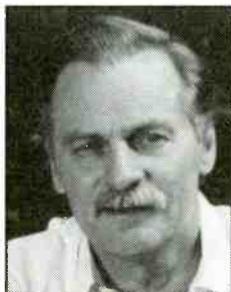
Ronnie McDowell
Curb



Don Henry
Epic



Molly Scheer
Warner Bros.



Vern Gosdin
Columbia



Tree International

A Division of CBS Music Publishing

TALENT

Randall & Crowley: Masters Of Song-Based Film Universe

■ BY IRV LIGHTMAN

GENRE BENDING: There's not a name yet for the kind of song-oriented movies Alice Randall and John Charles (J.C.) Crowley are developing and writing. Since the characters on screen don't sing the songs, the movies aren't musicals. But because the lyrics are integral to the plot, the songs aren't background music either. In spite of this unconventional approach, Randall & Crowley's new Nashville-based company, Black & White Pictures, has Hollywood enamored of three of its projects.

Randall is a Harvard-educated writer whose allusive, literary lyrics have found favor with such artists as **Judy Rodman**, who made his song "Girls Ride Horses Too" a top 10 country hit, and **Moe Bandy**, who took "Many Mansions" to No. 34 on the Hot Country Singles chart. To make her foray into song-inspired screenwriting, Randall switched her affiliation early this year from the small publishing company of which she was part owner to CBS/Tree.

Crowley was a member of the pop group Player, for whom he wrote the 1978 No. 1 pop hit "Baby Come Back." Other of his songs have been cut by **Smokey Robinson** and **Johnny Cash**. In 1988, he recorded the RCA album "Beneath The Texas Moon," which yielded a No. 13 country hit, "Paint The Town And Hang The Moon Tonight."

Reggie Hudlin, who directed the recent hit rap music film "House Party," has signed to direct Black & White's first screenplay, "Mother Dixie," for Tri-Star Pictures. Songs in "Mother Dixie" will be presented in the form of inset music videos. Randall says CBS Records president **Tommy Mottola** helped get the project under way and that CBS will do the soundtrack album.

Contributing songs for "Mother Dixie," in addition to Randall and Crowley, were **Kevin Welch**, **Pam Tillis**, **Ray Kennedy**, **Harry Stinson**, **Buddy Mondlock**, and **Sam Lorber**.

The two other movies in the embryonic stage are "Cosmic Colored Cowboy," in which **Danny Glover** has agreed to star, and "Shadow Boxing," which is being written under contract from Paramount Pictures. Both Randall and Crowley insist that their scripts be historically sound, and toward that end have done research in Texas for the true-story-based "Cowboy" and in Ireland for "Shadow Boxing."

The two credit much of their relatively quick success in movies to the encouragement of **Paul Worley**, VP of CBS/Tree's creative department. Besides providing Randall a demo budget, CBS/Tree also underwrote the costs of her frequent negotiating trips to Los Angeles and

New York.

The music that emerges from film projects will probably not fit the country format, Randall and Crowley concede.

CBS CLUB SUED: Columbia House, the mail-order wing of CBS Records, has been sued for copyright infringement in a class action by an administrator of three publishers who claim that the club, failing to license songs on three albums, also paid only 75% of the statutory mechanical rate on club sales of an album. The suit was filed July 18 in U.S. District Court in Los Angeles by **Wixen Music** as administrator for **Hiraeth Music**, **K-Kuad Music**, and **McNoodle Music**. Hiraeth is said to own 20% of **Richard Marx's** song "The Flame Of Love," which appears on Marx's self-titled debut album on **EMI**. K-Kuad Music reportedly owns a

third of "Time Is Here And Gone," from the **Doobie Brothers** album "Cycles" on **Capitol**; and **McNoodle** is believed to

own 50% of "Walking On A Thin Line," from the **Huey Lewis** album "Sports" on **Chrysalis**. None of the publishers use established mechanical collection agencies to license their songs, including the **Harry Fox Agency**. CBS had no comment.

DEALS: As previously reported, **Almo/Irving/Rondor International Music Publishing** has officially announced its acquisition of the **Shelter Records' Skyhill/Tarka Music** catalog from **Ian Ralfini**, owner of **Shelter Entertainment**. The **A&M Records** publishing wing now owns copyrights of songs by **Leon Russell**, **Peter Tosh**, **Dwight Twilley**, and **Matthew Moore**.

REGISTERING AVAILABILITY: Just published is "Copyright Registration Practice" (**Clark Boardman Co. Ltd.**, 672 pages, \$75), a book designed for lawyers, corporate counsel, and other personnel involved in copyright of all kinds, including music, of course. The author, **James B. Hawes**, is an attorney in private practice in Newport Beach, Calif., where he has spent 30 years in intellectual property law. Publisher **Clark Boardman Co.** is located at 375 Hudson St., New York, N.Y. 10014; 212-929-7500.

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

1. **Bonnie Raitt**, Nick Of Time
2. **Slaughter**, Stick It To Ya
3. **Linda Rondstadt**, Cry Like A Rainstorm, Howl Like The Wind
4. **Metallica**, Kill 'Em All
5. **Roxette**, Look Sharp!

Assistance in preparing this column was provided by **Edward Morris** in Nashville.

60+ Years Of Classic Country Music Packaged Into 'Smithsonian Collection'

NASHVILLE—One hundred songs, representing more than 60 years of country music, have been packaged into the new "Classic Country Music: A Smithsonian Collection." The records and an accompanying 84-page booklet by country music scholar Bill Malone are scheduled for release Oct. 1.

Issued by the Smithsonian Institution Press, the collection will be available on six vinyl albums, four cassettes, or four compact disks. The LP and cassette packages are priced at \$59.96 a set

and the CDs at \$64.95. The public can buy the collection at the Smithsonian museum shops in Washington, D.C., or order them from the institution for an additional \$5.09 shipping and handling fee.

One World Records will distribute individual CD albums through U.S. retail stores. Each of these albums has a suggested retail price of \$15.98. Although the Malone booklet is not a part of the retail offering, it can be ordered by mail for \$9.95. Each re-

(Continued on next page)

CMA/NARM Set 'Brightest Stars' Slate Campaign Puts Retail Focus On 14 Acts

NASHVILLE—Fourteen acts from nine record labels will be featured in the Country Music Assn. and the National Assn. of Recording Merchandisers' eighth annual fall merchandising campaign. The event, themed Bring Home Country's Brightest Stars, is used to focus consumer attention on country music during the period that is highlighted by the CMA's October awards show.

The featured acts are Alan Jackson, Arista; Billy Joe Royal, Atlantic; Garth Brooks and Tanya Tucker, Capitol; Shenandoah, Columbia; Doug Stone, Epic; Reba McEntire

and George Strait, MCA; the Kentucky Headhunters and Kathy Mattea, PolyGram; Lorrie Morgan and Restless Heart, RCA; and Randy Travis and Travis Tritt, Warner Bros.

To be eligible for inclusion in the campaign, an act must have had a top 20 album on the charts between May 1, 1989, and April 30, 1990.

This year, CMA/NARM will offer participating retailers and rackjobbers four point-of-purchase aids: a poster, a double-sided flat, a CD divider card, and a cassette shelf-talker.

Art on the pieces includes pic-

tures of the artists, the CMA logo, NARM's "Give The Gift Of Music" slogan, and a mention of Chevrolet, one of the CMA awards show sponsors.

Part of the cost of the campaign will be borne by the participating labels. The labels will also have field reps monitor use of the material.

Again this year, there will be a contest for the best retail and rack displays using the p-o-p material. Contest deadline is Oct. 31, and judging will be completed in November.

Orders for the p-o-p material will be shipped by mid-August.

Billboard Sourcebook Is Hot Off The Press; Rhino Releases 1st Batch Of Past Chart Hits

BILLBOARD'S SIZZLING SUMMER SALE: Two new Billboard-related items have just rolled off the presses: Billboard's 1990 Country Music Sourcebook and Directory and the first five volumes of "Billboard Top Country Hits" from Rhino Records.

The Sourcebook contains more than 4,000 listings of the key names in country music. New features include minibios and photos of top country music artists, new listings of fan clubs, an updated awards section, and a list of artists' birthdays. The 92-page country reference book contains information on record companies, artists, booking agents, talent management, radio stations, music publishers, concert facilities and promoters, top singles, organizations and associations, Grand Ole Opry members, Tennessee recording studios, Nashville area hotels, radio/TV program suppliers, and publicity/PR/marketing services. The handy reference guide for those interested and/or involved in the country music industry can be ordered (\$33 includes postage and handling) by writing to Billboard, Circulation Dept., 1515 Broadway, New York, N.Y. 10036.

The Rhino Records "Billboard Top Country Hits" series starts off with the top 10 country hits for each of the years from 1959-63. Available as cassettes (\$6.98 each) and CDs (\$11.98 each), the albums feature some recordings that have been out of print and unavailable for many years. Each song was digitally recorded from the original master recordings—and many are available for the first time on compact disk and in true stereo. Rhino's associate A&R director, James Austin, notes, "This series fills a void in the marketplace for quality recordings of classic country music on compact disk and at a midline price—and they are readily available at local record stores as well as discount department stores."

Each release was programmed by chart guru Joel Whitburn with audio remastering by Bill Inglot and Ken Perry. The package includes a timeline of the year's significant events and rare photos. The 1959 album is headed by the year's top song, "The Battle of New Orleans" by Johnny Horton, followed by "The Three Bells" by the Browns and the Johnny Cash classic "Don't Take Your Guns To Town." 1960's top song was Patsy Cline's "Please Help Me I'm Falling," followed by "He'll Have To Go" by Jim Reeves and "Wings Of A Dove" by Ferlin Husky. "Walk On By" by Leroy Van Dyke tops the 1961 album that also includes such hits as "Don't Worry" by Marty Robbins and "Hello Walls" by Faron Young. Claude King was king of 1962 with his smash "Wolverton Moun-

tain," which edged out such hits as "She Thinks I Still Care" by George Jones and Hank Snow's "I've Been Everywhere." The 1963 collection contains the year's biggest hit, "Love's Gonna Live Here" by Buck Owens, along with "Abilene" by George Hamilton IV and "The End Of The World" by Skeeter Davis.

Rhino's catalog also includes reissues on such artists as Ernest Tubb, Merle Haggard, Tennessee Ernie Ford, Merle Travis, Willie Nelson, Lefty Frizzell, Wanda Jackson, and Slim Whitman. Adds Austin,

"Because traditional country music is the foundation of much of today's popular music, our expanding country reissues activities are a logical extension of our interests." Rhino is charging off to a good start.

TRIED & TRUE ON THE MOVE: Expanding on its success as an inde-

pendent record operation and management company, Tried & True Music of Austin, Texas, has created a new booking agency, Tried & True Artists. Ron Shelley will serve as primary agent for the company, which will handle such acts as Jerry Jeff Walker and Chris Wall. "We're independent and proud of it," says Susan Walker, queen of the Tried & True empire and Jerry Jeff's heart. The label's latest releases are Walker's "Live At Gruene Hall" and Wall's "Honky Tonk Heart." Both are distributed internationally by Rykodisc. Tried & True's phone number is 512-288-1695.

CONGRATULATIONS, JEFF: Aristo Music Associates is celebrating its 10th anniversary. The PR and marketing company founded by Jeff Walker was started in the attic of Walker's home back in 1980 with two clients. The company has expanded through its Aristo Video Promotions division to include full-service video distribution, promotion, and tracking of shortform music videos in all music formats. Walker is one of the good guys of the country music industry... Kip Kirby of TNN's "Crook And Chase" show recently journeyed to Smithville, Tenn., for an in-depth interview with John Anderson at his home. The buoyant Kirby is Billboard's former Nashville bureau chief... Dulcimer virtuoso David Schnauffer is the opening act for 20 summer shows by the Everly Brothers. "We thought it would be a great artistic combination and we wanted to give our fans a unique act," explained Don Everly. Schnauffer's debut video, "I'm So Lonesome I Could Cry," is a wonderful instrumental version of the Hank Williams classic. It's gaining play on TNN and CMT.



by Gerry Wood



Restless Heart To Take A Swing At Hosting ACM's Oct. Golf Classic

NASHVILLE—The eighth annual Academy of Country Music Celebrity Golf Classic has been placed on the calendar for Oct. 15 at Burbank, Calif.'s De Bell Golf Course. The ACM reigning group of the year, Restless Heart, is slated to host the tournament.

Proceeds from the event will go to the T.J. Martell Foundation for cancer, AIDS, and leukemia research for children, and to the Neil Bogart Me-

morial Laboratory, the Martell Foundation's West Coast division.

Entry fees are \$250 per person for the "Texas-style scrambles" game. Each team will be made up of a celebrity and four paying players, and the "shotgun" start is set for noon.

Special hotel rates will be available to participants at the Burbank Holiday Inn. For additional information, contact the ACM office at 213-462-2351.

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NEW ON THE CHARTS

Country newcomer Tim Ryan, 26, got his start in an unusual one-day career typhoon. It is the story of a not-so-typical day in Nashville.

Only six weeks after his arrival in Music City, Ryan befriended Gerry Teifer of the Opryland Music Group. After giving his tape a listen and giving him some advice, Teifer con-

nected Ryan—then unaffiliated with a performing rights society—with Pat Rolfe of ASCAP. Rolfe took one listen and, arranged a meeting between Ryan and Dan Wilson at Tree Publishing. After hearing two songs, Wilson called in Tree president Buddy Killen and played him Ryan's songs. Killen immediately signed him to a publishing deal and offered to produce him.

At that rate, a career could run its course in one week. But the promise in Ryan's talent leans toward lon-

gevity.

Montana-bred Ryan's first single, "Let's Dance In Circles," from his self-titled Epic debut, is climbing the chart. It is No. 70 with a bullet on Billboard's Hot Country Singles & Tracks chart this week.

The earlier chapters of Ryan's story are no less remarkable. He began playing the fiddle with his grandfather, Vic Cordier, when he was only 4. Cordier plays fiddle in the "Let's Dance In Circles" video.

Then, at 12, Ryan was chosen to

play lead guitar for Tex Williams' local tour. Williams asked Ryan to join him for the remaining dates, but Ryan stayed behind to finish school.

After college graduation, he took the road to Nashville, where his dreams have yet to fail him.

He is managed by Bill Carter, 1114 17th Ave. So., Nashville 37203; 615-327-1270. He is booked by Buddy Lee Attractions, Suite 300, 38 Music Square E., Nashville 37203; 615-244-4336. **DEBBIE HOLLEY**

CLASSIC COUNTRY MUSIC

(Continued from preceding page)

tail-edition album contains the ordering information.

Besides songs from such historically important figures as Gid Tanner, Uncle Dave Macon, Bradley Kincaid, the Carter Family, and Roy Acuff, the package also has recent hits from Waylon Jennings, Willie Nelson, Emmylou Harris, Ricky Skaggs, Dwight Yoakam, Alabama, the Bellamy Brothers, the Judds, and others.

FOR WEEK ENDING AUGUST 11, 1990

Billboard® HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	10	GOOD TIMES K. LEHNING (S. COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
2	7	10	12	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	VINCE GILL (V) MCA 79011
3	9	12	10	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS
4	6	9	12	HE TALKS TO ME B. BECKETT (M. REID, R. M. BOURKE)	LORRIE MORGAN (V) RCA 2508-7
5	10	15	12	WRONG R. ALBRIGHT, B. MONTGOMERY (S. SESKIN, A. PESSIS)	WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS
6	8	13	9	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
7	15	17	6	NOTHING'S NEWS J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK (C) (V) RCA 2596-4 RS
8	14	16	11	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D. GIBSON)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4
9	2	1	15	THE DANCE A. REYNOLDS (T. ARATA)	GARTH BROOKS CAPITOL PRO-79024
10	17	18	8	WANTED S. HENDRICKS, K. STEGALL (A. JACKSON, C. CRAIG)	ALAN JACKSON (C) (V) ARISTA CA5-2032
11	3	6	13	RICHEST MAN ON EARTH J. STROUD (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 2505-7
12	11	11	12	THIS SIDE OF GOODBYE P. WORLEY, E. SEAY (M. NOBLE, J. PENNING, C. MOSER)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19829
13	5	5	13	ON DOWN THE LINE T. BROWN (KOSTAS)	PATTY LOVELESS (C) (V) MCA 53811
14	4	3	14	HE WALKED ON WATER K. LEHNING (A. SHAMBLIN)	RANDY TRAVIS (C) (V) WARNER BROS. 4-29878
15	19	22	8	DON'T GO OUT J. CRUTCHFIELD (R. FOSTER, B. LLOYD)	TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
16	24	72	3	JUKEBOX IN MY MIND J. LEO, L. M. LEE, ALABAMA (D. GIBSON, R. ROGERS)	ALABAMA (V) RCA 2643-7
17	16	7	16	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT (V) MCA 79015
18	20	25	7	I MEANT EVERY WORD HE SAID S. BUCKINGHAM (C. PUTMAN, B. JONES, C. CHAMBERS)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
19	12	2	18	NOBODY'S TALKING R. SHARP, T. DUBOIS (R. SHARP, S. LEMAIRE)	EXILE (V) ARISTA 2009
20	13	8	16	HILLBILLY ROCK R. BENNETT, T. BROWN (P. KENNERLEY)	MARTY STUART (V) MCA 79001
21	18	14	13	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.
22	23	28	9	SOMETHING OF A DREAMER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
23	26	30	5	FOURTEEN MINUTES OLD D. JOHNSON (D. KNUTSON, A. L. OWENS)	DOUG STONE (C) (V) EPIC 34T 73425
24	27	44	6	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
25	25	33	7	I COULD BE PERSUADED E. GORDY, JR. (D. BELLAMY, H. BELLAMY, D. SCHLITZ)	THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
26	28	31	9	MAYBE THAT'S ALL IT TAKES D. WILLIAMS, G. FUNDIS (B. N. CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
27	22	19	18	WALK ON J. BOWEN, R. MCENTIRE (S. DEAN, L. WILLIAMS)	REBA MCENTIRE (V) MCA 79009
28	21	20	19	IF YOU COULD ONLY SEE ME NOW B. BECKETT, T. BROWN (S. LONGACRE, R. GILES)	T. GRAHAM BROWN (C) (V) CAPITOL 4JM 44534
29	39	46	5	MY PAST IS PRESENT T. BROWN (R. CROWELL, S. SMITH)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS
30	38	54	4	THE BATTLE HYMN OF LOVE A. REYNOLDS (D. SCHLITZ, P. OVERSTREET)	KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
31	43	66	3	TIL A TEAR BECOMES A ROSE B. MEVIS, G. FUNDIS (B. RICE, M. S. RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
32	33	49	4	PRECIOUS THING T. BROWN (S. WARNER, M. MCANALLY)	STEVE WARINER (C) (V) MCA 53854
33	40	52	5	I FELL IN LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, B. TENCH, P. LAMEK)	CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS.
34	37	48	7	I'LL LIE MYSELF TO SLEEP B. MONTGOMERY (T. MENSY, T. HASELDEN)	SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS
35	30	23	17	DANCY'S DREAM S. HENDRICKS, T. DUBOIS, RESTLESS HEART (M. POWELL, G. JENNINGS, T. DUBOIS)	RESTLESS HEART (V) RCA 2503-7
36	36	27	23	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73263/CBS
37	34	26	19	SHE CAME FROM FORT WORTH A. REYNOLDS (P. ALGER, F. KOLLER)	KATHY MATTEA (C) (V) MERCURY 876 746-4
38	31	24	16	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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	35	10	LOOKS AREN'T EVERYTHING D. JOHNSON, T. BROWN (M. COLLIE)	MARK COLLIE (V) MCA 79023
40	60	—	2	TOO COLD AT HOME M. WRIGHT (B. HARDEN)	MARK CHESNUTT (C) (V) MCA 53856
41	46	37	23	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS, D. GAY)	CLINT BLACK (V) RCA 2520-7
42	42	34	25	HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19918
43	47	40	21	WALKING SHOES J. CRUTCHFIELD (P. KENNERLEY)	TANYA TUCKER (C) (V) CAPITOL 4JM 44520
44	48	43	24	I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER)	KEITH WHITLEY (V) RCA 9122-7
45	45	39	21	I WATCHED IT ALL (ON MY RADIO) S. SMITH, T. BROWN (L. CARTWRIGHT, D. SCHLITZ)	LIONEL CARTWRIGHT (C) (V) MCA 53779
46	41	38	23	I'D BE BETTER OFF (IN A PINE BOX) D. JOHNSON (J. MACRAE, S. CLARK)	DOUG STONE (C) (V) EPIC 34T 73247/CBS
47	55	64	4	STORY OF LOVE P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
48	32	32	11	NEW KIND OF LOVE S. BOGARD, R. GILES (R. GILES, S. BOGARD)	MICHELLE WRIGHT (V) ARISTA 2002
49	57	65	3	HONKY TONK BLUES J. STROUD, R. ALVES (H. WILLIAMS, SR.)	PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
50	49	29	17	ISLAND B. BECKETT (T. SEALS, E. RAVEN)	EDDY RAVEN (C) (V) CAPITOL 4JM 44537
51	NEW	1	1	BORN TO BE BLUE B. MAHER (M. REID, B. MAHER, M. DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-RS/RCA
52	50	50	26	LOVE ON ARRIVAL K. LEHNING (D. SEALS)	DAN SEALS (C) (V) CAPITOL 4JM 44435
53	29	21	14	SEARCHIN' FOR SOME KIND OF CLUE N. LARKIN (P. RAKES, D. KEES, N. LARKIN)	BILLY JOE ROYAL (C) (CD) ATLANTIC 4-3265
54	67	73	3	MY HEART IS SET ON YOU S. SMITH, T. BROWN (L. CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
55	56	53	19	RUNNIN' WITH THE WIND R. LANDIS (E. RABBITT, R. NIELSEN)	EDDIE RABBITT (C) (V) CAPITOL 4JM 44538
56	75	—	2	LONELY OUT TONITE R. LANDIS (E. RABBITT, R. NIELSEN)	EDDIE RABBITT CAPITOL PRO-79183
57	44	36	10	BABY, WALK ON W. WALDMAN, J. LEO (M. BERG, R. SAMOSET)	MATRACA BERG (C) (V) RCA 2584-4-RS
58	62	62	7	OUGHTA BE A LAW B. BECKETT (G. NICHOLSON, D. PENN)	LEE ROY PARNELL (C) (V) ARISTA CAS 2028
59	59	56	25	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 876-536-7
60	58	51	20	BLACK COFFEE J. BOWEN, J. STROUD, L. J. DALTON (E. STEVENS, H. KANTER)	LACY J. DALTON CAPITOL PRO-79024
61	53	57	22	THE DOMINO THEORY R. SCRUGGS (B. LABOUNTY, B. FOSTER)	STEVE WARINER (C) (V) MCA 53854
62	63	58	24	IF LOOKS COULD KILL T. BROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73254/CBS
63	64	60	21	IN ANOTHER LIFETIME P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND (C) (V) MCA/CURB 53804/MCA
64	65	59	23	BLACK VELVET N. LARKIN (C. WARD, D. TYSON)	ROBIN LEE (C) (CD) ATLANTIC 4-87979
65	NEW	1	1	DRINKING CHAMPAGNE J. BOWEN, G. STRAIT (B. MACK)	GEORGE STRAIT (V) MCA 79070
66	54	41	12	PUTTIN' THE DARK BACK INTO THE NIGHT R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CURB/CAPITOL PRO-79024/CAPITOL
67	70	71	3	SMALL SMALL WORLD J. KENNEDY (G. SCRUGGS, T. SCHUYLER)	THE STALLER BROTHERS (C) (V) MERCURY 878 094-4
68	NEW	1	1	FOOL SUCH AS I K. LEHNING (B. TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
69	61	61	5	WHO'S GONNA TELL HER GOODBYE R. SCRUGGS, E. T. CONLEY (B. RICE, M. S. RICE)	EARL THOMAS CONLEY (V) RCA 2511-7
70	73	—	2	DANCE IN CIRCLES B. KILLEN (T. RYAN, A. HARVEY)	TIM RYAN (C) (V) EPIC 34T 73372/CBS
71	NEW	1	1	WORK SONG H. SHEDD, B. CORBIN, D. HANNER (B. CORBIN)	CORBIN/HANNER (C) (V) MERCURY 875-688-4
72	NEW	1	1	RECKLESS HEART SOUTHERN PACIFIC, J. E. NORMAN (J. MCFEE, A. PESSIS)	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
73	72	68	20	GUARDIAN ANGELS B. MAHER (N. JUDD, J. JARVIS, D. SCHLITZ)	THE JUDDS (V) CURB/RCA 2524-7/RCA
74	71	—	2	BOOGIE AND BEETHOVEN J. BOWEN, GATLIN BROTHERS (L. GATLIN)	THE GATLIN BROTHERS (C) CAPITOL 44563
75	69	67	26	SEE IF I CARE R. HALL, R. BYRNE (W. ALDRIDGE, R. BYRNE)	SHENANDOAH (V) COLUMBIA 38 73237/CBS

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

COUNTRY

CORNER



by Marie Ratliff

GREENWOOD HOLDS A GOOD HAND: "Holdin' A Good Hand," Lee Greenwood's first release since switching to the Capitol label, captures the Power Pick/Airplay title this week at No. 24. It is also Greenwood's highest charting single since "I'll Be Lovin' You" went to No. 16 some 18 months ago.

"He's come back to what he does best," says MD Jim Howie, WPCM Burlington, N.C. "He'd kind of gotten away from his country roots, but it's nice to have him back."

Adds this week include KSCS Dallas, WSSL Greenville, S.C., WMIL Milwaukee, WKKX St. Louis, WQIK Jacksonville, Fla., and KZSN Wichita, Kan. It is also showing big increases at WKJN Baton Rouge, La., KEBC Oklahoma City, WKHK Richmond, Va., KNIX Phoenix, WGKX Memphis, WONE Dayton, Ohio, WAMZ Louisville, Ky., WQYK Tampa, Fla., WESC Greenville, S.C., WDAF Kansas City, and KZLA Los Angeles.

"IT'S MY PICK TO CLICK," says PD Bill Bradley, KUPL Portland, Ore., of the Kenny Rogers & Dolly Parton remake of the Mickey & Sylvia 1957 R&B classic "Love Is Strange" (Reprise). "I never would have thought of bringing this one back," Bradley says, "but it's great. I added it the same day it came in."

The song, which is No. 3 on the Hot Country Radio Breakouts list, is also seeing early airplay at WUSN Chicago, WIVK Knoxville, Tenn., WCMS Norfolk, Va., WSM Nashville, WTQR Greensboro, N.C., WFLS Fredericksburg, Va., WFMS Indianapolis, WKSJ Mobile, Ala., WXTU Philadelphia, KXXY Oklahoma City, and KWJJ Portland.

AND MORE DUET ACTION: Keith Whitley & Lorrie Morgan's "Til A Tear Becomes A Rose" (RCA) is being propelled up the chart at a rapid pace (No. 43 to No. 31 in its third chart week) by tremendous listener response.

"It's just an absolute smash," says MD Johnny Gray, WKHX Atlanta. "We just added it and the first time I played it, the phones went crazy. It's an obvious hit record."

Good gains are showing at KRAK Sacramento, Calif., WGAR Cleveland, both WQIK and WCRJ Jacksonville, Fla., WSIX Nashville, WRKZ Harrisburg, Pa., WIVK Knoxville, WDSY Pittsburgh, WZZK Birmingham, Ala., WSOC Charlotte, WPOC Baltimore, and KSSN Little Rock, Ark.

Adds on "Rose" include WWWW Detroit, KHEY El Paso, Texas, WMIL Milwaukee, KMPS Seattle, KNIX Phoenix, and WYAY Atlanta.

FOUR NAMES with individually established reputations in music circles—Freddy Fender, Augie Meyers, Flaco Jimenez, and Doug Sahm—have now joined talents, adopted the name Texas Tornados, and are starting to generate some response on their first release, "Who Were You Thinkin' Of" (Reprise).

"It's a good, fresh, different-sounding record," says OM Billy Parker, KVOO Tulsa, Okla. "I hope it doesn't get lost in the shuffle as so many good things do."

"It's such a fun song," adds PD Van Mac, WOKK Meridian, Miss. "It may be a regional thing, but we're having fun with it."

Others who have added the song include KCKC San Bernardino, Calif., KFDI Wichita, Kan., WTQR Greensboro, N.C., KWDJ Riverside, Calif., KEEN San Jose, Calif., and WRKZ Harrisburg.

Billboard **HOT COUNTRY**
RADIO BREAKOUTS

1. I'M YOUR MAN SKIP EWING MCA
2. A FEW MORE REDNECKS THE CHARLIE DANIELS BAND EPIC
3. LOVE IS STRANGE KENNY ROGERS & DOLLY PARTON REPRISE
4. NOTHING'S GONNA BOTHER ME... FORESTER SISTERS WARNER BROS.
5. FEED THIS FIRE ANNE MURRAY CAPITOL
6. KEEPIN' ME UP NIGHTS ASLEEP AT THE WHEEL ARISTA
7. WHEN IT RAINS IT POURS MERLE HAGGARD CURB
8. HOME JOE DIFFIE EPIC
9. LET'S CALL IT A DAY TODAY TAMMY WYNETTE EPIC
10. HOW ABOUT GOODBYE ROBIN LEE ATLANTIC

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.

Bluegrass Assn. To Hold 1st Awards Show
Ky. IBMA Meet Will Also Feature Showcases, Panels

NASHVILLE—The International Bluegrass Music Assn. will hold its first awards show Sept. 27 as part of its annual World Of Bluegrass Trade Show in Owensboro, Ky. To be staged at the Executive Inn, the event will run from Sept. 25-28.

Besides the awards ceremony, the convention will include exhibits, panel discussion of bluegrass topics, and showcases.

The member-voted awards will be given in 10 categories: entertainer, vocal group, instrumental group, male vocalist, female vocalist, recorded event, album, song, instrumental recording, and instrumental performer (with citations for banjo, bass, dobro, fiddle, guitar, and mandolin).

The entertainer-of-the-year candidates are John Hartford, Hot Rize,

Randall Hylton, Alison Krauss & Union Station, Doyle Lawson & Quicksilver, Little Roy Lewis, the Lewis Family, Bill Monroe, Peter Rowan, the Mike Snider Trio, and Ron Tomason.

The top-album nominees are "Sweet Sunny South," Bluegrass Album Band; "Dixie In My Eye," Bill Emerson & Pete Goble; "Anywhere The Wind Blows," Good Ol' Persons; "At The Old School House," Johnson Mountain Boys; "Two Highways," Alison Krauss & Union Station; "I Heard The Angels Singing," Doyle Lawson & Quicksilver; and "The Boys Are Back In Town," Nashville Bluegrass Band.

Panel discussions will cover agents and managers, festival programs for children, corporate sponsorships, a financial analysis of IBMA, a guide to concert presentation, making radio airchecks, writing and pitching bluegrass songs, recording and producing bluegrass music, record playlists and audience development, newsletter design and publication, developing effective press kits and media relations, and bluegrass and the computer.

In addition, there will be a special session Sept. 27 devoted to acoustic instrument repair.

Information on the schedule and fees for attending and exhibiting are available from 502-684-9025.

NEW ON THE CHARTS

Mark Chesnutt, country music's latest arrival, is 26 years old and top-notch, hardcore country. His debut single on MCA, "Too Cold At Home," is evidence of that. As last week's Hot Shot Debut on Billboard's Hot Country Singles & Tracks chart, the song entered the listing at No. 60 with a bullet. This week, it whirls 20 points to the No. 40 spot with a bullet.

Chesnutt's life has been chock-full of country music. His father, Bob Chesnutt, was a regional Texas star, prompting Mark to hit the club circuit around his hometown of Beaumont, Texas, by the time he was 16.

Within a year, Chesnutt's fan

following had expanded and he was being booked by the bigger clubs, including Gilley's in Pasadena and others in the Dallas and Nacagdoches areas.

After eight singles on the AX-BAR and Cherry labels, Chesnutt's demo tapes were distributed around Nashville. His tapes enticed several Nashville music executives to make the trek to Beaumont to watch Chesnutt perform.

When producer Mark Wright dropped in at Cutter's nightclub, he found a crowd of 500 out to see Chesnutt headline on a Wednesday night. Tony Brown, VP of A&R at MCA/Nashville, found himself in a similar situation when he flew to Beaumont. Shortly after, Chesnutt was signed to MCA Records/Nashville.

Chesnutt is booked by Buddy Lee Attractions, Suite 300, 38 Music Square E., Nashville, Tenn. 37203; 615-244-4336. He is managed by Stan Byrd, B.D.M., 1106 16th Ave. So., Nashville, Tenn. 37203; 615-244-7445.



MARK CHESNUTT

DEBBIE HOLLEY

FOR THE RECORD

RCA Records' Prairie Oyster was one of the acts that performed at the Jamboree In The Hills (Billboard, Aug. 4). The group's name was omitted from the story.

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

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

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	2	65	CLINT BLACK ▲ RCA 9668 (8.98) 23 weeks at No. 1	KILLIN' TIME
2	2	1	10	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
3	3	3	9	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
4	4	4	65	GARTH BROOKS CAPITOL 90897* (9.98)	GARTH BROOKS
5	5	5	39	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	6	6	20	TRAVIS TRITT WARNER BROS. 26094* (9.98)	COUNTRY CLUB
7	7	7	43	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
8	8	8	21	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
9	9	9	28	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
10	10	10	60	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
11	11	15	9	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
12	14	11	25	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
13	18	23	4	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
14	12	14	10	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
15	16	17	31	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
16	13	13	68	KATHY MATTEA MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
17	15	12	25	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
18	17	16	17	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
19	19	18	40	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
20	21	22	14	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
21	24	26	41	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
22	20	20	168	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
23	23	21	42	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
24	22	19	22	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
25	27	29	44	SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
26	26	25	10	LIONEL CARTWRIGHT MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
27	25	24	61	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
28	32	50	3	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
29	30	32	156	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
30	34	28	103	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
31	28	27	19	DAN SEALS CAPITOL 91782* (9.98)	ON ARRIVAL
32	31	30	76	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
33	35	37	5	T. GRAHAM BROWN CAPITOL 91780* (9.98)	BUMPER TO BUMPER
34	38	34	150	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
35	29	31	51	KEITH WHITLEY ● RCA 9809 (8.98)	I WONDER DO YOU THINK OF ME
36	33	33	12	LACY J. DALTON CAPITOL 93912* (9.98)	LACY J.
37	36	38	233	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
38	43	35	46	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	39	39	77	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
40	66	72	3	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
41	59	51	216	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
42	37	36	18	STEVE WARINER MCA 42335* (8.98)	LAREDO
43	42	45	247	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
44	40	47	63	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
45	41	40	55	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
46	57	43	8	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
47	44	41	112	KEITH WHITLEY ● RCA 6494 (8.98)	DON'T CLOSE YOUR EYES
48	52	54	52	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
49	62	55	95	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
50	48	42	60	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
51	45	49	39	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
52	47	63	68	THE JUDDS ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
53	55	60	27	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
54	46	48	65	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
55	54	56	6	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III
56	49	44	18	ROBIN LEE ATLANTIC 82085* (9.98)	BLACK VELVET
57	65	65	7	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
58	60	52	14	EDDIE RABBITT CAPITOL 93882* (9.98)	JERSEY BOY
59	64	57	8	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
60	53	58	10	FOSTER & LLOYD RCA 52113* (8.98)	VERSION OF THE TRUTH
61	56	64	13	WILD ROSE CAPITOL 93885* (9.98)	BREAKING NEW GROUND
62	51	66	324	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
63	72	68	43	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT
64	50	46	106	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
65	61	62	179	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
66	58	53	96	PATTY LOVELESS MCA 42223 (8.98)	HONKY TONK ANGEL
67	67	70	127	VERN GOSDIN ● COLUMBIA 40982*/CBS (6.98 EQ)	CHISELED IN STONE
68	63	59	19	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
69	74	—	3	KEVIN WELCH REPRISE 26171*/WARNER BROS. (9.98)	KEVIN WELCH
70	68	71	4	KELLY WILLIS MCA 6390* (9.98)	WELL TRAVELLED LOVE
71	70	—	12	EXILE ARISTA 8624 (8.98)	STILL STANDING
72	75	67	76	GEORGE STRAIT ● MCA 42266 (8.98)	BEYOND THE BLUE NEON
73	71	75	77	ALABAMA ● RCA 8587 (8.98)	SOUTHERN STAR
74	NEW ▶	—	1	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
75	73	61	111	K.D. LANG SIRE 25724/WARNER BROS. (9.98)	SHADOWLAND

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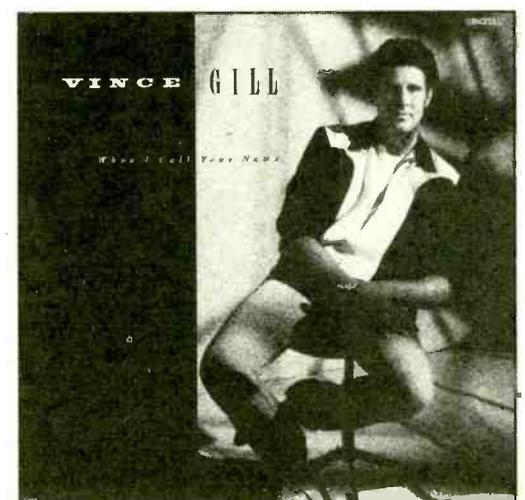
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COUNTRY MUSIC 1991

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- TOP MANAGERS SPEAK OUT
- INTERNATIONAL GROWTH
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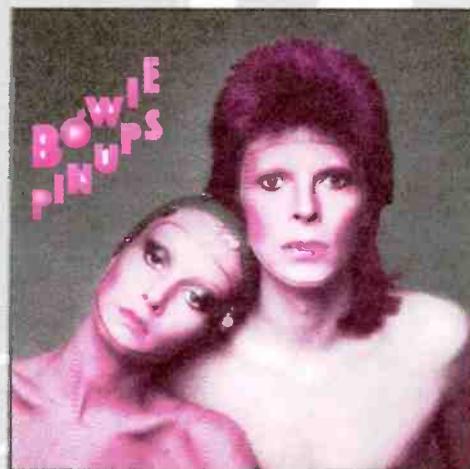
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CD One Stop Incorporates Cassettes Format Is 'Here To Stay,' Says Firm's Prez

■ BY DEBBIE HOLLEY

NASHVILLE—After operating for four years as a CD-only distributor, CD One Stop introduced cassette distribution in May to ice the company's profit cake.

Although the Bethel, Conn.-based company services some 3,000 retailers nationally and has enjoyed steady sales increases each year, industry observers say the competitive advantage for an exclusively CD one-stop has faded as the configuration became readily available at most other one-stops.

But Alan Meltzer, president of CD One Stop, disagrees with this view. "That is not the case," he says. "If availability were the criteria, then our sales would have flattened out or gone down."

Instead, the 4½-year-old company has enjoyed a consistent 40%-50% growth pattern, jumping from first-year sales of \$4 million to \$35 million last year. Company officials predict sales will stretch to \$60 million this year, with \$15 million realized from cassette sales.

Meltzer claims the one-stop maintained its competitive edge by carrying an extensive inventory. "We're sitting here with \$8 million worth of CD inventory," which he claims is twice the size of the next-largest CD inventory in the U.S.

But although the company's CD sales were booming, officials decided to add cassettes to the product mix because the configuration is "here to stay," says Meltzer.

When the company first opened its doors, the potential was great for the market to become exclusively CD, he says. However, that never happened, partially because of the high cost of CD software, he says. "Cassettes are cheaper . . . and a large segment of the market out there is going to continue to buy software that is in the \$5-\$8 range."

Nearly 85% of CD One Stop's accounts stock cassettes, Meltzer estimates. The remaining 15% are CD specialty stores.

Though CD One Stop was slow in jumping on the cassette bandwagon, Meltzer says clients often inquired as to when the company would add the configuration. One reason cassettes were not added sooner is that the company has moved three times since opening its doors.

"We're now in a new facility that is currently 40,000 square feet," Meltzer says. Additionally, 70,000 square feet will be built, bringing the total area to 110,000 square feet.

"We have the merchandise in place, the client base, and the facility in place to do [cassette] business," Meltzer says.

Although artist releases in the cassette configuration often have sales patterns drastically different from CDs, Meltzer says he sees no need to hire anyone with expertise in the tape format. Cassette orders were determined through in-house marketing research, he says.

"We had a really good picture of whom we were servicing, what their needs were, and how they were about to respond to our entry into cassette distribution," he says.

The company fills nearly 1,000 orders daily, with cassettes representing 15%-20% of total sales volume.

"It's rare," reports Meltzer, "when our fill is not 95% or better—even on the hardest-to-get title. We stock titles on our shelves that we sell as few as two of a year."

Independent product takes up approximately 10% of the shelves that hold product from more than 400 labels.

The company has spent nearly \$1 million on upgrades and refinements in its computer ordering system, with plans to pump another \$500,000 into the system this year.

The one-stop customers are also getting more sophisticated, Meltzer says. "The mom-and-pop shops aren't so mom-and-pop anymore," he explains. "These skilled professional people are often market makers."

"In light of the fact that radio is so stagnant and refuses to play new music, these are the people who are ex-

posing and breaking new artists. It's the indie retailer who can turn the [consumer] on to what's new and what's exciting. This guy is the one helping develop new music. It sure as hell ain't radio."

CD One Stop also does its part to help new acts, working records by phone and running contests within
(Continued on page 44)



Gorka Park. Windham Hill recording artist John Gorka drops by the Milford, Mass., headquarters of Strawberries to play a few tunes. Shown, from left, are Elise Kolesky, former East Coast regional manager; Jeff Cohen, assistant buyer, Strawberries; Gorka; Greg Linn, field marketing manager, BMG; and Frank Ursoleo, sales representative, BMG Boston branch.

Classical Fans Get CD-ROM Packages

■ BY RUSSELL SHAW

ATLANTA—Two competing vendors are attempting to appeal to both computer buffs and classical music aficionados by capitalizing on the ability of the CD to store written text as well as prerecorded music.

In March, Warner New Media's Audio Notes released a \$66-list, CD-ROM-based version of Mozart's opera "The Magic Flute," while last October the Santa Monica, Calif.-based Voyager Co. rolled out "The CD Companion For Beethoven Symphony No. 9," a \$99.95-list recording with an accompanying interpretation of the piece.

In addition, Voyager offers "Voyager CD AudioStack," a \$99.95-list product that allows users to create their own companion text for music not yet available in the format.

Both suppliers plan additional releases. Audio Notes will release Beethoven's "The String Quartet" later this month, and it intends to release Brahms' "A German Requiem" by the end of the year. In 1991, Stravinsky's "The Rite Of Spring," Berlioz's "Symphonie Fantastique," and other titles will be released. Voyager is also planning a "Rite Of Spring" release, as well as a Bach's "Brandenburg Concertos Nos. 1-3" package.

The format enables a listener, having hooked up a CD player to a computer equipped with the proper software, to simultaneously hear

music and read notes on the piece and its composer from the computer screen.

Currently, only a small proportion of the personal computer market, representing about 40,000 users, has the technology—an Apple Macintosh-compatible CD-ROM—required to support the two packages. Moreover, the two vendors point out that only a small percent-

'CD-ROM is a neat little novelty. The customers like it'

age of the 40,000 may be interested enough in classical music or opera to buy the interactive titles.

The two labels currently distributing their packages mainly through software distributors to computer stores. Warner New Media, via WEA, is also selling "The Magic Flute" to music outlets, while Voyager is relying on mail-order distribution, with no current plans to penetrate the music retailer.

The source recording for Warner New Media's 220-minute "Magic Flute" package is a Teldec Records issue by Chor des Opernhauses Zurich. Meanwhile, Voyager, an interactive videodisk publishing house, uses a commercially available recording of Hans Schmidt-Isserstedt conducting the Vienna State Opera and the Vienna State Philharmonic.

Despite the overall technological similarities of the two packages, Audio Notes and Voyager have several notable differences in their set-up and presentation.

The three-disk Audio Notes package is driven by an 800K HyperCard diskette, which stores more than 7,000 screens of commentary about the musical passages, including narration, a glossary, and an interpretive analysis. Keyboard commands aid in navigating the specific audio sections.

Voyager's release of Beethoven's Symphony No. 9 has as its base a two-megabyte HyperCard stack. The recording and the text are divided into five parts—"The Pocket Guide," "Beethoven's World," "The Art Of Listening," "A Close Reading," and "The Ninth Game"—allowing the user to direct the audio to specific passages in the work, which are then described onscreen.

Warner New Media and Voyager both decline to offer specific or general sales figures to date, nor will they provide the number of computer or music-oriented outlets currently carrying the multimedia titles.

"It's just the beginning, so in terms of pure numbers, it is not that commercial right now," says Warner New Media president Stan Cornyn.

But each label is betting that the packages will gain in popularity among audiophiles and computer buffs as prices for the necessary
(Continued on page 45)



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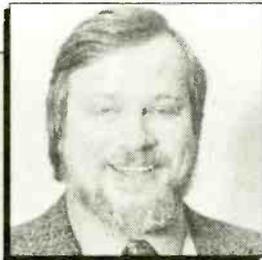
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RETAIL TRACK



by Geoff Mayfield

CHANGING OF THE GUARD: A couple of recent departures from the retail ranks remind me of the philosophical saw, "Nothing is constant but change itself." (That's the kind of stuff one learns when one, as I once did, dates a philosophy major for too long.)

Just last year, it appeared that VP of finance and corporate spokesman **Jim Williamson** and VP of merchandising **Gary Arnold** were jockeying to see which of them would sit in the No. 2 management spot behind CEO **Bob Higgins** at the large **Trans World Music Corp.** Today, Arnold is on the supply side, in a key post at **Hollywood Records**, while Williamson has announced that he'll be leaving the chain when his replacement comes on board. Meanwhile, keep an eye on VP of store operations **Ed Marshall**. Sources familiar with **Trans World** give Marshall high marks and say he has already emerged as a key man in the new hierarchy.

A number of staffers have left **Show Industries** since **Shamrock Holdings** acquired the parent of the **Music Plus** chain and **City-1-Stop** more than a year ago—enough so that recently, former employees organized a sizable alumni picnic. But the recent exits by director of purchasing **Mitch Perliss** and video buyer **Julie Murakami** are particularly eyebrow raising (*Billboard*, Aug. 4).

Perliss, who had been at **Show** for nine years, was one of the company's most visible personalities. Along with president **Lou Fogelman**, **City-1-Stop** director **Pat**

Moreland, and **City-1-Stop** GM **Sam Ginsberg**, Perliss was a personality one automatically associated with **Show**; **Murakami** had the same sort of visibility in the video universe.

At this juncture, it is not fair to say whether the new **Trans World** and the new **Show** are better or worse than the companies they used to be. It is safe, however, to say that life has changed at each of those establishments.

SPEAKING OF CHANGES: The move by **Luke Lewis** from **MCA Records** to become senior VP/GM of audio distribution at **MCA Distribution** is likely a harbinger for other changes to come at the distributor. The second half of 1989 found the major going for a lean look, implementing a strategy that reduced its number of branches and sales offices from 14 to seven.

But with the March deal that will shift **Geffen Records** from **WEA** into the **MCA** family at the end of January 1991, sources expect that **MCA** will have to beef up its field presence. **Geffen** and its new spinoff, **DGC Records**, represent high-volume billing and, since **Geffen's** inception, its sales team has been accustomed to the treatment accorded by league-leader **WEA**. Thus, **Lewis'** appointment could be just the beginning of a significant metamorphosis.

NEW IN NEW YORK: Just a couple of weeks after **Musicland Stores Corp.** announced its intention to pounce on Wall Street with an initial public offering (*Billboard*, July 21), a flock of brass from the chain's Minneapolis headquarters invaded Manhattan July 24 to celebrate the debut of a new **Sam Goody** store at the corner of 42nd Street and 2nd Avenue.

Leading the pack of greeters was chairman **Jack Eugster**, the host with the most (stores), and a gracious one at that. A local field rep from one of the major distributors met **Eugster** for the first time, and

(Continued on next page)

Are The Folks At Sleeping Bag Out For Good, Or Just Napping?

BY BRUCE HARING

STILL ALIVE AND WELL: What's going on at **Sleeping Bag**? Several developments in recent weeks have the indie community abuzz with speculation.

First, the label's telephone has been "temporarily disconnected" for a few weeks, usually a sign of terminal illness.

Second, **Sleeping Bag** recently sold its interests in star acts **E.P.M.D.** and **Nice & Smooth** to **CBS Records** and **Rush Associated Labels**, another sign that, in Michael Ray Richardson's immortal words, "The ship be sinking."

Those indicators, plus the recent incapacitation of label CEO **Jugy Gayles**, left many in the music community wondering about the company's future.

Wonder no more. Despite the signs, the label is merely experiencing temporary cash-flow problems, says **Ron Resnick**, the label's executive VP.

"We're not out of business," Resnick says. "Basically, we just ran out of cash, because of slow payments, this and that. And in the meantime, we were trying to do some kind of major-label deal with **E.P.M.D.** and ourselves, because **E.P.M.D.** wanted that."

With the **E.P.M.D./Smooth** sale concluded, says Resnick, "we have the money we need to adequately promote and market and get radio for the other acts on the label." The label retains back-catalog rights on **E.P.M.D.'s** first and second albums (the former a No. 1 on *Billboard's* Top Black Albums chart) and on **Nice & Smooth's** first.

Meanwhile, CEO **Gayles** is out of the hospital, taking walks every day, and should be back in the office in a couple of weeks, Resnick reports. And when he returns, things should be back to normal. At least the phones should be working. By



the time you read this, Resnick says, the label's lines should be back up and operating.

BAN THE ENVELOPE: **Grass Route** lauds the efforts of the **Ban The Box Coalition** to eliminate the wasteful 6-by-12-inch CD package. But what about the tons of wasteful paper that is sent out each day by the industry in its press and promotional mailings?

Just in the last month, **Grass Route** has seen many 8-by-12 envelopes arrive on the desk bearing nothing inside but a postcard that could have been dropped in the mail. Similarly, we've seen cassettes sent in thick mailing envelopes, surrounded by two layers of bubble pack.

While **Billboard** does maintain a recycling program for several kinds of paper, many outlets receiving this material do not. Besides exacerbating the garbage glut, the waste also adds needless cost to that always-fragile bottom line.

We've always wondered why more labels with full-time promotional and publicity people don't just pick up the phone if they have three

(Continued on page 48)



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RETAIL TRACK

(Continued from preceding page)

when she asked him, "What do you do for Musicland?" he took it in good-natured stride. Rather than beating his chest and exclaiming, "I'm the chairman!" he smiled and said, "Not much. I just go to parties."

The new East Side Goody is a gorgeous split-level superstore that sprawls over 11,000 square feet, with escalators connecting the street-level main floor to a lower level, which features sell-through video, classical recordings, and other older-demographic product.

The catered affair helped draw attention to the fact that Musicland has increased its presence in the New York metro market. The chain with the industry's highest store count now has 10 locations in Manhattan, including one of its video-sales **Suncoast Motion Picture Co.** units, located in midtown at A&S Plaza, a mall in which a Goody also resides.

BOXING, AGAIN: A fast and thoughtful response from Show's Moreland, the current president of the **National Assn. of Recording Merchandisers**, kept three-store **Burnside Records** from leaving the trade group. In a letter to Moreland, dated July 10, company president **Don MacLeod** reported that Burnside, the Portland, Ore., retail subsidiary of label **Millennium Enterprises**, "will not be renewing our membership to NARM, as much as

we have both benefited from and enjoyed this association," because the chain "cannot justify" NARM's support of the 6-by-12-inch longbox for compact disks.

In his letter, MacLeod wrote that he was particularly upset by a statement on packaging that appeared in the July issue of *Sounding Board*, NARM's newsletter, which he felt mirrored "pure 'Big Timber' propaganda. We here in Oregon hear these lies all the time."

Furthermore, MacLeod tells Billboard that his consumers, whom he describes as environmentally conscious, hold disdain for the longbox. "When you try to explain to them what purpose the longbox is supposed to serve, they just look at you funny," he says. It has not been unusual, he adds, for Burnside shoppers to leave their longboxes at the cash register, asking the store to recycle the material.

Moreland quickly responded to MacLeod with a letter of her own, explaining that NARM is not married to the 6-by-12 for evermore, that the trade group is open to options. In addition, she invited MacLeod to help the industry find workable alternatives.

In his own stores, MacLeod buys CDs without the 6-by-12 from **Rykodisc**. He says that it was easy to convert his old LP bins to jewel-box-only display racks by installing a raised floor in his fixtures. And, noting that he loses more cassettes

than CDs to theft, MacLeod also advocates the use of an electronic articles surveillance system... A recent piece on **Ban The Box**, the coalition of artists and record company officials, that aired on syndicated TV show "Inside Edition," stated that the 6-by-12 adds 10 million tons of waste to U.S. garbage dumps each year. I'm not sure where the TV mag got that figure, because, according to comments **Rykodisc** president **Don Rose** made at a recent **New Music Seminar** panel, **Ban The Box** itself estimates the 6-by-12's nationwide waste load at 23 million pounds—which equals 11,500 tons.

WINNER'S CIRCLE: Miami-based **Spec's Music Inc.**, parent of Florida's **Spec's Music & Video** web, earned the marketer-of-the-year award from the Greater Miami Chapter of the American Marketing Assn. The trophy was presented at a June reception at the Grand Bay Hotel in Coconut Grove.

JUST WONDERING: Now that the Convention Season has begun anew, I've got a question for record labels. Why is it necessary to run videoclips in their entirety during your product presentations?

Now, there are some special cases. For example, at the recent **National Record Mart** convention, when **Columbia** director of sales **John Doyle** had a new clip by **Bob**

Dylan that had never been telecast anywhere, it made sense to run it all the way through. But in most cases, a song can be easily represented in 10-30 seconds—certainly in less than a minute. For the past few years, **A&M** has equipped its convention corps with clever tapes of edited clips, a trait others should imitate. In fact, it seems that the practice of running clips all the way through is one of the main reasons product presentations run past their allotted time slots—and if the clip is already being aired on **MTV**, **VH-1**, or **NBC's "Friday Night Videos,"** what's the point? ... Did anyone secure commercial rights to **Roseanne Barr's** rendition of "The Star Spangled Banner"? Can't think of any single that has created as much commotion or publicity this summer.

MAIL BAG: **Gary Del Mastro**, owner of Seattle's **Platters**, could not resist responding to the comments on the cassette single that ran in the July 14 edition of this column. Del Mastro says his store has specialized in "singles of every kind since 1946" and that his customers prefer 45s over cassette singles—so much so that the former outsells the latter by 40 to one. "A cassette single is a cheap piece of plastic filled with a cheap piece of tape," writes Del Mastro, who adds that his store offers "proof positive that, when offered a choice, the enlightened consumer

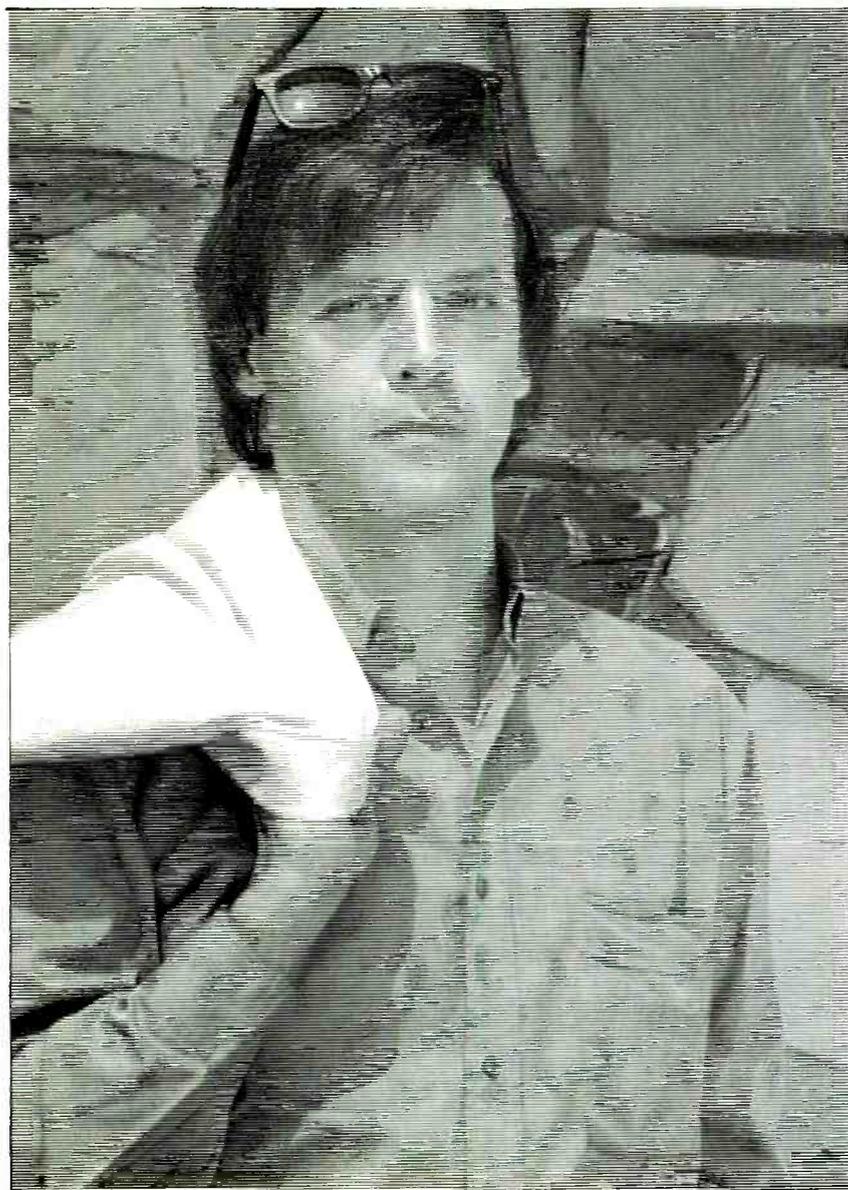
will choose the vinyl 45 over this disposable piece of nonsense almost every time."

Well, Gary, it sounds like **Platters** has found a niche for its particular customer base, and you would be foolish to ignore your customers' preferences. However, the simple fact is that in 1989, the cassette single outsold the 45 in the U.S. by a score of 76.2 million units to 36.6 million. And, if you look at each configuration's up or down trends as compared to the previous year, the totals are even more impressive. Cassette singles grew by 239.14% in 1989, while 45s dropped by 44.22%.

I'm aware that several titles that year were not made available on 7-inch single, and that many stores simply don't carry 45s, but the totals still suggest to me that the single's primary target—the younger consumer—much prefers tape. In fact, if you talk music with kids, many of them don't know the word "record," unless you're talking about the kind the Guinness Book

(Continued on page 46)

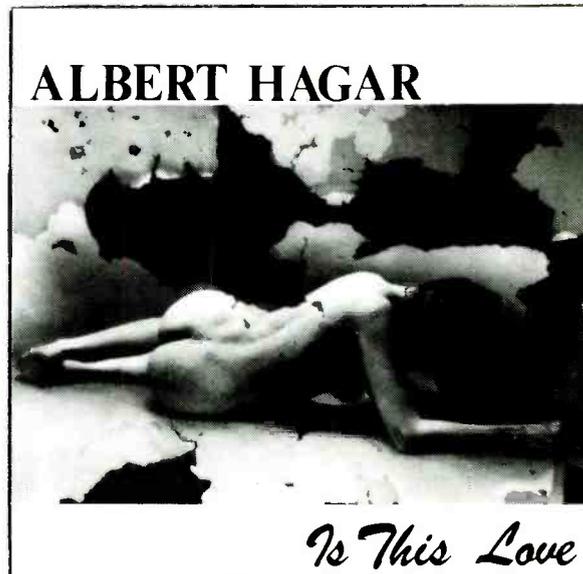
The Country Music Assn. and NARM have set the star slate for their fall retail campaign ... see page 35



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Danger Danger Takes Off At Retail—And Lands On Radio Playlists

BY ELIANNE HALBERSBERG

NEW YORK—A year into the release of Danger Danger's debut album on Imagine/Epic Records, the band has made the jump from album rock to top 40 radio with the Hot 100 success of the single "Bang Bang" and landed a slot on the Kiss tour.

But that success at radio and on the road was fueled largely by an extensive and long-term retail campaign for the act, says Larry Stessel, Epic VP of marketing.

"The key was that [the album] broke out of retail," he says. "We serviced it for in-store airplay."

In addition to the retail push, Danger Danger received favorable word-of-mouth, thanks to a heavy touring schedule, which saw the band open for Alice Cooper and then Faster Pussycat before going on the road with Kiss.

"It started as a buzz at retail and with the tours," Stessel says. "It really started from the street, from our branches doing promotion, buy-and-try campaigns. Our branch systems pushed the buttons and, because of retail, radio and MTV had to react to it."

The group's first single, "Naughty Naughty," received playing time on Dial-MTV, album rock radio, and then, in turn, top 40.

As Stessel explains it, the long-term retail buildup for Danger Danger's album—and the fact that the disk is bulleted on the Top Pop Al-

bums chart a year after its release—illustrates a trend.

In general, records are taking longer to break, he says. While singles-oriented, dance-pop acts may get immediate top 40 radio reaction, rock and alternative acts may require a longer, retail-focused plan.

"You have to grind them out through retail, merchandising, contests, etc., [as well as] some 'Head-bangers Ball' [support on MTV] and cutting-edge video programs around the U.S.," he says.

Touring is a time-consuming way of building band exposure, notes Stessel. "You can put a band on the road playing for 15,000-18,000 people a night, and see all the major markets in two to three months," he says. But on a club or small-hall tour, it takes 40 days just to tour from Florida to Boston, and six months to crisscross the country, he adds.

"Bands who aren't CHR favorites have to build a base over six-10 months to get enough support for CHR airplay," he says. "We market rock'n'roll bands from retail up, not from radio down."

No matter how long it took to happen, the band members are glad to see success coming their way.

"Not to sound pretentious," says bassist/songwriter Bruno Ravel, "but I'm saying to myself, 'It's about time.'"

Ravel and drummer/songwriter Steve West put Danger Danger together in 1987 with vocalist Ted Po-

ley, guitarist Andy Timmons, and keyboardist Kasey Smith. It was the first signing to Lennie Petze's Imagine Records.

"[Petze] used to be head of Epic, and has been involved with a lot of bands in our genre," he says. "We're on Epic Records, they work our product, but Imagine is our label; Lennie signed us and is our A&R man."

With its nonthreatening look and hook-filled melodies, Danger Danger is too pop for the metal core, yet not mild enough for the mainstream.

"Our image leans toward the

heavier side," Ravel says, "because there are no magazines for bands like Journey, Cheap Trick, Survivor, and REO Speedwagon. I'm comfortable in metal magazines because other bands in there, like Bon Jovi, are no heavier than we are."

Of all the bands releasing albums at about the same time as the Danger Danger debut, the group's title is the one still seeing action, Ravel says. "Bang Bang," the second single, "exploded on CHR," he notes.

For Stessel, the "instant" success of "Bang Bang" at top 40 radio was

no surprise. "We had a retail base of almost 300,000 units, and when you go to radio, they're very open to records with that kind of foundation," he says. "CHR won't take too many chances. They play a record because it is selling and kids are responding. So it was easier to deal with 'Bang Bang' than [the band's first album rock single] 'Naughty Naughty.'"

Now, however, Epic is preparing to rework "Naughty Naughty" to its new base at pop radio as the third single, says Stessel.

But, although Danger Danger now has a toehold at pop radio, the group has not forgotten the role that retail played in breaking the album. At the annual convention of Pittsburgh-based National Record Mart, held July 22-26, the group played an hour-long set.

CD ONE STOP ADDS TAPE

(Continued from page 41)

the one-stops' sales department to make sure a particular record is in the accounts.

For instance, in hyping the "Love And Rockets" album last year, Meltzer says cowbells were set up above the desk of each salesperson. "Every time [an account] bought 'Love And Rockets' the salesperson rang the cowbell," he says. "It was fun, funny, and it added a little excitement to the promotion. I believe we sold around 15,000 copies."



Romance At Tower. Arista recording artist Carly Simon visits Tower Records' uptown New York location to sign copies of her latest album, "My Romance," a collection of standards. Shown, from left, are Simon; Jordan Katz, regional marketing manager, Arista; Steve Harmon, store manager, Tower Records; and Brian Doyle, VP, Champion Entertainment.



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

MARC ALMOND
Enchanted
CD Capitol C2-94404
CA C4-94404

CORBIN-HANNER
Black & White Photograph
CD PolyGram 846326-2
CA 846326-4

FATS DOMINO
My Blue Heaven
CD EMI E2-92808
CA E4-92808

EXTREME
Extreme II Pornograffiti
CD A&M 5313
CA 5313
LP 5313

GYPSY ROSE
Prey
CD RCA 2169-2-R9
CA 2169-4-R9
LP 2169-1-R9

HYPNOTICS
Come Down Heavy
CD RCA 2320-2-H
CA 2320-4-H
LP 2320-1-H

THE NEVILLE BROTHERS
Brothers Keeper
CD A&M 75021

CA 75021
LP 75021

NEW LEGEND
CD RCA 2217-2-R9
CA 2217-4-R9
LP 2217-1-R9

SOUP DRAGONS
Love God
CD PolyGram 842985-2
CA 842985-4

UDO
Faceless World
CD RCA 2266-2-R9
CA 2266-4-R9
LP 2266-1-R9

VARIOUS ARTISTS
Knebworth: The Album
CD PolyGram 847042-2
CA 847042-4
LP 847042-1

BLACK

BASIC BLACK
CD Motown MOTD-6307
CA MOTC-6307

LP MOT-6307

BLAZE
25 Years Later
CD Motown MOTD-6301
CA MOTC-6301
LP MOT-6301

BOOGIE DOWN PRODUCTIONS
Edutainment (Clean Version)
CD Jive 1394-2-J9
CA 1394-4-J9
LP 1394-1-J9

RED BANDIT
Cool Loverboy
CD Motown MOTD-6306
CA MOTC-6306
LP MOT-6306

LIZ TORRES
The Queen Is In The House
CD Jive 1292-2-J9
CA 1292-4-J9
LP 1292-1-J9

JAZZ/NEW AGE

STEVE COLEMAN
Rhythm People

CD Novus 3092-2-N
CA 3092-4-N
LP 3092-1-N

DON GROLNICK
Weaver Of Dreams
CD Blue Note B2-94591
CA B4-94591

DON PULLEN
Random Thoughts
CD Blue Note B2-94347
CA B4-94347

MERL SAUNDERS
Blues From The Rainforest
CD Summertone S2CD-01
CA S2CS-16

TOMMY SMITH
Peeping Tom
CD B2-94335

VARIOUS ARTISTS
New Stars On Blue Note Records
CD Blue Note B2-40000

SOUNDTRACKS

JON BON JOVI, PLUS VARIOUS ARTISTS
Young Guns II
CD PolyGram 846473-2
CA 846473-4
LP 846473-1

VARIOUS ARTISTS
Nuns On The Run, Original Motion Picture Soundtrack
CD PolyGram 846043-2
CA 846043-4

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.

CLASSICAL FANS GET CD-ROM PACKAGES

(Continued from page 41)

hardware and software drop to a more affordable level.

Warner New Media and Voyager officials believe that classical music buffs with personal computers will be irresistibly drawn to the knowledge-expanding potential of the new CD-ROM-based annotation packages. Also, they point out that existing computer fans are forever in search of new enhancements and likely will embrace the CD-ROM and the many applications it can support.

"We don't believe CD-ROM [systems] will stay at high prices much

longer—and a lot of smart people who like Macs like music," Cornyn says.

Currently, though, "it's a 'chicken-and-egg' thing," says Matthew Hartman, assistant manager of Computerware, a retailer in Palo Alto, Calif., which carries both titles. Potential purchases of the packages are stymied by the high cost of the various components of the system needed to play the titles, he says.

Even if prices drop substantially, the interactive multimedia music packages will still face an obstacle.

At present, neither package can run on an IBM or its compatibles, which represents a substantial portion of the computer market.

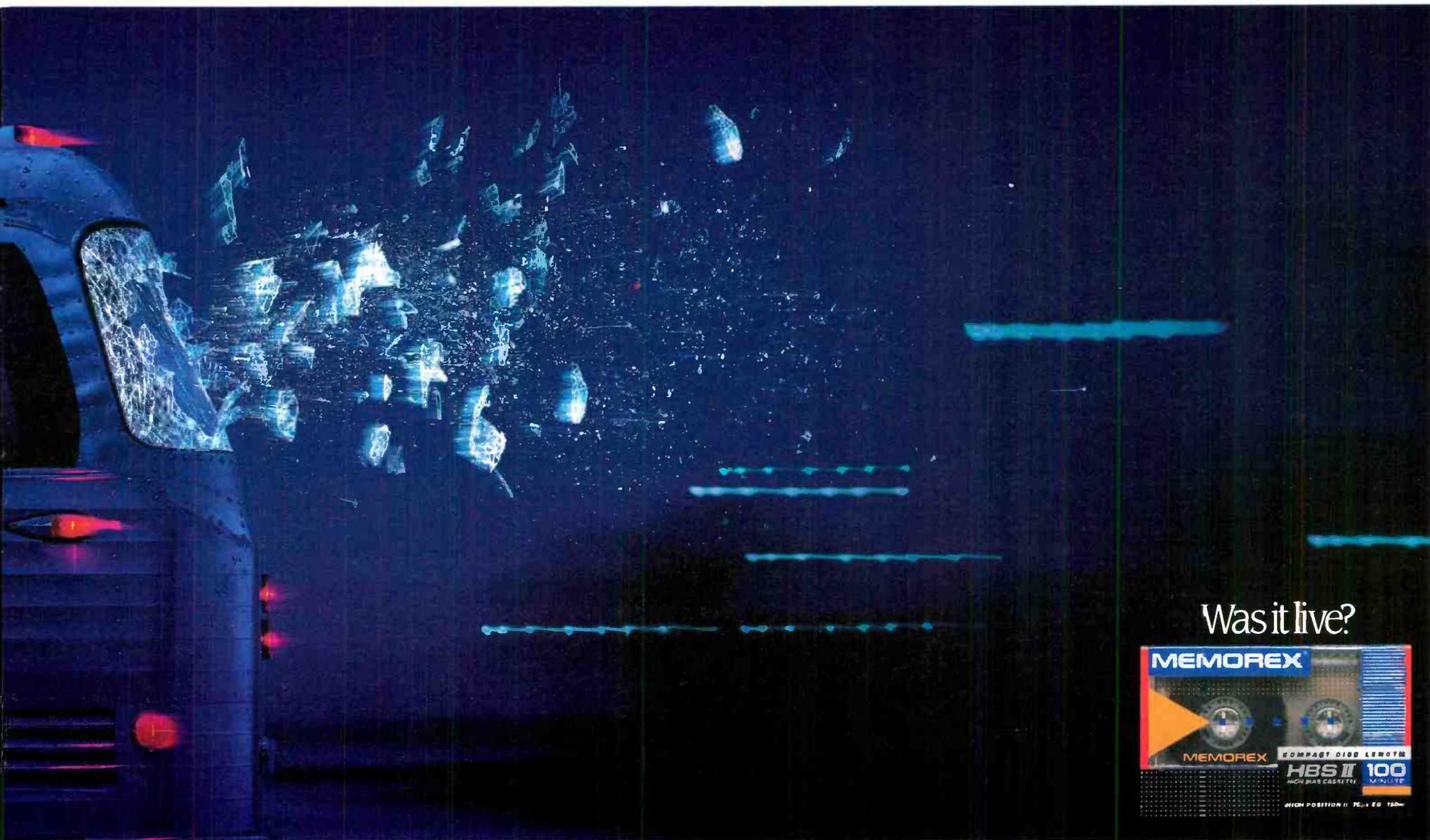
In several years, Hartman estimates, CD-ROM-only specialty stores might arise that would stock interactive music titles as a matter of course. "Then, if there are enough titles, you could see a shift to mass marketing," he says.

Citing company policy, WEA personnel were not made available for comment on music-retailer distribution issues, but several classical-music retailers are ebullient about

"The Magic Flute."

"We stocked 10 pieces initially, and we sold out within a month," says Jim McKee, manager of Tower Classical on Sunset Boulevard in Los Angeles. "It's a neat little intricate novelty. The feedback from customers is that they like it."

Aaron Schacter, computer manager of the New York-based J&R's Computer Store, says the packages are "unique, speciality items in the infancy stage, and would have to be considered slow right now." But he adds that product demonstrations really attract customers.



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RETAIL



Top Of The Line. Los Angeles sales representatives Ralph Meikle, left, and Dude Barber receive the 1990 C.A. Clinton achievement award, the top sales award sponsored each year by Pfanstiehl Corp. of Waukegan, Ill.

RETAIL TRACK

(Continued from page 43)

tracks. As for the notion that the cassette single is made from "cheap" materials, 45s aren't exactly spun from gold. The affection that Del Mastro holds for the 45 and his disdain for the cassette single appear to be rooted more in emotion than in any sort of pragmatic value

judgment.

Call it a matter of beauty being in the eye of the beholder. Del Mastro favors his 45, while a 14-year-old goes for the tape. But a label's decision over whether to make a 45 available for a certain title, or a retailer's decision to either carry or not carry the configuration, needs to be based on business rather than emotion.

OBSERVATION: Distributor-bashing has become fashionable again this year. Two major labels, which belong to different distribution camps, have been complaining that their lackluster sales are the fault of their distributors—this despite the fact that both distributors have had success this year selling other labels' hits. It has led to some ugly infighting. This columnist believes that a distributor can't make hits; it can only sell them. Recording hits is a label's responsibility.

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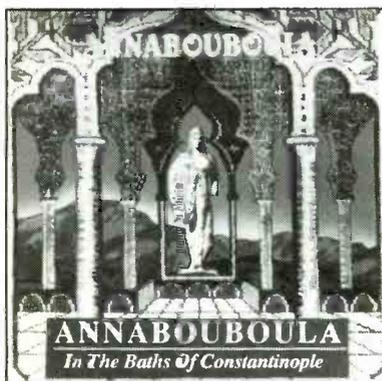
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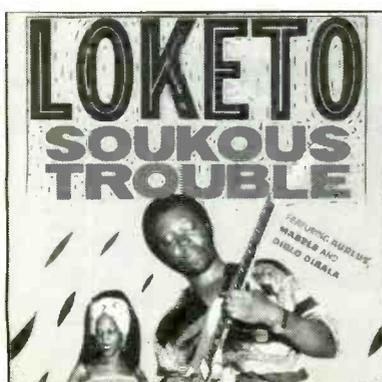
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1	1	9	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	YANNI 3 weeks at No. 1
2	2	15	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	3	15	CITIZEN OF TIME NARADA ND-62008*/MCA	DAVID ARKENSTONE
4	4	17	KOJIKI GEFFEN 24255-2	KITARO
5	8	9	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
6	5	65	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
7	7	31	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089*	MANNHEIM STEAMROLLER
8	9	9	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
9	6	13	THE ODD GET EVEN PRIVATE MUSIC 2065*	SHADOWFAX
10	10	7	MAGICAL CHILD NARADA ND-61027*/MCA	MICHAEL JONES
11	14	3	TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P*	JOHN TESH
12	13	7	CAUGHT IN THE BLUE LIGHT NOUVEAU A 892-2*	BILL WOLFER
13	11	13	BETWEEN PLACES MESA 79019	EXCHANGE
14	12	79	WATERMARK ● GEFFEN 24233	ENYA
15	16	15	BODYMUSIC NUAGE 89888*	NICHOLAS
16	18	95	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
17	15	11	A VIEW FROM THE EDGE AMERICAN GRAMAPHONE AGCD 790*	CHECKFIELD
18	17	23	SET FREE HEARTS OF SPACE HS1 1016-2*	CONSTANCE DEMBY
19	21	35	THEMES POLYDOR 839 518-2	VANGELIS
20	24	3	JET STREAM SONIC ATMOSPHERES CD 80028*	CHI
21	25	3	ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM	WIND MACHINE
22	19	11	HEART & BEAT NARADA ND-63009*/MCA	RALF ILLENBERGER
23	23	69	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
24	22	7	NATIVES SILVER WAVE SD-601*/OPTIMISM	PETER KATER & R. CARLOS NAKAI
25	NEW		SHADES OF SHADOW MIRAMAR MPD3001*	QUINTANA + SPEER

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2	2	9	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
3	3	13	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
4	4	5	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
5	5	13	NOW MESA 79021	BLACK UHURU
6	6	5	ELIGIBO MANGO 539-855/ISLAND	MARGARETH MENEZES
7	7	7	PARIS-SOWETO POLYDOR 839-676/POLYGRAM	MAHLATHINI & THE MAHOTELLA QUEENS
8	14	3	PUZZLE OF HEARTS COLUMBIA CK 45435	DJAVAN
9	8	11	COYOTE MOON GLOBAL PACIFIC R2 79331*	BEN TAVERA KING
10	9	7	TIME WILL TELL SHANACHIE SH 43072	BUNNY WAILER
11	15	3	PANCHA NADAI PALLAVI ECM 841 641-4*	SHANKAR
12	RE-ENTRY		MLAH SIRE 26029/WARNER BROS.	LES NEGRESSES VERTES
13	12	13	BRAZIL CLASSICS 2: O SAMBA LUAKA BOP/SIRE 26019/WARNER BROS.	VARIOUS ARTISTS
14	13	7	RHYTHM AND ART SHANACHIE SH 43068	MAHLATHINI & THE MAHOTELLA QUEENS
15	NEW		FROM THE SECRET LABORATORY MANGO 539-869/ISLAND	LEE PERRY

○ 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.

STUDY PREDICTS SLOWED REVENUE GROWTH FOR HOME VIDEO, MUSIC INDUSTRIES

(Continued from page 12)

1989, when they reached 207.2 million units. But, for the next five years, CD growth is projected to be much lower: 12.3% compounded annually, rising to 370 million units. In terms of market share, the CD will account for 38.9% of all formats in 1994, up from 25.9% last year.

CD growth will come at the expense of not only vinyl, but tape as well. The cassette album, the leading format in 1989 with a 55.7% market share, will remain the leader in 1994, but its share of all formats is expected to slip to 49.5%.

The cassette single, on the other hand, will likely benefit from the phaseout of vinyl and increase its market share to 11.6% in 1994 from 9.5% last year.

Prices will rise only moderately in the five years, according to Veronis, Suhler. The average CD price was \$12.49 last year; for 1994, it is projected to slide down to \$11.78. The average cassette album price will just edge up to \$7.79 from \$7.50.

The biggest price increase among recorded-music formats, the survey predicts, will be for the cassette single. Its average price will be \$3 in 1994, up from \$2.55 last year.

The survey does not take into ac-

count the possible positive impact of superhit albums and new music trends, which can give a substantial boost to the industry. Suhler said, "It's very difficult for us, not being producers of music, to try to intelligently predict society's tastes. That's so subjective."

SLOWDOWN IN VIDEO EXPANSION

Commenting on the slowdown in revenue expansion for the home video industry, Suhler said, "A healthy VCR penetration rate is offset materially by effective price reductions. That knocks the wind out of the growth rate."

Veronis, Suhler predicts that 86% of U.S. homes will have videocassette recorders by 1994. In 1989, the figure was 65%.

Although the survey predicts higher VCR penetration, it sees flat growth in average spending per household on home video. From 1984 to 1989, average spending went up to \$163.27 from \$92.28, a compound annual growth rate of 12.1%. But the bankers believe spending will increase only to \$171.30 in 1994, for a compounded growth rate of only 1.0%.

The principal reason for this, the survey maintains, is a continuing decline in the retail price of home video.

From 1984 to 1989, home video sell-through prices declined at a compound annual rate of 8.0% to \$22.42 from \$34.09. Through 1994, the price is projected to fall even further to \$18.75. And, according to Suhler, the "effective retail price could even be lower."

Suhler said reasons for the price trend include video duplicating efficiencies, "more realistic expectations of profitability by studios," and the fact that "consumer demand tends to favor promotionally priced videos."

RENTAL RATES REMAIN STABLE

Video rental, on the other hand, is expected to remain essentially unchanged. Though Veronis, Suhler projects some declines in the average overnight-rental price in the early '90s, it believes that by 1994 the rental rate will have risen again to \$1.90, the same as it was last year.

Suhler explained: "I have trouble seeing how a business as real estate- and personnel-intensive as video rental can get lower than \$1.90." Higher

prices, he said, are unlikely in an increasingly competitive retail environment dominated by chains and megastores.

Sales of prerecorded videocassettes, meanwhile, will continue to climb to 310 million units in 1994 from 165 million last year, representing a compound annual growth rate of 13.4%. Lower prices will be the driving force, the report says.

The number of rental transactions will show a more moderate increase, just 8.4% on a compound annual basis. They are expected to rise to 4.65 billion rentals in 1994 from 3.1 billion last year. From 1984 to 1989, the growth rate was 59.5%.

The Veronis, Suhler study does not consider the video laserdisk, which requires different hardware and software.

Suhler said, "There are some technological components in every area of the media business. All merit thinking about, but until they're more real, we can't deal with some of these highly speculative technologies. We're not saying they don't have importance. It's not developed enough to have a forecast."

The banker followed similar reasoning for not including digital audiotape in the survey on recorded-music formats. "It can happen. It may happen. But with the adoption cycle and the lead lag required to get software in the format before mass distribution, we see nothing on a material basis in the five-year period."

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"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business."

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . . and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

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PRIMAT IN U.S. VENTURE

(Continued from page 12)

run in and acquire a catalog and turn it over. This is a dedicated venture; they're prepared to put some time in. We hope to build a pop music publishing/production company that is not founded on the banking business."

Negotiations are nearly complete for Primat's first songwriter signing, which Trust expects to announce sometime in August.

Meanwhile, the company's first official project is the production of music for the feature film "Strawberry Road," a Tokyo Hoei and Fuji Television production filmed in the U.S. and Japan.

Primat is one of the newest U.S. music companies with strong ties to Japan. The venture comes on the heels of other recent high-profile Japanese investments in such companies as Windswept Pacific and the Virgin Group.

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win
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GRASS ROUTE

(Continued from page 42)

lines of news, rather than shipping an envelope and press release.

NMS PANEL NOTES: The New Music Seminar's independent label and distributor panel provided some interesting updates on industry trends, but the dwindling supply of vinyl was the most meaty issue.

From the panel discussion, it looks like the configuration is dying

out in the indie community faster than anyone would have believed a year ago.

Craig Kallman, president of **Big Beat Records**, sounded the most discouraging words on this development when he noted, "Turntables aren't going away in the clubs so fast, but vinyl is. There are too many new developing artists who aren't getting vinyl releases. If I as a DJ cannot find new cuts on developing acts to break, it's gonna be very hard to start breaking a lot of these new developing artists."

Monica Lynch, president of **Tommy Boy Records**, said during the panel that more than 50% of the label's 12-inch releases are on cassette; further, she says the smash **Digital Underground** album "Sex Packets" sold only 7% on vinyl.

The most common-sense approach to the vinyl drain was offered by **Cardiac Records** president **Cathy Jacobson**, who proposed that a limited commercial pressing be offered, à la the deals she formerly offered as VP of indie distribution at **Island**.

And, in case you were wondering, there is still a demand for vinyl, as \$220 million in U.S. sales last year will attest, those figures courtesy of **California Record Distributors** VP of promotion **Ted Higashioka**.

Perhaps new life will be found for the configuration by some enterprising label seeking to expand its base, perhaps offering vinyl at a slight premium to make its sales ef-

forts worthwhile.

SEEDS AND SPROUTS: Brand-new label **4 P.M. Records** has a few faces familiar to the industry. Label co-owners **Joseph Pizza** and **Ron Mannino** have recruited **Stan Vincent** as GM, songwriter for the Five Stairsteps hit "Oooh Child" and a promoter; former **ICM** agent **Greg McCutcheon** is now director of West Coast operations; and **Mike Martucci** is 4 P.M.'s head of AC promotion, following his stint in AC promotion at **Columbia Records**.

Also on board are CHR promotion head **Howard Rosen** of **Howard Rosen Promotions** and **Corb Donohue**, director of public relations, who uses expertise gleaned from stints at **A&M Records**, **Motown**, and **ABC Records**. More info on the label is at 201-261-3774 or 213-467-6611... **Rykodisc** has two blockbusters heading our way in September. The live album from last year's **Ringo Starr** tour arrives Sept. 28, followed in October by a special, limited-edition version of the album featuring a bonus CD single with two nonalbum tracks.

Additionally, a previously unreleased concert recording of **Badfinger** from 1974 arrives on the same day. More info from **Rykodisc** at 508-744-7678... **Israel Vibration** is back with "Praises" on **RAS Records**. The trio is joined by a host of reggae all-stars on this, its fifth album. More from **RAS** at 301-588-9641.

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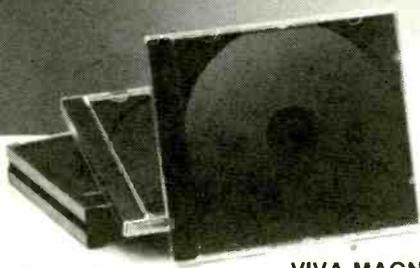
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Cool Cats. Elektra recording group **Faster Pussycat** does an in-store appearance at **Sounds of Music**. Shown in the top row, from left, are **Greg Steele**, **Faster Pussycat**; **Greg Shelton**, staff, **Sounds of Music**; and **Eric Stacy** and **Brent Muscat**, **Faster Pussycat**. Shown in the bottom row, from left, are **Tim Shelton**, staff, **Sounds of Music**; **Wayne Shelby**, manager, **Sounds of Music**; and **Tom Amatuzio**, staff, **Sounds of Music**.

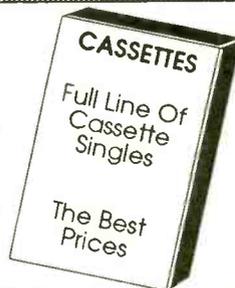
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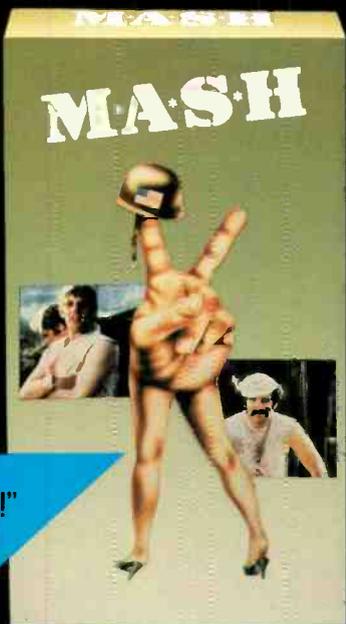
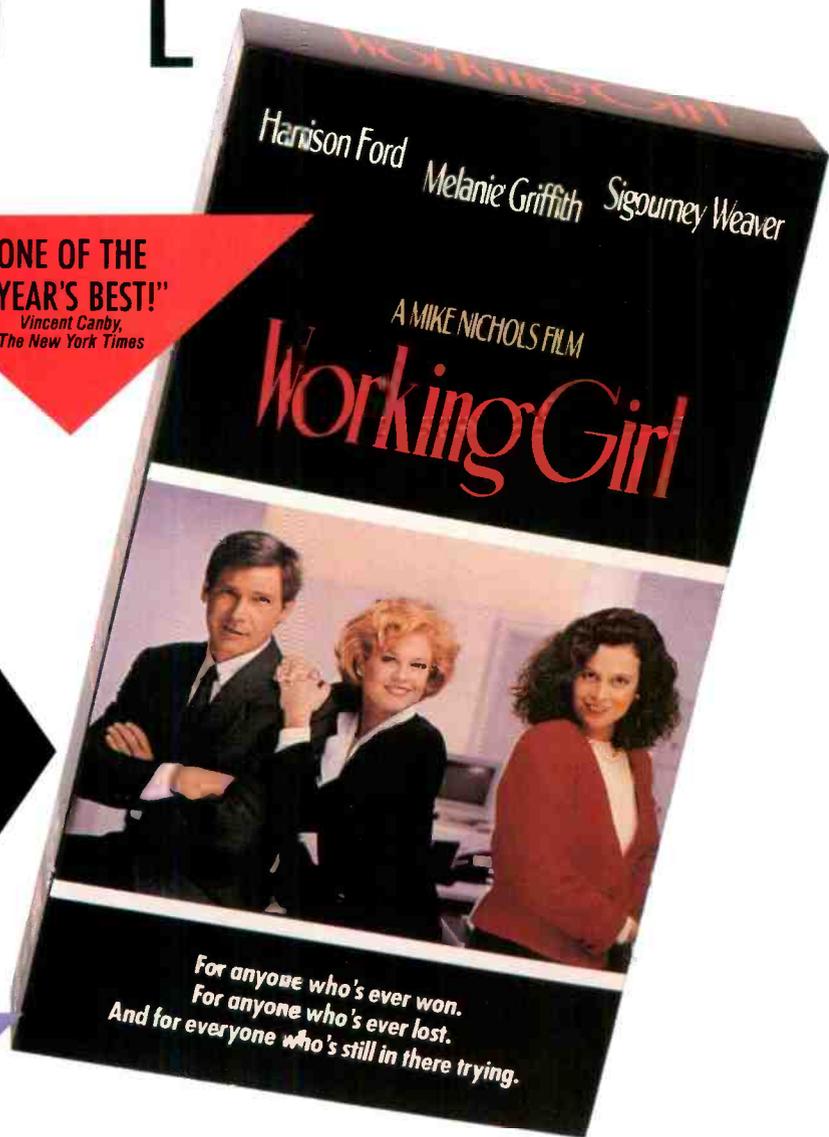
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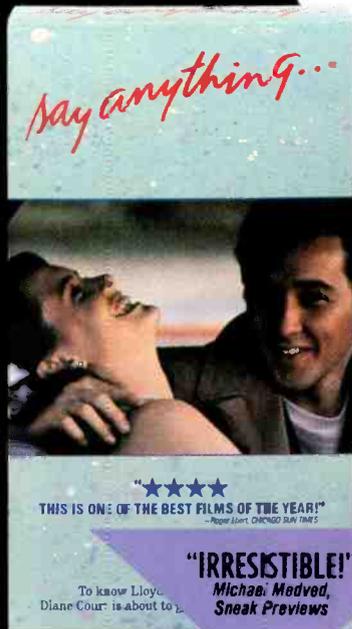
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CRITICS' CHOICES

"ONE OF THE YEAR'S BEST!"
Vincent Canby, The New York Times



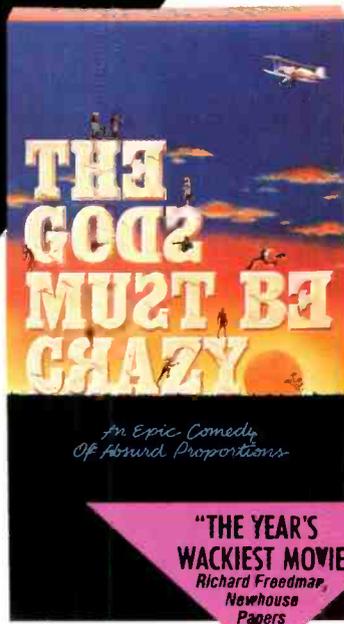
"HILARIOUS!"
Leonard Maltin



"IRRESISTIBLE!"
Michael Medved, Sneak Previews



"SHEER DELIGHT!"
Judith Crist, Saturday Review



"THE YEAR'S WACKIEST MOVIE!"
Richard Fraedman, Newsweek



"THIS IS PERFECT FILMMAKING!"
Gene Siskel, At The Movies



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A ROOM WITH A VIEW

Helena Bonham Carter, Daniel Day Lewis and Julian Sands star in this acclaimed film about a young woman whose awakening passions lead her to defy the customs of her time. A witty, incisive study of Edwardian manners that unfolds against the backdrop of Florence, Italy. This lush screen version of E. M. Forster's novel won three 1986 Oscars® (Screenplay—Based On Material From Another Medium; Art Direction/Set Decoration; Costume Design).

1986, Color,
117 Min.,
Not Rated,
Cat. No.
6915
CC

"A MASTERPIECE"

Richard Freedman,
Newhouse Papers

"... THE MOST ENTERTAINING
AMERICAN COMEDY OF 1988"

David Denby,
New York Magazine

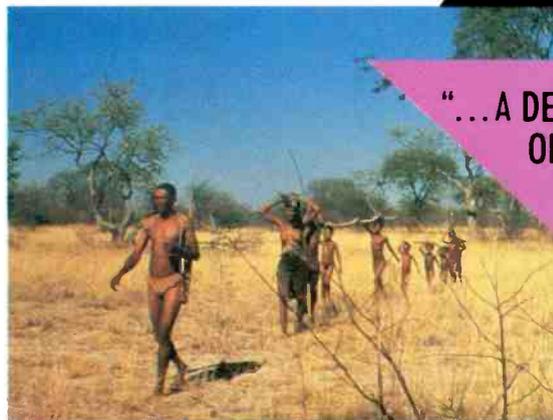


Working Girl

THE GODS MUST BE CRAZY

A Bushman from the Kalahari desert experiences the modern world for the first time in this hilarious, refreshingly innocent tale that was a critical and commercial blockbuster all over the world. Directed, produced and written by Jamie Uys, THE GODS MUST BE CRAZY is the highest-grossing foreign film in U.S. history!

1984, Color, 109 Min., Rated PG, Cat. No. 1450, CC



"... A DELICIOUSLY FUNNY,
OFFBEAT COMEDY"

Charles Ryweck,
The Hollywood
Reporter



Harrison Ford, Sigourney Weaver and Melanie Griffith star in this smash hit about a young woman who risks everything to prove her worth and get ahead in the cutthroat world of Wall Street. Directed by Mike Nichols, **WORKING GIRL** won the 1988 Oscar® for Original Song (Carly Simon's "Let the River Run").

1988, Color, 115 Min., Rated R, Cat. No. 1709



"... A SHEER DELIGHT"

Judith Crist,
Saturday Review



"ONE OF THE BEST FILMS OF THE YEAR"

Roger Ebert,
Chicago Sun Times

SAY ANYTHING

John Cusack and Lene Skye are teens with conflicting interests who fall in love despite their differences in this bright, sophisticated, critically-acclaimed romantic comedy that co-stars Joan Cusack and was produced by James L. Brooks. Written and directed by Cameron Crowe

1989, Color, 100 Min.,

Rated PG-13,

Cat. No. 1701



THE DUCHESS AND THE DIRTWATER FOX

George Segal and Goldie Hawn star in this offbeat Western played for laughs. The Duchess is a dance hall singer; the Dirtwater Fox is a roving gambler. When they get done with the Old West, it may never be the same again!

1976, Color, 104 Min. Rated PG., Cat. No. 1059,

M*A*S*H

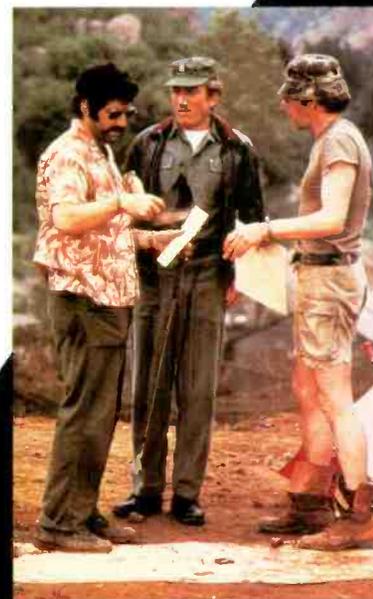
"... A COCKEYED MASTERPIECE"

Joseph Morgenstern,
Newsweek

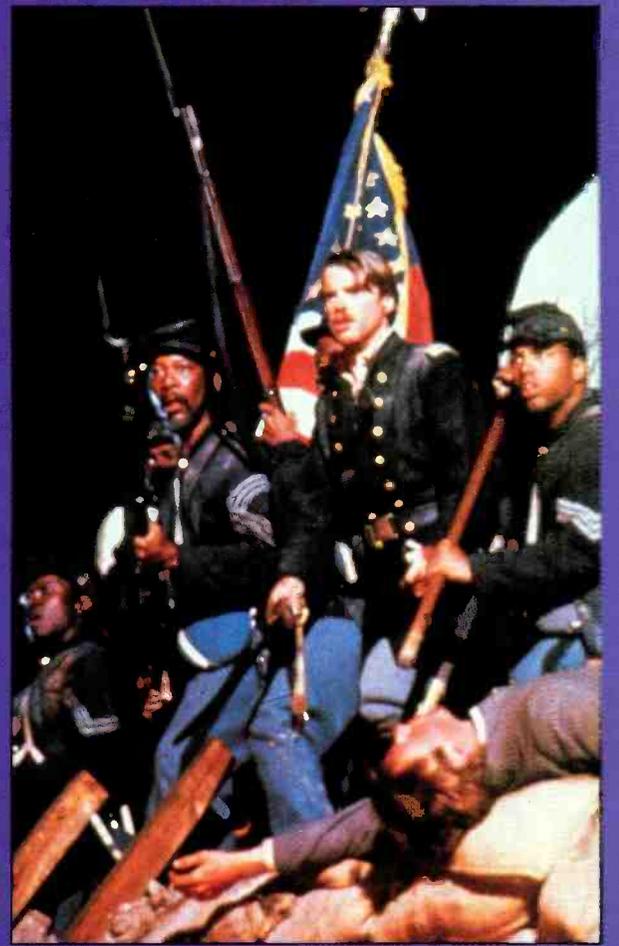
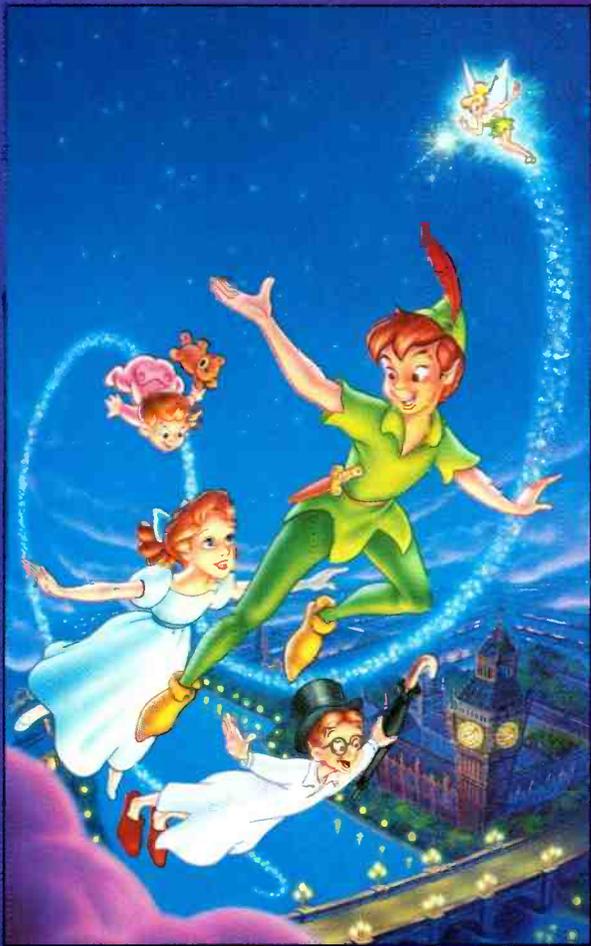
Donald Sutherland, Elliott Gould and Robert Duvall are superb in this classic dark comedy that juxtaposes the horrors of war and the resiliency of the human spirit. Directed by Robert Altman and written by Ring Lardner, Jr., M*A*S*H won a 1970 Oscar® (Screenplay—Based On Material From Another Medium) and inspired one of TV's most successful series. Now it's being re-released after two years on moratorium.

1970, Color, 116 Min., Rated PG,

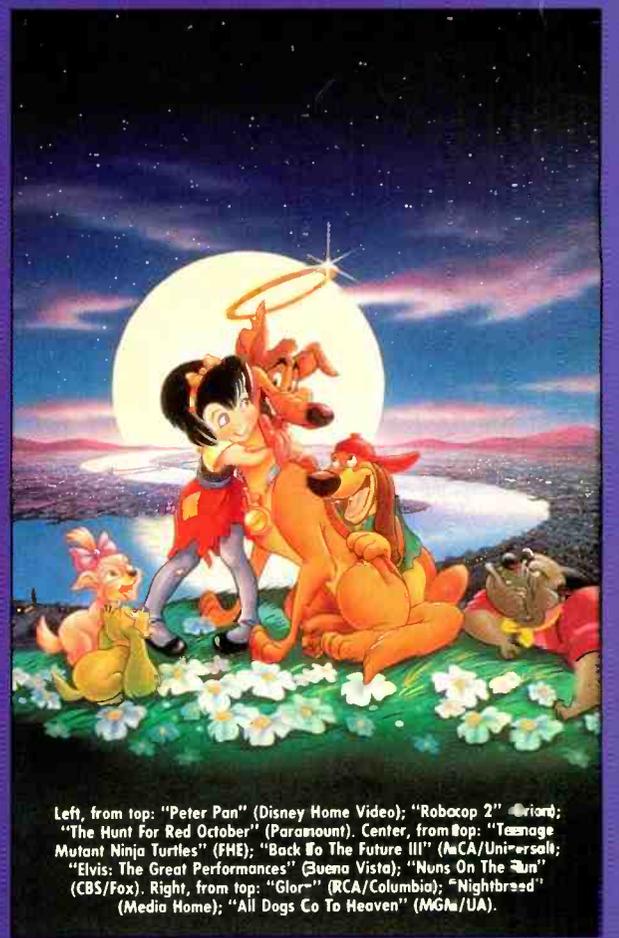
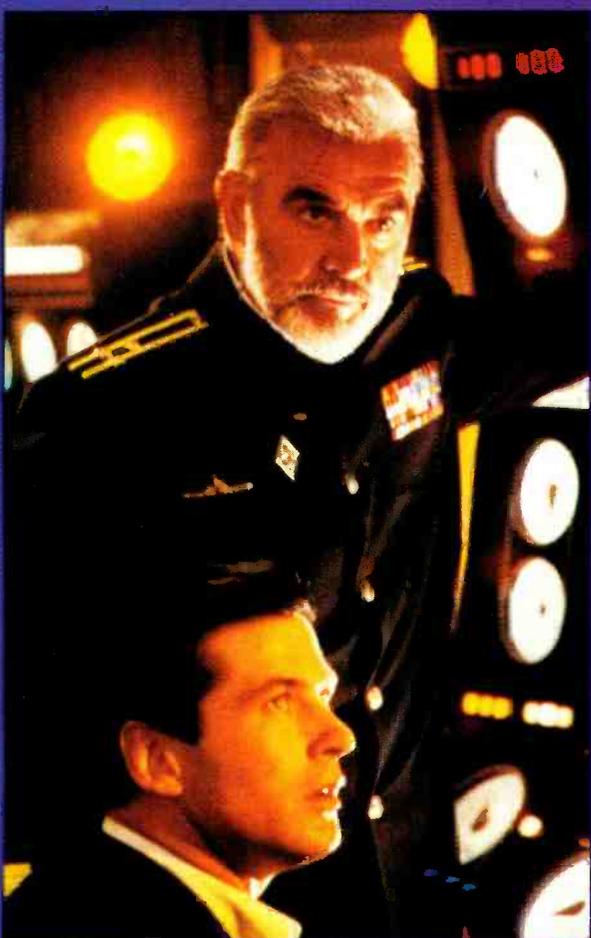
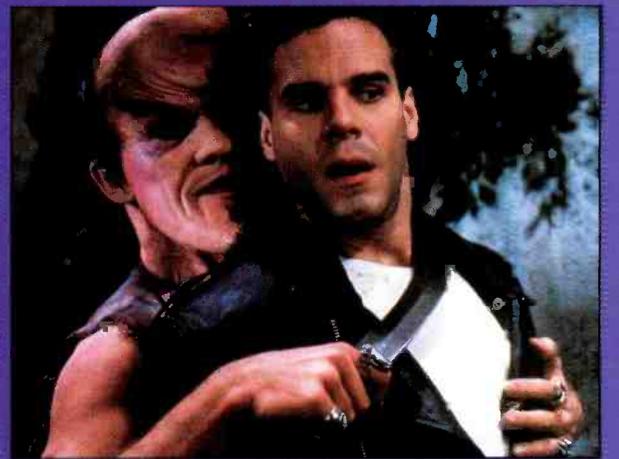
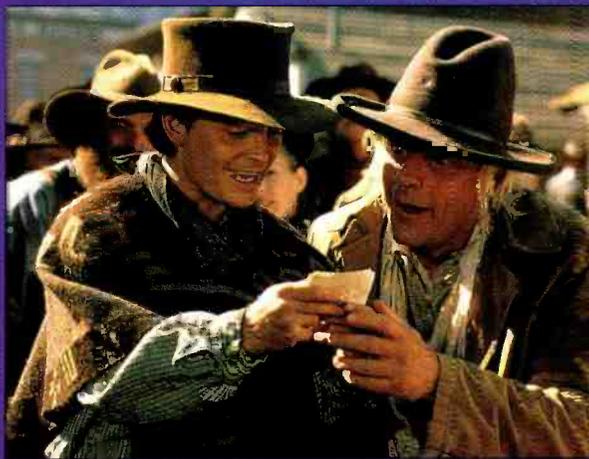
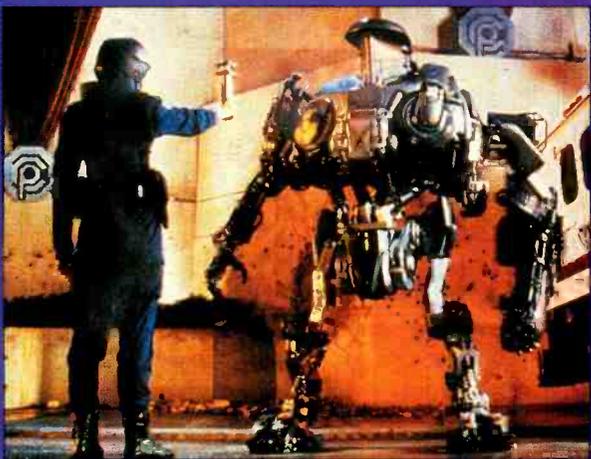
Cat. No. 1038,



*Suggested Retail Price



WISDA '90



Left, from top: "Peter Pan" (Disney Home Video); "Robocop 2" (Warner); "The Hunt For Red October" (Paramount). Center, from top: "Teenage Mutant Ninja Turtles" (FHE); "Back To The Future III" (AcCA/Universal); "Elvis: The Great Performances" (Buena Vista); "Nuns On The Run" (CBS/Fox). Right, from top: "Glor" (RCA/Columbia); "Nightbreed" (Media Home); "All Dogs Go To Heaven" (MGM/UA).

Spotlight

VSDA '90

Sell-Through May Eventually Prove the Solution to Rental Problems, but the Industry Has Yet to Hit on a Sure-Fire Formula for an Orderly, Consumer-Driven Sales Market.

By PAUL SWEETING

The great baseball sage Yogi Berra once said, "when you come to a crossroads, take it." That's more or less the situation the home video industry finds itself in leading into the latter part of 1990. Some segments are thriving while others struggle, some are retrenching while others are expanding, but the industry is no longer moving, as a whole, in a consistent direction.

This double-edged trend can be seen at all levels of the industry, but particularly at the retail and manufacturer ends of the pipeline.

At the retail end, independent dealers find themselves battling slower growth and even declining revenues, even as some better-heeled chains are growing and expanding at a rapid clip.

At the manufacturer end of the pipeline, the major studios as a group are exerting greater control over the market than ever before, and yet they find themselves struggling to energize a sluggish rental market and have met with mixed success in the sell-through business.

The smaller suppliers, particularly those specializing in B-

movies, are finding that despite years of robust market growth there seems to be less room in the business for entrepreneurial companies than ever before.

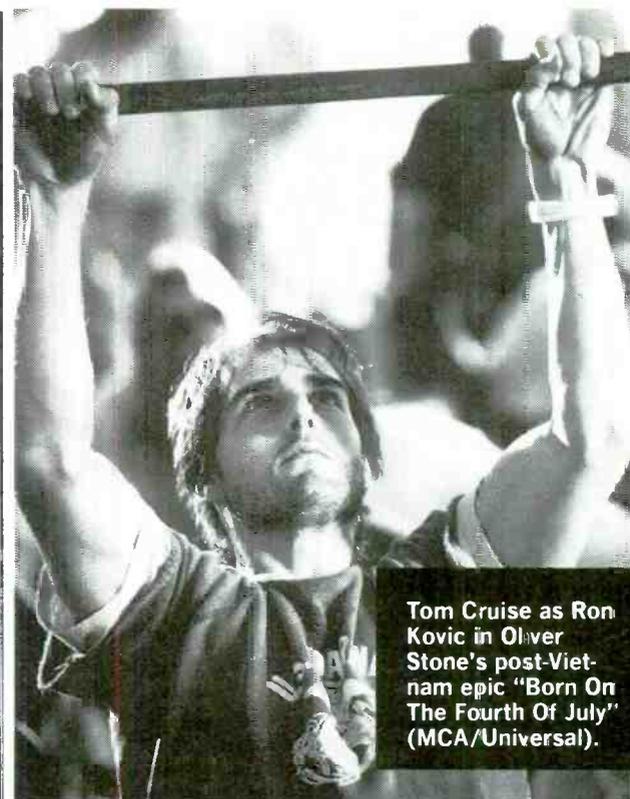
These contradictions can even be seen in the macro statistics compiled by various research organizations and industry analysts. The New York-based firm of Alexander & Associates, for example, recently reported that overall rental activity in the first six months of 1990 was up 9% over the same period last year.

But the A.C. Nielsen company, which tracks rental activity at the individual household level, has recorded a nearly unbroken decline in rentals per household since 1987.

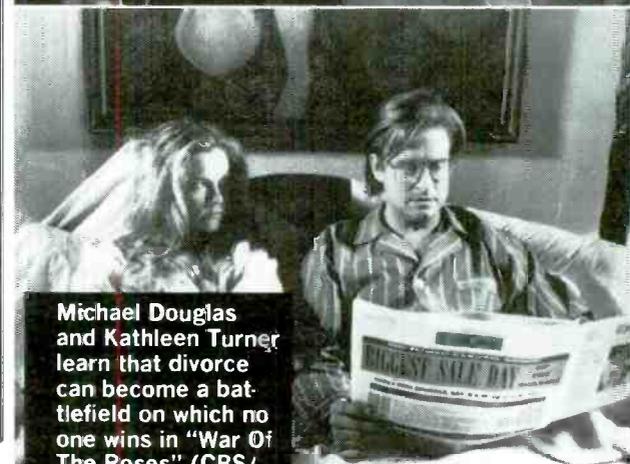
How can all these apparently contradictory trends be true at the same time? According to Nielsen VP Paul Lindstrom the contradictions reflect the natural maturation of the market, and are as inevitable in the video industry as they are in any industry.

"There should be no denying what is actually happening because it has to happen," Lindstrom says. "There is a product lifecycle and everything we're seeing is associated with that. We are seeing some growth in the absolute number of rentals. The

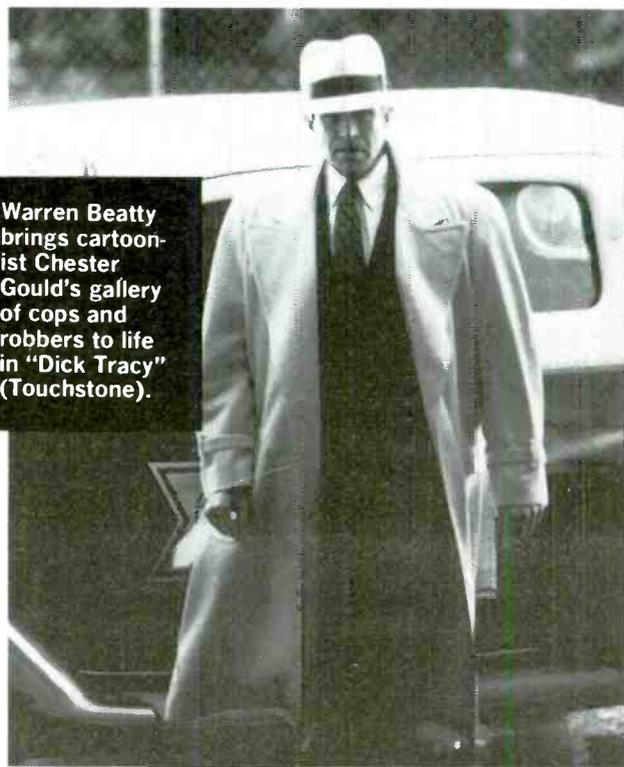
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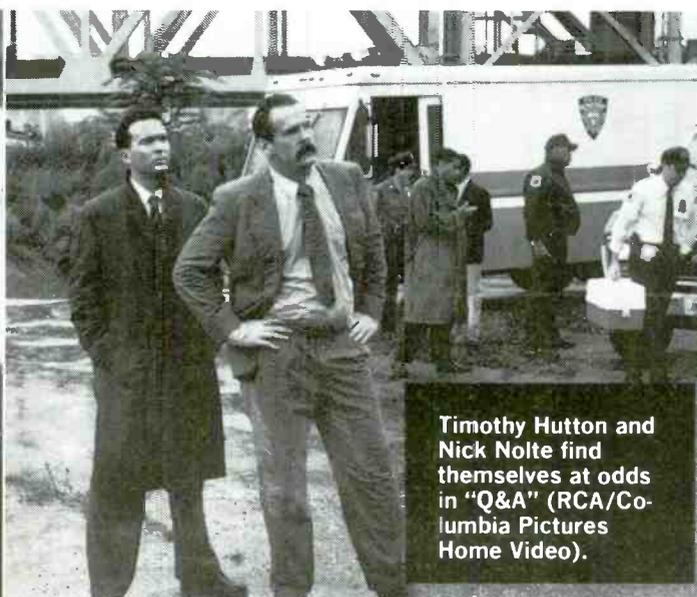
Tom Cruise as Ron Kovic in Oliver Stone's post-Vietnam epic "Born On The Fourth Of July" (MCA/Universal).



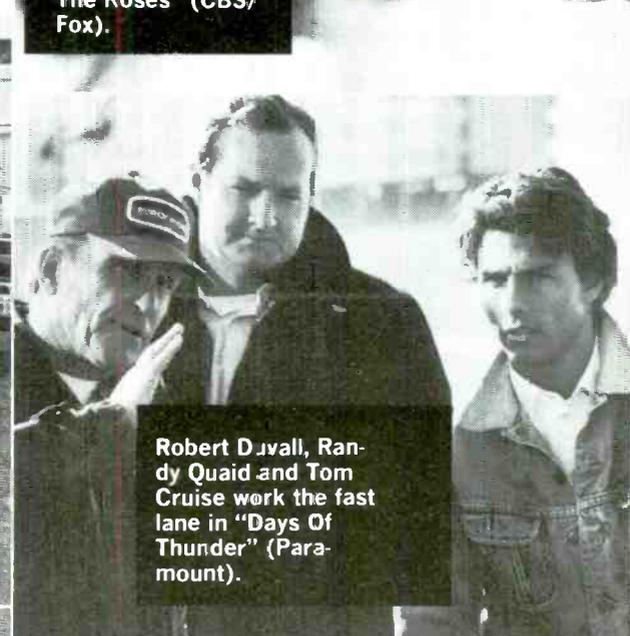
Michael Douglas and Kathleen Turner learn that divorce can become a battlefield on which no one wins in "War Of The Roses" (CBS/Fox).



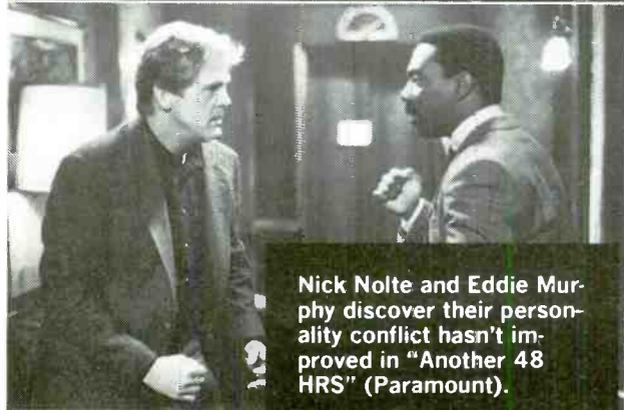
Warren Beatty brings cartoonist Chester Gould's gallery of cops and robbers to life in "Dick Tracy" (Touchstone).



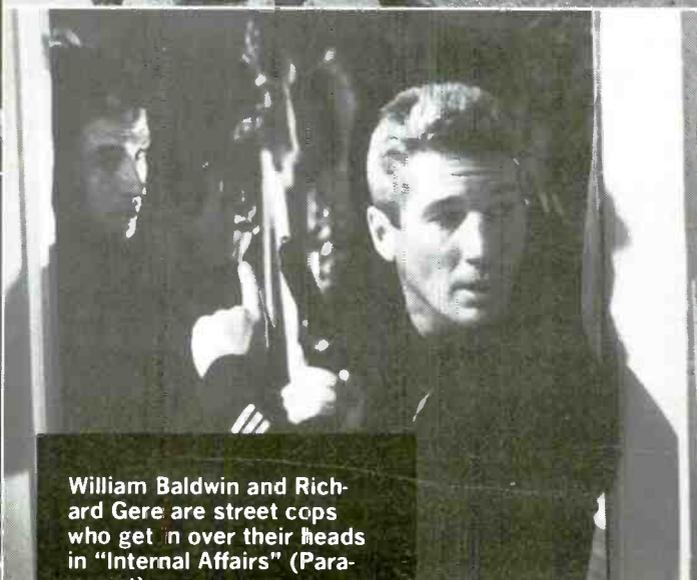
Timothy Hutton and Nick Nolte find themselves at odds in "Q&A" (RCA/Columbia Pictures Home Video).



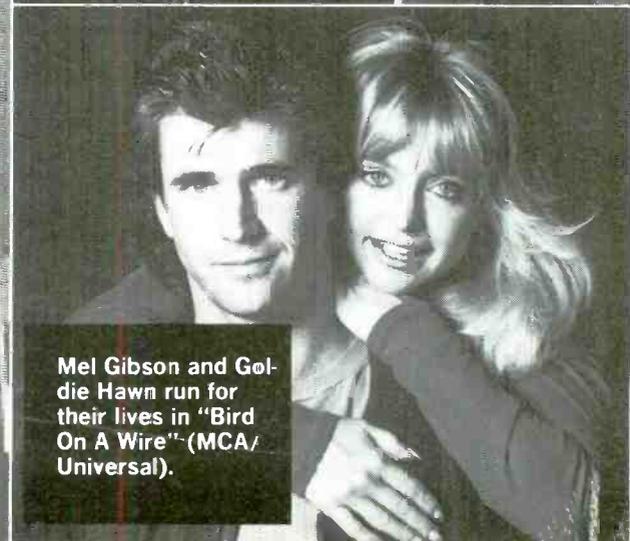
Robert Duvall, Randy Quaid and Tom Cruise work the fast lane in "Days Of Thunder" (Paramount).



Nick Nolte and Eddie Murphy discover their personality conflict hasn't improved in "Another 48 HRS" (Paramount).



William Baldwin and Richard Gere are street cops who get in over their heads in "Internal Affairs" (Paramount).



Mel Gibson and Goldie Hawn run for their lives in "Bird On A Wire" (MCA/Universal).

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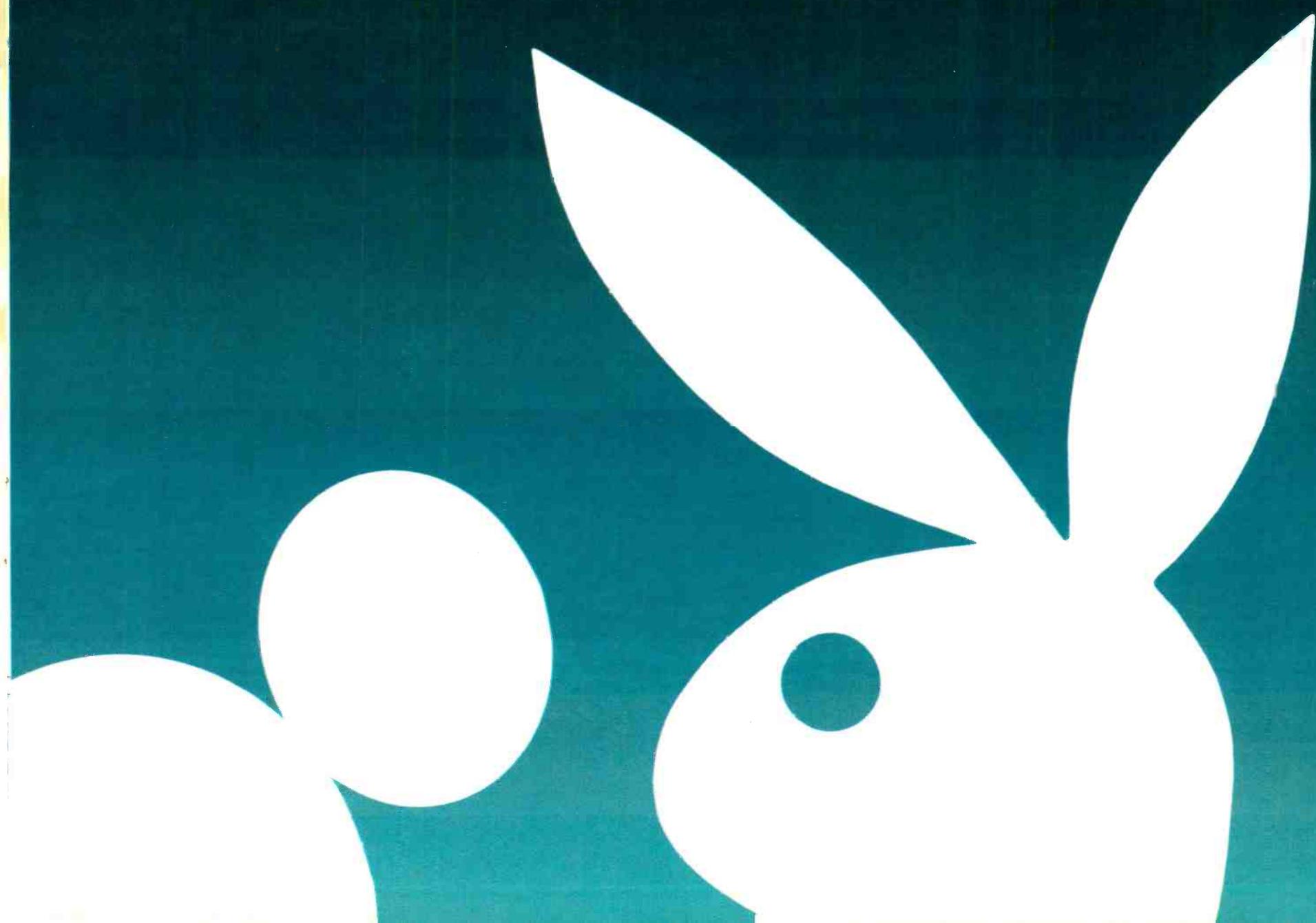


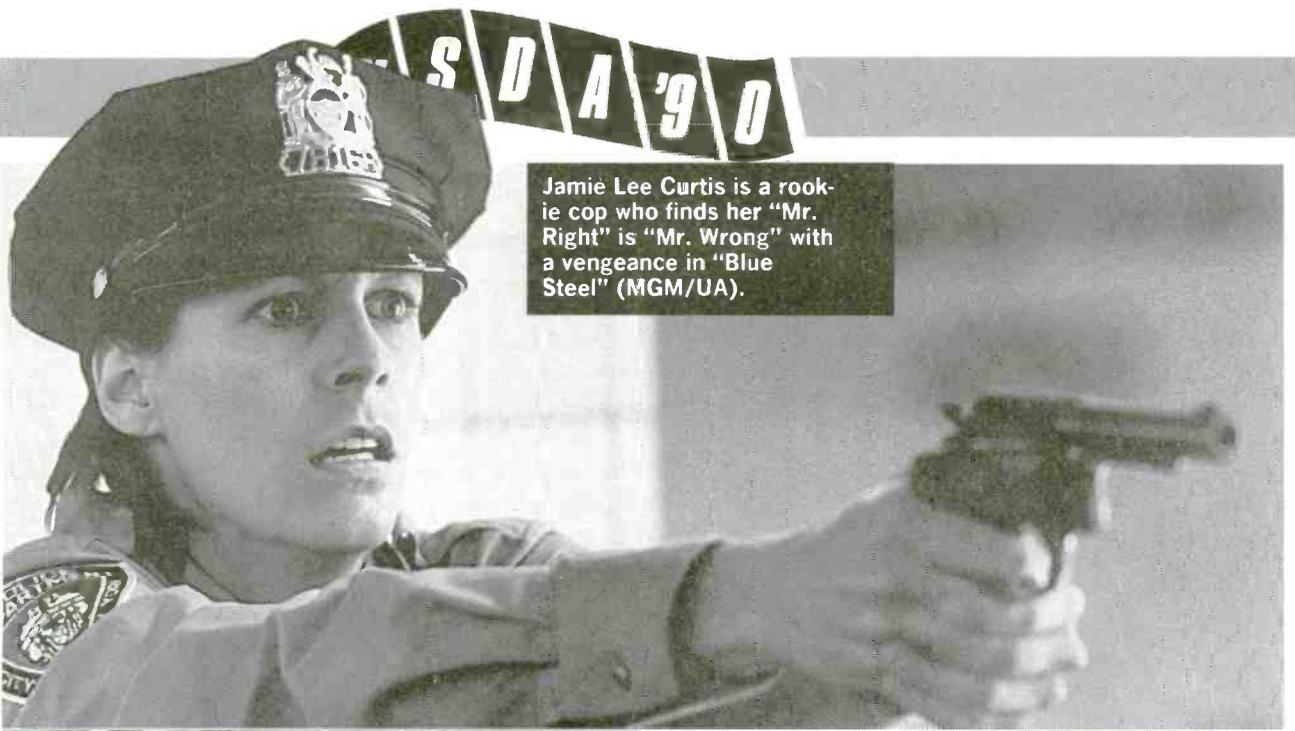
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PLAYBOY VIDEO





Jamie Lee Curtis is a rookie cop who finds her "Mr. Right" is "Mr. Wrong" with a vengeance in "Blue Steel" (MGM/UA).

SUMMER/ FALL MOVIE HOTLINE

By JIM McCULLAUGH

The fall rental and sell-through landscape shapes up as fertile—and green (read: dollars)—as home video suppliers drop in spring and summer product.

Already locked in on the sell-through side are "Peter Pan" from Walt Disney Home Video; "Peter Pan" (Mary Martin version) from GoodTimes; "All Dogs Go To Heaven" from MGM/UA Home Video; and "Teenage Mutant Ninja Turtles" from FHE.

Already locked into the rental pipeline are Paramount's "The Hunt For Red October" and MCA/Universal's "Back To The Future III," RCA/Columbia's "Glory" and Warner's "Impulse."

Direct-to-sell-through handicappers—as of mid-summer—were also speculating on several other possibilities stemming from mid-year summer box-office activity.

"Dick Tracy." It was living up to box-office expectations and shot up \$50 million after two weeks. Query. Would Disney emulate the "Batman" paradigm? That could mean a Nov. 15 release at a sell-through price. After all, the analogy looks promising. The ancillary hype, hoopla and merchandising tie-ins are all in place, while the Tracy image and Madonna soundtrack are fresh in America's mind. Or will Disney opt to wait until the first quarter and go rental or even sell-through then? Dealers may recall that Warner didn't announce "Batman" last year at VSDA.

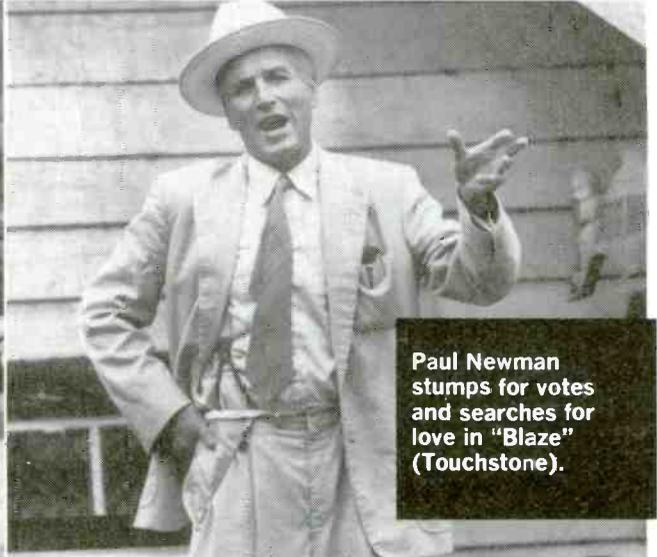
And what about the Disney "Pretty Woman" scenario? Talk about a bona-fide smash sleeper with a sizzling soundtrack as well. Insiders say a fall sell-through campaign is possible and analyze that female buyers, a strong sell-through force, could tip the balance toward a low price tag.

"Total Recall." Well on its way to the elite \$100 million box-office club by the end of the June, IVE (now LIVE Home Video) has an intriguing choice: Go sell-through or rental in the fourth

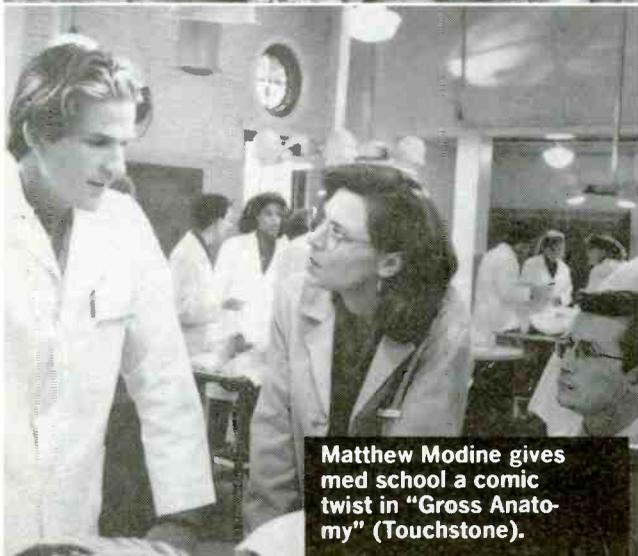
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Tom Hanks and Meg Ryan discover romance the hard way in "Joe Versus The Volcano" (Warner).



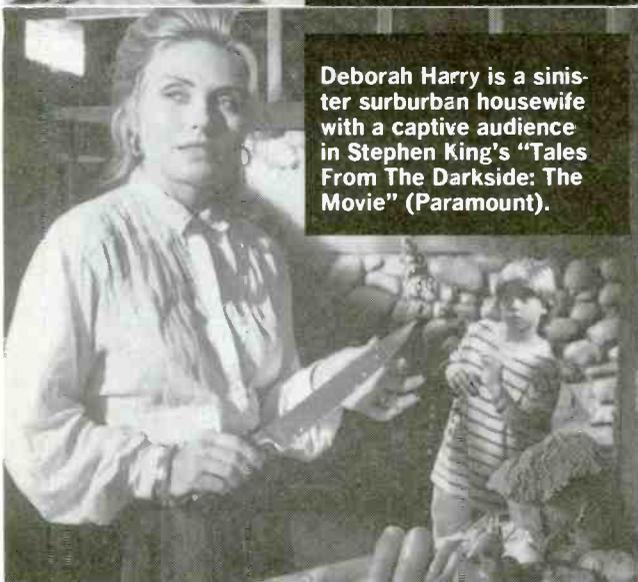
Paul Newman stumps for votes and searches for love in "Blaze" (Touchstone).



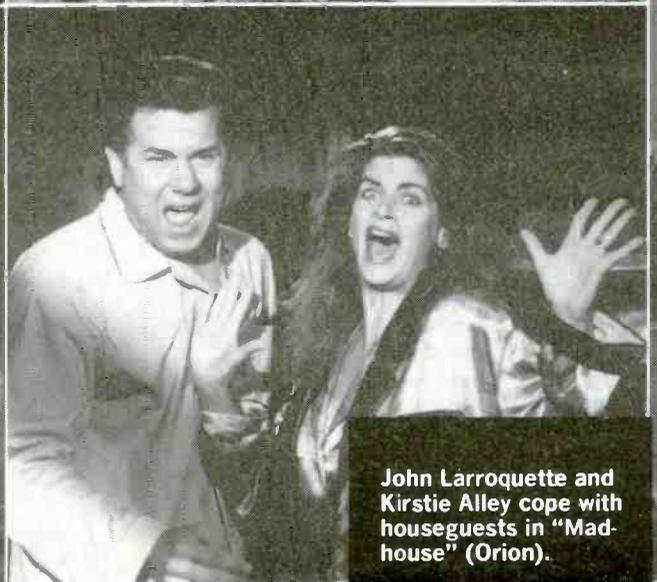
Matthew Modine gives med school a comic twist in "Gross Anatomy" (Touchstone).



Bette Midler returns in remake of classic weeper "Stella" with Trini Alvarado (Touchstone).



Deborah Harry is a sinister suburban housewife with a captive audience in Stephen King's "Tales From The Darkside: The Movie" (Paramount).



John Larroquette and Kirstie Alley cope with houseguests in "Madhouse" (Orion).



Cop Steven Seagal comes out of a coma to avenge his family's murder in "Hard To Kill" (Warner).

PROPELLING SELL- THROUGH

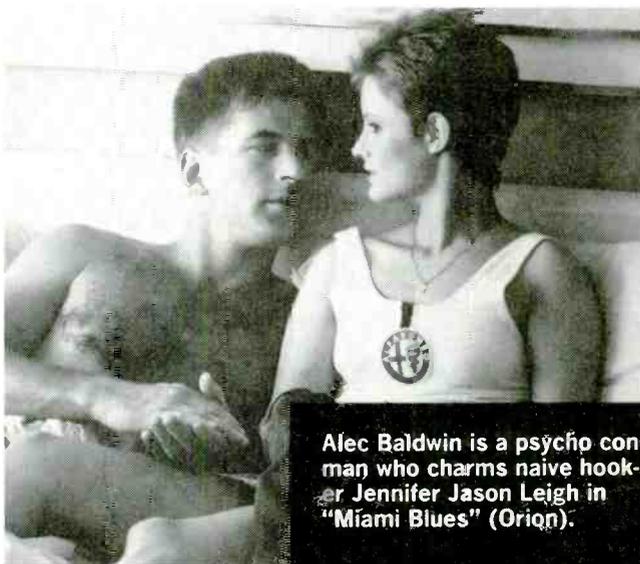
By KEN JOY

What do big summer hits like "Dick Tracy," "Die Hard 2," "Back To The Future III," "Days Of Thunder," "Total Recall," "Another 48 HRS.," "Gremlins 2," "RoboCop 2," "Teenage Mutant Ninja Turtles," and "The Hunt For Red October" have in common? When reincarnated on video later this year, they'll provide some of the heftiest fodder for the sell-through market that the video industry has seen.

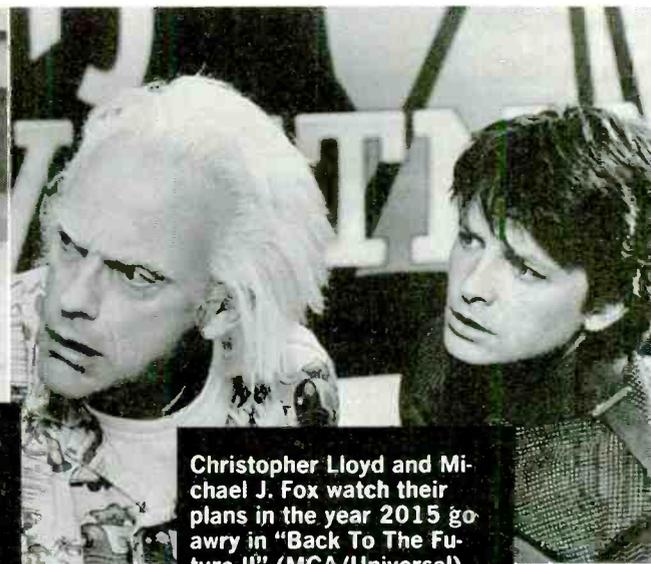
And that's just the titles fresh from the theater, not to mention catalog titles which are showing evergreen legs. Paramount and Disney are leading the fray this fall with aggressive sell-through tactics on initial releases of A titles that continues to support an industry-wide trend—including independents—toward first releases at the \$19.95 to \$24.95 price points.

Walt Disney Home Video is introducing a year-round, sell-through program for its low-priced animated product including best-sellers, new releases and the first wave of reprinted and newly-packaged titles previously on moratorium. Of the 61 titles included, 56 are priced at \$12.99 and five are priced at \$19.99. This new sell-through stance marks the first time that Disney will advertise its \$12.99 product on a year-round basis, and promote specific \$12.99 lines with national television advertising. The first lines to be targeted are "Sing Along Songs" and "DuckTales."

"There's a very low awareness among consumers about the number of titles we have available, but a very high intent to purchase."
(Continued on page V-24)



Alec Baldwin is a psycho con man who charms naive hooker Jennifer Jason Leigh in "Miami Blues" (Orion).



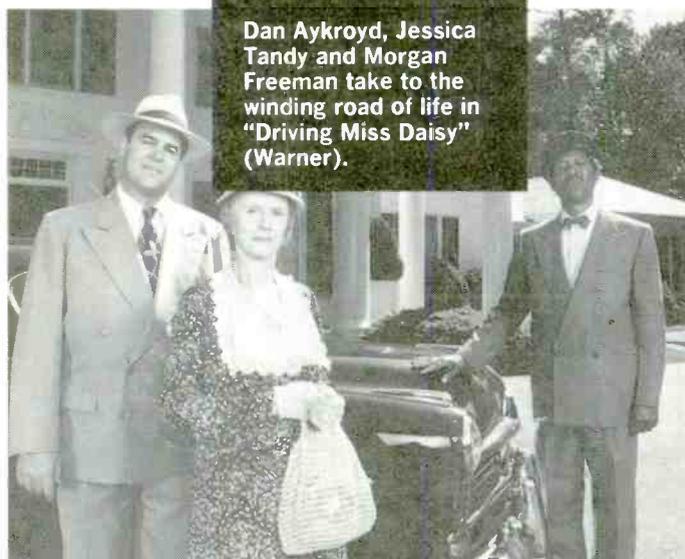
Christopher Lloyd and Michael J. Fox watch their plans in the year 2015 go awry in "Back To The Future II" (MCA/Universal).



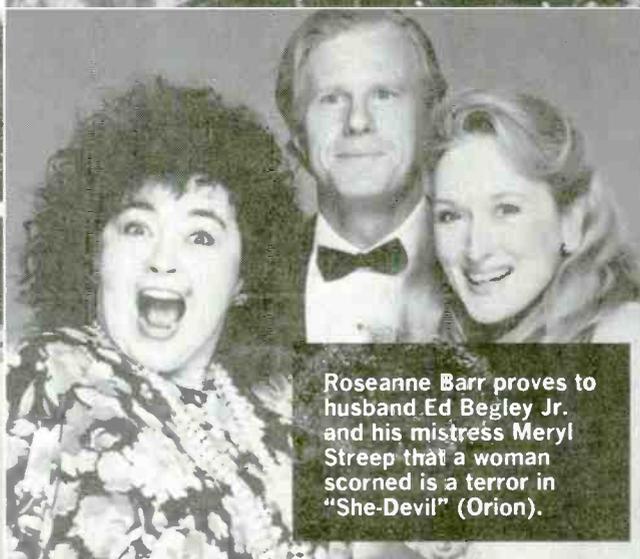
"Oklahoma!" is one of the classic musicals packaged in a special promotion (CBS/Fox).



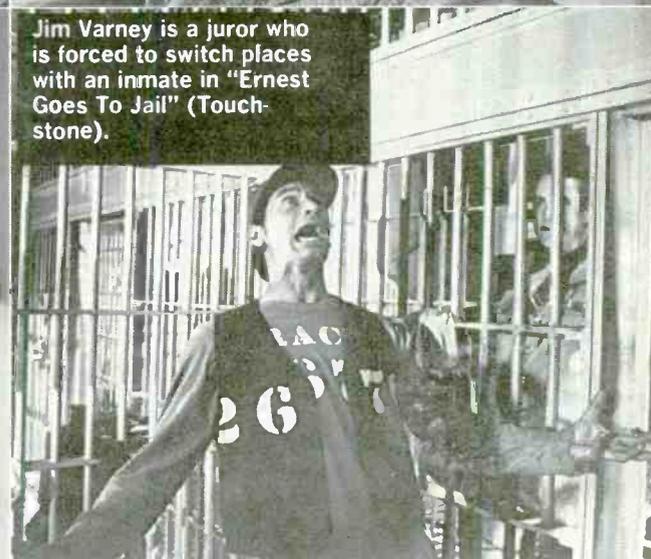
Kevin Costner cradles lover Madeleine Stowe in his arms in "Revenge" (RCA/Columbia Pictures Home Video).



Dan Aykroyd, Jessica Tandy and Morgan Freeman take to the winding road of life in "Driving Miss Daisy" (Warner).



Roseanne Barr proves to husband Ed Begley Jr. and his mistress Meryl Streep that a woman scorned is a terror in "She-Devil" (Orion).



Jim Varney is a juror who is forced to switch places with an inmate in "Ernest Goes To Jail" (Touchstone).



Patrick Bergin and Iain Glen search for the source of the Nile in "Mountains Of The Moon" (IVE).

The videocassette rental business has seen its profit margins gain slightly over last year's figures, and have staved off doomsday predictions that the mom-and-pop stores were no longer viable, profitable operations. The rental business has largely been fueled by the furious transactions that the A titles generate their first few weeks out, and then supported by the B titles that are rented when customers can't get the A titles they want.

That's changing, however, as retailers appear to be keeping titles in their catalogs longer, and discovering that the blockbusters continue to have "legs" for months, even years, after their initial home video release. "I think the smaller stores are finally wising up to the fact that they can't compete with the big chains on a price basis, and are going after service and depth as their means of competition," says Bob Prater, owner of Bob's House of Video in Bakersfield, Calif. "There's no reason to play the price war if you market the right way."

RENTAL REBOUND

Marketing correctly, it appears, means holding on to titles that retailers previously sold off to distributors or customers after the first few rental weeks. A study by New York-based Alexander & Associates followed 213 films that were released on video (with roughly 175,000 of each unit shipped) between March 1987 and September

1989, and discovered that during the initial 10 weeks of rentals, the titles posted rental turns of nearly 680,000 per week, dropping to 400,000 per week in the next 10-week period, and then sliding to 264,000 rental turns per week.

It's at this point, says the study, that most retailers traditionally dumped the titles to close-out distributors or customers, on the thinking that the useful rental life was finished. But as the study progressed, those same titles continued to post solid rental turns of 193,000 per week—or roughly one rental per unit sold. The study showed these titles to rent consistently
(Continued on page V-30)

MUSIC THUNDER

By CHRIS MCGOWAN

The following is a sampling of current and upcoming music-video releases on VHS. Those not listed by month or season are now available.

A&M Video: "Soundgarden: Louder Than Live" (\$14.95). August: Episodes five and six of "Sharon, Lois & Bram's Elephant Show" are "A Soapbox Derby" and "Who Stole The Cookies" (\$14.95 each). Fred Penner stars in "The Cat Came Back: A Concert Video" (\$14.95). Also in August, A&M will bow the gospel titles "Reverend Milton Brunson: Rise Up And Walk" (\$19.95) and "DeLeon Richards: Live In Concert" (\$19.95).

Aeon Home Video: "Fractal Lumination, Vol. 1" (\$19.95) mixes computer-generated psychedelic imagery with nine songs by the Moody Blues; (800) 424-3600.

Atlantic Video: August: Winger's "Deep In The Heart Of The Young" (\$14.98), "Alannah Myles" (\$14.98) and En Vogue's "Born To Sing" (\$14.98). September: "Billy Joe Royal" (\$14.98), Ratt's "Detonator" (\$16.98, includes an X-rated clip) and Troop's "Attitude" (\$12.98). November: a Debbie Gibson video (tentative price of \$19.98).

BMG Video: "Neneh Cherry: The Rise Of Neneh Cherry" (\$16.95), "The Judds: Great Video Hits" (\$9.95), "Ronnie Mil-

sap: Great Video Hits" (\$9.95), "Kenny Rogers: Great Video Hits" (\$9.95) and "Don Williams Live" (\$9.95) are recent releases. August: tapes from Lita Ford, A Tribe Called Quest and Mr. Lee. September: videos from Samantha Fox and Jonathan Butler. Fall: possible releases from Poco and Bruce Hornsby.

CMV (CBS Music Video): "The Bangles: Greatest Hits" (\$16.95), "Michael Bolton: Soul Provider" (\$12.95), "Alice Cooper: Trashes The World" (\$19.95), "Billy Joel: Storm Front" (\$16.95), Harry Connick Jr.'s "Singin' And Swingin'" (\$19.98), Third Base's "The Cactus Vid-Yo" (\$12.98) and Cheap Trick's "Every Trick In The Book" (\$19.98) are all current titles. August: Basia's "Prime Time TV" (\$19.98), "Def Jam Classics, Vols. 1 & 2" (one tape, \$17.98) and a Ricky Van Shelton title (\$14.98). September: "John Hammond: From Bessie Smith To Bruce Springsteen" (\$19.98). Fall: a Midnight Oil tape (\$19.98), "The Highwaymen Live, Featuring Johnny Cash, Willie Nelson, Kris Kristoferson and Waylon Jennings" (\$19.98), a Billy Joel concert video (\$19.98) and a Johnny Mathis Christmas tape (\$19.98).

Cabin Fever Entertainment: "Charlie Daniels: Home Folks And Highways" (\$19.95).

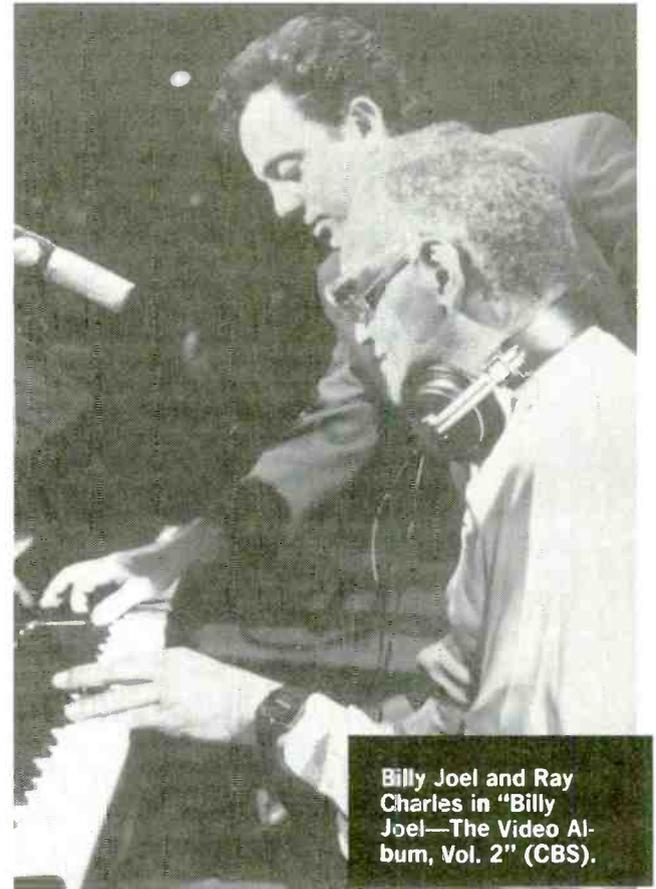
EMI Video: "Red Hot Chili Peppers: Positive Men" and "Red Hot Chili Peppers: Live" (\$14.95 each). Fall: a Vixen title.

Elektra Entertainment: Fall: a Billy Bragg compilation video. Winter: "Moscow Peace Festival, Vols. 1 & 2" (\$24.98 each) will star Ozzy Osbourne, Bon Jovi, Scorpions and many more. Also due: a 10,000 Maniacs video.

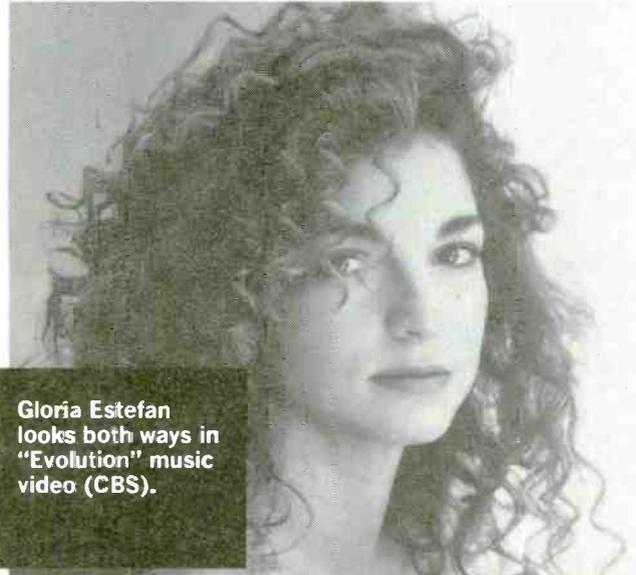
Enigma Music Video: "Hurricane: Slave To The Video" (\$19.95 each) is a current video. August: The Damned's "Final Damnation" (\$19.95). September: Motorhead's "The Birthday Party" (\$19.95).

Globo Video: "Carnaval '90" highlights the colorful cos-

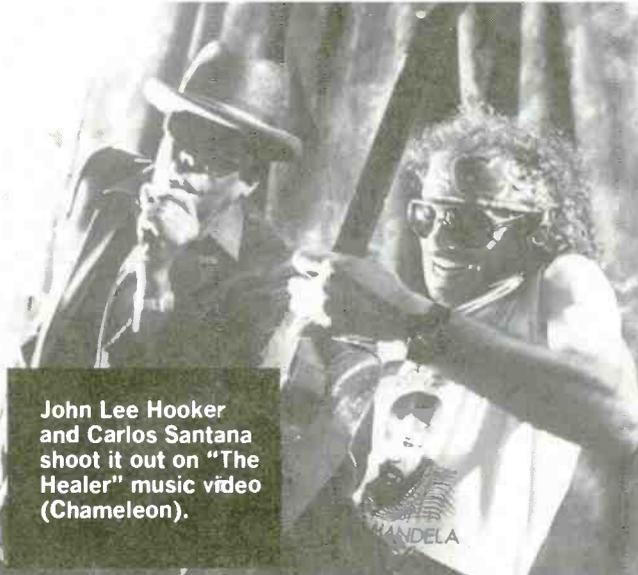
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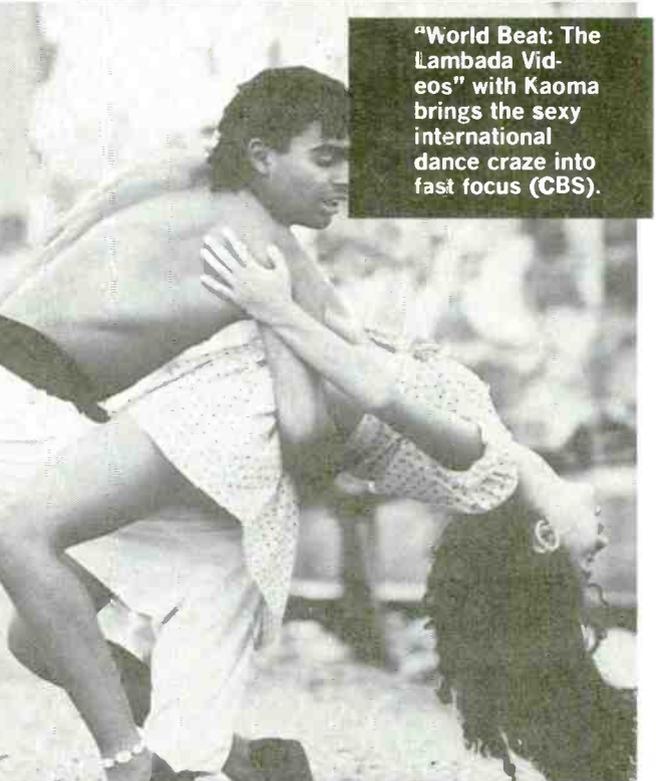
Billy Joel and Ray Charles in "Billy Joel—The Video Album, Vol. 2" (CBS).



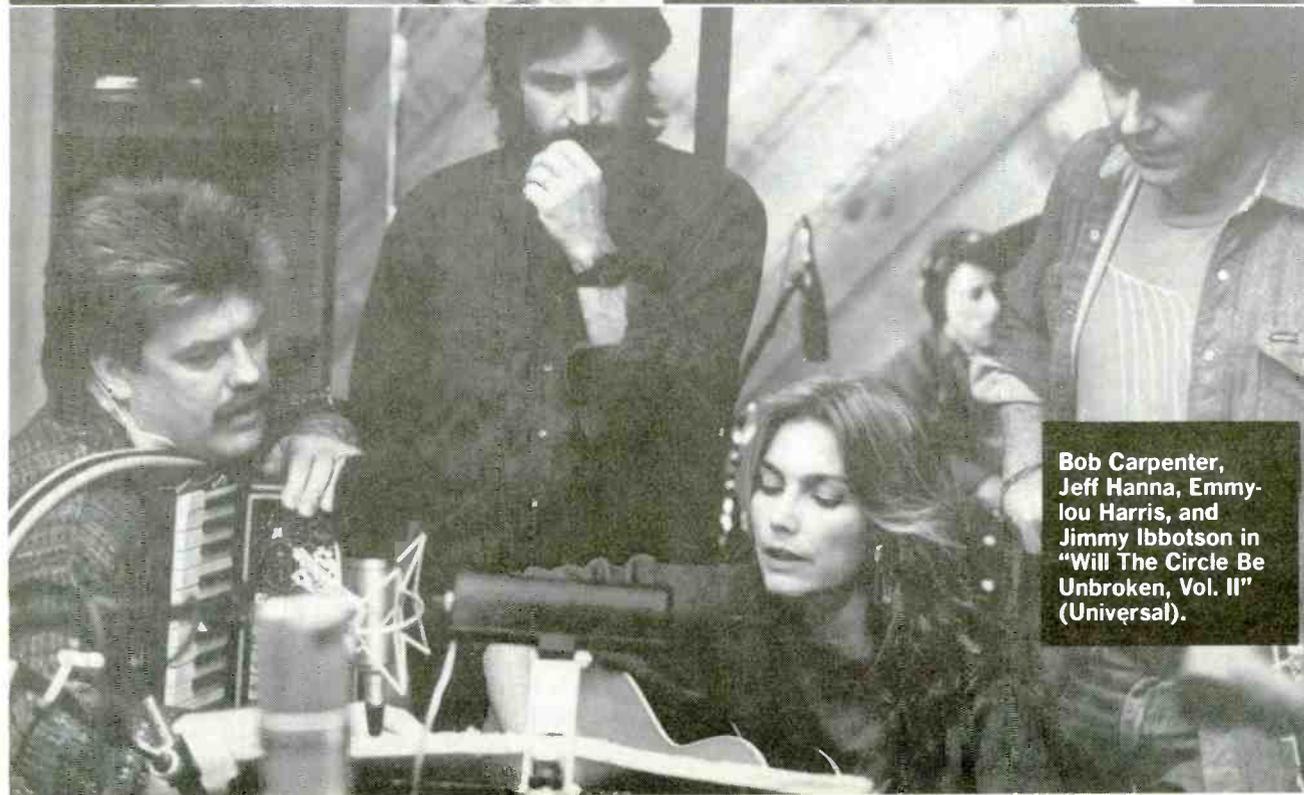
Gloria Estefan looks both ways in "Evolution" music video (CBS).



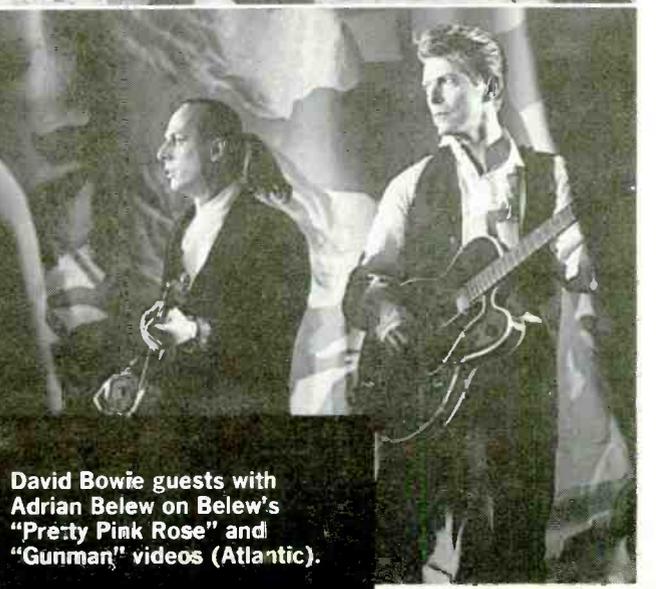
John Lee Hooker and Carlos Santana shoot it out on "The Healer" music video (Chameleon).



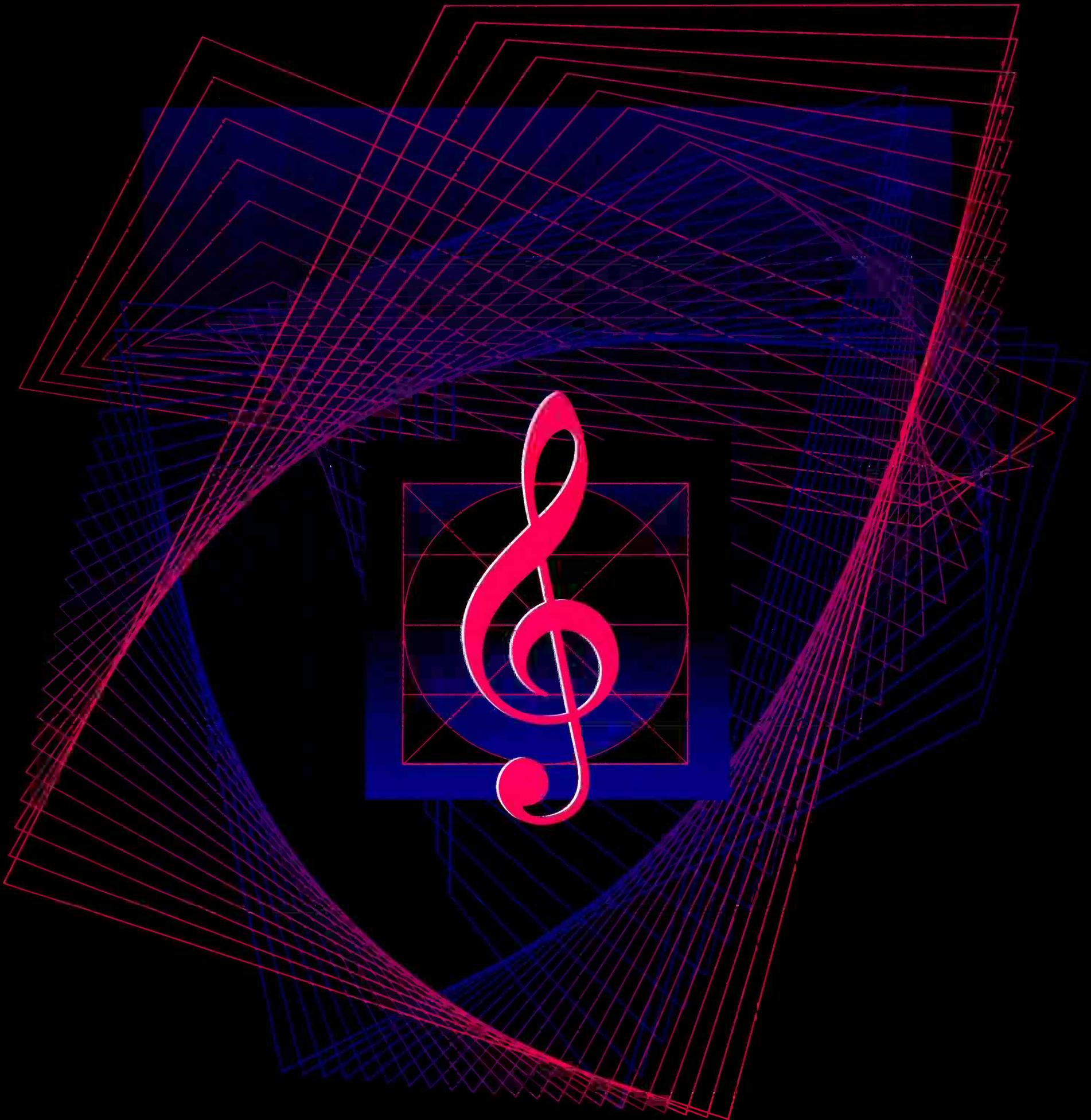
"World Beat: The Lambada Videos" with Kaoma brings the sexy international dance craze into fast focus (CBS).



Bob Carpenter, Jeff Hanna, Emmylou Harris, and Jimmy Ibbotson in "Will The Circle Be Unbroken, Vol. II" (Universal).



David Bowie guests with Adrian Belew on Belew's "Pretty Pink Rose" and "Gunman" videos (Atlantic).



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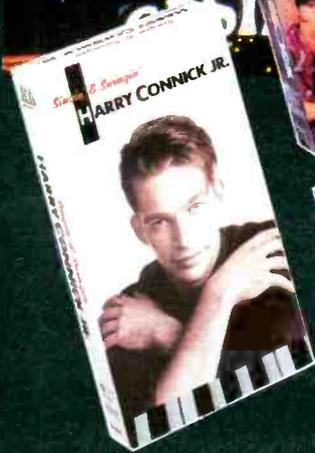
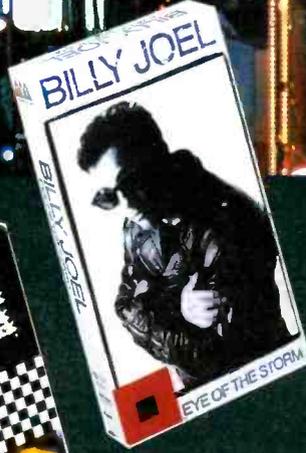
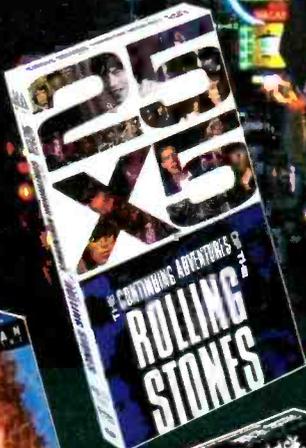
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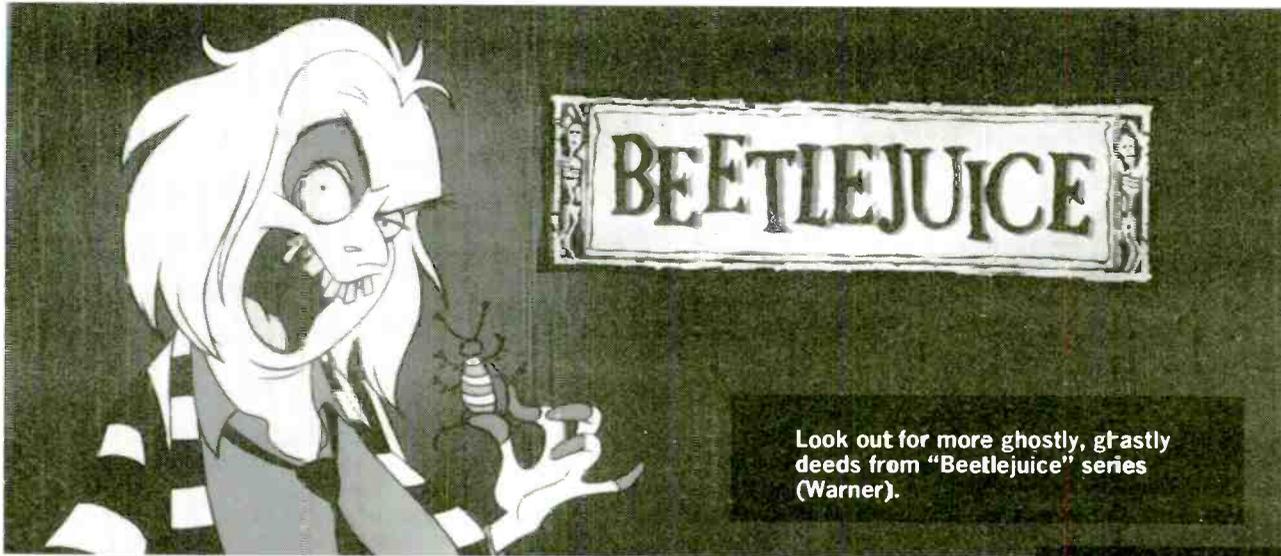
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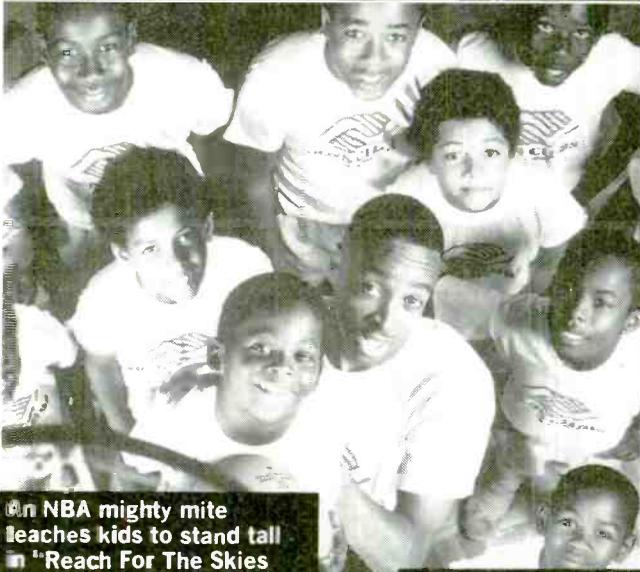
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IT'S GOT
NOTHING
TO DO WITH
LUCK.



Look out for more ghostly, grastly deeds from "Beetlejuice" series (Warner).



Garfield is his own best audience in his video debut (CBS/Fox).



An NBA mighty mite teaches kids to stand tall in "Reach For The Skies With Spudd Webb" (SVS).



Hap Palmer keeps the music coming in "Even More Baby Songs" (Hi-Tops).

CHILDREN'S CORNUCOPIA

By CATHERINE CELLA

Following are capsule reviews of some of the top children's videos released so far in 1990. Recommended ages for these non-theatrical titles, are of course, approximate. Most are priced in the \$15-\$20 range.

"Babar And Father Christmas" (Hi-Tops) animates the charming artwork of best-selling children's author Jean de Brunhoff. His son Laurent warmly narrates the story of Father Christmas's visit to the Land of the Elephants. Because King Babar ends up delivering the gifts, this tape would make a good lead-in to that inevitable Santa discussion.

"Even More Baby Songs" (Hi-Tops) is the fifth title of the most popular and highly-awarded kidvid music line. Singer-composer Hap Palmer takes the stuff of childhood—teddy bears and finger foods, rag dolls and bubble baths—and sets it to music of instant appeal. Visuals, mainly live-action with bits of animation, are well-chosen and edited to keep the tunes fresh through many verses.

"Frank Cappelli: All Aboard The Train" (A&M) showcases the new A&M artist of obvious personality. Host of a Pittsburgh children's show, Cappelli collects nine musical segments on this video. His songs are melodic, upbeat without being hyperactive, and delivered with Italian flair.

"Thomas The Tank Engine & Friends: James Learns A Lesson" and "Thomas Gets Tricked" (Strand VCI) and co-release mark the character's move to video from the best-selling books and Emmy award-winning "Shining Time Station." Each video holds seven stories of the very British toy trains, animated with stop-action and narrated by Ringo Starr.

"Joe's First Video" (Shadow Play) will no doubt spawn a sequel from award-winning, best-selling Joe Scroggs. His bright, finger-snapping music is given visuals to match in an artful blend of live-action animation. Typical of Scroggs's original approach is "Skateboard" with a boy and his mom skating in the most improbable landscapes.

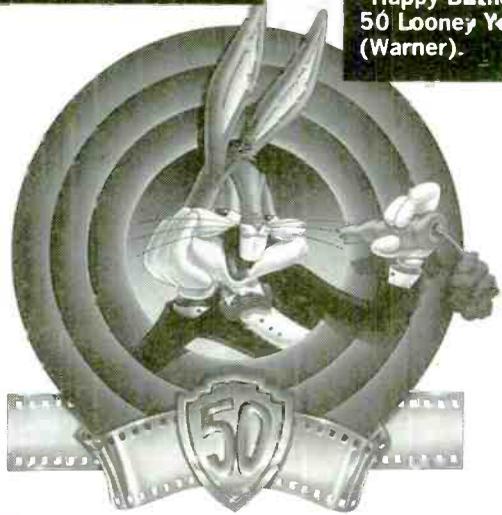
"John Lithgow's Kid-Size Concert" (Hi-Tops), another "Baby Songs" release, surprises with the acclaimed actor's musical talent. With acoustic guitar and smallish audience, Lithgow serves up seven tunes, the best of which are his own compositions. Silly faces and sounds find their audience, as does the chance to sing along at times.

"Scamper The Penguin" (Celebrity) is just as cute as it sounds. Leading animators of Russia and Japan created this feature-length adventure of two young penguins. With stunning scenes of Antarctica, a little ecological education, and healthy doses of good humor, "Scamper" should prove a family favorite.

"Sing Yourself Silly" (Random House), with "Monster Hits," premieres the Sesame Songs line, created in recognition of music's power with kids. "Silly" collects 11 funny numbers from the ever-popular Sesame Street. Some are animated, others star the Muppets and a host of celebrities such as James Taylor, Paul Simon, and Danny DeVito with Rhea Perlman.

"Beauty And The Beast" (Hi-Tops) brings out the best in a
(Continued on page V-32)

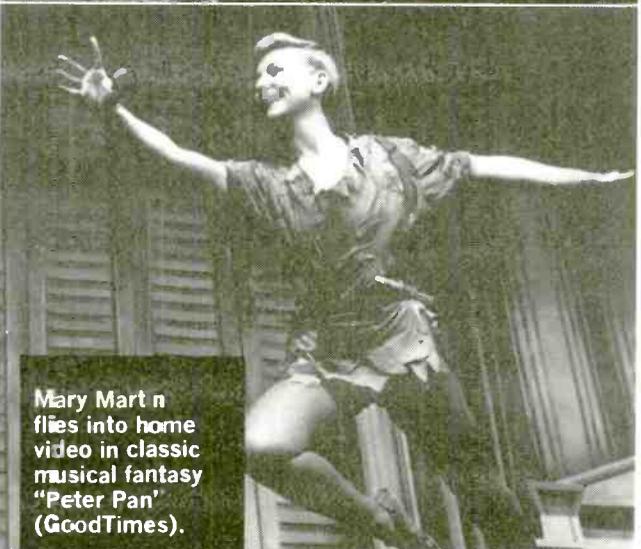
"Happy Birthday Bugs—50 Looney Years" (Warner).



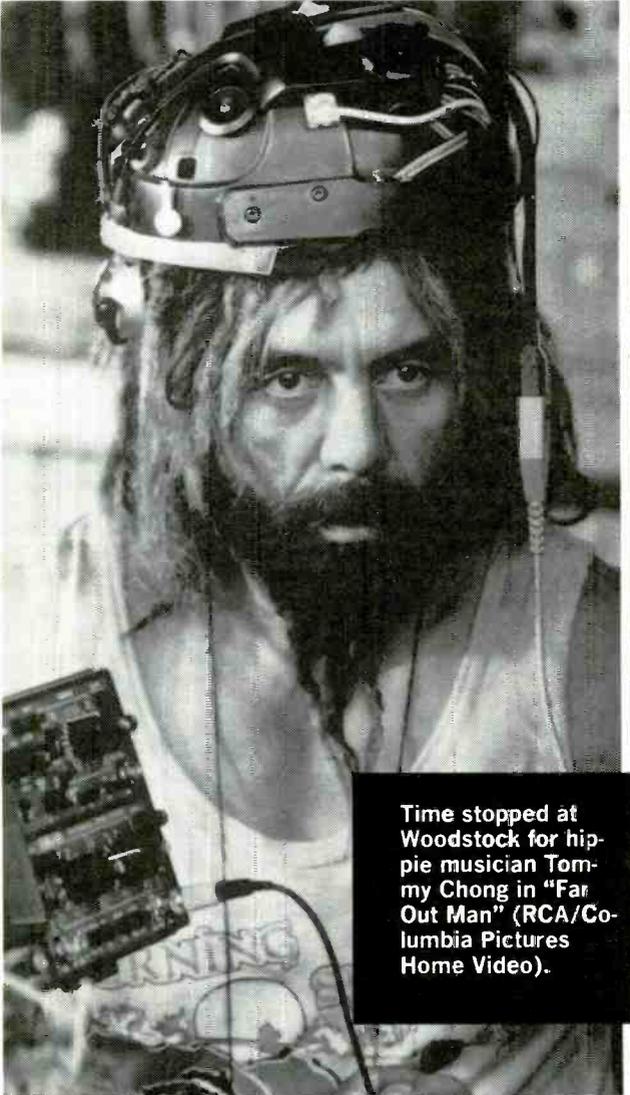
Ringo Starr narrates the story of "Thomas The Tank Engine & Friends" (Strand VCI).



"Joe's First Video" features new kids' star Joe Scroggs (Shadow Play).



Mary Martin flies into home video in classic musical fantasy "Peter Pan" (GoodTimes).



Time stopped at Woodstock for hippie musician Tom Chong in "Far Out Man" (RCA/Columbia Pictures Home Video).

Following are capsule reviews of the top "B" movies released so far in 1990, along with top 3rd and 4th quarter titles, where information was available at press time.

"Rebel Storm" (Academy Entertainment) is a genuine prize for lovers of B movies, full of macho men, beautiful women, and a very funny script. It's 2099 AD and fundamentalists are running the country. Joe (Wayne Crawford) gets out of prison only to discover that the outside is worse than inside. He and his brother (Zach Galligan) wander through a bizarre future landscape that's hysterical and full of twisted logic. The USA is run by a reverend, so religion is mandatory. Torture of prisoners is televised, a gram of C goes for \$250 (vitamin C that is), and it's not as easy to smuggle people into Mexico as it used to be. Eventually, two bored housewives with a cause team up with these two brothers—who don't even know there is a cause. Luckily, "Rebel Storm" never takes itself seriously. It's full of hip jokes and plenty of surprises. Any film that starts with future archaeologists digging up a Bob's Big Boy is OK in my book. A perfect double bill with "Road Warrior."

When "Penn And Teller Get Killed" (Warner) played in theaters, film critics managed to keep both fans and detractors of Penn & Teller away from the screen. I guess it didn't work as a movie, but it's a great videotape, full of cruel tricks and magical surprises. Directed by Arthur Penn (no relation), it tells the tale of two remarkable magicians who fight for their lives after Penn makes a facetious comment on a TV talk show that he thinks it would be interesting if someone were out to kill him. Like "Deathtrap," it turns into a sadistic game where the plot keeps pulling the rug from under your feet. Penn and Teller play loads of vicious pranks on each other while displaying some magical skills that would be quite useful in real life. They do brilliant anti-magic tricks, while convincing club owners that their bad attitude is just part of the act. These guys are a new age Three

SECOND FEATURES FESTIVAL

By MICHAEL DARE

Stooges. I look forward to "Penn And Teller In Space." A good double bill with "The Jerk."

Just by its title alone, "Women On The Verge Of A Nervous Breakdown" (Orion) should entice your curiosity, but that's not all it's got going. Written and directed by Pedro Almodovar, it is an hysterical and bizarre look at the breakup of a modern relationship. This Academy Award nominee is so packed with inspired lunacy that it could become this year's "My Life As A Dog." The sub-titles are in superb high-reso-

lution yellow, and easier to read than most. A good double bill with "She-Devil." Buy it and give it to the next woman you see crying inexplicably in the street.

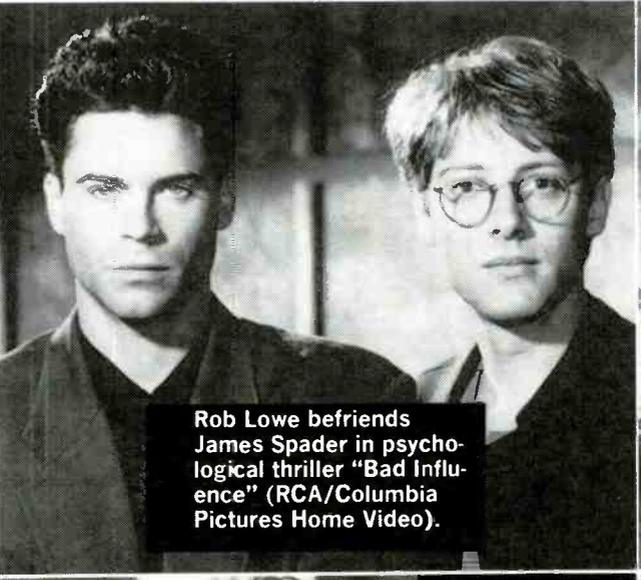
Dick wants to write serious science fiction that sells, but he's got emotional problems. When he moves into a house with three women, two of them want him (and get him), but the one he wants is unavailable. These women not only distract him from his work, but from reality, which doesn't help his sanity at all. "The Trouble With Dick" (Academy Entertainment) cross-cuts between Dick's surreal nightmares, his tacky sci-fi writing, and his shaky reality as he really starts losing it—he sees spacemen in his cornflakes. Gary Walkow's film is as entertaining as it is low budget, due to a creative script and excellent performances by Susan Dey, Elaine Griffiths, Elizabeth Gorcey, and particularly Tom Villard as Dick. He goes crazy in such a loving, realistic, and hilarious manner that we're with him every step of the way. This is a modern romantic-comedy-science fiction-fever dream with a marshmallow heart. See it with "Bladerunner."

A wedding is planned. The bride spends her time with her girl friends, debating the pros and cons of marriage while spending the night on the town watching male strippers, and the groom spends his time with his friends, debating the pros and cons of marriage while drinking beer and watching sex flicks. Eventually, we discover that marriage can destroy a perfectly good rela-

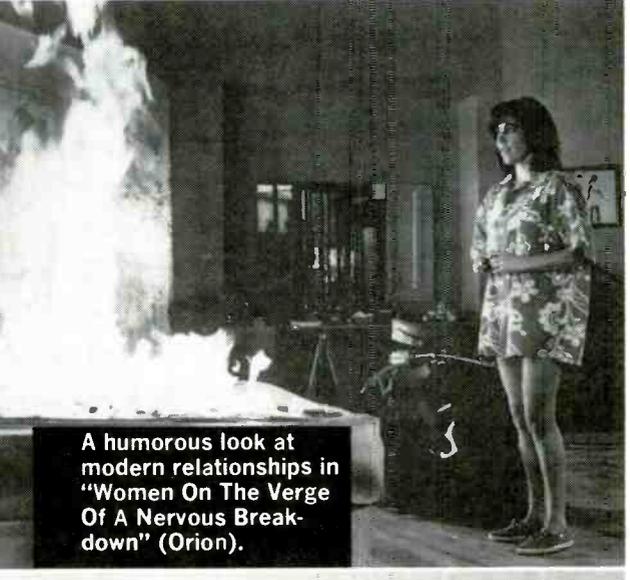
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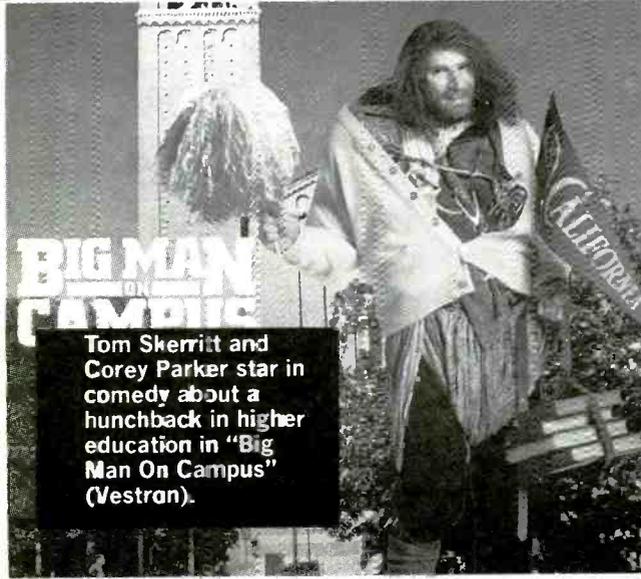
Children act out the battle between civilization and savagery in "Lord Of The Flies" (Nelson).



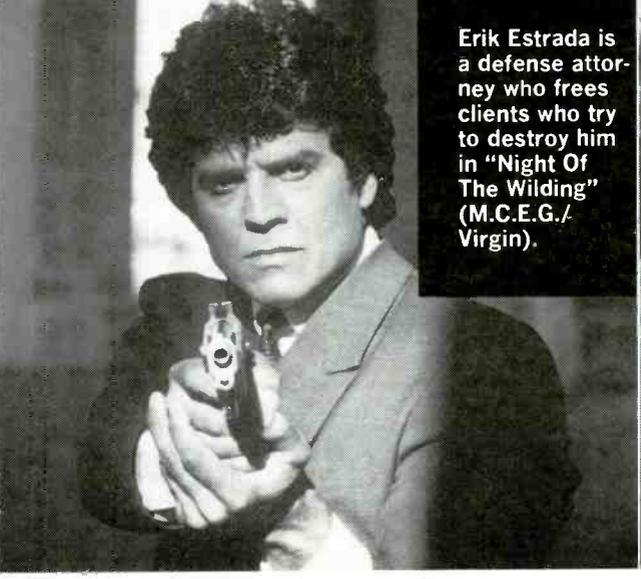
Rob Lowe befriends James Spader in psychological thriller "Bad Influence" (RCA/Columbia Pictures Home Video).



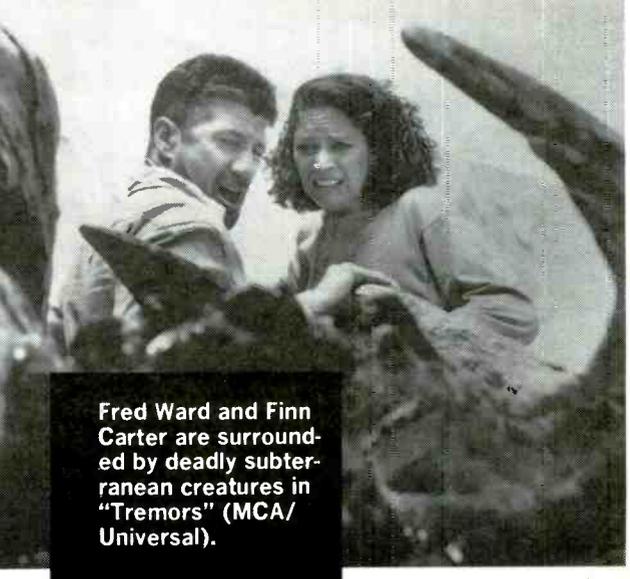
A humorous look at modern relationships in "Women On The Verge Of A Nervous Breakdown" (Orion).



Tom Sherritt and Corey Parker star in comedy about a hunchback in higher education in "Big Man On Campus" (Vestran).



Erik Estrada is a defense attorney who frees clients who try to destroy him in "Night Of The Wilding" (M.C.E.G./Virgin).



Fred Ward and Finn Carter are surrounded by deadly subterranean creatures in "Tremors" (MCA/Universal).

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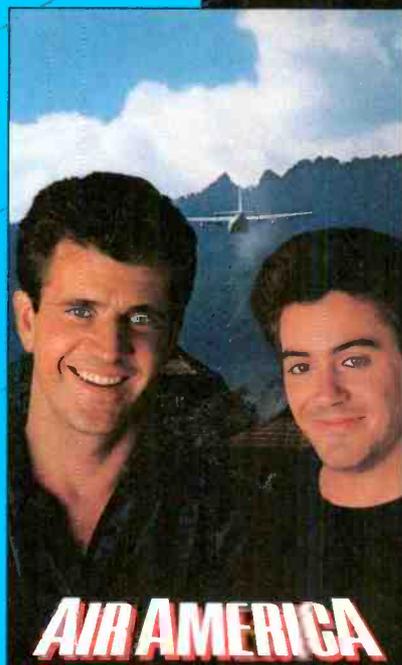
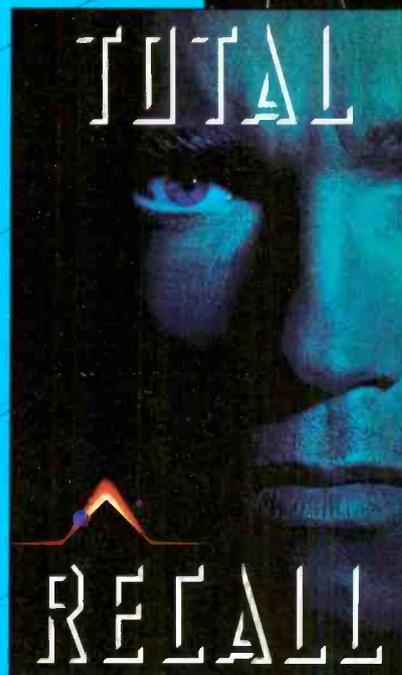
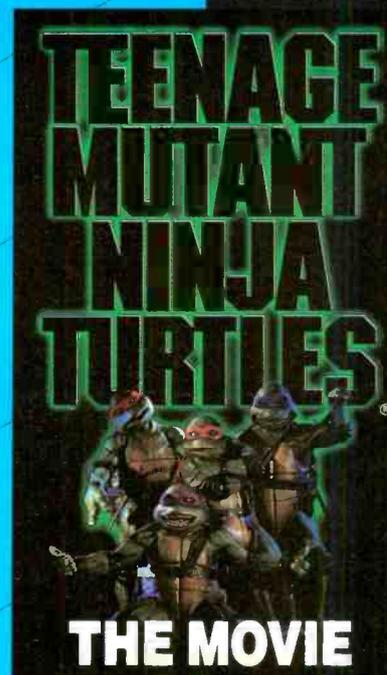
Family Home Entertainment



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HOTLINE

(Continued from page V-8)

quarter? Arnold Schwarzenegger has muscle in theaters and home video. But does the R-rating portend a "Lethal Weapon 2" parallel? Mass merchants and racks, the heavy volume sell-through hitters, are wary of the rating.

"Days Of Thunder." The Tom Cruise missile is achieving sizable box-office altitude with some predicting it to lead the pack by Labor Day. Will Paramount Home Video drop it in late in the year as sell-through?

"Die Hard 2." A heavyweight box-office contender. But will CBS/Fox also drop it in as a sell-through before year's end? Or wait until the first quarter of 1991? The fact that it opened slightly later—July 4—may foreclose a 1990 home video release.

Other title dealers may see, depending on the circumstances, before year's end—either as rental or sell-through—include Paramount's "Another 48 HRS.," Warner's "Gremlins 2," MCA/Universal's "Bird On A Wire," and Orion's "Miami Blues," "Cadillac Man," and "RoboCop 2."

Here's a quick rundown of just some of the fall sell-through and rental action.

• **CBS/Fox Video:** The company is addressing both sell-through and the children's market by releasing a collection of "Garfield" videos in September, including "Here Comes Garfield," "Garfield On The Town" and "Garfield Goes Hollywood." Each runs 24 minutes and lists for \$12.98. The popular Garfield comic strip runs in more than 2,300 newspapers and is a weekend morning staple for kids.

Other CBS/Fox sell-through strategy sees a celebration of one of the most popular musicals of all time—"The Sound Of Music"—to be released as part of a six-title "Rodger & Hammerstein Collection." Arriving in stores Sept. 13, other titles include "The King And I," "South Pacific," "Oklahoma!" "State Fair," and "Carousel." The Limited Silver Anniversary Edition of "The Sound Of Music" will list for \$24.98, while the other titles will list for \$19.98. CBS/Fox is teaming up with Procter & Gamble for a promotional campaign, which will include consumer rebates, valued at more than \$15 million for the Collection.

Another major sell-through strategy will focus on a "Star Wars" trilogy.

On the rental front, the studio is releasing the recent comedy "Nuns On The Run" Aug. 23.

• **HBO Video:** "Unknown Chaplin," a documentary trilogy on Charlie Chaplin, will be released Aug. 1 by HBO Video in association with Thames Video Collection. Included are "My Happiest Years," "The Great Dictator" and "Hidden Treasures."

• **IVE** (now called LIVE Home Video): "Teenage Mutant Ninja Turtles" and "Total Recall." Almost certainly the "Turtles" (FHE) will be sell-through, while "Recall" could go sell-through or rental. Dealers were anticipating announcements at VSDA.

Arriving Sept. 27 is "Martians Go Home" starring Randy Quaid, while "Twisted Obsession" starring Jeff Goldblum, arrives Sept. 13.

The firm also plans to re-release five of its top 1989 theatrical titles in August and September at sharply re-

duced prices including "Lock Up" and "Weekend At Bernie's," followed by "DeepStar Six," "Iron Triangle," "Rooftops," all at \$19.95. There's also a "Rambo" trilogy in a collector's case being offered at a \$49.85 list.

The September Family Home Entertainment release includes "Barbar's First Step" on Sept. 13 at \$14.95, and two "Classic Tales" including "Black Beauty" and "Around The World In 80 Days," at \$14.95 each.

Family Home Entertainment plans to promote six titles at \$14.95 for Christmas including its four Christmas Classic Series "Rudolph The Red Nose Reindeer," "Frosty The Snowman," "The Little Drummer Boy," and "Santa Claus Is Coming To Town," and in addition, two other titles will include "The Bear Who Slept Through Christmas" and "A Very Merry Cricket." Last year, the series churned more than 1.5 million units in sales. For the first time, the Christmas Classics will be available in a special 4-pack collectors case. All six titles will be available in a 16-piece counter display and a 48-piece floor display.

• **MCA/Universal Home Video:** "Back To The Future III" was expected to be the studio's lead fall rental title. "Born On The Fourth Of July" was due for an Aug. 9 release, as was "Coupe De Ville." For its Aug. 9 "Movie Mogul" promotion, the studio has added 13 horror and science fiction titles, all available at \$19.95. Among titles are "They Live," "Prince Of Darkness," "The Serpent And The Rainbow," "The Evil Of Frankenstein," "Dr. Cyclops," "Frankenstein Meets The Wolf Man," "Son Of Frankenstein," "The Wolf Man," "The Invisible Man," "The Incredible Shrinking Man," "The Legacy," "The Sentinel," and "The Funhouse."

• **Media Home Entertainment:** "Nightbreed," the Clive Barker horror-fantasy title, arrives in stores on Sept. 5. Also scheduled for that month is a Halloween pre-promotion including the "Nightmare On Elm Street" series, "Halloween," "The Hidden," "Creature" and others. From Hi-Tops will come the "Stories To Remember Series" featuring "Pegasus" and "Baby's Morningtime."

In October, "Backstab" starring James Brolin, as well as a "Charlie Chaplin" 6-pack series. In November, Hi-Tops introduces "Barnyard Commandos" and "Pretty Piggies," video premieres with TV series and/or toys. Media will also release "It's A Wonderful Life" and "Santa Claus The Movie." In addition to new NFL Films titles, other fourth quarter releases include "That Summer Of White Roses," "Kill Crazy," "Silence Like Glass," "The Elvis Files" and a new Kathy Smith title.

• **MGM/UA Home Video:** "All Dogs Go To Heaven" arrives as a sell-through title Aug. 29. The suggested retail price is \$24.98 reduced to \$19.98 via a \$5 rebate coupon from Downy Fabric Softener. The multi-media marketing campaign is \$21 million and spread right up through January.

The studio also plans to prime the sell-through catalog pump with \$14.98 product, a "Retailer's Choice" promotion led by "The Tea House Of The August Moon," and such catalog titles as "Moonstruck" and "Rain Man" at \$19.98.

On the rental side, the studio's big fall rental guns will be "Blue Steel" starring Jamie Lee Curtis, followed lat-

er by "Stanley & Iris" starring Robert DeNiro and Jane Fonda.

• **Orion Home Video:** "Madhouse," starring John Larroquette and Kirstie Alley is due in stores Aug. 29. "Last Of The Finest" was due for a September release. For the balance of the year, dealers are speculating about "RoboCop 2," "Cadillac Man" and "Miami Blues."

Orion is also pushing sell-through with such titles as "Great Balls Of Fire," "Farewell To The King" and "Lost Angels" at \$19.98.

"Lord Of The Flies" (from Nelson Entertainment) is set for an Aug. 30 release. On the sell-through front Nelson is offering a number of titles reduced to \$14.98 on Aug. 30 including "Hope And Glory," "Kiss Of The Spider Woman," "The Moderns," "River's Edge," "The Whales Of August" and others. "The Last Emperor," winner of nine Academy Awards, will also now be available for a suggested list of \$29.98.

• **Paramount Home Video:** "The Hunt For Red October" is the flagship rental title, arriving in late October. "Crazy People" with Dudley Moore is set for a Sept. 13 release. Other fall rental titles include "Tales From The Darkside" and "A Show Of Force."

On the sell-through/promotional front, the studio issued 18 new \$14.95 titles led by "The Ladies Man" and "Here Comes The Groom," new to home video. In addition, there's an Aug. 27 "Ghouls Just Wanna Have Fun!" promotion featuring five horror titles re-priced to \$19.95—including "Friday The 13th, Part VIII, Jason Takes Manhattan," "Stephen King's Pet Sematary," "Puppet Master," "Stephen King's Silver Bullet," and "Stephen King's The Dead Zone"—and 12 titles re-priced to \$14.95, including others in the "Friday..." series. The studio will also re-price four animated holiday titles to \$12.95, including "George And The Christmas Star," "Mister Magoo's Christmas Carol," "The Trolls And The Christmas Express," and "Yes Virginia, There Is A Santa Claus."

• **RCA/Columbia Pictures Home Video:** "Glory," 1989's critically-acclaimed civil war drama should be the company's lead fall rental title. "Bad Influence," with controversial Rob Lowe and James Spader, is due in stores Aug. 29.

• **Walt Disney Home Video:** "Peter Pan," the classic animated 1953 version, which has cumulative world box office of more than \$375 million, arrives in-stores for a limited time on Sept. 21. Priced at \$24.99, it will be backed by extensive TV, massive media support, and a tie-in with the Nabisco Biscuit Co., which offers a \$5 consumer mail-in refund. Lowering the price for \$19.99, the offer runs Sept. 21, 1990 to Jan. 31, 1991.

Other newer releases: "Blaze" starring Paul Newman arrived in stores July 25; "Cheetah" arrived July 25 from Walt Disney Home Video. Subsequent releases should include "Stella," "Fire Birds" and "Spaced Invaders."

Meanwhile, Touchstone Home Video has embarked on a year-round sell-through strategy with two separate promotions called "Most Ownable Hits" and "Top Renters Priced To Own"—all at \$19.95 each. Among the initial "... Hits" campaign, arriving Aug. 14, are "Three Men And A Baby," "Beaches" and "Cocktail."

Among the initial "... Own" campaign, arriving July 29, are such titles "Good Morning, Vietnam," "Splash," "Stakeout," "Big Business," "Shoot To Kill," and "D.O.A."

Disney was also planning to make a big splash in the music video area with Elvis Presley and Paul McCartney on the Buena Vista Home label.

• **Warner Home Video:** "Driving Miss Daisy," winner of four Academy Awards including best picture, and earner of more than \$100 million at the box office, arrived in stores Aug. 2, backed up a sizable network TV, cable TV and print campaign through September. On its heels comes "Joe Versus The Volcano" on Aug. 15. It, too, will be the recipient of network, spot, cable and print advertising to drive rentals.

On the sell-through front, "The Earth Day Special"—at a \$9.95 suggested list—will be released Aug. 22.

MUSIC

(Continued from page V-10)

tunes and thundering polyrhythms of Rio's samba schools during 1990's Carnaval (\$70.00); (718) 784-5544.

• **GoodTimes Home Video:** "Slamin' Rap Video Magazine" (\$12.95).

• **Home Vision:** "Cinderella" (\$39.95), "Dance Theater Of Harlem: Soviet Tour" (\$39.95) and "Tchaikovsky: Swan Lake" with the London Festival Ballet (\$39.95).

• **IVE:** August: "LaToya Jackson" (\$19.95) features yet another Jackson-clan talent.

• **Island Visual Arts:** "Buckwheat Zydeco: Taking It Home" (\$19.95) features the New Orleans zydeco star in concert at the Mean Fiddler Club in London.

• **Kultur Video:** "The Kirov Ballet In London" (\$39.95) captures the Kirov's 1988 summer tour and includes a special guest appearance by ballerina Natalia Makarova, reunited with her former company 17 years after her defection to the West. Also now available: the "Kirov Ballet Pre-Pack" (\$104.36), which includes three Kirov programs: "Don Quixote," "La Bayadere (The Temple Dancer)" and "The Magic Of The Kirov." Also new: "Yuri Grigorovich: Master Of The Bolshoi" and "Ludmila Semenyaka: Bolshoi Ballerina" (\$29.95 each).

• **MCA Music Video:** "Heavy D. & The Boyz: We Got Our Own Thang," "The Roches: Live Nude Review," "Fast Forward, Vol. 1" and "Dave Grusin And The New York, L.A. Dream Band."

• **MPI:** "Tom Petty: A Bunch Of Videos" (\$24.95) and the 12-part "America's Music: The '40s'" (\$19.98 each).

• **Miramir Productions:** Grant Reeves' "America By Air" (\$29.95).

• **New Yorker Video:** "Jazz On A Summer Day" (\$59.95).

• **Onyx Entertainment:** Mahalia Jackson, Dionne Warwick, Thelma Houston and Reverend Carl Bean star in the all-star gospel concert "Coming Home For Friends" (\$29.95). A portion of the proceeds go to the Minority Aids Project (MAP).

• **PolyGram Music Video (PMV):** "Van Morrison: The Concert" (\$24.95), Sinead O'Connor's "The Value Of Ignorance" (\$14.95) and

"Michelle Shocked: The Captain Swing Review" (\$19.95) are out now.

• **PolyGram Classics:** the Deutsche Grammophon label currently has "Bernstein: West Side Story" (\$24.95), "Puccini: La Boheme" (\$24.95), "Rossini: La Cenerentola" (\$34.95), "Strauss: Die Fledermaus" (\$34.95) and "Verdi: Otello" (\$34.95). Philips Classics offers "Adam: Giselle" (\$24.95), "Leoncavallo: Pagliacci" (\$24.95), "Mozart: Die Zauberflote" (\$34.95) and "Tchaikovsky: Swan Lake" (\$24.95) with Nureyev and Fonteyn. London just released "Humperdinck: Hansel And Gretel" and "Puccini: Tosca" (\$24.95).

• **Private Music Video:** Leo Kottke's "Home & Away" (\$19.95).

• **Rhino Video:** "Peter, Paul And Mary: 25th Anniversary Concert" (\$19.95). September: "Peter, Paul And Mary: Holiday Concert" (\$19.95). October: "Folk City: 25th Anniversary" (\$19.98). Winter: tapes by the Turtles, Del Shannon and Cheap Trick.

• **Rough Trade Video:** Victoria Williams' "Victoria Sings" (\$19.99).

• **Shanachie Records:** "The four latest installments of their 'Beats Of The Heart' series are: "Shotguns And Accordions: Music Of The Marijuana Growing Regions Of Columbia," "Chase The Devil: Religious Music Of The Appalachians," "The Spirit Of Samba: Black Music Of Brazil" and "Tex-Mex: The Music Of the Texas-Mexican Borderlands" (\$19.95 each); (201) 579-7763.

• **Six West Video:** "Eurythmics: We Two Are One Too" (\$16.95) is one video that you too should buy. Also out: "Goldfish (Jokes, Magic & Souvenirs)" with the Church and "Expose: Video Exposure" (\$16.98 each).

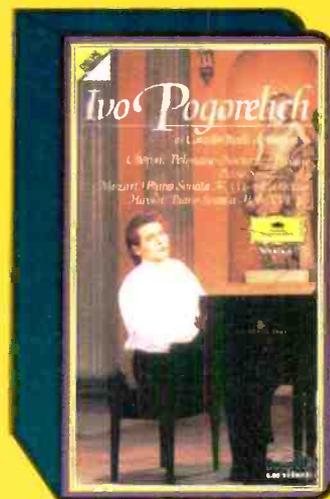
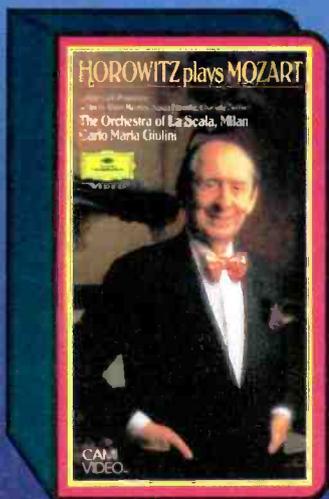
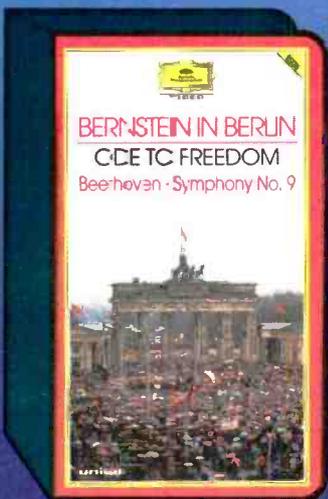
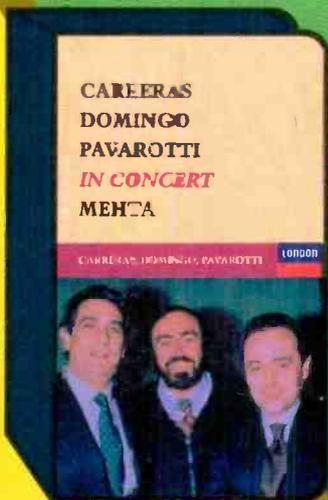
• **VAI (Video Artists International):** the 8-tape "Voice Of Firestone" series includes singers Licia Albanese, Jussi Bjoerling and more (\$19.95 to \$24.95 each).

• **V.I.E.W. Video:** "Bolshoi Soloists Classique" stars Nina Timofeyeva and Mikhail Lavrosky (\$24.95 until Sept. 15; \$39.95 after that).

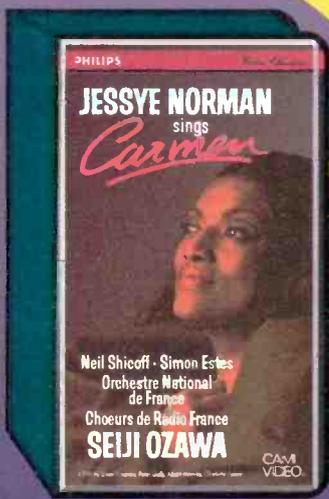
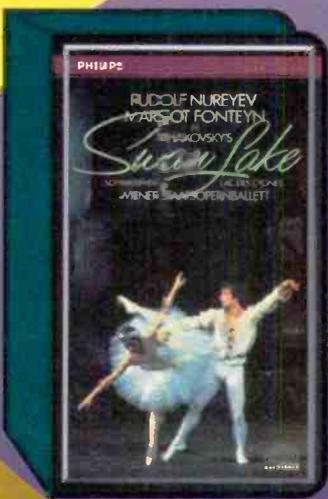
• **Virgin Video:** "UB40: Labour Of Love II" (\$16.98) and "Julia Fordham: Porcelain" (\$16.98) are currently available. Fall-winter: videos by Roxy Music, Lenny Kravitz and Ryuchi Sakamoto.

• **Warner Reprise Video:** "The B-52s: 1979-1989" (\$19.98) chronicles a decade of the zany rock band from Athens (Georgia). "The Jesus And Mary Chain: Videos 1985 to 1989" (\$16.98) is certainly not from anywhere near Jerusalem. "R.E.M. Pop Screen" (\$19.98), "Lou Reed: The New York Album" (\$24.98), "Lou Reed/John Cale: Songs From Drella" (\$19.98), "Neil Young: Freedom" (\$19.98), "Morrissey: Hulmerist" (\$19.98), "Dio: Time Machine" (\$19.98) and "Lifestyles Of The Ramones" (\$19.98) are also out now. August: "Ministry: In Case You Didn't Feel Like Showing Up" (\$19.98) and David Lynch and Angelo Badalamenti's "Industrial Symphony No. 1: The Dream Of The Broken-Hearted" (\$19.98), with Julee Cruise. The latter is a performance-art music video. September: "Jane's Addiction: Guest" (\$19.98), R.E.M.'s "Tourfilm" (price to be announced); a Laurie (Continued on page V-31)

LONDON



PHILIPS



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Expires 1/31/91. Void where prohibited.
Details inside videocassettes.
See your distributor for details.

INDUSTRY

(Continued from page V-5)

per capita numbers [that show a decline] are really just trying to explain the nature of the growth in overall rentals."

The nature of that growth is that it is inevitably slowing down, Lindstrom says. "Average household rentals go down as new [VCR] owners decrease as a percentage of the overall universe," he says. "New owners are always the heaviest users. That's true of any product. But the heaviest users are also the first to be drawn into the market because, by definition, they're the most interested in the product."

"As the base expands, the incremental users brought into the market are by definition more marginal users," Lindstrom continues. "So the very nature of how the base grows means you have to show the kind of declines [in average rentals] we're seeing."

Lindstrom's inevitable paradox creates stresses at various levels of the industry which require different responses from the different participants.

The effects are seen most strikingly at the retail end of the pipeline. As market growth slows, those retailers who have relied primarily on the revenue generated by their own operations to fund their expansion are finding life more difficult than before. Slower growth simply means less capital available for expansion.

Those retailers who were already well capitalized, however, are finding they can thrive in a more mature market and even increase their dominance of the business.

Blockbuster Video, for example, after surviving a round of bad press relating to a report from Wall St. firm Bear Stearns critical of its accounting methods, seems poised to fulfill its goal of planting 3,000 stores in North America.

At its most recent annual meeting and a subsequent appearance before the New York Society of Securities Analysts, Blockbuster was warmly received by the financial community and seems to have largely defused the impact of the Bear Stearns report.

Even if it hadn't, however, it's questionable whether Blockbuster could really be stopped. It is armed with a \$150 million line of credit for expansion that has barely been touched. And its growth plans for 1990, including the addition of 400 stores, will be funded entirely out of its operations-generated cash flow, according to chairman/CEO H. Wayne Huzenga.

Moreover, with its stock riding high, Blockbuster officials believe they have a highly attractive currency to use in making acquisitions.

Meanwhile, several apparently well-heeled European retail operations have established beach heads in North America. The most prominent of these is Super Club, the Netherlands-based chain, which in less than a year has become one of the largest entertainment retailing concerns in the U.S., thanks to its acquisition of the Record Bar and Turtles record chains, and the video chains Video Towne, Movietime/Alfalpa and Movies At Home, as well as part of the

TMD looks with the volu



As the number of Otari's

TMD™ high speed video duplicator installations continues to grow, the TMD system's productivity and advantages in quality become more and more evident. And as the facilities listed on the following page have concluded, the higher the production volume, the

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It's now clear that no other method of tape duplication, be it real-time or high speed, can even approach TMD as the right choice for a fully integrated factory system.

Consider what these facts could mean to you in your operation: Otari's T-700II

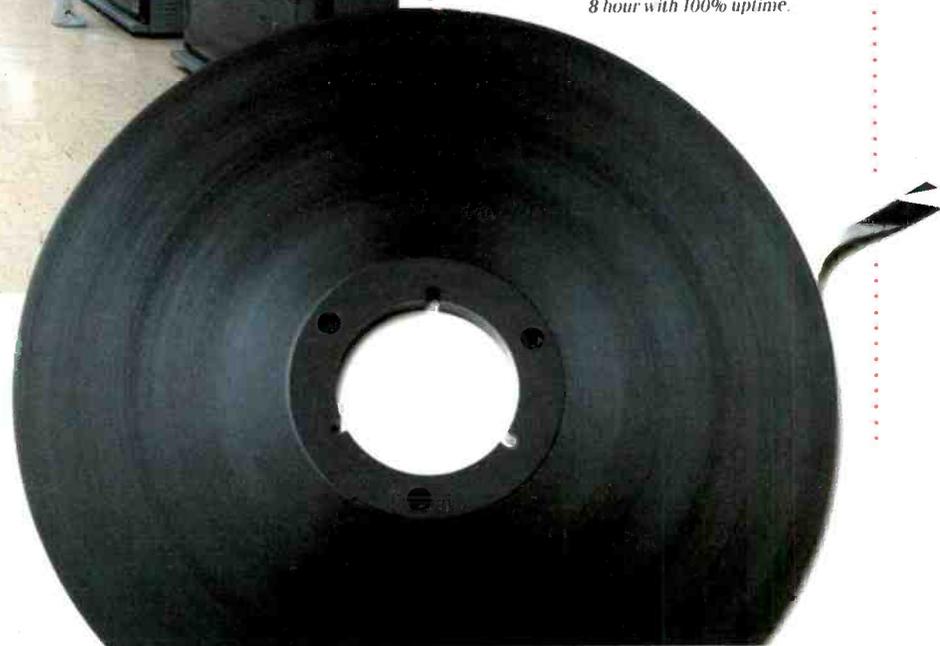
TMD duplicator can produce 495 VHS EP copies, 165 SP copies, and 235 PAL copies while a real-time deck produces *one*. The video quality of a TMD copy is equal to or better than a real-time copy. Quality problems with other systems, such as playback tracking, linearity, and audio fidelity are gone. The T-700II is blind to formats—the TMD system is easily converted to any VHS format without massive outlays in additional



Otari T-700II TMD™ systems are in use around-the-clock at Rank Video Services America, Northbrook, Illinois. Photo courtesy Rank Video Services America.

	EP	SP	PAL
T-120	1804	612	870
T-90	2387	814	1155
T-60	3528	1212	1719
T-30	6668	2388	3360
T-15	12222	4632	6437

TMD production per shift. Conditions: Pancake usable length = 4950 meters. Pancake change-over time = 1 minute. Blank tape between programs = 2 meters. Shift = uninterrupted 8 hour with 100% uptime.



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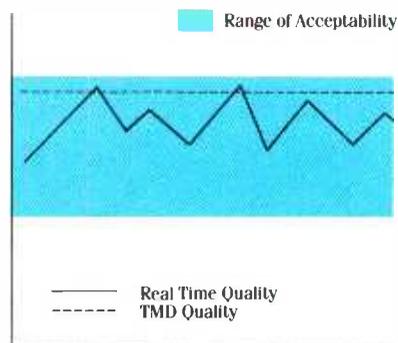
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According to the results of an independent survey* presented at the International Tape/Disc Association's 19th Annual Seminar in 1989, consumers rated TMD video quality equal to or better than real-time.

*Study conducted by Consumer Sciences, Inc.



Incorporating a heavy-duty, ultra-stable transport and solid state laser technology, Otari's TMD system makes VHS EP copies 495 times faster than real-time, SP copies 165 times faster, and PAL copies 235 times faster. Photo courtesy West Coast Video, Brisbane, California.



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Video Store chain originally cobbled together by Vestron. It has also opened its first combo superstores in Dallas under the Rhythm 'N' Views banner.

The Irish chain Xtravision has also landed on these shores with the acquisition of two New England video chains, Videosmith in Boston and Video Library of Hookset, New Hampshire.

Meanwhile, Moviestar CD & Video, with stores in Switzerland, Germany and Austria has opened its first combo store in Edmonton, Alberta and plans 20-25 stores in Canada within two years. At that point, according to company officials, it will expand into the U.S. market.

What all these chains bring to the business is a depth of capitalization that has heretofore been singularly lacking in the video retailing industry. Combined with the record-based combo chains, such as Tower Records and Video, Musicland and Transworld, which also boast deep pockets as well as years of retailing experience, they are transforming the business.

Other segments of the video retailing business are not as robust, however. The traditional one or two store operator is finding it increasingly difficult to compete against the saturation advertising and buying clout of their larger cousins.

Even the early pioneers, who have successfully built their single-store operations into modest size chains, are finding they lack the capital needed to expand to where they might hold out at least in their own markets against a national behemoth such as Blockbuster. Consequently, acquisition-minded outfits such as Super Club are finding willing targets eager to cash out while there's cash to be had.

Of course, not all independents are suffering. Some, including many gathered here for the ninth annual Video Software Dealers Assn. convention, are using their relatively unencumbered status as an asset, moving nimbly to exploit the inevitable niches in the market left by the big chains.

With the pool of new, active renters drying up, the successful independents are those who quickly master the strategies for holding on to older customers and maintaining the excitement in their stores that characterized the early days of the industry.

Another segment of the industry undergoing the stress of maturity is the manufacturer community.

With the sales of B-movies into the rental market dropping to roughly half of what they were two years ago, the major studios are collectively enjoying perhaps the largest market share they have ever claimed.

And yet even the major studios are finding the market less hospitable than in the past. According to an analysis conducted by Carmel, Calif.-based Paul Kagan Associates, growth in the average number of copies of a title the studios can expect to sell into the rental market has slowed to an almost imperceptible pace.

During 1988 and 1989 Kagan tracked sales of all titles selling between 75,000 and 150,000 units into the rental market and titles selling more than 150,000. Among the latter group, what Kagan refers to as

(Continued on page V-22)

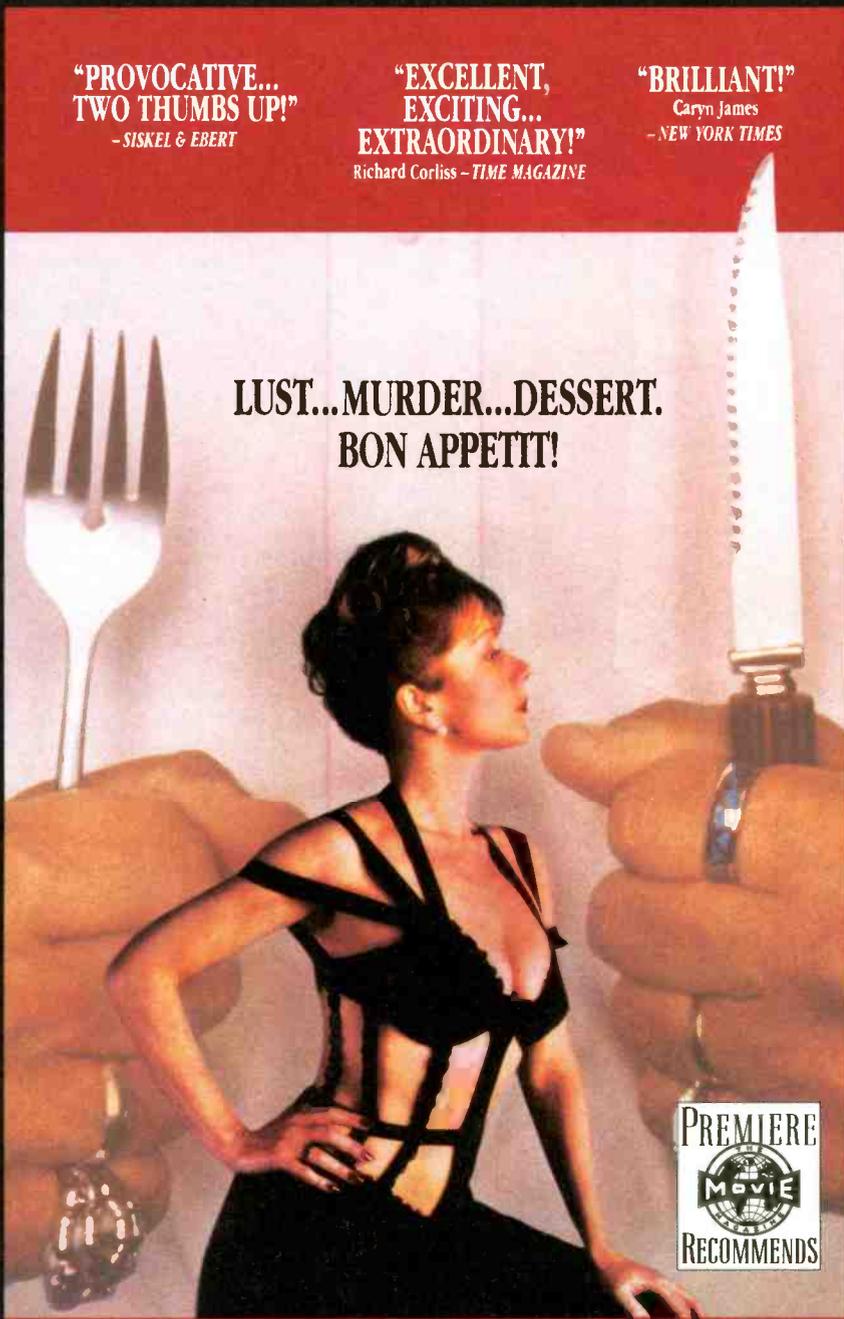
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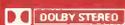
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Not available in Beta.

For sale or rental in the United States.

INDUSTRY

(Continued from page V-21)

A-plus titles, average sales grew only 2% from 1988 to 1989, from 234,000 copies per title to 239,000.

Among the A-minus titles, there was no growth at all. In both years, average sales per title came to 105,000.

That lack of growth is at least partly attributable to changes in the base of retail outlets renting video, according to Kagan's analysis.

Kagan currently counts 28,000-29,000 video specialty stores in the U.S., about the same number as existed in 1987. While that base of stores is undergoing a consolidation into fewer and fewer hands, the actual number of store fronts has remained essentially stable for the past three years.

In 1987 and 1988 the effects of the lack of growth in the specialty store base were partially masked by the rapid growth in non-video specialty stores renting video, such as supermarkets, convenience stores and other general merchandisers.

But since mid-1988 that universe has also stopped growing and may even be contracting. Kagan estimates there are about 25,500 non-specialty stores currently renting video. That's down about 15% from the year before.

"Almost all of that loss comes from convenience stores," says Tom Adams, an analyst with Kagan Associates. "There were about 16,000 of them renting video in mid-1988, compared to fewer than 7,000 by mid-1989."

These changes in the retail base, and the growing maturity of the VCR base documented by A.C. Nielsen, have combined to break down the predictability that was once a hallmark of the video business.

"A few years ago, if you knew a title's box office and its genre you could estimate pretty easily what it would sell" into the rental market, says Robert Blattner, president of MCA Home Video. "Today the relationship is much less direct. There are many other factors which influence what a title will sell."

Among those factors, according to Blattner, are the performers in a film, its genre and the studio's marketing strategy. "You can take two different actors who are perceived as having essentially the same box-office impact and they can have very different appeals on video," Blattner says. "A good example is John Candy. He's very big in video. His impact is probably much greater in video than at the box office."

The other big factor, according to many studio executives, is the studio's marketing campaign. Home video suppliers today spend much greater sums on marketing in proportion to a title's expected performance than ever before and a lot of that increase can be accounted for by the dollars spent on consumer advertising for both rental and sell-through titles.

According to Bud O'Shea, president of MGM/UA Home Video, consumer advertising now accounts for 15%-18% of the marketing budget on an average A title, compared to 10%-12% a few years ago. At the

same time, the total marketing budgets have also been getting larger "so the overall dollars have definitely increased," O'Shea says.

"If you sell 250,000 copies of a legitimate A-title I don't think the home video company can take credit for that," Blattner says. "The theatrical division has already spent millions to promote that film and make people familiar with it. So you're going to get a certain amount of sales just from releasing a title and saying 'here it is.' "

The job of the home video company, according to Blattner, "is to get that extra 10%, 15%, 20%. That's what you can take credit for. And that's where your marketing campaign comes in."

The cornerstone of MCA's strategy has been television advertising. According to Blattner, MCA has been on TV every month since May 1989 and will stay on every month at least through the end of this year. "That's 19 consecutive months," he says.

For the most part, the dollars spent on TV advertising have represented incremental spending by the studio. "We're still making co-op available, p-o-p, pretty much everything we've always done," he says. "You can trim a little bit here and there, but no amount of trimming can pay for the expense of TV."

MCA is committed to TV advertising, according to Blattner, because "for the most part, the return [on investment] has been there."

Blattner, however, by no means speaks for an industry-wide consensus. While Blattner frankly admits to a strategy designed to increase the aggregate number of rentals, CBS/Fox Video marketing VP Bruce Pfander is focused on the other part of Lindstrom's inevitable paradox—the behavior of individual VCR households.

"In the short term, the aggregate number of rentals is more important, but in the long term, the per household numbers give you a close look at what's driving that market," Pfander says. "That's why we've focused our marketing effort on driving household consumption."

According to Pfander, the connection between extensive TV advertising and household rental patterns—not to mention retail orders for a title—is hard to measure, and thus the expense difficult to justify.

By way of contrast, Pfander points to the promotional, making-of trailers that are quickly becoming a favorite marketing device at CBS/Fox. The studio produced trailers for "The Abyss" and "The War Of The Roses," both of which it found successful in boosting orders for the title.

"They seemed to have the effect of warming up the market before the titles were actually released," Pfander says of the trailers. The trailers were distributed to retailers for use as in-store promotion or, ideally, as free rentals to tease consumers in advance of the title's release.

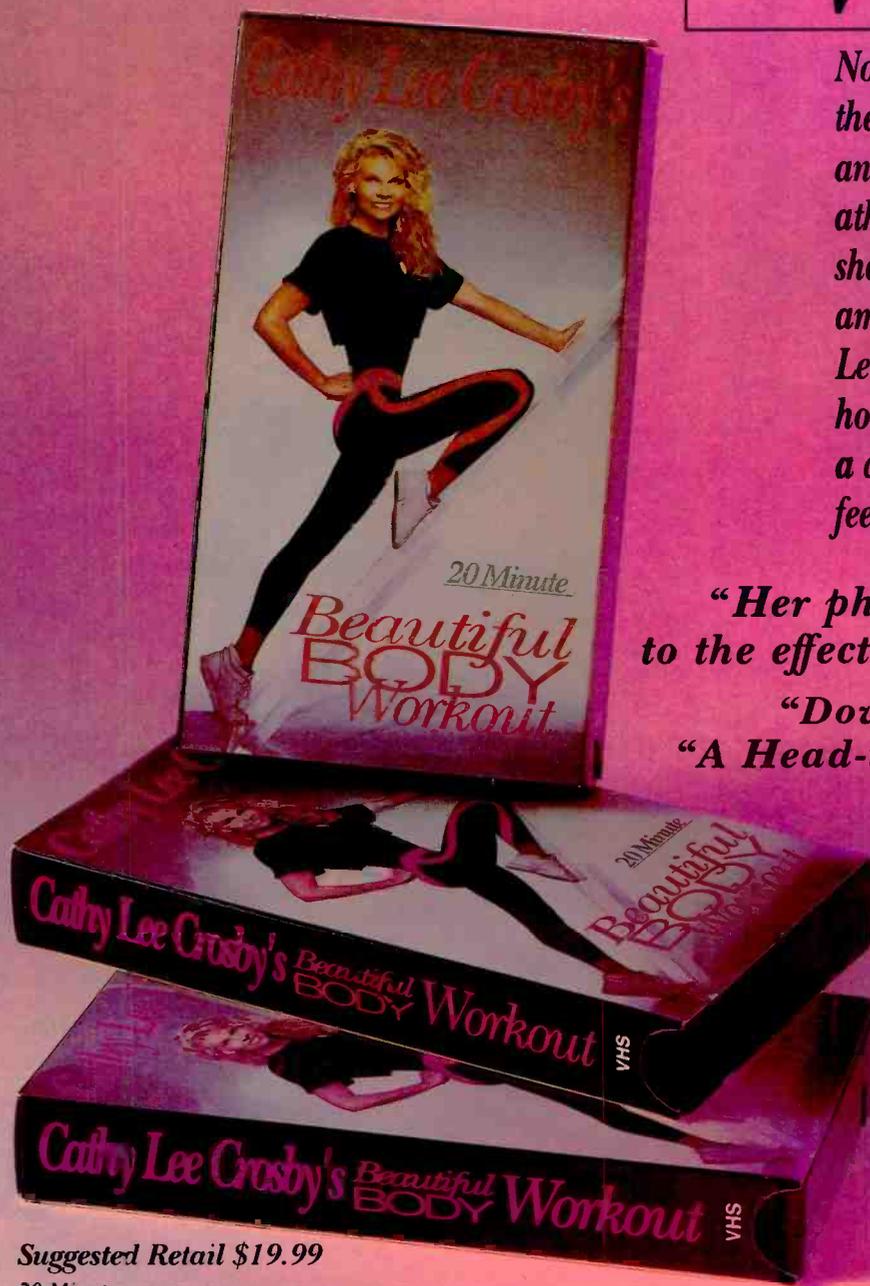
"In the future, I would be in favor of cutting back media support in favor of more trailers," Pfander says.

The tenuous connection between extensive consumer advertising and increased orders for rental titles partly underlies the studios' growing infatuation with the sell-through market.

(Continued on page V-24)

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Now, for the first time, the beautiful actress and former professional athlete, Cathy Lee Crosby shares with you her amazing workout secrets. Let Cathy Lee show you how in just 20 minutes a day you can look and feel your very best!!

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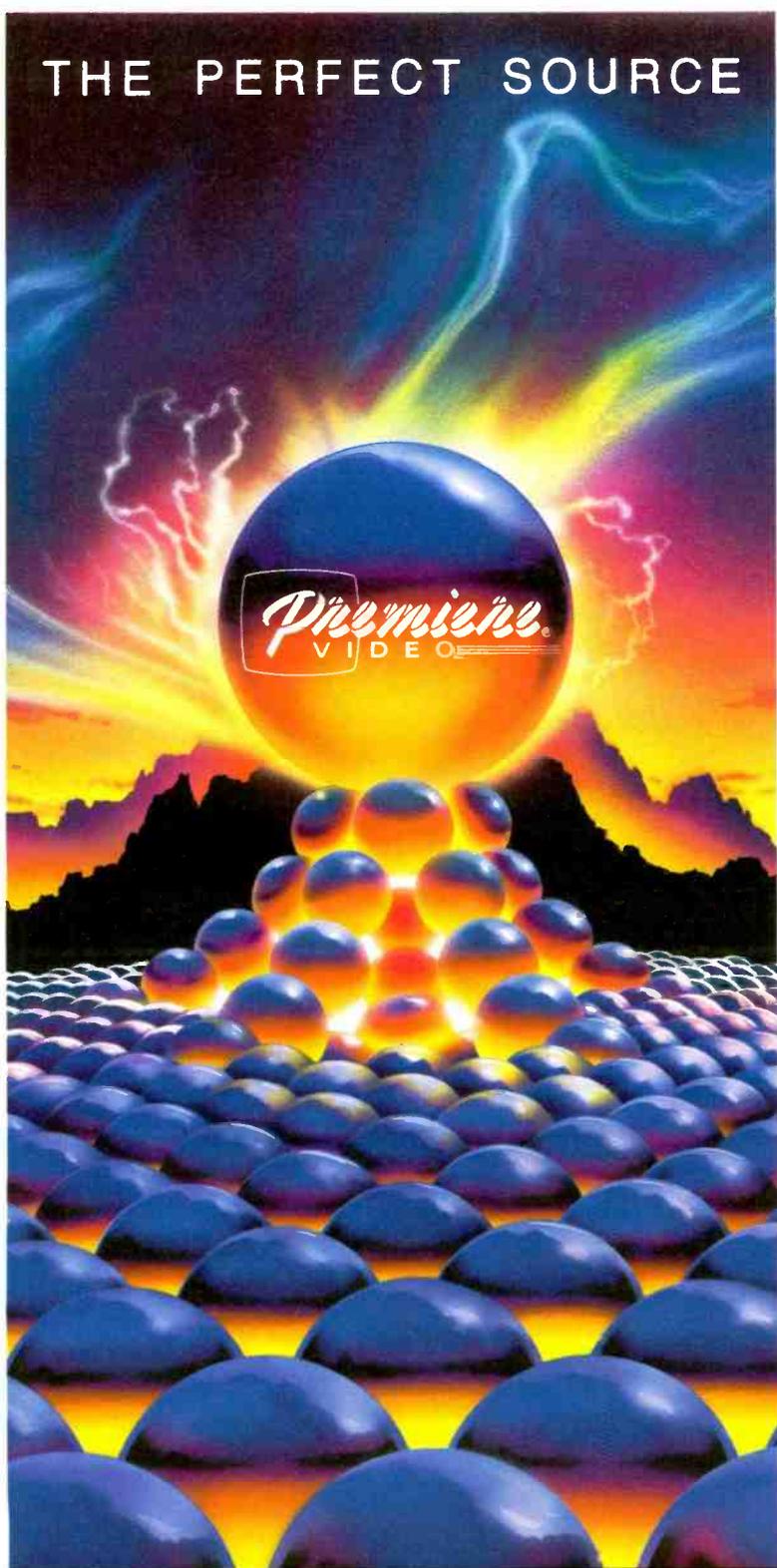
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INDUSTRY

(Continued from page V-23)

The sell-through market is much more responsive to consumer advertising than is the rental market, at least from the program supplier's perspective. Each sale it can stimulate represents a direct, measurable return to the studio, making it easier to justify the additional expense.

But as several studios discovered in the first quarter of 1990, the success in the sell-through market is more complicated than simply throwing money at it. Paramount, Warner and Disney Home Video all boldly plunged into the sell-through market in the first quarter, releasing "Indiana Jones And The Last Crusade," "Lethal Weapon 2" and "Honey, I Shrunk The Kids" respectively at \$24.98 a piece.

While all three were successful in the sense that the studios will probably eventually sell enough to justify the slimmer margins connected with the sell-through business, none of the three lived up to its respective studio's bullish expectations.

Even the fourth quarter of 1989—the grandest quarter in history in terms of the number of cassettes sold through to consumers—saw its share of complications; a number of studios with the biggest selling Christmas titles spent much of the first six months of 1990 bargaining with distributors and rackjobbers over returns of unsold merchandise.

In other words, while sell-through may eventually prove the solution to the problems of the rental business, the industry has yet to hit on a sure-fire formula for an orderly, consumer-driven sales market.

And so the industry stands at Yogi Berra's crossroads and, without the unifying force of rapidly expanding VCR sales to point the way, it has struck off in multiple directions all at once. What has been lost to the creeping onset of maturity is a broadly accepted theory to backstop the strategic moves of the various players.

And as that other great baseball sage Casey Stengel once observed about the need for a reliable backstop, "Without a catcher you get a lot of passed balls."

SELL-THRU

(Continued from page V-9)

chase more," says Ann Daly, senior VP of marketing. "So, we're calling the consumer's attention to our lines in media campaigns which will now run throughout the year."

Disney is readying the year-round pipeline with "The New Adventures Of Winnie The Pooh," "Chip 'N Dale Rescue Rangers," and a selection of Halloween and Christmas titles, many previously on moratorium and now repriced, with newly-designed packaging. Coming back again in the special promotion for Halloween and Christmas is "Donald's Scary Tales," "Halloween Haunts" and "The Legend Of Sleepy Hollow," all priced at \$12.99. On the live action side, Disney is re-releasing "The Watcher In The Woods," "Something Wicked This Way Comes," and "Blackbeard's Ghost," for \$19.99. The venerable
(Continued on opposite page)

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SELL-THRU

(Continued from opposite page)

"Babes in Toyland" and "One Magic Christmas" are being re-issued at \$19.99 for Christmas as is the \$12.99-priced "Mickey's Christmas Carol."

"We think a year-round sell-through strategy is a great opportunity for the retail market," say Dick Longwell, senior VP of sales. "We're offering a tremendous amount of support on these titles, that should help retailers maximize their sales dollars."

Paramount is parting the sales waters with a sell-through priced "The Hunt For Red October," this year's blockbuster starring Sean Connery and Alec Baldwin, which grossed more than \$114 million last spring. According to Eric Doctorow, senior VP/GM of Paramount Home Video, Paramount is on a sell-through roll with Sean Connery movies, re-promoting six, and releasing a seventh—the 1958 "Another Time, Another Place"—which has yet to be released to home video.

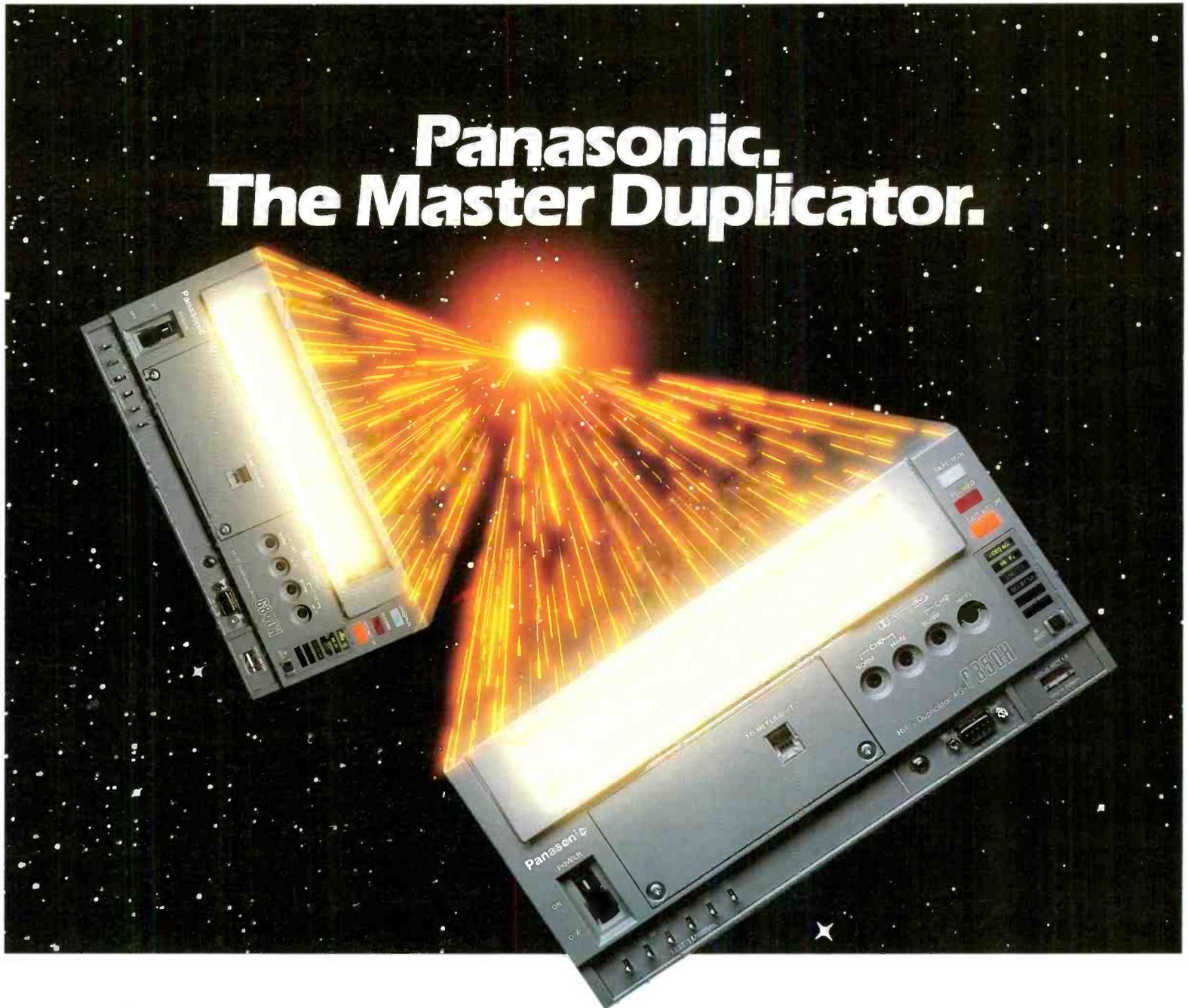
"We're promoting 'The Hunt For Red October' with our largest-ever marketing campaign," says Doctorow. "There will be a \$3 million overall budget led by a \$1 million national TV advertising blitz." To generate in-store excitement, Paramount is shipping a free 6-foot "Red October" inflatable submarine with every 10-piece prepack purchased. Retailers will also receive a quantity of "Stick-em Up, Sell-em Off" stickers enabling them to mark down a sell previously-viewed cassettes.

Three of Paramount's titles, "Raiders Of The Lost Ark," "Indiana Jones And The Temple Of Doom," and "Indiana Jones And The Last Crusade," have gone into mothballs for the next two-and-a-half-years for a rest, according to Doctorow. "These three films represent an extraordinary part of Paramount's heritage, and have played a significant role in the creation and evolution of today's video sell-through marketplace," he says. The three films contributed to several significant industry "firsts" since "Raiders" was released in 1983 for \$39.95, and became the first home video product to ship an initial 500,000 units, going on to sell more than 1 million units. "Doom" was released in 1986 at a reduced sell-through price of \$29.95, and fronted the "20 Great Video Gifts Under \$20" promotion, which brought the new low of \$19.95 to dealer's shelves.

"We think we've done a first again with 'Crusade,'" says Doctorow. "It was released at \$24.95, but backed by a variety of marketing elements, and was the first title to ship in all five video formats—VHS [English and Spanish-language], Beta, 8mm, laserdisk [both pan and scan and letterbox], and S-VHS [letterbox]."

MGM/UA Home Video is bringing Patrick Swayze, Billy Crystal, Gregory Hines, Howie Mandel and Christopher Lloyd, among others, to retailers' shelves at a new \$14.98 price point, which Jane Ayre, director of publicity, says is "our way of breaking the sell-through barrier." Previously priced at \$79.95, MGM/UA Home Video is repackaging "King
(Continued on page V-26)

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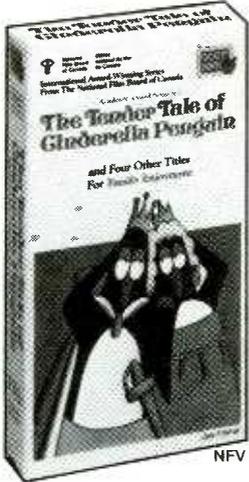
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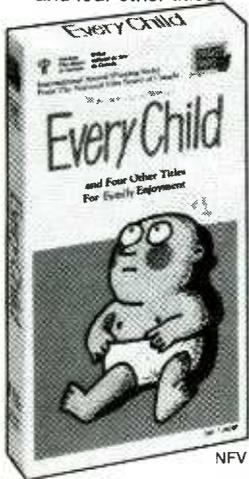
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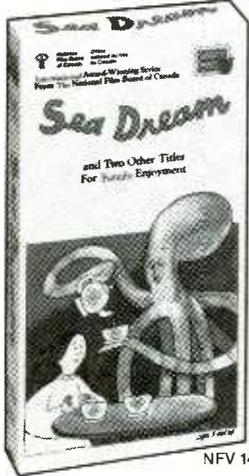
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FESTIVAL

(Continued from page V-14)

tionship. "True Love" (MGM/UA) is a small film, completely believable, and totally enjoyable. It features dozens of unknown but very good performers directed with compassion and a whimsical eye for emotional details. Many of these unknowns could easily turn into big stars. The language is earthy, with a suitably Bronxese abundance of the F-word, so don't rent it if you're a nun. A perfect double bill with "Mystic Pizza" or "Baby, It's You."

Films about airplane disasters tend to be predictable tear-jerkers, but "Tailspin: Behind The Korean Airline Tragedy" (Prism Entertainment/Paramount) is a fantastic exception to the rule. Rather than focusing on the plane itself, it takes place in the operations room of the state department and in various air force intelligence briefing rooms in the Pentagon. It's a fascinating murder mystery that closely follows the events following the wreck, when everybody was scrambling to find out what really happened. Considering the fact that we already know the outcome, it's surprisingly suspenseful, and there are plenty of intriguing unknown de-

tails. Michael Moriarty is particularly good as the man with the facts that the government tries to cover up. Given the light of recent events, the downing of KAL007 now seems one of the first nails in the coffin of socialism. A good double bill with "Dr. Strangelove."

Two rival survival schools take groups out in the wilderness for a four week course to build their stamina and character. One team is taught teamwork, to commune with nature, and how to eat worms; the other team is taught not to trust each other, how to kill deers, and the best way to cut off each others ears. Welcome to "Survival Quest" (CBS/Fox) and guess which ones are the bad guys. This is a beefed up pulp modernization of "Deliverance," with beautiful scenery and some surprising plot twists. Though there are some big stretches of plausibility, most of this is exciting and entertaining, with the strong message that survival in the wilderness is a matter of heart, not of hardware. Lance Henriksen ("Aliens") is likable as always, giving a strong sense of nobility and confidence to the whole adventure. A perfect double bill with "The Bear."

Has glasnost made all post-apocalyptic films passe? Not as long as they're cheap and easy to make. Just find some interesting ruins and, voila, the future. In "Aftershock" (Prism Entertainment/Paramount), the year is 2020, everyone has bar codes printed on their arms, and armed patrols mow down unarmed citizens.

Luckily for the free world, an Eddie Murphy look-alike, a bimbo from another dimension with Carly Simon lips, and a Kevin Costner/Sam Elliot look-alike team up to fight the reigning fascist regime. There are lots of cool fights and chase sequences, some outrageous plot twists, and a surprising lack of boredom. See this with "Rebel Storm." Cheap thrills are better than none.

Oh wow, lots of neat explosions and guys getting blown to smithereens in the jungles of South America. In "Heroes Stand Alone" (MGM/UA), the war is supposed to be over, but an American surveillance plane has been shot down behind enemy lines. WE want to find the evidence and destroy it, THEY want to find the evidence and take advantage of it. This a simplistic and very tidy Roger Corman exploitation of an obviously complex situation. Interestingly, there are no good guys. There's really no one to root for since everyone's motives are suspect. A good double bill with a subscription to Soldier Of Fortune Magazine.

"Big Man On Campus" (Vestron) looks just like a tacky modern rip-off of "The Hunchback Of Notre Dame," but it's also a rip-off of "The Elephant Man," "Kaspar Hauser," and "The Phantom Of The Opera." A crazed Neanderthal hunchback is discovered living in the bell tower of a university. Naturally, they decide to study him, and he turns out to be much smarter than anyone imagined. Though the plot machinations are of-

ten unbearably stupid, there's some very funny dialog, and a surprisingly silly and tender performance by Allan Katz in his screen debut as Bob Maloogaloogaloogalooga (as the BMOC names himself). See it with any of the above.

"Dealers" (Academy Entertainment) contains some interesting insights into the mechanics of stock manipulation but, like "Wall Street," it tries to be about relationships too. Paul McGann was the I in "Withnail And I" (a superb B movie), but it's extremely difficult to care whether he and fellow stockbroker Rebecca DeMornay ever find true happiness since they're both yuppie scum. When they finally get it on, it's not hot and heavy, it's just heavy. A good double bill with anything starring men in suits.

In a mysterious secret government laboratory, scientists are conducting research into dream states. Suddenly, a door to another dimension is accidentally opened, and a creature that can change shape at will enters the compound. This being is the ultimate intellect, living off the purity of self-preservation, a perfect killing machine. (Where have you heard that before?) "Shadowzone" (Paramount) is a low-budget cross between "Alien" and "The Thing," featuring lots of shots of people running down hallways while looking back in terror. The classy presence of Louise Fletcher is brilliantly offset by the tacky presence of Lu Leonard.

(Continued on page V-28)

SELL-THRU

(Continued from page V-25)

Solomon's Mines," "Ninja III: The Domination," "Runaway Train," "Death Wish 3" "Missing In Action (I & II)" and "Running Scared," among others, at \$14.98.

"We're committed to sell-through," says Ayre. "We see the market moving toward more of a collector's market, and the lower-price points help fuel that market."

Current figures from A.C. Nielsen Co. and Alexander & Associates show that in the fall of 1984, only 10% of those who bought videocassettes did so with pre-knowledge of the title, but in 1989, 45%-47% were aware of titles through advertising which heavily influenced their buying decisions.

Robert DeLellis, president of CBS/Fox Home Video North America, agrees that consumers are warming up to the idea of collecting video titles, but it's not just a seasonal habit that bites around Christmas. "We do sell-through promotions 12 months a year based around certain themes to take advantage of our catalog and new product," says DeLellis. "We feel there's a 12 month sell-through business out there, although there are obviously peak seasons."

While CBS/Fox Home Video's policy is that most A titles go straight to rental prices at \$89.95 their first time out, the company is looking at titles on a "title by title" basis to determine which might benefit from an initial sell-through strategy.

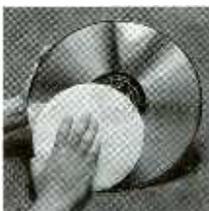
"Sell-through increases every year," says DeLellis. "I think the primary challenge is convincing the video specialist that part of their long-term operation in the video business is cultivating the buying customer. When we announce titles it's a lot like the theatrical premiere was for that title, and retailers could really benefit by aggressively connecting themselves to the promotion."

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FESTIVAL

(Continued from page V-26)

There's approximately 10 seconds of monster and five seconds of very lovely gratuitous nudity. It all builds to a shuddering climax where everybody is waiting around to die a horrible death. A good double bill with any "Nightmare On Elm Street."

In "Damned River" (CBS/Fox Video), six nice people go river rafting in Africa, only to discover that their tour guide is Travis Bickle. Though he starts out looking normal, he turns into Mr. Vigilante, mowing people down right and left. Soon, their beautiful vacation turns into a trip down the River Styx as they fight for their lives—against the elements and their guide. The script is predictable and fairly awful, but the actors are good and the scenery is incredible. This is a fairly entertaining travelog of Zimbabwe, where it was actually filmed. See it with "Taxi Driver."

A bunch of city kids go driving through a backwoods town where they meet up with gibbering, dim-witted, and dangerous hillbillies who threaten their pathetic existence. Boy, it sure is lucky that one of them is a martial artist who can whup a dozen morons with one swipe of his city feet. "Trapper County War" (Republic Pictures Home Video) is a virtual remake of "Macon County Line," another lousy movie that mysteriously made a lot of money way back in 1973. What sets this one apart is some outrageously large performances. It's a showcase of overacting by underachievers. See it with "Valium."

Lunatics escape from an asylum, break into a circus, overcome some clowns, put on their clothes, and go around killing people while dressed like Bozos. Naturally, nobody will believe the cute little kid when he tells them there are killer clowns outside. "Clownhouse," (RCA/Columbia Home Video) is a good suspense thriller with some surprising plot twists, but there's not a single recognizable name involved, which means viewers must want their children to be petrified of clowns for the rest of their lives. Rent it with "The Greatest Show On Earth."

"Night Of The Wilding" (M.C.E.G. Virgin) is a self-righteous indictment of the justice system, featuring Eric Estrada as a lawyer who accepts big fees for getting murderers off the hook. Static and incredibly poorly acted, this manages to stretch credibility to several breaking points. It's like a high school production of "L.A. Law," full of impossible coincidences and one-sided arguments. (Of course it takes a lot of guts to take on the formidable "pro-wilding" lobby.) Surprisingly, this has absolutely nothing to do with the notorious wilding episode in Central Park last year. It's just a lurid exploitation of a new word. Perfect for Estrada fans who need something to feel superior to. Rent it with "And Justice For All."

In order to play Dorf, Tim Conway walks on his knees, puts shoes on his pants, and ends up looking like a very strange dwarf. It's a funny visual that might elicit a momentary chuckle from the culturally deprived, and Dorf's golf instructional tapes are admittedly funny, if juvenile. But it takes a mighty strange mind to imagine

that this character can carry an entire movie like "Dorf Goes Auto Racing" (Premiere Home Video) simply because he has no calves. Not to mention the fact that this is a movie about car racing, but Dorf's legs couldn't possibly reach the pedals. With original music by Hoyt Axton, lots of plugs for Budweiser, and numerous bits by racing stars, this tape should appeal to many of the dorfs who rented his 500,000 other tapes. Conway will be touring in a desperate attempt to be the new Ernest. Perfect with "Grand Prix" or "Freaks."

"Fatal Skies" (A.I.P.) begins with the stupidest disclaimer I've ever read. Though the film is based on true events, "the names and places have been changed to protect the innocent and to make the story more tragic." Great. The lead character's name is Duane, which is certainly more tragic than Ernie. Anyway, a bunch of skydivers take up arms against a bunch of toxic polluters led by Timothy Leary, in a performance that does nothing to advance the theory that massive amounts of LSD can improve your acting ability. Makes "The Toxic Avenger" look good.

In "Indio" (Media Home Entertainment), Brian Dennehy plays a construction foreman building a road through the South American rain forest while casually committing genocide on the local natives. Unfortunately, he decides to massacre one particular village just as the prodigal son returns. Our hero is a native who has spent the past few years in the U.S., and he comes home just in time to see his whole village destroyed. What follows is an unctuous version of Rambo. It's rambunctious. See it with "The Emerald Forest."

"Down The Drain" (RCA/Columbia Home Video) has got everything—car chases, sex, bad jokes, and a wacky gang of thieves who are more interested in doing each other in than getting away with the crime. The film is absurdly illogical, but there are some fun bits (such as Jerry Mathers as the police sergeant), plenty of vicious attacks on lawyers, and some very funny dialog (one safe cracker says to another "You couldn't break into a sweat"). As a satire, "Down the Drain" aims its scattergun at a wide variety of targets, hitting some but missing most by a mile. Few movies have so many scenes that make absolutely no sense at all, but any film where a bad guy dies choking on a Rubik's Cube can't be all bad. See it with "The Hot Rock" or "The Brinks Job."

I suppose it was inevitable that someone would remake the classic Greek myth of "Orpheus In The Underworld" into a futuristic mutated rock'n'roll extravaganza. "Shredder Orpheus" (A.I.P.) takes place in a low-tech future full of mayhem, destruction, and loud music, not to mention bad housing and video evangelists. Orpheus Hellenbach is a rocker whose new bride, Eurydice, dies in an accident. Luckily, Orpheus has a cosmic guitar that allows him admittance into the afterlife where he chases her down. In a truly classic move, the real world is depicted in film while the underworld is all shot in video. In another classy move, the film is letterboxed so you can see the whole wide screen. The script is intelligent and full of off-the-wall humor.

(Continued on page V-30)

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FESTIVAL

(Continued from page V-29)

"Shredder Orpheus" might drive snotty fans of "Black Orpheus" into a frenzy, but teens will definitely dig it. Rent it with "Repo Man."

In "Fear, Anxiety And Depression" (M.C.E.G.), a nerd sees too many Woody Allen movies and decides he can write, direct, and star in a film himself. No, that's not the plot of this movie, it's the plot of the making of this movie. Todd Solondz plays the type of obnoxious character who usually hangs around the main character of a film. Put him in the very center of the film and voila, nobody will even want to pay attention. The script is actually intelligent, with some funny gags and visuals. Solondz actually shows skill as a director and writer, but his sensibilities are so close to early Woody Allen that he often pulls the rug out from under himself. If there were no Woody Allen, this might be hailed as a fresh innovation in New York Jewish angst. But there is, and this isn't. Hapless viewers who pick this up because of the title will find themselves fearful, anxious, and depressed after watching it.

RENTAL

(Continued from page V-9)

over a two-and-a-half year period.

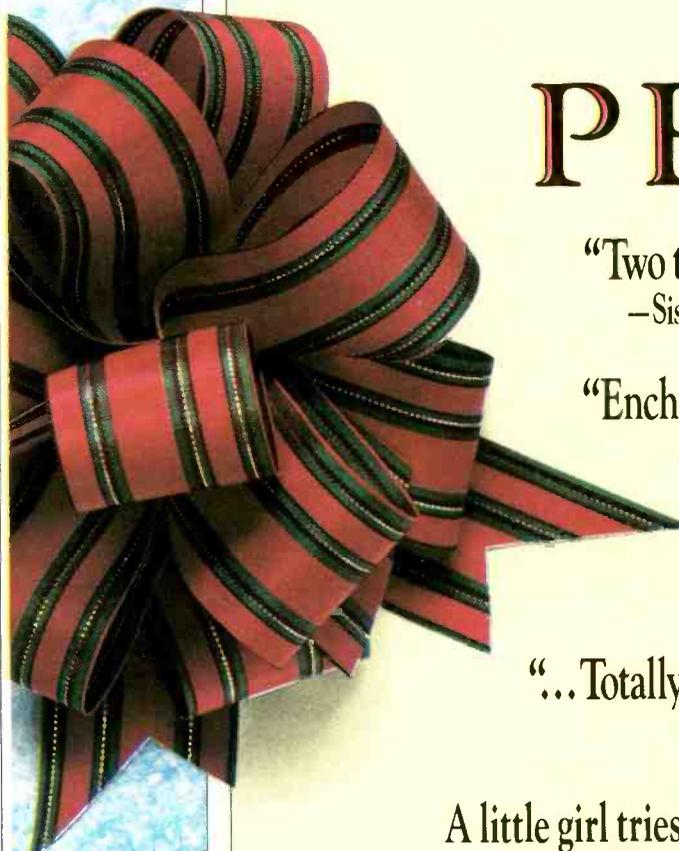
"Clearly, the retailer stands to benefit from keeping these titles in their stores instead of dumping them for short-term cash," says Bill Sandnes, of Sandnes Associates, a research firm which tracks the retail industry. "The strategy of ordering and selling-off titles is critical to making a little money off of rentals, or making a lot of money."

Sandnes cited the Alexander & Associates as uncovering a key ingredient is successfully mixing the buying and selling of inventory. "Using 'Princess Bride' as an example, the title turned an additional 4 million rentals after the time period normally considered 'the good rental run' by most retailers, and continues to post 50,000 to 80,000 rental turns per week two-and-a-half years after its initial video release. So it's best not to cut back titles too severely, and maintain a solid catalog rental base."

Bob Prater agrees: "We're still seeing strong turns on titles like 'Die Hard,' whose rental activity picks up when a sequel is released. It brings customers in to rent the first one before the second one comes out on video." Prater does say, however, he's seen the rental business actually hurt by the continually lower sell-through prices. "It doesn't make sense to just rent a blockbuster movie when you can own it for about \$20 bucks. You'll watch it several times, and recoup whatever you would have paid for rentals. So the big movies like 'Batman' are going out as sales, and the rentals go dead shortly after the initial release."

While "Batman" made a big rental splash in its first few weeks of release, (industry estimates put the "hot" rental life of an A title anywhere from three to six weeks, with average rental turns of 1.5 million per week) it did most of its rentals—nearly three times the normal average—in






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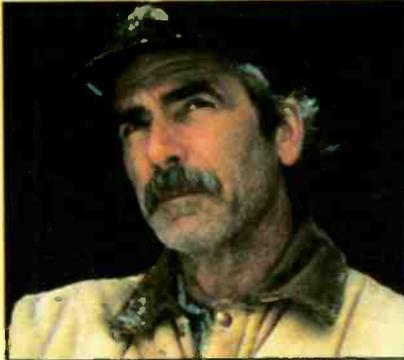
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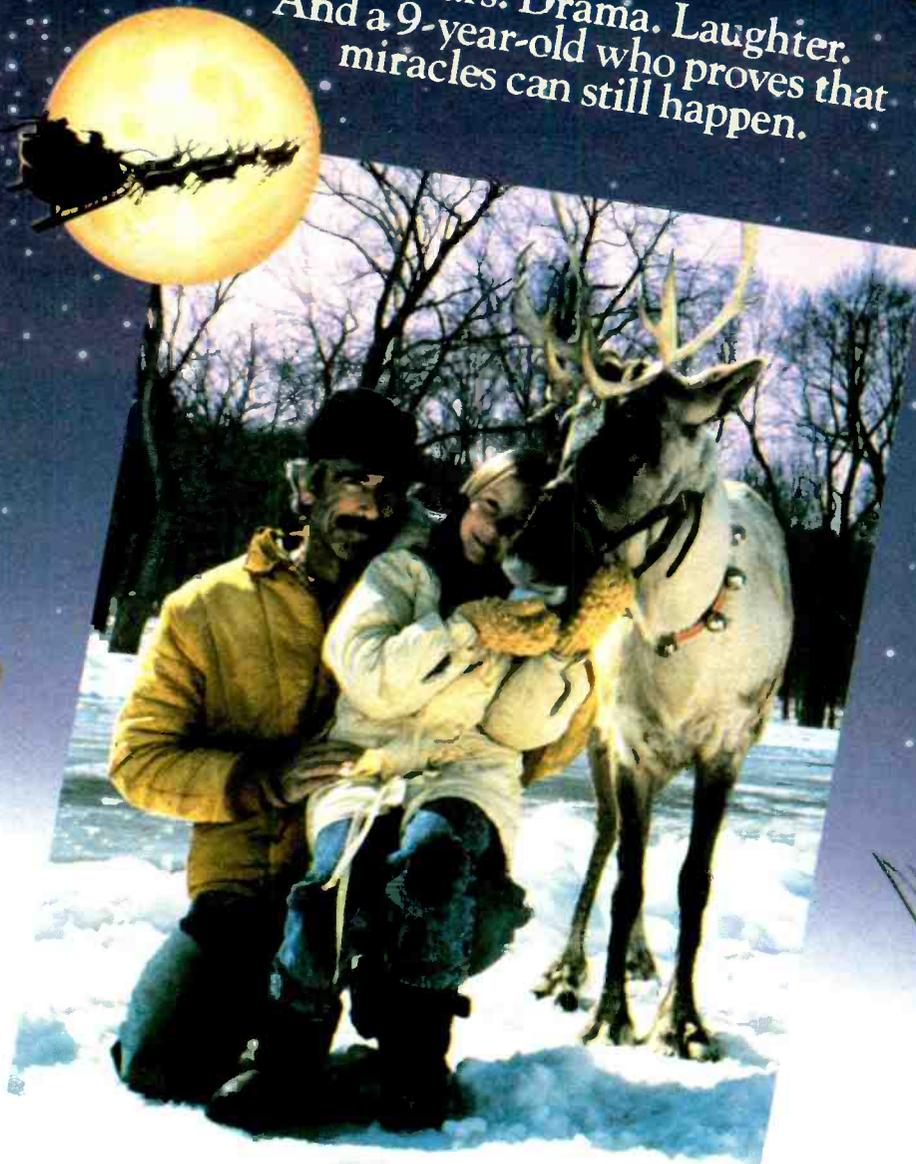





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its first four weeks, and dropped off considerably in subsequent weeks because of the large number of units that went out the door as sales. "Not that that's all bad," says Susan Ferris of Big Time Video Rentals in upstate New York. "Our average rental gross on each unit was about \$50, for which we only paid about \$16, so we saw a return of around 280%. We can't complain about that."

Sandnes suggests that the strategy of holding on to titles longer to milk rental dollars is a valid one for small (under 2,000 units) to medium (2,000-4,999 units) but may not work as well for the superstores where the traffic tends to be skewed toward "hot" software and hardware, and customers tend to not "browse" like they would in a smaller setting. "The number of rental turns is down overall because the market is maturing, and VCR owners tend to not rent as frequently as the did when their machines were new." Sandnes says the average rental turn for small stores was around 3,100 in the spring of 1989, but have dropped to just below 2,000 for the same period of this year. "I think this will turn around when retailers realize they shouldn't be selling off their older A titles and leaving customers with just the second string stuff when they can't rent what they came into find."

"If you couldn't rent the current release that you wanted, what would you choose instead, some third-rate horror flick, or 'Princess Bride'?" he asked rhetorically. "The ingredient is choice, and if retailers sell off their choice titles while they wait for the next batch of hot titles to come in, they're going to miss thousands of dollars in rental turns."

"With sequels so hot these days," says Prater, "I have a built-in promotion for the first movie, when the second movie hits the theaters." Prater says he routinely does a "see the movie that started it all" campaign when sequels are released, and has "cleaned-up" on additional rental turns of titles that he would normally have sold off. "I kept a good stock of 'Back To The Future I' because I knew the sequels were coming. With very little promotion on my part I turned nearly 300 rentals on the seven units I had, where before I would have sold them off and never seen another penny."

Prater says the sequel business is just as good for video as it is for the theaters. "Do you think there's going to be a 'Die Hard III'?" he asks. "I do. I'm doing great rental business on the first 'Die Hard' now because of the all the publicity being generated by the sequel. I won't be selling off any of these copies too quickly." **KEN JOY**

MUSIC

(Continued from page V-16)

Anderson compilation video with added original material; Faith No More's "Live Fat Bastards"; and "Peer In My Beer & Other Hit Videos" with various country artists. October: Miles Davis in "Miles In Paris" (\$19.98), an Eric Clapton concert video and a Madonna greatest hits compilation.

THE WHOLE WORLD IS WATCHING.



THE WORLD'S #1 HOME VIDEO COMPANY.



CHILDREN'S

(Continued from page V-13)

classic tale as retold by Mordicai Gerstein. His pastel artwork is slightly animated, with rich language narrated by Mia Farrow. An Ernest Troost score rounds out the attractions of a film that won awards before its release.

"The Best Of Betty Boop, Vols. I & II" (Republic) deserves a place of honor in the current 'toon revival. Max Fleisher's vamp debuted in the early, heady days of animation, and the joy of it all is evident in every frame. Fortunately, these are very clean copies with fine color reproduction.

"Darlin' Clementine" (Playhouse) stars Shelley Duvall in one of her Tall Tales And Legends. As in her Faerie Tales, Duvall infuses these with humor, special effects, and good old-fashioned storytelling. Built around the song, sung by Randy Newman, Clementine's story is one of good-heartedness in the face of greed.

"Encyclopedia Brown: The Case Of The Missing Time Capsule" and "One-Minute Mysteries" (Hi-Tops) retain the solid detection of the Donald Sobol books and add the zest of director Savage Steve Holland. Mysteries solved by the boy detective are fairly presented for young viewers.

"Funny Stories" (CC Studios) collects four adaptations of children's literature. And they are funny, from three rival hens to an adventuresome cow, a fly-swatting bear, and baby kangaroo who runs away from home. Two are animated award-winners; all are guaranteed to entertain the kids.

"Paul Bunyan" (SVS), the latest Rabbit Ears Storybook Classic, is adapted literately with a heap of humor, making Jonathan Winters the perfect reader. Artwork by Rick Meyerowitz harkens back to early comics, with delights in every scene. Conscientiously, the great logger ends his story in remorse and sets about planting as many trees as he cut down.

"The Red Shoes" (FHE) updates the Hans Christian Andersen concept into a tale of two friends. One's sudden wealth changes her for the worse until a whirl in the red shoes sets her straight. Ossie Davis narrates, with Caleb Sampson's Caribbean music adding its own rhythms to the story. As usual, Michael Sporn's animation is a work of art, this time in soft and shifting pastels.

"Thumbelina" (SVS), another star on the Playground, has beautiful lines. The delicate story is so narrated by Kelly McGillis, and drawings by David Johnson are reminiscent of Cassatt in line and color. Magical touches in the Mark Isham score bring the Hans Christian Andersen fairy tale to life.

"Tickle Tune Typhoon: Let's Be Friends" (Tickle Tune Typhoon) is a concert video of the Seattle band whose albums have won American Library Assn. and Parents' Choice awards. Drawing on international rhythms, Tickle Tune delivers positive messages in a fun way. The band's double whammy of strong musicianship and songwriting has production values to match in this video.

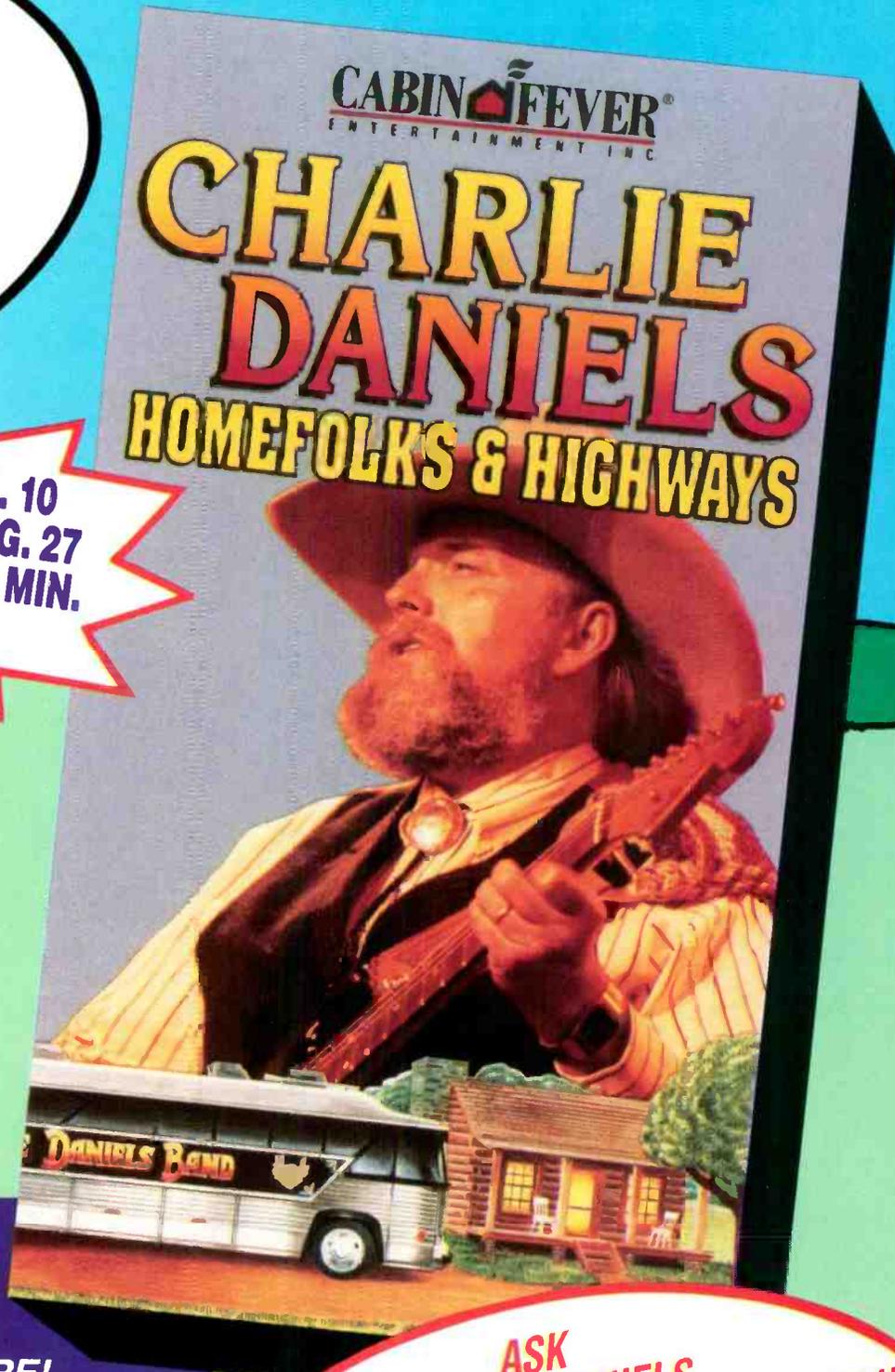
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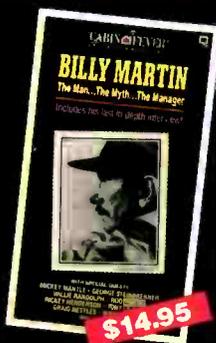
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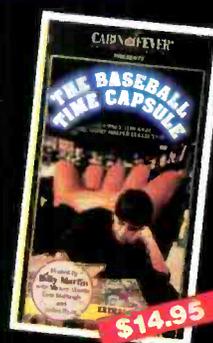
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Billboard® Home Video

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'Turtles' Tape Bucks Rebate Trend Sell-Through Includes Pizza Hut Coupons

BY PAUL SWEETING

NEW YORK—LIVE Home Video (until recently International Video Entertainment) has not had many titles with which to explore the blockbuster sell-through business. But with the runaway success of "Teenage Mutant Ninja Turtles," now scheduled for an Oct. 4 debut at \$24.99, LIVE is taking the opportunity to introduce several new wrinkles into the game.

The most attention-grabbing of these is its new returns policy, modeled after the record industry's incentive/disincentive system (Billboard, July 28). But also significant is the structure of LIVE's cross-promotional tie-in with Pizza Hut—a deal that may point toward the future of the still-evolving relationship between home video and other consumer marketing companies eager to le-

verage the entertainment value of movies to promote their own products. Instead, "Turtles" cassettes will come packed with books of coupons redeemable for \$20 worth of pizza and Pepsi at any of Pizza Hut's 6,500 restaurants and 100 Pizza Hut Express take-out-only locations. The cross-promotion also includes the usual assortment of heavy media exposure and point-of-purchase advertising in both video stores and Pizza Hut locations.

According to Mark Mears, manager of event marketing in the entertainment division of Pizza Hut, there were three reasons, from Pizza Hut's perspective, for structuring the deal without a rebate on

the purchase of the cassette.

"First, everybody does a rebate," Mears says. "We did one ourselves on [MCA's] 'Land Before Time.' We wanted to be a little different with this promotion."

The second reason, Mears continues, is that given the film's target audience, i.e., children, "instant gratification is important. Kids don't like to sit around waiting for their parents to collect proofs of purchase or whatever and then redeeming something through the mail." The "Turtles" coupons will be instantly redeemable at any Pizza Hut location.

(Continued on page 58)



Pratfalls Or Cleavage? Ralph Tribbey, VP of marketing, MGM/UA Home Video, left, and David Bishop, VP of sales, show retailers two possible cover art ideas for "Instant Karma." The studio conducted a novel forum for video specialists in the Seattle area recently, whereby dealers were invited to help develop the marketing plans for two upcoming MGM/UA Home Video titles (Billboard, Aug. 4).

A*Vision To Issue 2 Live Crew Documentary Video

NEW YORK—A*Vision, the newly formed home video arm of Atlantic Records, will debut with a bang Tuesday (7) when it releases "Banned In The U.S.A.," a documentary on the controversy surrounding the rap group 2 Live Crew.

The 45-minute tape, which was directed by Penelope Spheeris ("The Decline Of Western Civilization," "Suburbia," "The Boys Next Door"), will list for \$14.98.

It was produced by Luke Records, the company owned by 2 Live Crew founder Luther Campbell.

Although A*Vision will not have a booth, the company will be represented at the Video Software Dealers Assn. convention in Las Vegas this week, where it will be previewing the title for retailers.

The tape contains footage from the group's recent arrest in Florida for performing material from its "As Nasty As They Wanna Be" al-

bum (Billboard, June 23). That recording was declared obscene by a Federal District Court judge in Florida, making it a crime to sell the album or perform material from it in that state (Billboard, June 16).

The A*Vision tape also includes footage from live performances,



Luther Campbell, of Luke Records, is the focus of A*Vision's debut release, "Banned In The U.S.A.," due Tuesday (7) at \$14.98.

talk-show appearances by the group, interviews both pro and con with people associated with the controversy, and videoclips for the songs "Me So Horny," "Do Wah Diddy," and "Banned In The U.S.A.," the single and title-cut from Luther Campbell's latest album.

"We tried to present a fair, balanced picture of the issue," says Stuart Hersch, president of A*Vision. "It was not our aim just to exploit the extremes of their performances. This is intended to be a documentary."

As such, A*Vision believes the tape will be protected by the First Amendment from the pressure brought to bear on the group and its albums, despite the explicit language it contains. In an unusual move for a video, the packaging will carry the same warning sticker recently approved by the Recording Industry Assn. of America for al-

bums containing explicit lyrics (Billboard, May 19).

The black-and-white sticker reads, "Parental Advisory: Explicit Lyrics."

"We were very sensitive to what our responsibilities are," Hersch says of the explicit language contained in the documentary. "Some on the creative side may have wanted to go further than we did with the tape, but we wanted to present a fair picture."

Hersch denies reports that internal dissent within A*Vision led to the decision to farm out production to Campbell's company. "It's really a contractual thing with Luke Records," he says. "They own the copyright in the program, just like they are the producers of the group's records. We function in a marketing and distribution capacity."

Hersch says Spheeris was the principal creative force behind the

(Continued on page 53)

'Everybody does a rebate; we wanted to be different with this release'

verage the entertainment value of movies to promote their own products.

The most striking feature of the tie-in is that it does not include the nearly ubiquitous rebate on the purchase of the cassette that is a prominent feature of most other recent tie-ins for sell-through titles. "Teenage Mutant Ninja Turtles" is, as of press time, the only major sell-through release slated for this fourth quarter that does not include a rebate.

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NEWSLINE

Despite Dispute, LIVE Home Video Will Use Macrovision On 'Turtles'

LIVE Home Video's children's label, Family Home Entertainment, has announced that the October release "Teenage Mutant Ninja Turtles" will be encoded with Macrovision's anti-copying process. The announcement comes in the wake of a dispute between LIVE and Macrovision after Macrovision commissioned a consumer survey to gauge the impact of consumer copying on sales of "Turtles." The survey had not been authorized by LIVE, nor had the release of its findings to the press (Billboard, July 14). Based on its survey, Mountain View, Calif.-based Macrovision concluded that LIVE would lose sales of 2.7 million units to consumer copying, worth an estimated \$37.4 million in wholesale revenue. LIVE Home Video president/CEO Dave Mount took exception to the release of the findings before LIVE had officially announced the release of the title, calling Macrovision's tactics "belligerent." In making the latest announcement, Mount said in a statement, "We made the decision to utilize Macrovision anti-piracy protection on the videocassette of "Turtles: The Movie" due to the enormous appeal of this much-anticipated release to both the sell-through and rental home video markets. LIVE and FHE are making a huge effort to support retailers and help maximize their revenue potential by taking every possible step to control copying of this title."

Blockbuster Web Reports Record Earnings

Blockbuster Entertainment reported net income of \$14.8 million for the quarter ended June 30, 1990, up 84% over the same period last year. Total revenue for the quarter was \$149 million, up 68% over the second quarter last year. Earnings for the quarter were up 90% to 19 cents a share. For the six-month period ended June 30, Blockbuster reported net income of \$28.3 million, up 83% over last year. Total revenue for the first half was \$288.1 million, up 74% over the first half of 1989. Earnings per share for the first half were 35 cents, compared to 20 cents per share in the first half of last year.

New York, Louisiana Enact Anti-Piracy Laws

New York Gov. Mario Cuomo signed into law a true-name-and-address statute July 13. The law increases penalties for violations from a misdemeanor to a felony and specifically includes video recordings as well as sound recordings. Similar legislation was signed into law in Louisiana by Gov. Buddy Roemer June 29. The actions bring to 35 the number of states with such laws on the books, although 18 of those states still treat violations only as misdemeanors, rather than felonies. In a statement, the Motion Picture Assn. of America hailed the moves as "added weapons under which to prosecute video pirates." During 1989 and the first half of 1990, the MPAA has worked with local authorities in prosecuting alleged video pirates under true-name-and-address statutes in 62 cases.

Vid Game Rental Ban Proposed In House

Representative Joseph Barton, R-Texas, introduced a bill in the House July 23 that would prohibit the rental of Nintendo game cartridges for one year after a game is on the market in the U.S. Barton introduced his bill as the Subcommittee on Courts, Intellectual Property, and the Administration of Justice was preparing to hold hearings on H.R. 2740, known as the Software Rental Amendments Act of 1989. That bill, like its Senate counterpart, would prohibit rentals of computer software but would exempt video game cartridges from the prohibition. In a statement, the Video Software Dealers Assn. opposed Barton's bill and urged retailers to "contact their representatives and let them know that a one-year ban is as outrageous as a permanent one."

MGM/UA To Highlight Sell-Through Biz

MGM/UA Home Video plans to aggressively tackle the sell-through business this fall. Among newer titles slated for the \$19.95 price point, for example, are "Rain Man," "A View To A Kill," "Roadhouse," "Leviathan," "The Year Of Living Dangerously," "Red Sonja," "Thunder Road," and "Support Your Local Sheriff"—all available in stores Oct. 17. Along with the sell-through-priced "All Dogs Go To Heaven," "Retailer's Choice," and other promotions and titles, David Bishop, VP sales, says the studio expects to increase its sales over the same quarter last year. "We're going to run a seven-week, holiday-season TV campaign that will feature a good portion of these titles," says Bishop, discussing the newest \$19.95 group. The TV blitz, he adds, is worth about \$2.5 million. "We're finding that hit titles generate a lot of business, but not as much as you might think. Research from Alexander & Associates tells us that in the video specialty store, 82% of their sales come from the nonmegahits or the catalog business. And in the mass merchants, 60% comes from the nonhit variety. We want to emphasize how profitable the nonhit titles are, since you don't have the pressure to discount the title. Dealers can make full margin. The video specialty store needs to be the catalog house that's present in the record business."

Heiman Is Back On The Retail Beat—In Video Peaches Founder Starts Movie Club Venture In L.A.

BY EARL PAIGE

LOS ANGELES—Tommy Heiman, the near-legendary founder of the now defunct Peaches record chain, is returning to retailing, this time in video.

Heiman's new venture is called Movie Club, the first of which will be situated across a large parking lot from a Ralph's supermarket in Escondido, Calif.

Set to open in late August, the 6,000-square-foot unit features a toned-down black-and-white look, unlike the neon glitz favored by many video retailers.

A large inventory is planned for the video-only store, which already has a manager: Chris Sullivan. Heiman says Movie Club will stock 25,000 units, with 18,000-20,000 in rental. He also says he looked at hundreds of video stores and spent hours on end with his old friend Steve Gabor, owner of Odyssey Video in Los Angeles.

"There is just too much in video today. To get into music would di-

vert the attention from what we want to do," says Heiman, who adds that the store will focus on sell-through but will not be racked.

The retail veteran acknowledges that a decision has yet to be made on whether or not Movie Club will carry adult titles. Establishing rental fees, setting a timetable for the incorporation of laserdisk and 8mm, and deciding on opening/closing hours are also on the agenda.

Although he describes the store as a "pilot," Heiman is silent as to what might follow.

The 48-year-old retail maven has been in the business since 1962, when, at age 20, he started racking music as Nehi Record Distributors from the back of a lunch wagon. By 1974, Nehi was racking all the major grocery chains here and was first in introducing music to the forerunner of today's Pace, Price Club, and other various warehouse-type outlets. (In those days, Gemco and FedMart were big names.)

His recent comeback, in fact, began with an extremely low-key firm

he heads in Carlsbad, Calif., called Recco. All Heiman says about Recco is that it is set up as a video product procurement entity for warehouse club operations.

Although not well known in contemporary video retailing circles, Heiman helped pioneer the superstore concept when he opened the first 10,000-square-foot Peaches outlet in 1974. He eventually grew the chain to 42 stores, spotting units around the country in the manner Tower Records/Tower Video was to successfully adopt a decade later.

In his first interview since exiting the record industry, Heiman readily admits to being inspired by the historic Tower Records store here on Sunset Boulevard. Although he was a partner in an early three-store chain, Pacific Records, and did purchase the Vogue store on Hollywood Boulevard here, it was not until he opened in Atlanta that things started happening.

At the time, Heiman had grown disenchanted because, as he ex-

(Continued on page 60)

FOR WEEK ENDING AUGUST 11, 1990

Billboard TOP SPECIAL INTEREST VIDEOS™

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	2	26	NBA AWESOME ENDINGS CBS-Fox Video 2422	14.98	1	1	187	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
2	3	16	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98	2	2	79	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
3	13	19	GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95	3	5	91	KATHY SMITH'S FAT-BURNING WORKOUT ♦ Fox Hills Video FH1059	19.95
4	12	72	MICHAEL JORDAN: COME FLY WITH ME CBS- Fox Video 2173	19.98	4	7	187	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070	29.98
5	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS VOL. 2 Paramount Home Video 12624	19.95	5	3	41	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
6	1	9	100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072	19.95	6	4	187	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
7	15	35	CHAMPIONS FOREVER J2 Communications J2- 0047	19.95	7	6	27	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
8	RE-ENTRY		MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE Fox Hills Video MO92453	19.95	8	10	29	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ Fox Hills Video MO32466	19.95
9	5	174	AUTOMATIC GOLF ▲ ♦ Simitar Ent. Inc. VA 39	14.95	9	11	9	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
10	10	122	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95	10	9	75	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
11	16	34	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod.	24.95	11	8	187	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
12	18	7	THE BOYS OF SUMMER VidAmerica 7017	14.95	12	12	93	SUPER CALLANETICS♦MCA/Universal Home Video 80809	24.95
13	14	110	A KNIGHT OF BASKETBALL Kartes Video Communications	19.95	13	13	125	START UP WITH JANE FONDA Warner Home Video 077	19.95
14	RE-ENTRY		FUNNY SIDE UP Major League Baseball	19.95	14	RE-ENTRY		RITA MORENO: NOW YOU CAN! ♦ Wood Knapp Video 1054	19.95
15	6	5	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95	15	RE-ENTRY		KATHY SMITH'S TONEUP JCI Video 8112	14.95
16	RE-ENTRY		FINAL FOUR: THE MOVIE JCI Video 8206	19.95	16	14	21	JUDI SHEPPARD MISSETT'S FITNESS NOW! JCI Video 8119	14.95
17	7	66	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229	14.98	17	20	177	JANE FONDA'S EASY GOING WORKOUT ♦ Warner Home Video 058	29.98
18	9	44	BASEBALL FUNNIES Simitar Ent. Inc.	14.95	18	18	187	JANE FONDA'S NEW WORKOUT ♦ Warner Home Video 069	29.98
19	4	19	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95	19	19	8	DENISE AUSTIN: THE COMPLETE WORKOUT Parade Video 203	24.95
20	RE-ENTRY		THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025	14.99	20	15	22	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

Higher 'Hunt' Price Sure To Capture Spotlight At VSDA

VSDA BUZZ: Higher wholesale pricing, the B-movie doldrums, and continuing industrywide consolidation are the three major issues expected to generate the most discussion at the Video Software Dealers Assn. meet in Las Vegas Sunday (5) through Wednesday (8), according to an informal poll of studio executives conducted by Backlot Beat.

Until the recent move by Paramount Home Video to raise the wholesale price on "The Hunt For Red October," there did not appear to be any one galvanizing issue going into what is the movie industry's traditional major telescope to retail. Now, it appears that pricing is the new *issue du jour*. The irony, of course, is that a year from now, higher prices on selected mega-A titles will be commonplace as this issue will take its place alongside such other past high-anxiety-producing topics as pay-per-view; pay-per-transaction; rental, sell-through, and various other "walls"; depth-of-copy, breadth-of-copy, defectives, limited-play cassettes, and others.

But as previous attendees know all too well, VSDA, and the home video industry for that matter, does not survive too well without burning issues. As Ron Castell, VP of Blockbuster, often remarks, the home video industry is like a Woody Allen film—full of angst.

"PPV was always a perceived issue," says one studio executive. "As it ended up, the jury went out, came back, and found out it was perceived. It never hit us with any impact. The windows have stayed generally the same—30 to 45 days. That seems to be ample time. Yes, it's an underlying issue but not a major problem. And in many cases, it's been proven to help rental."

"Depth of copy is still an issue," says another studio executive, "but basically what has happened is that we've hit a wall. It doesn't matter what you do. The maximum mega-A-title release you're going to get is 450,000 units."

"Pay-per-transaction," says another studio executive, "was a hype."

"Limited-play cassettes," adds another executive, "has also been discussed, but still hasn't come to the marketplace. I don't think it's ever going to arrive."

"Defectives has gone away [as an issue], too," says another studio head. "Some companies went out there with plans and the results showed that defectives or field-damaged tapes was less than 1%. What's the problem?"

"What you have now," offers yet another studio executive, "is a rea-

sonably orderly and predictable business. 'Red October' is a buzz that will go away, too. Here's a business that has only increased prices 21% in 10 years. Compare that to inflation. You can only absorb price increases for so long. The cost of movies has gone up. Everything has gone up. And you still have seven out of 10 movies losing money. The increases are fair and other studios will look at it and will follow suit. I hope we don't see any silly nonsense at VSDA, like picketing. That's immature. If dealers don't like it, then they can simply reduce their orders on the title."

"On the studio side," he continues, "B titles remain a critical issue. We're not getting the support. A lot of companies are putting the focus on trying to move lesser-known titles. That's an ongoing problem and

frankly one we might not be able to solve.

"The third major issue is consolidation, not just at the studio level but at distribution and retail. It's getting too

cost-prohibitive for smaller independents to go out with films. You're going to see more Paramount-Prism and RCA/Columbia-TWE deals . . . But consolidation is an issue that's not likely to go away. Look at some of the recent goings-on at distribution and retail with the Blockbuster moves."

CELEBRITY ROLL CALL: Here's a rundown of just a few of the companies expected to have celebs on hand at VSDA:

- **R&G Video/StarMaker Entertainment:** Elvira, Mistress of The Dark.

- **CBS/Fox Video:** Garfield The Cat and creator Jim Davis, L.A. Laker James Worthy, Detroit Piston John Sally, and Shirley Jones ("Oklahoma," "Carousel").

- **Cabin Fever:** Charlie Daniels.
- **Magnum Entertainment:** John Saxon.

- **Academy Entertainment:** James Earl Jones, Kristy McNichol, and Jon Voight.

- **Vidmark:** Brooke Shields.
- **Paramount Home Video:** Rue McClanahan.

- **J2:** Cyd Charisse.
- **MCA/Universal Home Video:** Heather Locklear.

- **Media Home Entertainment:** Clive Barker, Tony Dorsett.

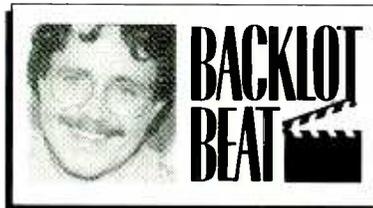
- **MGM/UA Home Video:** Don Bluth, Esther Williams, Debbie Reynolds.

- **Rotfield Video:** Reggie Jackson.

- **LIVE Home Video:** Wayne Gretzky.

- **HBO Video:** George Foreman.
- **RCA/Columbia Pictures Home Video:** Dom DeLuise.

- **Hanna-Barbera Home Video:** Olivia Newton-John.



by Jim McCullough

Buena Vista Home Video's Global Growth Continues With New West German Company

LOS ANGELES—Buena Vista Home Video continues to expand abroad as it forms its own marketing company in Munich, West Germany—Buena Vista Home Video GmbH.

This is the fifth company outside the U.S. formed by Buena Vista Home Video. Previous units include ones in Benelux, Italy, Japan, and the U.K.

The new entity will market programming from Walt Disney, Touchstone, and Hollywood Pictures for both rental and sell-through.

At the same time, Buena Vista Home Video has contracted with two German companies—Karussell Musik and Video GmbH and Eurovideo GmbH—to manage the

sale and distribution of videocassettes. Sell-through titles will be handled by Karussell, a Hamburg-based subsidiary of PolyGram Records and the distributor of Walt

It has also contracted with 2 German firms to manage the sale and distribution of vids

Disney audio product in Germany.

Rental cassettes will be sold and distributed by Munich-based Eurovideo, licensee of Buena Vista Home Video product in Germany for the past nine years.

Among rental titles slated for distribution this fall through Eurovideo are "Honey, I Shrank The Kids," "Dead Poets Society," and "Turner And Hooch."

The sell-through lineup for the fall includes 18 titles, led by "Lady And The Tramp." Disney is planning to back the sell-through campaign with a \$1.25 million campaign, claimed to be the largest ever for the country. Titles range in price from 24.95 deutschemarks to 39.95 deutschemarks, equivalent to about \$15-\$25 in the U.S.

Karl-Heinz Jorde, former head of German publishing company Ehapa GmbH, will be GM of BVHV GmbH, reporting to Stuart Warrener, VP, Buena Vista Home Video, Europe.

Get Personal With Heather Now. It's new and exciting, with a charismatic and upbeat style.

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- **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.**

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Color/60 Mins./Not Rated

Stereo VHS Beta HiFi Videocassette #B0918

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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	6	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
2	2	4	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
3	3	6	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
4	21	2	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
5	4	7	ALWAYS	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
6	6	9	THE FABULOUS BAKER BOYS	IVE 68910	Jeff Bridges Beau Bridges	1989	R
7	5	10	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
8	7	15	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
9	19	3	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
10	23	2	TREMORS	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13
11	10	4	SHE-DEVIL	Orion Pictures Orion Home Video 8752	Meryl Streep Roseanne Barr	1989	PG-13
12	8	7	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
13	14	5	MUSIC BOX	IVE 68903	Jessica Lange	1989	PG-13
14	12	4	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13
15	9	14	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
16	11	14	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
17	13	4	WE'RE NO ANGELS	Paramount Pictures Paramount Home Video 32154	Robert De Niro Sean Penn	1989	PG-13
18	17	11	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
19	15	11	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
20	16	8	THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
21	20	13	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
22	18	18	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
23	NEW		MEN DON'T LEAVE	Warner Bros. Inc. Warner Home Video 11897	Jessica Lange	1990	PG-13
24	24	6	ROGER & ME	Dog Eat Dog Film Prod. Warner Home Video 11978	Michael Moore	1989	R
25	22	11	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
26	26	6	HEART CONDITION	New Line Cinema RCA/Columbia Home Video 75023-5	Bob Hoskins Denzel Washington	1990	R
27	27	11	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
28	25	9	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
29	28	13	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
30	30	17	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
31	29	11	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
32	31	6	THE WIZARD	Universal City Studios MCA/Universal Home Video 80934	Fred Savage	1990	PG
33	37	24	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
34	32	15	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
35	35	11	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
36	34	18	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
37	39	11	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
38	NEW		SKI PATROL	Epic Home Video RCA/Columbia Home Video 59083-6	Roger Rose T.K. Carter	1990	PG
39	36	9	WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
40	33	20	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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WE'LL MAKE A DONATION TO THE NATIONAL
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• Co-stars Swoosie Kurtz ("DANGEROUS LIAISONS"; "BRIGHT LIGHTS, BIG CITY") and Martha Plimpton ("PARENTHOOD"; "RUNNING ON EMPTY").

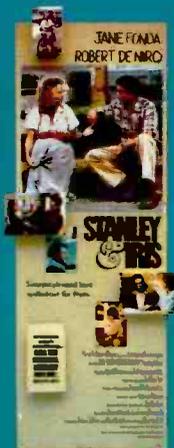
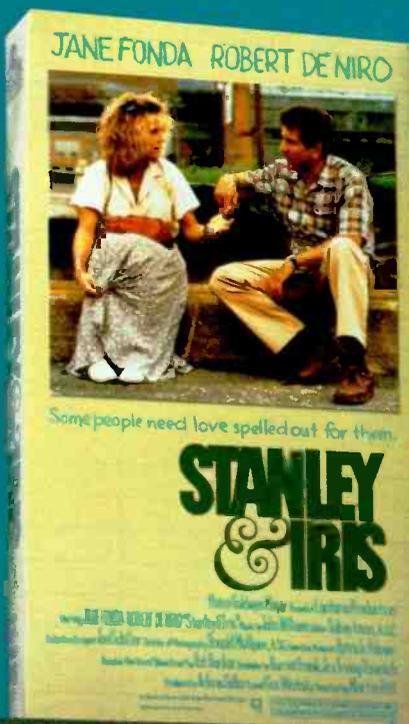
• Directed by Martin Ritt ("HUD"; "THE GREAT WHITE HOPE"; "NORMA RAE").

• Music by Oscar®-winning composer John Williams ("E.T."; "STAR WARS"; "JAWS").

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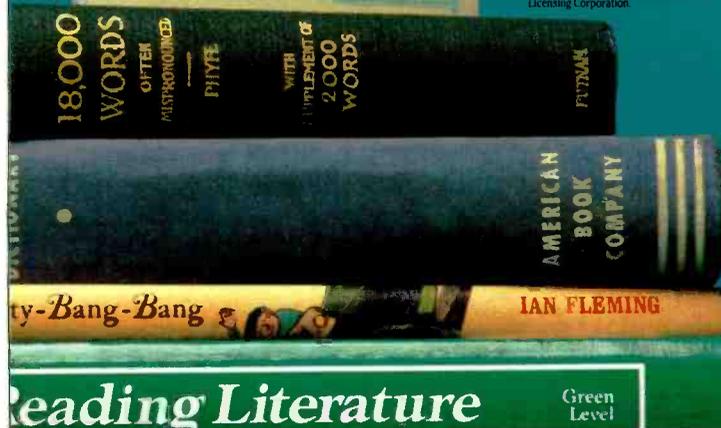
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STEREO PG-13

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A*VISION DOCUMENTARY*(Continued from page 49)*

production and that Campbell had little day-to-day involvement.

By voluntarily sticking the video, A*Vision may also be able to sidestep distribution problems through record chains, a prime channel for music-video-related product.

In the face of increasing pressure from groups outside the record industry, several record chains pulled "As Nasty As They Wanna Be" from shelves rather than risk further harassment or possible prosecution (Billboard, March 17, June 23, June 30).

"A few chains have asked to see the tape before ordering it and we've provided it," Hersch says. "So far there have been no problems with it. Obviously, some retailers have been apprehensive because of the controversy surrounding the group, but we've tried to present a fair picture of the situation."

Hersch says record stores were A*Vision's "initial target" for the tape, but the company is now beginning to focus on video stores. He acknowledges that the controversial material may not fit in with the family orientation of some large video chains, such as 1,200-store-plus Blockbuster, but says no problems have developed yet. "Blockbuster has had a problem with other controversial tapes and they wanted to see this one before ordering," Hersch says. "We haven't heard from them yet, but I don't anticipate any problem."

In support of the tape's release, A*Vision is putting both Campbell and director Spheeris on the talk-show circuit. Since the controversy over the album arose, Campbell has been a popular fixture on TV talk shows.

The company is also planning extensive radio promotions for the title, but Hersch declines to be specific.

Additionally, A*Vision is talking with various cable TV music video outlets, such as MTV, VH-1, BET, and others, about re-editing the documentary for broadcast. The company has no plans to broadcast the documentary as is. "We want anything we do in broadcast to be a different product," Hersch says. "We want the [retail version] to be unique."

Working with broadcasters is a strategy A*Vision hopes to explore with future releases as well, Hersch says. "We are working with several television [production] companies to create product that can work both at retail and for broadcast," he says. "I think it provides a lot of opportunities to cross-promote the products in a way that benefits both."

Such productions would be structured as joint ventures between A*Vision and the television company, Hersch says.

He adds that A*Vision is also working on longform music videos to release simultaneously with artists' records, and should have a dozen such releases in 1990. Upcoming titles include longforms from En Vogue, Winger, and Alannah Myles, all due Aug. 21.

In the nonmusic area, A*Vision is developing a sports video series, a series of special-interest tapes, and additional documentaries, according to Hersch.

PAUL SWEETING

**'YES.
YES,
YES!
OH, YES!!!'**

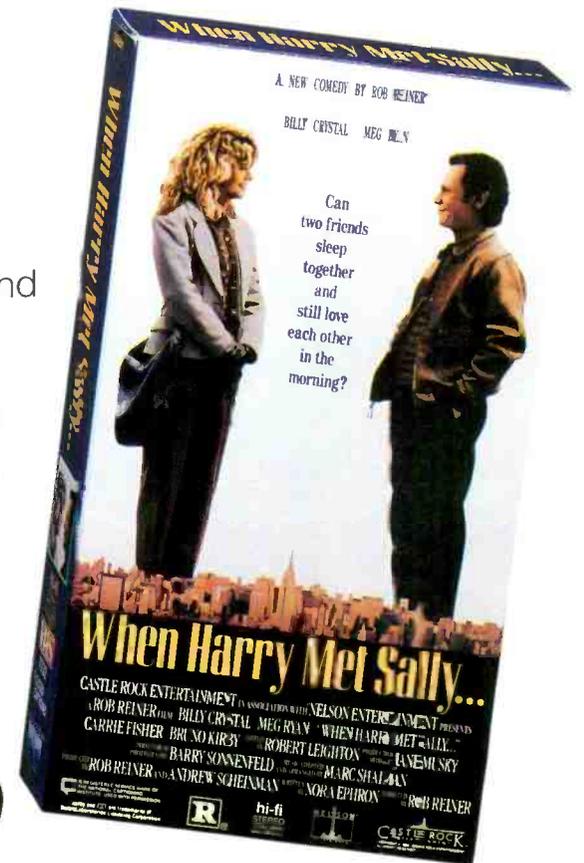
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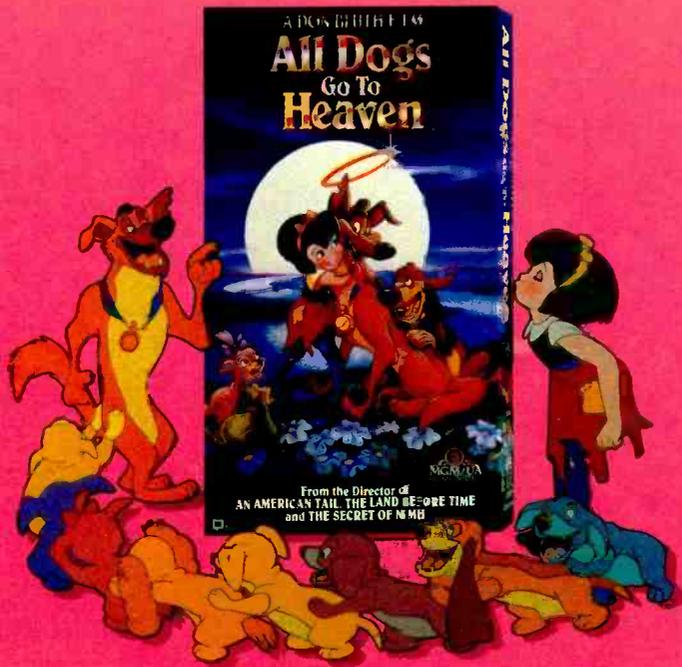


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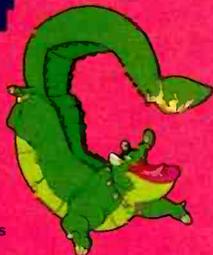
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FOR WEEK ENDING AUGUST 11, 1990

Billboard

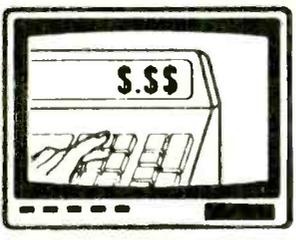
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TOP VIDEOCASSETTES SALES™

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	11	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	2	8	STEP BY STEP	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
3	3	6	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY...	Family Home Entertainment 27336	Animated	1989	NR	14.95
4	4	18	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
5	7	28	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
6	5	133	TOP GUN	Paramount Pictures Paramount Home Video 1.629	Tom Cruise Kelly McGillis	1986	PG	14.95
7	6	20	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
8	10	24	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
9	8	37	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲24	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
10	9	13	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
11	12	6	AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
12	13	11	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
13	14	43	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
14	11	41	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
15	16	52	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲21	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
16	17	26	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
17	18	17	TEENAGE MUTANT NINJA TURTLES: HEROES...	Family Home Entertainment 23978	Animated	1988	NR	14.95
18	19	170	CALLANETICS ◊	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
19	22	7	SINEAD O'CONNOR: THE VALUE OF IGNORANCE	PolyGram Music Video 440 081 32193	Sinead O'Connor	1990	NR	14.95
20	23	3	THE BOB MARLEY STORY	Island Visual Arts Island Video 440 082 373-3	Bob Marley And The Wailers	1990	NR	19.95
21	27	15	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER...	Family Home Entertainment 23981	Animated	1987	NR	14.95
22	20	92	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
23	15	16	TEENAGE MUTANT NINJA TURTLES: HOT RODDING...	Family Home Entertainment 23980	Animated	1989	NR	14.95
24	21	168	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ♦	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
25	26	37	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
26	35	107	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
27	25	13	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
28	24	45	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
29	RE-ENTRY		1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
30	28	10	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
31	39	79	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1982	R	14.95
32	NEW ▶		OCEAN'S 11	Warner Bros. Inc. Warner Home Video 11158	Frank Sinatra Dean Martin	1960	NR	19.98
33	30	41	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
34	38	24	25X5: CONTINUING ADVENTURES OF ROLLING STONES ▲2	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
35	RE-ENTRY		PINK FLOYD: DELICATE SOUND OF THUNDER ▲3	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
36	NEW ▶		HARRY CONNICK, JR.: SINGIN' & SWINGIN'	CBS Music Video Enterprises 19V-49019	Harry Connick, Jr.	1990	NR	19.98
37	34	12	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE...	Family Home Entertainment 27317	Animated	1988	NR	39.95
38	29	13	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	1990	NR	19.98
39	NEW ▶		AUNTIE MAME	Warner Bros. Inc. Warner Home Video 11152	Rosalind Russell	1958	NR	19.98
40	32	27	JANE FONDA'S LIGHT AEROBIC WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98

♦ 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.

STORE
MONITOR

by Earl Paige

MARK YOUR CALENDAR: July 14-17 may seem early for the Video Software Dealers Assn. convention, but that's the date set for the 1991 meet. Yes, it's still in Las Vegas.

CAMPAIGN TRAIL: Although attention in VSDA's board race now switches inside the Hilton and the vote by the assembled 15 directors for officers, there is still an exit-poll buzz about VSDA's mail-ballot race. According to one insider, "Joe Johnson was the only candidate who wrote a letter. The candidates didn't take advantage of the strategies they could have." Johnson is VP/GM of 15-store **Poppingo Video**, Sioux Falls, S.D., and one of three officially picked candidates who lost (in all fairness, one nominating committee candidate, Carl Bellini, eliminated himself when he resigned from the top post at **Erol's** too late for a substitute bidder). The other official nod went to Steven Rosenberg, head of three-store **Premiere Video**, Atlanta, and the most controversial nomination. Rosenberg was an official candidate a year ago, running as an incumbent on top of that. "He ran very poorly," says one insider, bitter over Rosenberg gaining a second nod when incumbent director Allan Caplan and incumbent treasurer Dave Ballstadt were both bypassed. But a source close to the nominating scene says, "The responsibility of the nominating committee is not to pick the winners. Given the choice between a candidate we feel is highly qualified and fulfills the needs of the association, and a popular candi-

date we know will win, we will nominate the more qualified person. Our responsibility is to look after VSDA's needs." This source points with pride to the nomination of Bellini, which would have given VSDA an elected representative from a large chain (serendipitously this goal was achieved anyway, by default, as a result of Caplan selling **Applause Video** to **Blockbuster Entertainment** after the election was complete). The thinking on Rosenberg is that he got a taste of board activity during the half year he served as an interim appointee and aggressively sought a directorship again. "He's willing to do the work, to put in the time," a source says, claiming that at least he made a race out of the No. 4 slot (narrowly edged by incumbent Ballstadt, a board veteran who heads 12-store **Adventures In Video** in Minneapolis and has an interest in San Francisco outlet **Movie Magic**). Although it's never released officially, the running order, according to several sources, had it incumbent VSDA president Lou Berg, followed by surprisingly strong outsider petition candidate Dawn Wiener, and then Caplan and Ballstadt. "There was really a cluster of four people with Ballstadt winning by 75 votes," one source claims to have learned. Confirming speculation earlier that it would be strength of the candidate rather than voting for a woman, Wiener, co-owner of 11-store **Home Video Plus Music** in Austin, Texas, ran much stronger than the other two female candidates, Peggy Lake, co-owner of **Country Home Video**, Sanger, Calif., and Katherine Meisenburg, owner of single store **Critic's Choice**, Tucson, Ariz. Calling this year's campaign one of the more lackluster, one observer notes that the candidate videos were not used as in the past. "There are too many chapter meetings; it was difficult to coordinate sending around the videos, and some questioned their effectiveness in the first place."

OFFICERS AND GENTLEMEN: Is VSDA ready for a woman as its president, as occurred in March for the

(Continued on next page)

COMMENTARY

(Continued from page 13)

know when it arrives in stores? Also, does the title have the elements to land a major cross-promotion? For "Turtles: The Movie," FHE has committed to a \$20 million marketing campaign that includes an extensive, four-month national TV, print, and radio ad campaign and a broad-based consumer promotion, with a coupon book for more than \$20 worth of free food and Pepsi from Pizza Hut, enclosed in each "Turtles: The Movie" cassette.

With LIVE having an all-time

banner year, we face a similar exhausting, perplexing decision in the coming weeks on "Total Recall." While we feel confident that the film would be this year's biggest rental-priced title if it were released as a rental, would it be even more profitable in the sell-through arena?

And, of course, there is that other perplexing question that disrupts my sleep: Why does Willard Scott wear his toupee only part of the time?

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HOME VIDEO

STORE MONITOR

(Continued from preceding page)

first time in the 32-year history of affiliate trade group **National Assn. of Recording Merchandisers?** NARM elected wholesale executive **Patricia Moreland** of **Show Industries**, Los Angeles. The VSDA presidency is so wide open that some speculators are succumbing to sexist ruminations, looking at newcomer Wiener and a victor last year, **Jan DeMass**, co-owner of one-store **Video Place**, Exeter, Vt. On one point there is unanimity—Allan Caplan won't become VSDA president. Summarizing his candidacy, a source says the Blockbuster affiliation dooms him. "Going in, there

was no way Allan could lose [in the director race]. His name value is too powerful. But had he sold out to Blockbuster before the election or nomination process there is no way he could have made it back on the board. They went for someone from Erol's and that was pushing it. They wouldn't have picked anyone from Blockbuster." Moving on, Berg, who heads two-store **Audio/Video Plus** in Houston, is eliminated by several insiders for having just served two consecutive terms as president. But one pundit warns, "Some strange things happen once the door closes and those 15 direc-

tors vote." Remember that Berg was officially nominated while they passed on two other incumbents (Caplan and Ballstadt). Another insider says, "Don't forget, Berg served only one year as a director and then went directly to being president. Lou never served in any other office. This means any of the 13 elected directors are viable." Of the two incumbent officers, Ballstadt and secretary **Gary Messenger**, head of 15-store **North American Video Limited**, Durham, N.C., the Minneapolis businessman is considered too little known and Messenger's recent filing for bankruptcy is seen as too large a handicap, even though Messenger is vigorously pushing for the nod. So considering that the three appointee board members are not eligible for president, who else? Standing out from the other directors are **Jack Messer** and **Brad Burnside**. Messer, who heads **Gemstone Entertainment** in Cincinnati, is the only director now who has never been off the board, logging nine years of continuous service. One possible negative for Messer is that he sold his original **Video Store** chain to **Vestron Video** and for a time thereafter was criticized for even being on the board; some contend that his investment in a Florida video store was just a ploy to legitimize his VSDA role. However, Messer has recently started rebuilding a store empire in Ohio and Tennessee and enjoys an elder-statesman reputation on the board. Burnside, head of three-store **Video Adventure** in Chicago, is also a board veteran, winning as both a committee nominee and from the outside via petition; he has served as secretary and treasurer, too. Intimates of Burnside are saying he vigorously turns aside any suggestion of the top seat, but one notes, "That's because he's already been accused of openly seeking it," considered bad form by some in the VSDA political circle.

CONVENTION JINX: Can **Mitch Lowe** dodge the convention chairman jinx? The popular head of **Video Droid** in suburban San Francisco and head of the **Northern California Chapter** says he was totally unaware that historically all but one of VSDA's seven convention chairs have experienced a dramatic change, generally negative, with some leaving the industry entirely. The single exception is **Lou Berg**, convention chairman in 1987. Even **John Pough**, chairman in 1983 in San Francisco, has finally bowed out of the industry with the shuttering of 11-year-old **Video Cassettes Unlimited**, the Santa Ana, Calif., store he owned with wife and VSDA board VP **Carol**. The 1988 chairman, **Dick Kerin**, retired from Erol's shortly after the show. **Steve Goodman**, who chaired VSDA's only East Coast event in Washington, D.C., in 1985, long ago bowed out of his **Video Warehouse** chain in Atlanta. Some chairpeople bounce back, however. **Troy Cooper** left **National Video** following the 1986 convention but went to Erol's. **Jim George** bowed out of **San Francisco Home Video** following his grandiose entrance at the 1984 show

(Continued on page 61)

FOR WEEK ENDING AUGUST 11, 1990

Billboard

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TOP KID VIDEO SALES

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	11	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
2	3	5	TEEN MUTANT NINJA TURTLES: SUPER ... Family Home Entertainment 27336	1990	14.95
3	2	18	TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment 27319	1990	14.95
4	4	43	BAMBI Walt Disney Home Video 942	1942	26.99
5	6	93	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
6	7	95	CINDERELLA Walt Disney Home Video 410	1950	26.99
7	8	45	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
8	5	42	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
9	11	63	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
10	12	254	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
11	9	78	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
12	10	101	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
13	18	3	THE JETSONS: ASTRO'S TOP SECRET Hanna-Barbera Home Video HB-1219	1962	9.95
14	14	199	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
15	13	11	TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317	1988	39.95
16	NEW ▶		THE JETSON'S: ELROY'S MOB Hanna-Barbera Home Video HB-1216	1962	9.95
17	15	146	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
18	24	3	THE JETSONS: LAS VENUS Hanna-Barbera Home Video HB-1217	1962	9.95
19	NEW ▶		THE JETSONS: GOOD LITTLE SCOUTS Hanna-Barbera Home Video HB-1218	1962	9.95
20	25	140	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
21	RE-ENTRY		THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video HB-1119	1987	29.95
22	16	41	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
23	19	7	ROAD RUNNER VS. WYLE E. COYOTE: CLASSIC ... Warner Bros. Inc./Warner Home Video 11504	1985	12.95
24	17	14	BABAR: THE MOVIE Family Home Entertainment 27316	1990	24.95
25	20	32	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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	Presumed Innocent (Warner Bros.)	11,718,981	1,349 8,687	—	11,718,981
2	Ghost (Paramount)	11,074,738	1,694 6,538	2	51,392,872
3	Problem Child (Universal)	10,026,900	5,850 5,850	—	10,026,900
4	Arachnophobia (Buena Vista)	8,162,034	1,831 4,458	1	23,831,682
5	Die Hard 2 (Fox)	5,953,068	2,116 2,813	3	87,752,323
6	The Freshman (Tri-Star)	4,222,400	1,040 4,060	1	4,600,130
7	Jungle Book (Buena Vista re-issue)	4,016,178	1,795 2,237	2	26,299,503
8	Navy Seals (Orion)	3,338,964	1,347 2,479	1	13,120,667
9	Days of Thunder (Paramount)	3,267,823	1,991 1,641	4	69,335,119
10	Dick Tracy (Buena Vista)	1,751,976	1,223 1,433	6	99,098,477
11	Ford Fairlane (Fox)	1,330,023	1,116 1,192	2	18,735,723
12	Total Recall (Tri-Star)	1,263,600	936 1,350	8	110,907,180
13	Pretty Woman (Buena Vista)	1,187,818	903 1,315	18	162,320,365
14	Quick Change (Warner Bros.)	1,152,633	1,001 1,151	2	12,887,667
15	Another 48 HRS. (Paramount)	1,066,830	833 1,281	7	76,779,456
16	Robocop 2 (Orion)	1,003,433	865 1,195	5	40,708,868
17	Jetsons: The Movie (Universal)	876,090	1,007 870	3	15,830,020
18	Back To The Future III (Universal)	830,550	735 1,130	9	79,976,445
19	Ghost Dad (Universal)	591,180	708 835	4	19,330,700
20	Bird On A Wire (Universal)	504,400	520 970	10	67,359,345
21	Teenage Mutant Ninja Turtles (New Line)	430,927	464 929	17	131,092,318
22	Gremlins 2 (Warner Bros.)	286,781	372 771	6	39,230,550
23	Hunt for Red October (Paramount)	280,715	297 945	21	119,616,546
24	Betsy's Wedding (Buena Vista)	233,197	291 801	5	18,852,957
25	Milo & Otis (Columbia re-issue)	203,282	451 451	6	9,320,451
26	Cinema Paradiso (Miramax)	186,669	96 1,944	23	9,007,969
28	Tie Me Up (Miramax)	110,254	60 1,838	12	3,462,435
27	Longtime Companion (Goldwyn)	119,761	65 1,842	11	4,244,333
29	Cadillac Man (Orion)	105,568	212 498	10	27,142,607
30	May Fools (Orion Classics)	94,667	12 789	5	348,710
31	Ernest Goes To Jail (Buena Vista)	89,303	131 682	16	24,591,070
32	Driving Miss Daisy (Warner Bros.)	85,274	143 596	32	106,368,291
33	Spaced Invaders (Buena Vista)	56,916	102 558	13	15,194,860
34	Born on the Fourth of July (Universal)	56,700	135 420	31	70,001,698
35	House Party (New Line Cinema)	55,080	77 715	20	26,155,688
36	Jesus of Montreal (Orion Classics)	52,610	16 3,288	9	753,191
37	Without You I'm Nothing (New Line)	51,732	28 1,848	11	950,090
38	Monsieur Hire (Orion Classics)	43,268	20 2,163	14	1,089,101
39	Too Beautiful For You (Orion Classics)	33,422	15 2,228	21	1,721,907
40	The Cook, The Thief (Miramax)	28,657	26 1,102	16	7,248,355



Jeff Tuckman

Ron Kovic worked for eleven years to bring his story to the public. **"BORN ON THE 4TH OF JULY"** brings his dream to reality. Kovic was what America was all about in the early 60's high school star athlete who joins the Marines. He serves his country in

Vietnam and is wounded. We see what happens to him in a military hospital. He ends up the hero of a 4th of July parade in his hometown. The protests of the peaceclcks eventually change his mind about the war. We remember Kovic being thrown out of the 1972 Republic Convention. And how ironic that four years later he's addressing the Democratic Convention. Kovic wanted Al Pacino for the role of himself. Oliver Stone had been trying to film the Kovic story for years. Four days before shooting, Pacino pulled out and the project was shelved. Cruise discovered the script and Stone sold Cruise to Kovic. Tom Cruise's performance was not only great, but the person he was portraying was on the set everyday. At the end of the film, Kovic presented Cruise with his Purple Heart. **"Born On The 4th of July"** lets us in on one hero's life, and challenges us to re-evaluate our priorities.

In **"JOE VERSUS THE VOLCANO,"** Tom Hanks teams up with Meg Ryan (**"When Harry Met Sally"**) in a story that's quite original. Hanks works at a factory in Long Island City. In an environment that is a health hazard. He has felt ill for a long time. When he finally visits his doctor, he learns that he has four to five months to live. Now he can quit the job he hates so much, and he accepts an offer from an eccentric billionaire for six weeks of high living on a beautiful island in the South Pacific. All Hanks has to do is to jump into a volcano to appease the local natives. Since he is going to die anyway, he's sold on the idea immediately. Hanks and Ryan are perfect in their roles, coming together at the moment when they are standing on the lip of the volcano. **"Joe Versus The Volcano"** was written and directed by John Patrick Shanley, best known for his screenplay of **"Moonstruck."** As in **"Moonstruck,"** the dialogue is essential because of its wit and romance. This movie is great to look at with a world of its own. Fantasy back in the movies: What a Concept!

Teaming together for the first time in **"BAD INFLUENCE,"** Rob Lowe and James Spader play two characters so different that we are mesmerized by both. James Spader is a successful marketing analyst who has it all. When the situation at his office gets to him, he visits a bar for a beer. There, he looks at a guy the wrong way, and gets his face pushed into the bar. Enter Rob Lowe: he breaks a beer bottle and has a few words with the guy. With the jagged edge of the bottle in his face, the guy walks out. Spader is relieved to say the least, and over the next few days they become friends. Lowe is a good-looking drifter with no past. He does not work, has no money and no permanent address. He convinces Spader that there's more to life than work and a yuppie lifestyle. He introduces him to another world - night-life in L.A., parties, discos, drinking, and women. Lowe plays with Spader through intimidation, and can get Spader to do anything that he wants. Lowe is the teacher and Spader the pupil. In time, Spader feels Lowe has gone too far. Now the pupil will use the tricks he learned to rid himself of

his teacher. There are similarities to Hitchcock's **"Strangers On A Train"** throughout the film. **"Bad Influence"** was written by David Koopp who brought us the haunting thriller **"Apartment Zero."** Motion pictures are supposed to let us escape from our everyday existence. In this film, we see what develops with two men from different worlds. All it takes in this case, is a **"Bad Influence."**

MUSIC ON VIDEO: Think of the film **"When Harry Met Sally"** and Billy Crystal, Meg Ryan, and Harry Connick Jr. come to mind. At the age of 22, **HARRY CONNICK JR.** has redefined the art of jazz piano and vocals. **"Singin and Swingin"** takes us through Harry's various musical styles. From **"Stompin At The Savoy,"** **"Where or When,"** to **"It Had To Be You,"** and **"Do You Know What It Means To Miss New Orleans,"** this video is a must for collectors of classic music. Harry Connick Jr. may not be a household name yet, but he will be soon.

M.C. HAMMER is hot! With the #1 album in the country and a couple of #1 singles, it's time for his video to be released. **Please Hammer, Don't Hurt'em -- The Movie** includes, **"Here Comes The Hammer,"** **"Dancing Machine,"** **"Yell Sweetness,"** **"Pray,"** and **"Help The Children."** This video follows Hammer home to Oakland, and shows him confronting a drug dealer who has put the lives of children in danger. This is an important video for all of Hammer fans.

CHEAP TRICK'S EVERY TRICK IN THE BOOK is the definitive video story of the band. Included are 17 performances that span 13 years of music. A very exciting visual element surrounds the performances of Cheap Trick. It takes us on a chronological journey with the group, and contains selections such as **"I Want You To Want Me,"** **"Surrender,"** **"Ain't That Shame,"** **"Don't Be Cruel,"** **"The Flame,"** and **"Can't Stop Falling In Love."** We also get some of their songs in concert.

SLEEPER OF THE MONTH: Got a ghost story, and people will listen. From Academy Entertainment **"THE FORGOTTEN ONE"** we not only listen, but watch as well. This contemporary story keeps us on the edge of our seats. Terry O'Quinn, best known as the **"Stepfather,"** stars as a writer who moves to Denver to gain a new spirit for his writing. He moves into an old Victorian home haunted by a woman murdered by her husband 100 years ago. Kristy McNichol is a reporter who lives next door, and helps O'Quinn put the pieces together. The ghost comes back and attempts very sensually to make O'Quinn her eternal lover. He cannot resist and he tries to uncover what really happened to this young woman. The song **"I Put A Spell On You"** would have been appropriate for this film. **"The Forgotten One"** will rent strongly, for this is what a sleeper was meant to be.

Hear Jeff on Roy Leonard's **"Monthly Video Show"** WGN Radio, 720 a.m. in Chicago. Jeff can also be heard monthly on KJAR620 a.m., Phoenix, Arizona with Lisa Malay. He's also heard on WGN's Sports Central with Randy Minkoff.

Video questions? Write to: Jeff Tuckman (Baker & Taylor Video) 8140 N. Lehigh Avenue Morton Grove, IL 60053

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VSDA Conference Offers Seminars Of Special(ty) Interest

LOS ANGELES—Advertising, B titles, laserdisk, customer service, training, audiobooks, and direct mail are just a handful of the topics that will be presented during specialty seminars at the Video Software Dealers Assn. convention, Aug. 5-9 in Las Vegas. The specialty sessions will take place Monday (6), Tuesday (7), and Wednesday (8) afternoons.

The major, overall business sessions—geared for a wider audience—will take place Monday and Tuesday mornings.

Paramount Pictures Video Division's Robert Klingensmith will deliver the keynote address during the Monday general session, to be followed by Warner New Media's Stan Cornyn, who will deliver a speech titled **"It's Us Or Them: What Real People Want From '90s Technologies."**

The Tuesday business session—set to discuss larger industry issues—includes moderator Cy Leslie, former chairman of the MGM/UA Home Entertainment Group; retail panelists Richard Abt, West Coast Video, Doug Harvey, Target Stores, Jack Messer, Gemstone Entertainment, and Scott Young, Warehouse Entertainment; distributor panelists Ron Eisenberg, ETD, and Frank Wolpert, Baker & Taylor; and manufacturer panelists Jim Cardwell, Warner Home Video, Richard Cohen, Buena Vista Home Video, David Mount, LIVE, and Bud O'Shea, MGM/UA Home Video.

- Among specialty seminars:
- **"Advertising On A Shoestring,"** with Jeff Slutsky of Streetfighters/Retail Marketing Institute.
 - **"Burned Out?,"** with Tom Payne, Lodestar.
 - **"Creativity And Risk Taking: The Magic Ingredients Of Success,"** with Sam Keen, Ph.D.
 - **"Dynamic Store Design,"** with John Maioriello of J.D. Store Equipment.
 - **"Financing For Growth & Success,"** with Harry F. Landesburg, CPA of Laventhol & Horwath.
 - **"How To 'B' Wise,"** with Danny Kopels, Magnum Entertainment.
 - **"How To Make Money From Laser,"** with laserdisk dealers and manufacturers.
 - **"Legendary Customer Service,"** with Bob Losyk of Innovative Training Solutions.
 - **"Merchandising Your Store To Perform,"** with Robert Cox of WaxWorks/VideoWorks.
 - **"The Power Of Leadership,"** with Commtron's John Farr.
 - **"Training, Motivation & Incentives: Getting 100% From Employees,"** with Harry J. Friedman of the Friedman Group.
 - **"Profiting From Alternative Products,"** with a variety of retailers.
 - **"So You Want To Add Audiobooks, Games & Music?,"** with Baker & Taylor's Steve Harkins.
 - **"Teenage Productivity: How To Get It And Maintain It,"** with consultant/lecturer Norine Larson.
 - **"Using Direct Mail Effectively,"** with Gary Beals of Gary Beals Advertising & Public Relations.

The seminars are repeated throughout the show.

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VIDEO PEOPLE

Janice L. Whiffen is appointed executive VP/GM of South Gate Entertainment Home Video, Los Angeles. She had been serving as a consultant. Prior to that, she was senior VP of sales and marketing for Media Home Entertainment.

Glenn Zimmerman, formerly national sales manager for Virgin/MCEG, is named Eastern director of sales, and **Jim Gasparovic**, formerly director of sales at Vidmark, is named Western director of sales, both for Media Home Entertainment, Los Angeles. Zimmerman will be based in New York, while Gasparovic will be based in L.A.



WHIFFEN

Dan Merrell is promoted to VP of marketing and purchasing at Best Video, a subsidiary of Super Club Retail Entertainment. Previously, he was director of purchasing, a position now filled by **Drake Colley**, previously with Western Merchandisers.

Mark Kalmus is named creative services manager for Rhino Home Video. Previously, he was promotion manager for Maclean Hunter West Inc.

Terry Lipelt is appointed VP of consumer video sales at Video Shuttle Network, a used-tape broker and distributor.

George Krieger, president/CEO of CBS/Fox Video, is elected national trustee of the national board of Boys Clubs of America.

Richard Cohen is promoted to executive VP, Buena Vista Home Video Worldwide, Los Angeles. He had been senior VP, Worldwide Video.

Anne Lieberman is appointed VP of home video and business development at DIC Enterprises, Los Angeles. Previously, she had been with Leonard and Associates, where she was senior VP, business development and acquisitions.

LIVE'S 'TURTLES' TAPE BUCKS REBATE TREND

(Continued from page 49)

Lastly, the \$20 worth of coupons offers the consumer "higher value" than the \$3 or \$5 rebates typically offered on sell-through videos, Mears says.

Another reason may be that coupons fit well with Pizza Hut's overall marketing strategy. The chain drops an average of 120 million coupons a month nationwide "so we're no strangers to couponing," Mears says.

According to Mears, the different contours of the cross-promotion did not significantly change the economics of the deal between Pizza Hut and LIVE. "LIVE is looking for exposure [rather than a large infusion of cash]," Mears notes. "We have several ways we can obtain exposure with their target audience."

In addition to traditional media advertising, Pizza Hut will promote the movie through in-store p-o-p, newspaper inserts, and fliers inserted into all of its take-out boxes for a four-week period between mid-October and mid-November. Pizza Hut sells 10 million take-out pizzas a week.

While perhaps similar to conventional tie-in deals from LIVE's perspective, the economics go much deeper for Pizza Hut, and reveal something of the evolving role of video in the world of entertainment marketing.

Pizza Hut is hardly the first company to try to leverage the ap-

peal of the Ninja Turtles. In fact, its main competitor, Dominos Pizza, has a product placement in the movie. And earlier this year, Burger King sold nearly 7 million copies of four different episodes of the animated cartoon series "Teenage Mutant Ninja Turtles." The series is also distributed by LIVE through its children's label, Family Home Entertainment.

"We would have liked to be in on the ground floor with the Turtles," Mears admits. "They actually came to us a few years ago and we passed on it. We just didn't have everything buttoned up at the time."

While it may have flubbed its first opportunity to claim a piece of the Turtles, Pizza Hut is hoping to make up for lost time through a deal with Surge Licensing, the company that controls the rights to the characters.

"We feel strongly that [Turtles] is not a flash-in-the-pan phenomenon," Mears says. "This has longevity."

Through Surge, Pizza Hut now has exclusive rights to all tie-ins in the fast food category—a deal that will involve the chain in a variety of Turtles promotions. Though Mears declines to disclose specifics, sources familiar with the deal say Pizza Hut will sponsor a live Turtles tour this fall, and will have first crack at any product placement involving fast food in the sequel to the movie.

Pizza Hut will also have limited exclusive distribution of an audio-cassette containing songs recorded by the newly created Ninja Turtles band, according to sources. Pizza Hut will offer the tape as a premium prior to the recording's retail distribution.

Thus the tie-in with LIVE is only one component of an integrated marketing strategy by Pizza Hut to leverage the appeal of the Turtles.

While Pizza Hut pursues its integrated strategy, however, LIVE is still charged with the job of selling videocassettes; and the question for LIVE is whether the tie-in as it is structured with Pizza Hut will be as effective in selling the video as would a conventional rebate offer.

At \$24.99, "Turtles" will carry the same list price as its principal competitors in the fourth-quarter kid vid sweepstakes, including the two versions of "Peter Pan" (from Disney and GoodTimes Home Video) and MGM/UA's "All Dogs Go To Heaven."

All of those other titles, however, carry \$5 rebates, which will allow retailers to advertise them at \$19.99, even before any discounting the retailer engages in. "Any retailer likes to advertise the lowest possible price and \$19.99 is certainly a better sell price than is \$24.99," says Harry Kalish, VP of 525-store West Coast Video.

Kalish, however, like most retailers sampled by Billboard, believes the lack of a rebate on "Turtles" will have a minimal impact on its sales. "We like to see rebates, but I don't think it would make much difference on this title," says Steve Furman, senior account

executive with rackjobber Levy Home Entertainment (formerly Computer Book Service). "There are a lot of kids out there who are already clearing room on their shelves for this title."

LIVE is relying on the ease of redemption, and the \$20 value of the coupons, to provide an incentive to purchase "Turtles," even though its effective price is \$5 higher than its competition. "We've developed a program that we feel is stronger than a rebate offer," says LIVE marketing VP Lauren Becker. "It's easy on the retailer and it's easy on the customer. It provides instant value to the customer when he purchases the cassette. There's no mail-in offer necessary."

Based on research conducted by New York-based Alexander & Associates, moreover, LIVE concluded that "Turtles" is "wanted as the No. 1 gift" among the available video titles, Becker says, "so pricing will not be an issue."

The lack of a rebate may even help LIVE with some large retailers and rackjobbers. According to Dave Mount, president and CEO of LIVE Home Video, "a number of large accounts told us they wouldn't be involved in a rebate coupon. They just didn't want to be involved logistically."

Some earlier rebate offers, such as with MCA's "E.T. The Extra-Terrestrial," were criticized by some retailers because their complexities confused consumers and created headaches for retailers.

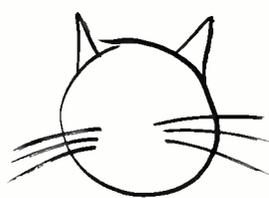
The high redemption rates reported for earlier video rebates, however, suggest that rebates have at least some effect in driving sales. Pepsi, for example, is reported ultimately to have redeemed nearly 15% of the rebates for "E.T.," while, according to Mears, Pizza Hut's rebate with "The Land Before Time" generated a 10%-11% redemption rate.

One large account not sorry about the lack of a rebate on "Turtles" is Target Stores. "We are very opposed to rebates as a company," says Doug Harvey, director of Target's in-house rackjobber Jetco. "We think it's deceptive marketing. When customers have fulfillment problems, which they always do, they blame us."

Harvey admits that "people do respond to rebates" but adds "it will be good for us to get a product without a rebate, but with a similar amount of TV behind it, and see how it does." Also, Harvey adds, "if you assume most people will be selling the tape for about \$19.95, the video is effectively free with the [\$20] Pizza Hut rebate."

"I don't think rebates drive the sales, it's the advertising and marketing you get with it," adds Ron Castell of 1,200-store Blockbuster Video. "It's the additional support from the rebating company that drives the sales."

If Castell is right and "Teenage Mutant Ninja Turtles" eventually sells the 7 million or so copies LIVE is hoping for, the studios and their tie-in partners may begin re-evaluating the heavy reliance on rebates to drive sales of low-priced blockbusters.



Just what the world's been waiting for.

Dick Wittington and his cat.

Wood Knapp Video
The unconventional in an otherwise conventional convention.

Family Ties Are Twisted In Paramount's 'Kissing Place'

■ BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• **"The Kissing Place."** Paramount Home Video, prebooks 8/21.

A 10-year-old boy starts having dreams of a former life. He admits his thoughts to his school teacher, which throws suspicion on his parents, who quickly leave town. Soon, the teacher and the police seek to uncover the dreaded truth of a frightening parental relationship. This is a nifty little thriller with some surprising plot twists and performances, especially Meredith Baxter-Birney as the exact opposite of the mom she played on "Family Ties." She's a genuinely frightening, bull-goose looney who puts everyone's life in danger. A good double bill with "The Other."

• **"Never Say Die."** J2 Communications, prebooks 8/28.

This is a New Zealand thriller about a reporter and his wife, whose lives are disrupted when their house blows up and they find themselves endlessly pursued by unknown assassins. A ceaseless chase ensues, full of miraculous stunts, some truly implausible, but that's the fun of the tape. Since it's a B title, J2 is selling it at the "midline" price of \$59.95, which makes sense for films that are good but obscure. In a not-so-new marketing ploy, the film is also being sold as starring George Wendt ("Cheers"), who puts in an incredibly minor appearance that looks like it was added in later by the American distributors. The film actually stars Lisa Eilbacher ("Beverly Hills Cop") and Temuera Morrison, an appealing unknown. Rent it with "North By Northwest."

• **"The Funny Fifties With Milton Berle."** Wood Knapp & Co., prebooks Thursday (9).

This tape features dozens of fantastic slapstick routines and musical numbers that have been buried in the vault for 40 years. Berle was "Mr. Television," and he virtually invented the TV variety show. It's an authentic history lesson seeing him improvise with Elvis Presley, Frank Sinatra, Bob Hope, Dean Martin, Jerry Lewis, Jack Benny, Red Skelton, Phil Silvers, Ronald Reagan, Nat "King" Cole, Edward G. Robinson, Peter Lorre, etc. The quality is low, but the inspiration is high. See this with "Ten From Your Show Of Shows."

• **"Red Blooded American Girl."** Prism Entertainment, prebooks 9/11.

A very strange variation on a vampire movie, starring Christopher Plummer as a genetic researcher looking for an AIDS cure who accidentally stumbles across another virus that makes the victim desire fresh blood. Heather Thomas ("Cyclone") plays a worker who turns into a bloodsucker who must be saved by Andrew Stevens ("The



Fury"). It's well made, and Thomas achieves maximum overact in a love scene that gives new meaning to the phrase "exchange of

bodily fluids." See it with a Bloody Mary.

• **"China Beach."** Warner Home Video, prebooks 8/23.

This feature-length TV pilot from 1988 provides a unique opportunity for fans of the Emmy-Award-winning show to catch up with an episode they might have missed. It's a sensitive, well-made, and superbly performed portrayal of women in Vietnam, including a nurse, an entertainer, and a doughnut girl who all learn that life is more complicated when one is among soldiers who are being blown to bits. Nonfans who expect a reasonable facsimile of a movie will find that this is far from a feature film; it clearly exists only to introduce characters and a setting we're expected to tune in on next week. Remove all the humor from "M*A*S*H," change the doctors to nurses, set it in Vietnam instead of Korea, and you've got the whole idea.

• **"Far Out, Man" (1990), RCA/Columbia Pictures Home Video, prebooks 8/14.**

Cheech Marin proved he was a genuinely talented film maker when he split from Tommy Chong and made "Born In East L.A." last year. Now Chong makes his solo debut as a film maker in this casually structured comedy, in which he proves that he was, shall we say, the more scruffy, stoned-out member of the duo. Chong's character remains the same as always, and the film seems to have been made with the same sense of slovenly mayhem that makes his character so outrageous. After a traffic accident, the insurance companies naturally assume that Chong is brain damaged, so he gets a fortune in settlements. While sorting out his numerous family problems, he uses the money to build "Hippieland," an amusement park with some very unusual rides. There are plenty of isolated moments here and there that are very funny, including some off-the-wall bits by C. Thomas Howell and Judd Nelson. But in general, this one is so loose-jointed that it's practically impossible to pay attention to from beginning to end. Rent it with "Clean And Sober."

Orion Teams With Will Rogers Institute

■ BY CHRIS MCGOWAN

LOS ANGELES—The Will Rogers Institute and Orion Home Video will team to bring health education and information to home video.

The two entities made the announcement July 18 at a cocktail party in New York hosted by Orion aboard the aircraft carrier/museum U.S.S. Intrepid, moored in the Hudson River.

To kick off the collaboration, actor Charlie Sheen will appear in a Will Rogers public service announcement titled "Children's Street Safety," which will appear at the head of rental tapes of "Navy Seals." The title, in which Sheen stars, debuted theatrically July 20 and will be released on home video by Orion late this year.

Representatives of the Will Rogers Institute also will seek to promote their efforts at the Video Software Dealers Assn. conference, where they will be on hand to discuss health benefits available to the video industry through the Institute and to provide free blood-pressure and cholesterol screenings for the expected 13,000 attendees.

The Institute was founded in 1936 in Saranac Lake, N.Y., and named for the famed humorist and humanitarian who had died a year earlier in a plane crash. Currently, the Institute disseminates hundreds of public service announcements that appear on television

and radio. In the Will Rogers PSA radio campaign this year, for example, James Whitmore, Robert Guillaume, Eddie Albert, Judd Hirsch, John Candy, Raymond Burr, Rod Steiger, Mark Hamill, and Gregory Peck are among the celebrities presenting messages about such topics as glaucoma, prenatal care, AIDS, adult immunization, and others.

On television, stars such as Lou Gossett Jr., Jobeth Williams, Leslie Nielsen, Harrison Ford, Loni Anderson, and Ricardo Montalban have been seen in brief Will Rog-

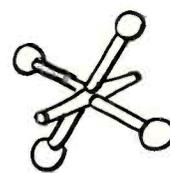
ers Institute PSAs.

The Institute also distributes medical-information booklets to the public, provides free medical consultations for people with pulmonary problems in the entertainment business, and offers rehabilitative services for any employee in any phase of the entertainment/communications industries.

The Institute is financed by the Will Rogers Memorial Fund, based in White Plains, N.Y., which also supports research fellows at numerous hospitals and universities. Call 914-761-5550.



Glory Be. The RCA/Columbia Pictures Home Video release of the critically hailed "Glory" depicts members of the 54th Regiment Of Massachusetts Volunteer Infantry, a black Civil War army unit. The cast includes Denzel Washington, Matthew Broderick, Cary Elwes, and, shown third from right, Morgan Freeman. To coincide with its Sept. 19 release, the studio is repromoting "Beulah Land" and "The Blue And The Gray," packaged in double-cassette volumes at \$29.95 each.



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An hour of jumping jacks

with Angela Lansbury.

Wood Knapp Video

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TOMMY HEIMAN IS BACK

(Continued from page 50)

plains, he saw wholesaling being "dominated by the conglomerates who were in manufacturing and distribution. I saw the handwriting on the wall. I saw what was happening with that Tower store and went searching the country for locations."

A considerable sense of mystique developed around an artist's conception of a crate of peaches, which became the company's celebrated logo. "It just catapulted us," Heiman recalls.

The first superstore was a former grocery store on the aptly named Peachtree Boulevard, a discovery that Heiman characterizes as "strictly a coincidence." He says he can still see the front-page story in *The Atlanta Journal*. "They said, 'These young men packed up their peach crates and came to Atlanta with all the fanfare of a Billy Graham crusade.' We did, too. We would get radio involved, all the labels. And the competition, knowing we were coming, would expand. Overnight markets woke up. Atlanta was asleep. I couldn't believe these cities, comparing them to California, how they were not tapped. It was easy pickins."

Atlanta "went gangbusters," continues Heiman. "In three months we opened in Denver, three months after that Fort Lauderdale [Fla.], and we just kept going. We got it up to 42 stores."

But the industry hit a tailspin just as competitors were beginning to catch up to Peaches. "What really hurt me was when the industry went through the slump in the late '70s," Heiman says. "It happened everywhere, in all aspects of the industry. Everybody was hurting at the time, but I was a little more leveraged out there, because I was given a lot of encouragement from the industry to open stores."

Following its collapse 12 years ago, Peaches was divided up four ways. Though now totally absorbed, some stores were acquired by Sound Warehouse, the Shamrock Holdings subsidiary. Likewise, Trans World Music inherited some. A more direct descendant is the Peaches Entertainment Corp. chain in Florida. And Neil Heiman, Tommy's brother, operates three stores in Seattle.

Of his own activity following the collapse of Peaches, Heiman is unusually open. "I spent a lot of time with the lawyers. I went through a divorce and I was put into personal bankruptcy. I bottomed out. I was working swap meets. I don't mind [this being told], because now I'm doing well again and I didn't let it get me down. I'm back in the industry. I did have a period of time when I had a little accessory business—I was manufacturing. But it was a pretty tough time for me."

Almost giddy about being back in the industry at the visible retail level, Heiman is eager to get into kidding old friends like Russ Solomon, founder of Tower and from whom Heiman admits taking so much inspiration.

"I have to tell you about my manager, Chris Sullivan. He comes from Tower. He was there nine years," boasts Heiman.



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video history of the Queen's uncle.

STORE MONITOR

(Continued from page 56)

flanked by Vegas showgirls, but went on to Blockbuster. And speaking of that company, last year's chairman, **Andy Lasky**, who didn't even wait for the convention before closing his Portland, Ore., store, has just turned up at, where else . . . Blockbuster.

LASKY'S LEAP: Can you picture sweater-garbed film buff Andy Lasky in Spartanburg, S.C., in white shirt and tie doing the corporate number? Lasky admits that joining Blockbuster, even at the franchisee level, seemed "somewhat foreign to my nature at first. But I can wear sport shirts around here and there is a lot of freedom, even though **WJB Video Limited Associates** is a very sharp and progressive company," he says of the 113-store web in the Carolinas, Virginia, West Virginia, Tennessee, Alabama, and Georgia. Lasky is director of merchandising. He says he got a very good price for his store, **Lasky's Video Library**, since he moved with a new name, **Trilogy Video**, and is still successful, boasts Lasky. At age 33, Lasky says the idea was to move forward with a film critique show, but financing became a problem. "In January I sat down with **Ron Castell** [corporate senior VP programming and merchandising] and very shortly WJB approached me." WJB is headed by **George Johnson Jr.**, winner of the 1989 Blockbuster best-franchisee award.

HUNT FOR PARAMOUNT: Maybe the reaction to the price on "The Hunt For Red October" built to what some call a "frenzy," but **Paramount Home Video** attempted to sound out retailers early on, says **Elaine Zizas**, head of the **VSDA Chicago Chapter and Movies In Motion**, part of **Orland Video**. She was asked by sales topper **Jack Kanne** to organize a meeting and a number of key dealers responded. "Maybe too many," she says, but does not recall all that much negative reaction. Among attendees, all from Illinois, were **Ron Kuntz**, owner of five-store **Randall Drug & Video**, Aurora; **Bob Knight**, merchandise manager at 34-store **Stars & Stripes Video**, Decatur; **Jim Jackson**, owner of three-unit **Video Inc.**, Downers Grove; and **Jack Oakley**, owner of **Titlewave** in Galesburg.

WHERE ARE THEY NOW? Convention week finds many delegates reminiscing about who was and who wasn't at VSDA's first convention in Dallas. Two names that pop up immediately are **George Atkinson** and **Noel Gimbel**. Atkinson, the now-legendary founder of **Video Station**, actually missed the Dallas convention but was an early VSDA organizer; his latest move is to **AB Video Distributors** (Billboard, July 28).

Equally well known, Gimbel's office at **Sound Video Unlimited** in suburban Chicago was the site of one of the first VSDA organizing meetings. Gimbel later sold SVU to **Baker & Taylor** and had been keeping a low profile, until popping up recently and sounding people out on launching another wholesale firm.

Don't laugh.

Marketing statistics indicate there are over 22 million Americans for whom Military History is a major preoccupation. Which suggests the world (at least a significant part of it) really is waiting for *The Life & Times of Lord Mountbatten*. As well as other Wood Knapp titles. Like Rita Moreno's platinum exercise tape *Now You Can! Or Advanced Existing-Light Photography*—a hard-to-resist title in our Kodak series which sold out of a major chain on Father's Day weekend.

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Soulbeat Asks Labels To Pay For Play Channel Puts Price On Exposing New Acts

BY MELINDA NEWMAN

NEW YORK—In a move that is virtually unheard of in the music video industry, Soulbeat producer Chuck Johnson is asking labels to pay the show to play unestablished artists.

In a letter sent out to label promotion staffers last week, Johnson said that "Soulbeat will conform to and recognize national top music surveys and top-name artists to be programmed at no charge." However, new artists whose songs have yet to appear on Billboard's Hot Black Singles chart will not be played unless the labels buy a slate of slots for the clip.

The 20-year-old Soulbeat is a 24-hour urban-based video channel that airs on four different cable systems in northern California, reaching more than 200,000 households. Several hours of the program a week are also shown on WGPR, a television channel that reaches more than 2 million homes covering the Detroit and southern Ontario markets.

Labels contacted by Billboard say they do not believe in paying to have videos played and feel that any suggestion of such a system is a bad idea.

"All I know is I'm not paying him anything," says Linda Ferrando, director of national video promotion, Atlantic Records.

"This can set a bad precedent," says Lou Robinson, EMI Records director of national video promotion. "You look at a show like Soulbeat that is very important in breaking new acts and this sets the whole process back."

"I'm going to continue to send them videos, but if they send us a bill, I'm not paying it," says Sean Fernald, national manager of video promotion for Capitol Records. "I think they're a fine show and I would love to have them play Capitol videos, but I don't have the resources to pay and these are for promotional purposes. If anyone should be taking money, it's us for our dubbing costs."

According to Johnson's letter, 24 plays for one week costs \$5,000; one play per day for 28 days costs \$2,000, three plays per day for 28 days goes for \$5,000; six plays per day for 28 days sells for \$9,000; and labels can buy a package of 12 combined plays per day by various artists for 28 days for \$15,000.

Though many label video promoters are screaming payola, Johnson says that is not the case. "A few years ago when we had a limited number of videos the record companies wanted to charge us for use of their music, and now the ball has turned around. We're getting more music than we can play, so we've stated that we'll play the recognized hits and top acts for free, but we have to place a charge on newcomers because we feel that's a form of advertisement and we're in the business to sell advertisement. These people will be under contract. People will be dealing direct with management. It's completely legitimate."

And though it certainly repre-

sents a different way of doing business, a legal source says the plans do not appear to fall into the area of commercial bribery because the rate schedule is published and available to all who deal with the station.

Johnson decided to make the move after he realized that although Soulbeat does much to break new artists, it gets nothing in return.

"The labels have never supported me; never placed one advertisement with us for albums. I rarely even got a Christmas card from them," he says. "Why should I go out of my way?"

"What really changed my mind was that I went to a picnic and a record promoter told me that I'm the laughingstock of the industry because I'm playing everyone's music and not getting anything for it and that we account for a lot of their sales," he continues. "I didn't know that we represented that great a portion of sales," Johnson says.

Although promotional people say they are not worried about the effect such a move will have on the established artists, they do worry about how much it could affect baby acts.

"In practice, it can do a lot of harm," Robinson says. "It's hard enough to break new acts, and if someone says he's not going to play a song until you pay for it, that means going back to radio alone to break it."

"This won't hurt a Keith Sweat or Anita Baker," says Linda Ingriso, national director of video promotion for Elektra Records. "But Soulbeat is one of the primary R&B shows out there. It won't hurt the new artists so much as it would have done them some good to get played on the channel."

"Soulbeat used to play things very quickly and immediately put on the new stuff," Ferrando says. "Now we'll have to wait until it charts."

Such a liberal policy of playing virtually all the new clips that arrived at the station is one of the reasons Johnson decided to make the change. "The show was 75% new product," he says. "I wasn't paying any attention to it and then when I did, I couldn't even watch my own television station—it was rap, rap, rap. Just because it's new, doesn't mean we have to play it."

Johnson has now taken over the programming of the channel and is focusing more on a quiet storm format, although he says he certainly will not ignore rappers who are on the charts. However, he will not play any clips that depict violence or drug use.

When told that the immediate response from label video promotion directors is to not buy time, Johnson responds that he did not necessarily expect the money to come from them, but from the advertising department. "I don't know if video promotion people have the budget to do that," he says. "If they're interested, it will

probably go through advertising people."

And if the labels do not buy advertising, Johnson says his business will go on as usual, including his plans to expand into several more markets. "It doesn't mean anything if they don't respond," he says. "I've never relied on income from labels. We have so many repeat advertisers, so this is not like live or die. But we'd like to get the cooperation of the music industry. We feel it's time they turn around and support us. We just want the support."



Too Much Cool J? Giant Records band Too Much Joy chills with L.L. Cool J on the set of its new video, "That's A Lie," a rock reworking of one of the rapper's tunes. Standing behind L.L. Cool J, from left, are band members Tim Quirk, Tommy Vinton, Sandy Smallens, and Jay Blumenfeld.

THE EYE



by Melinda Newman

HELPING HANDS: Dina Hirschler has been named Linda Ingriso's assistant at Elektra Records, replacing Peter Shae. Hirschler is a graduate of the Univ. of Maryland, where she interned at Music Video Connection. She started July 30 and can be reached at 212-484-7234.

In the help-wanted department, Kadima Levadi of Rowe International is looking for a new assistant since she replaced the departing Michael Reinert. She needs someone with secretarial skills who is interested in the music business. Anyone interested in applying should call Levadi at 212-230-3196.

LESSONS LEARNED: After nasty little incidents with loose lips that marred MTV's Video Music Awards and the American Music Awards last year, both shows are going to a slight tape-delay system this year to prevent any such occurrences. The precaution is certainly understandable, but it's a shame that it has come to this.

THOUGH IT'S STILL TOO EARLY to gauge the result, Video Jukebox Network has begun an interesting promotion with retailer J&R Music World. Viewers of the Miami-based video channel, which is fast approaching a subscription of 9 million households, can order records by dialing a 900 number.

"As the record companies have realized, we want to be involved in the delivery of music to the consumer," says VP of programming Les Garland.

By dialing 1-900-HOT-DISK, listeners are given the choice of several different genres of music. After the caller picks a specific category, the computer scrolls down a list of artists available. The listener then designates a certain performer and can hear up to 30 seconds of each song from the act's current release. He can then order that album by phone and have it delivered in less than a week.

The program debuted July 9 with 36 titles from RCA and PolyGram, and Garland says several other labels have expressed interest. "This is a program we plan to run forever," Garland says. Labels are charged a "reasonable" cost for the service, which includes spotlighting four artists who are featured in the Hot Disk on-air promos. Those artists' records are also offered at a \$1 discount if the listener orders them.

Garland says VJN picked J&R because it already has an effective mail-order system in place, and because VJN did not want to bypass retail. The average cost of the call, record, and shipping and handling is \$10-\$14 (higher if the person orders a CD). "The price is not to exceed retail," Garland says.

Although VJN is still in "the process of educating" viewers about the program via on-air promos, Garland

says the number has been receiving "a few hundred calls a day." He has no statistics on how many callers actually order records, adding that those reports will come in monthly.

In another bit of VJN news, the company has moved to Sixth Floor, 12000 Biscayne Blvd., Miami, Fla. 33181. The new general number is 305-899-9000.

WELCOME TO THE WONDERFUL world of video: Several labels are making their first foray into video, either short- or longform. On the longform front, Rough Trade's first venture into sell-through is Victoria Williams' "Happy Come Home." The 30-minute program, directed by Chris Hegedus and D.A. Pennebaker, retails for \$19.98.

Blue Note Records, in conjunction with Pioneer LDCA and SDR Films, is releasing the first six longforms in a series of performance videos. The 60-minute concert programs feature Stanley Jordan; John Scofield; the Tony Williams Quintet; the Manhattan Project (Wayne Shorter, Michel Petrucciani, Stanley Clarke, and Lenny White); New Stars On Blue Note (Eliane Elias, Dinne Reeve, Rick Magitza, and OTB); and Power Of Three (Wayne Shorter, Jim Hall, and Michel Petrucciani).

In the shortform arena, Music West has entered the market with its first video, "True Gold," for The Telling.

And last, but by no means least, kiddie label Walt Disney Records has launched a new live-artist children's division (we're sure Dopey, Pluto, and Mickey wonder how this is going to affect them...) with the commitment to produce at least one video from each project. The first recipient is Christa Larson, whose debut, "Minnie 'N Me," will be released Aug. 21 in conjunction with first single and video, "The Girls On Minnie's Street."

"We believe this is the first time anybody is releasing a shortform particularly tied to a specific song for a children's album," says WDR VP Mark Jaffe.

"There may have been other children's videos, but they've been longform or a low-budget affair," says Torrie Dorrell, artist marketing manager.

In typical Disney fashion, the label is going first class all the way with a six-figure budget for the clip, which will have "Roger Rabbit" kind of animation" in it, Jaffe says. "We figured if we were going to go into this, we're going to do it in a way that will make us all proud."

The clip will be used as a promotional device for in-store play and "anywhere else we can get it played, like when Christa is doing an interview to promote the album," Dorrell says. Other outlets include The Disney Channel. Eventually, clips will be released in longform packages.

Though the label acknowledges that there aren't a great many outlets to air the piece, Dorrell says this is a matter of looking ahead. "We think this is something that will hit big in a few years. Television is the No. 1 entertainment vehicle for children. It just makes sense that music videos would be a big part of that."

Billboard THE CLIP LIST™

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Midnight Oil, King Of The Mountain
The Sundays, Here's Where The...

STRESS
Boom Crash Opera, Onion Skin
Gene Loves Jezebel, Jealous
Iggy Pop, Home

HEAVY
Paula Abdul, Knocked Out
Aerosmith, The Other Side
Jon Bon Jovi, Blaze Of Glory
Cheap Trick, Can't Stop Falling...
Phil Collins, Something Happened...
Depeche Mode, Policy Of Truth
Faith No More, Epic
Heart, I Didn't Want To Need You
Luke Feat. 2 Live Crew, Banned...
M.C. Hammer, Have You Seen Her
Nelson, Love And Affection
Poison, Unskinnny Bop
Snap, The Power
The Time, Jerk Out
Wilson Phillips, Release Me
Winger, Can't Get Enuff

ACTIVE
*Bell Biv Devoe, Do Me
Mariah Carey, Vision Of Love
The Black Crowes, Twice As Hard
Bruce Dickinson, All The Young Dudes
Go West, King Of Wishful Thinking
Bruce Hornsby/The Range, Across...
Janet Jackson, Come Back To Me
Ziggy Marley/Melody Makers, All Love
Prince, Thieves In The Temple
Slaughter, Fly To The Angels
Social Distortion, Ball And Chain
Keith Sweat, Make You Sweat
Vixen, How Much Love
World Party, Put The Message In...
Johnny Van Zant, Brickyard Road

MEDIUM
Alias, Haunted Heart
Allman Brothers Band, Good Clean Fun
Damn Yankees, Come Again
Depeche Mode, The Other Kind
John Hiatt, Child Of The Wild Blue
Yonder
Hothouse Flowers, Give It Up
Colin James, Just Came Back
*Billy Joel, That's Not Her Style
New Kids On The Block, Tonight
Maxi Priest, Close To You
*REO Speedwagon, Live It Up
Sonic Youth, Kool Thing
St. Paul, Stranger To Love
Steve Vai, The Audience Is Listening
*Was (Not Was), Papa Was A...

BREAKOUTS
Happy Mondays, Step On
Hurricane, Next To You
London Quireboys, I Don't Love...
Railway Children, Every Beat...
Red House, I Said A Prayer
Steve Wynn, Carolyn
The Boys, Crazy

IMPACT CLIPS
Luke Feat. 2 Live Crew, Banned...
Billy Idol, L.A. Woman
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M.C. Hammer, Have You Seen Her
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CURRENT
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Sweet Sensation, If Wishes Came True
Paul McCartney, We Got Married
Indecent Obsession, Tell...
Was (Not Was), Papa Was A...
Melli's Morgan, Can You Give Me...
Midnight Starr, Do It One More Time
Hugh Harris, Mr. Woman Loves...
Paul Young, Oh Girl
Barry White, When Will I See You Again
Carl Anderson, How Deep Does It Go
Gene Loves Jezebel, Jealous
Sinead O'Connor, The Emperor's...
Paula Abdul, Knocked Out
Phil Collins, Something Happened...
Tina Turner, Foreign Affair
Anita Baker, Talk To Me
Janet Jackson, Come Back To Me
Miki Howard, Love Under...
Michael McDonald, Take It To Heart
Alannah Myles, Lover Of Mine
Eric B./Rakim, Let The Rhythm Hit 'Em



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ADDS

k.d. lang And Take 6, Ridin' The Rails
Basia, Until You Come Back To Me
Fleetwood Mac, Skies The Limit
Chris Isaak, Wicked Games

HITMAKERS
Anita Baker, Talk To Me
Michael Bolton, When I'm Back...
Mariah Carey, Vision Of Love
Gloria Estefan, Cuts Both Ways
Bruce Hornsby/The Range, Across...
Janet Jackson, Come Back To Me
Michael McDonald, Take It To Heart
Lisa Stansfield, You Can't Deny It
Wilson Phillips, Release Me

FIVE STAR VIDEO
Harry Connick Jr., Recipe For Love
Crosby, Stills & Nash, Live It Up
John Hiatt, Child Of The Wild...
Bob Marley, Could You Be Loved
Maxi Priest, Close To You
Was (Not Was), Papa Was A...

ARTIST DEVELOPMENT
Oleta Adams, Rhythm Of Life
Allman Brothers Band, Good Clean Fun
Phil Collins, Something Happened...
Everything But The Girl, Take Me
Michael Franks, The Art Of Love
Nikki, Notice Me
Paul Young, Oh Girl



Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

Afros, Feel It
D.Stewart/Spiritual... Party...
Earth, Wind & Fire, Wanna Be The Man
Fan Club, Don't Let Me Fall Alone
Gang Starr, Jazz Thing
Johnny Gill, My, My, My
MC Cheba, Piper
Prong, Beg To Differ
Stetsasonic, Speaking Of A Girl...
Stevie B., Love And Emotion
Wendy & Lisa, Strung Out
X-Clan, Funkin' Lesson

PEOPLE-POWERED HEAVIES
Anita Baker, Talk To Me
Bell Biv Devoe, Do Me
Compton's Most... One Time...
Eric B./Rakim, Let The Rhythm Hit 'Em
Frighly & Colonel Mite, Life...
G.Medeiros/B.Brown, She Ain't...
Keith Sweat, Make You Sweat
Kool Skool, My Girl
Kwame/New Beginning, Ownlee Eue
Linear, Sending All My Love
M.C. Hammer, Have You Seen Her
MC Hammer, U Can't Touch This
MC Pillsberry/4 Large Crew, Me So...
Mariah Carey, Vision Of Love
Mellow Man Ace, Mentiroso
New Kids On The Block, Step By Step
Oaktown 3.5.7, We Like It
Partners In Kryme, Turtle Power
Perfect Gentlemen, Ooh La La...
Chill Rob G, The Power
Public Enemy, 911 (Is A Joke)
Sam Kinison, Under My Thumb
Sir Mix-A-Lot, My Hooplie
Troop, All I Do Is Think Of You
Vanilla Ice, Ice Ice Baby

CURRENT
1 hour weekly
33 Rockefeller Plaza, NY, NY 10106

CURRENT
Harry Connick Jr., Recipe For Love
Cynda Williams, Harlem Blues
B.B. King, The Thrill Is Gone
Gang Starr, Jazz Thing
Branford Marsalis... Mo' Better...
Duke Ellington, Cottontail
Public Enemy, Fight The Power
Mile Davis, Tutu Medley

CURRENT
Friday Night Videos

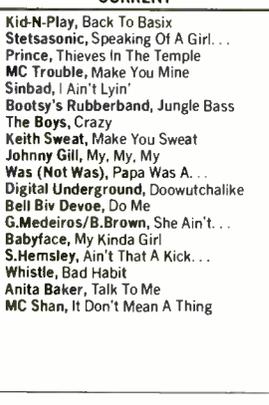


14 hours daily
1899 9th St NE, Washington, DC
20018

ADDS

MC Lyte, Cappucino
Sweet Sensation, If Wishes Came True
Lace, Come And Get It
Curio, I Can't Stay
Mac Band, Someone To Love
The Whispers, Innocent
En Vogue, Lies
Force MD's, Are You Really Real
Tony Toni Tone, Feels Good
J.T. Taylor, 8 Days A Week
Black Box, Everybody Everybody
Jonathan Butler, Deliverance
Michael Franks, The Art Of Love
The Winans, A Friend

CURRENT
Kid-N-Play, Back To Basix
Stetsasonic, Speaking Of A Girl...
Prince, Thieves In The Temple
MC Trouble, Make You Mine
Sinbad, I Ain't Lyin'
Bootsy's Rubberband, Jungle Bass
The Boys, Crazy
Keith Sweat, Make You Sweat
Johnny Gill, My, My, My
Was (Not Was), Papa Was A...
Digital Underground, Doowutchalike
Bell Biv Devoe, Do Me
G.Medeiros/B.Brown, She Ain't...
Babyface, My Kinda Girl
S.Hemsley, Ain't That A Kick...
Whistle, Bad Habit
Anita Baker, Talk To Me
MC Shan, It Don't Mean A Thing



Continuous programming
704 18th Ave South, Nashville, TN
37203

ADDS

k.d. lang And Take 6, Ridin' The Rails
Ray Stevens, Sittin' Up With The Dead

HEAVY
Jann Browne, Mexican Wind
Alabama, Pass It On Down
Ky. Headhunters, Oh Lonesome...
Mark Collie, Looks Aren't Everything
Kevin Welch, 'Til I See You Again
Garth Brooks, The Dance
Lee Roy Parnell, Oughta Be A Law
Shenandoah, Next To You, Next To Me
Carlene Carter, I Fell In Love
Alan Jackson, Wanted
Helen Cornelius, Ask Any Woman
Randy Travis, He Walked On Water
Vince Gill, When I Call Your Name
Ricki Van Shelton, I Meant Every...
Exile, Nobody's Talking
Waylon Jennings, Wrong
Lorrie Morgan, He Talks To Me
Gary Fjellgaard, Somewhere On...
Cleve Francis, Love Light
Shelby Lynne, I'll Lie Myself To Sleep
Clint Black, Walkin' Away
Marty Stuart, Hillbilly Rock
Tanya Tucker, Walking Shoes
T.Tucker/T.G.Brown, Don't Go Out
Bonnie Guitar, Let Him Go
Ronnie McDowell, Paralyzed
Travis Tritt, Help Me Hold On
Prairie Oyster, I Don't Hurt Anymore
Michelle Wright, New Kind Of Love
Matraca Berg, Baby Walk On
Delbert McClinton, I'm With You
The Whispers/Mississippi, Honky Tonk...
Doug Stone, I'd Be Better Off...
Charlie Daniels, A Few More Rednecks
Sweethearts Of The... Como Se...
Reba McEntire, You Lie
Holly Dunn, You Really Had Me Going
Mark Chesnutt, Too Cold At Home
Corbin/Hanner, Work Song
Ray Stevens, Sittin' Up With The Dead
Kelly Willis, River Of Love
Asleep At The Wheel, Keepin' Me...
Matraca Berg, Things You Left Undone
Larry Gatlin, Boogie And Beethoven
Texas Tornados, Who Were You...
Bellamy Bros., I Could Be...
Tammy Wynette, Let's Call It...
Buckwheat Zydeco, Hey Good Lookin'
McBride & The Ride, Every Step...
William Lee Golden, Louisiana Red...
Zaca Creek, War Paint



30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS

Matraca Berg, Things You Left Undone
Bobby Crocker, Save Me For A...
Reba McEntire, You Lie

HEAVY
Vince Gill, When I Call Your Name
Waylon Jennings, Wrong
Ky. Headhunters, Oh Lonesome...
Lorrie Morgan, He Talks To Me
Shenandoah, Next To You, Next To Me
Alan Jackson, Wanted
T.Tucker/T.G.Brown, Don't Go Out
R.V.Shelton, I Meant Every Word He...
Shelby Lynne, I'll Lie Myself To Sleep
Carlene Carter, I Fell In Love
Bellamy Bros., I Could Be...
K.Mattea/T.O'Brien, Battle Hymn...



9 hours weekly
1722 Gower Street, Los Angeles, CA
90028

ADDS

D.Stewart/Spiritual... Party Town
Phil Collins, Something Happened...
Luke Feat. 2 Live Crew, Banned...
Slaughter, Fly To The Angels
New Kids On The Block, Tonight
The Heart Throbs, Dreamtime
Oino, Romeo
Stevie B., Love And Emotion
Railway Children, Every Beat Of...
Quincy Jones, I Don't Go For That

MEDIUM
Seduction, Could This Be Love
Snap, The Power
Maxi Priest, Close To You
Brother Beyond, The Girl I Used...
Johnny Gill, My, My, My
Damn Yankees, Come Again
Faith No More, Epic
W. Coast All-Stars, We're All In...
Sweet Sensation, If Wishes Came True
Jon Bon Jovi, Blaze Of Glory
Aerosmith, The Other Side
Poison, Unskinnny Bop
Bruce Hornsby/The Range, Across...
Keith Sweat, Make You Sweat
Go West, King Of Wishful Thinking



10 hours daily
1000 Louisiana Ave, Houston, TX
77002

ADDS

Dino, Romeo
Snap, Ooops Up
Stevie V., Dirty Cash...
Prince, Thieves In The Temple
Luke Feat. 2 Live Crew, Banned...
The Whispers, Innocent
Louie Louie, I Wanna Get Back...

POWER
Johnny Gill, Rub You The Right Way
Mariah Carey, Vision Of Love
Billy Idol, Cradle Of Love
Go West, King Of Wishful Thinking
Janet Jackson, Come Back To Me
Sweet Sensation, If Wishes Came True
Tyler Collins, Girls Nite Out
G.Medeiros/B.Brown, She Ain't...
Snap, The Power
The Time, Jerk Out
Keith Sweat, Make You Sweat
Michael Bolton, When I'm Back On...

HEAVY
Brother Beyond, The Girl I Used...
M.C. Hammer, Have You Seen Her
Wilson Phillips, Release Me
Babyface, My Kinda Girl
Lightning Seeds, Pure
The Boys, Crazy
Seduction, Could This Be Love
Cheap Trick, Can't Stop Falling...
Stevie B., Love And Emotion
Paul Young, Oh Girl

VIDEO TRACK

LOS ANGELES

MEMBERS OF REO Speedwagon "Live It Up" in the group's newest **Mark Freedman Productions** video, which comes from the Epic album "The Earth, A Small Man, His Dog, And A Chicken." **Mark Rezyka** directed the band on location at the Newhall Farm, with **Joseph Sassone** producing.

Information Society and the **Limelight** crew offer their take on the TV world of the future in "Think," a new **Tommy Boy** video from the techno dance band. **Pete Hewitt** directed the colorful, prophetic clip, which is peppered with rapid-fire imagery and split-screen technology. **John Duffin** produced.

NEW YORK

MC CHEBA AND A BATCH of rodents rapped a video parody of the old Pied Piper tale on the streets of New York with **GPA Production Associates**. **Rich Murray** directed the comical clip, titled "The Piper," for **Ruffhouse Records**. **Lenny Grodin** and **Chris Schwartz** produced. Meanwhile, **Murray** and **Grodin** directed and produced **Edwin Hawkins'** new **PolyGram** video, "Still The Need Goes On." The stirring video, which focuses on the problem of world hunger, features footage

shot on location in various churches and shantytowns.

Ken Ross directed **Capitol's** **Tania Maria** in a sultry, seductive video cover of the **Rolling Stones'** "Satisfaction." Ross shot a shad-owy, provocative performance at **Mother's Stage** in New York. **Siri Aarons** produced the clip, which comes from the "Bela Vista" album.

Picture Vision's **Milcho Manchevski** directed **Partners In Kryme** in their latest video, "Undercover" on **SBK Records**. Meanwhile, **Picture Vision's** **Jon Small** directed and produced **Trouble Tribe** in "Tattoo," a new **Chrysalis** clip from the "Something Sweet" album.

OTHER CITIES

HARRY CONNICK JR., who recently released *two* new albums on **Columbia**, has *two* new **Vivid** videos in the can. **Jeb Brien** directed the jazz hipster in "Recipe For Love" from the "We Are In Love" album, and "One Last Pitch" from the "Lofty's Roach Souffle" disk. **Laura Bickford** produced the London-based clips.

Nitrate Films' Gore Verbinski directed the **Chrysalis** act **Child's Play** in its new live performance video, "Rat Race." **Verbinski** reeled footage in a Baltimore club, and combined the concert clips with special effects and moving frames of stock footage. **Ben Whittaker** produced.

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.**

DEVO
Post Post Modern Man
Smooth Noodle Maps/Enigma
Sancha Mandy/Midnight Films
Gerald Casate

EYES
Calling All Girls
Eyes/Curb
Susannah D'Arcy/Visualize Production Co.
C.D. Taylor

JOHNNY GILL
Wrap My Body Tight
Johnny Gill/Motown
Ken Fox/Nitrate Films
Julien Temple

GUN
Shame On You
Better Days/A&M
Roger Hunt/VIVID
Tony Vanden
Ende

GUYS NEXT DOOR
Magic Night
Guys Next Door/SBK
Joe Charbanic, Linda Valenzuela/VIVID
D.J. Webster

HEART
I Didn't Want To Need You
Brigade/Capitol
Fiona O'Mahoney/MGMM
Nick Morris

JACK MACK
It Don't Bother Me
Jack It Up/Voss
Susannah D'Arcy/Visualize Production Co.
C.D. Taylor

TONY! TONI! TONÉ!
Feels Good
The Revival/Wing
Catherine Smith/Nitrate Films
Julien Temple

TOY MATINEE
Last Plane Out
Toy Matinee/Reprise
Steve Fredrickz/Film Syndicate
Mark Lindquist

TRIP SHAKESPEARE
Pearle
Across The Universe/A&M
Tina Silvey, Line Postmyr/Silvey + Co.
Kevin Kerslake

TO OUR READERS

In order to better serve our readers, we have expanded the music video Clip List to provide a more comprehensive cross section of what the top national shows are playing. In addition to increasing the number of video titles for programs and channels already listed, we have added two more programmers: the rapidly expanding, interactive Jukebox Network and NBC's "Friday Night Videos."

U.K. Firms Build Giant 'Wall' Berlin Show Spotlights Latest Tech

BY MIKE LETHBY

BERLIN—Little more than a year ago it seemed inconceivable that the Cold War's most potent symbol—the Berlin Wall—could ever crumble, let alone play host to a major rock show with an audience of 250,000 drawn from both sides of that tragic divide.

However, the pace of events in Europe has made the unimaginable possible, and Roger Waters agreed to a special charity staging here of "The Wall," the Pink Floyd album he wrote in 1979. The objective was to launch the World War Memorial Fund for Disaster Relief, a nonpolitical charity formed by British World War II bomber ace Leonard Cheshire to establish a \$905 million permanent fund to help relieve disasters and emergencies worldwide.

With a 600-foot-wide set designed by Mark Fisher and Jonathan Park, the July 21 "Wall" performance was a massive multimedia event involving leading British PA sound, lighting, and broadcast companies.

Once the huge, largely flat, arena had been cleared of mines, work began on construction of the Fisher/Parks set. Based on Pink Floyd's original "Wall" tour concept, it featured a wall of white styrofoam 80 feet high and spreading out some 250 feet on either side of the stage. The incomplete wall that started the show, onto which slides were projected throughout, was slowly built up to obscure the band and finally demolished in a spectacular climax. That was the way Waters' script ran in 1979; Berlin's recent history merely provided an unexpectedly apt parallel.

Lighting for the show, plus musicians' cues, projectors, TV broadcast, and recording synchronization, ran to a tight script, with much of the equipment timed by SMPTE timecode recorded on an Otari multitrack along with the numerous sound effects.

On and around the stage was an enormous cast. Guest stars included the Scorpions, Sinead O'Connor, Cyndi Lauper, Jerry Hall, Van Morrison, actor Albert Finney, and a full orchestra. Guitarists Bryan Adams and Snowy White soloed from "posing platforms" atop the wall, while down front a Russian marching band added to the nonstop action.

Serving them was a complex Turbosound/MSI monitor system designed by engineer Robin Fox, which fell victim to a power failure early in the show, leading to an unexpected breather.

The monitor array was assembled by London-based Britannia Row Productions, which also provided the PA system. The latter showcased Turbosound's latest Flashlight Ultra High Q system as the main house PA, reinforced by a central in-fill system of Turbosound TMS-3s and sub bass cabinets, and an array of 11 TMS-3-equipped delay towers arranged in three arcs at 100-meter intervals.

The enormous delay system was specified to provide even coverage over a site measuring roughly a quarter of a mile deep and spreading to around the same width at the back. Although there was no official SPL limit, Britannia Row was required to

contain off-site spillage.

"The multidelay configuration also allowed a 'contingency factor,' with plenty of power on hand in case the weather deteriorated," says Turbosound's John Newsham, PA consultant to the show. Delay timings were set by ear using a 'click' phase checker and BSS's new multichannel TCS-803 and TCS-804 digital delay lines.

The new Flashlight two-box system—due for official launch at the upcoming Audio Engineering Society Convention in Los Angeles, Sept. 21-25—was extremely compact, with just 24 flown three-way mid/high packs and 18 21-inch-equipped sub bass cabinets per side. Combining tight 25-degree dispersion with high efficiency, potent projection, and exemplary audio quality, Flashlight looks to set a new standard in the rarefied arena PA market.

The rest of "The Wall" production was equally impressive in scope.

German TV company ZDF supplied vision for worldwide broadcast, with TV sound mixing by Dave Richards—using a Solid State Logic G Series console—and production by London-based Tribute Productions. In the Manor Mobile, Nigel Jopson and Nick Griffiths recorded an album mix on Sony 48-track digital multitrack.

Lighting was divided into two areas, each with its own lighting designer and U.K. suppliers. Abbie Rosen lit the stage with Meteorlites and VariLite equipment; Durham Marenghi handled the event side, using fixed lights, follow spots, VariLites—many swooping from "cherry picker" cranes—and Theatre Projects' new SkyArt and Skytracker computer-synchronized searchlight systems. Completing the extravaganza were a back-projected circular screen, two giant TV screens, and a row of slide projectors atop four towers. If the overall effect was slightly reminiscent of Pink Floyd's recent tours, it was undoubtedly a spectacular visual success.

This type of cooperative multimedia event is fast becoming the norm on the European summer festival circuit. Perhaps "The Wall" in Berlin merely restated the obvious: that these events, far from reaching a logistical limit, will simply continue to expand as fast as technological developments allow. And then some.

Nashville's Eleven Eleven Sound Facility Is On The Sales Block At \$1.2 Million

BY DEBBIE HOLLEY

NASHVILLE—Eleven Eleven Sound here is on the bidding block, listed at \$1.2 million.

The facility, which includes 2,300 square feet of studio space, is owned by Soup Duck Music Group Inc., a company spearheaded by Frank DeLeo, longtime manager of Michael Jackson.

Along with the facility, all equipment is for sale, and the studio name is also part of the offering. Eleven Eleven grossed nearly

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

U.K.

A DOUBLE CD OF THE massive Knebworth '90 charity concert, to be released Monday (6), is being mixed at London's Olympic Studios by producer Chris Kimsey with engineer Mike Fraser. The charity concert, in aid of the Nordoff-Robbins Music Therapy campaign, was held June 30. With upward of 120,000 in attendance it was the largest of its kind since Live Aid.

Eleven top artists donated time, including Tears For Fears, Genesis, Eric Clapton's All Stars, Paul McCartney, and Pink Floyd. London production company Britannia Row, which was involved in coordinating the Fleetwood and Advision mobiles that recorded the TV sound onto two Sony 3348 digital multitracks, also supplied sound reinforcement largely based around 140 Turbosound TNS 3s. U.S. television is to take the Central TV recorded show later this year.

TOP RECORDING STUDIO PWL and record company CBS are in London's High Court following the studio's claims that it owns the sole U.K. rights to the name Hit Factory. PWL seeks to prevent London-based CBS Studios from changing its name to the Hit Factory London.

CBS said that it has every right to use the name, as the studio is now being run by the owners of Hit Factory Studios New York.

PWL has never registered the name but has used it on compilation albums and in advertising.

At the hearing, PWL's Pete Waterman said, "I think we might have lost some of the mystique if we had traded as the Hit Factory. It's a name—there's a fondness that surrounds it. If we had put the name over the door it would almost have been tempting providence to stop the hits coming."

Waterman also announced during the hearing that he intends to build a state-of-the-art recording complex in Manchester.

The hearing continues.

LOUNDSPEAKER manufacturer Martin Audio, London, was acquired

EUROSOUNDS

by TGI, the U.K. group of companies that includes Tannoy, Goodmans, and Mordant-Short.

TGI has taken over companies since its inception in 1984, went public in 1988, and obtained a full listing on the stock market. The group's first move into pro audio was in February 1989 with the acquisition of Audix, which specializes in PA systems and broadcast mixing consoles. Audix was later grouped to form Tannoy-Audix.

Martin Audio managing director Dave Martin says he hoped to use the resources provided by TGI to develop "a new breed of high-performance loudspeaker systems."

In adding Martin Audio to its portfolio, TGI has a complete roster of loudspeaker manufacturers from domestic to studio and sound reinforcement.

According to chief executive Terry Bennett, this type of vertical planning will continue. He says, "In the medium to long term, we intend to build up a group of U.K. pro audio companies. Each company operates autonomously and thus retains its own distinct identity within the group, which provides the support to build each company up."

THE NETHERLANDS

PHILIPS, the Eindhoven-based electronics giant, is to shed 10,000 jobs after it predicted losses this year of almost 2 billion guilders (\$1.09 billion), against a profit last year of 1.37 billion guilders (\$748 million), according to company president Jan Timmer. The move has been taken, states the company, as part of its 900 million pound (\$1.63 billion) restructuring plan to become more competitive. Most of the redundancies will be taken up by Philips' European workforce.

The announcement comes at a time when sources within the company indicate that Philips will introduce an SDAT stationary-head digital cassette recorder at an Amsterdam consumer show in August, a move that would go a small way to appease Philips' nervous shareholders.

GERMANY

FOLLOWING THE LEAD of EMI-owned Abbey Road Studios in London, EMI Electrola's Studio

1 in Cologne is now called Kaarweg—like its famous English predecessor, it has been named after the road on which it is situated—and is now run on a commercial, profit-making basis.

Recent rebuilding, which includes a new mixing room and overdub booth, should ensure that the studio is one of Germany's finest, offering SSL and Neve desks, with design by the Acoustic Design Group headed by John Flynn and Sam Toyoshima.

FRANCE

TWO NEW CLAUSES WERE introduced by the MIDEM organization into its participation contract, designed to exclude record pirates from taking part in the annual event in January.

The move comes after an exhibitor at this year's show was found to be displaying pirated CDs on his stand.

Under the terms of the new agreement, once an exhibitor has been found to be involved with piracy he will be expelled from the show immediately and for a further two years.

MIDEM chief executive Xavier Roy says, "I am convinced this move is an important breakthrough in the struggle against piracy. These new clauses spell out a clear message to any pirates contemplating MIDEM participation: 'Stay away. We don't want you.'"

U.S.S.R.

THE SOVIET UNION BEGAN CD production, with half a million units anticipated for the rest of this year, rising to a projected level of 3 million units, with potential expansion allowing up to 5 million to be produced.

Manufacture is taking place at the former OZG experimental pressing plant in Moscow following extensive cooperation between Soviet record label Melodia and German supplier Anola Marketing.

By 1993 it is hoped that Moscow will also have a major studio complex near the Gosteleradio TV center. Officially known as the Cultural and Commerce Complex, it will combine audio and video studios with offices and a hotel accommodating up to 600 guests.

SHORT CUTS

IN THE U.K., Martin Rushent has bought back Genetic Studios, following the collapse of the business earlier this year... blank-tape supplier Playback has gone into receivership. Creditors include Ampex, 3M, Maxell, and TDK... Livingston Studios of North London has opened an extra programming suite called Suite One and includes MIDI and multitrack recording facilities... Neve is to build a 4,500-square-meter headquarters five miles from its current premises, with relocation starting at the end of next year... German CD manufacturer Pilz has now found a site in Albrecht to build its joint-venture CD plant with East German industrial cooperative Robotron.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 4, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ALBUM ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	VISION OF LOVE Mariah Carey/ Rhett Lawrence (Columbia)	CAN'T STOP After 7/ LA & Babyface (Virgin)	GOOD TIMES Dan Seals/ Kyle Lehning (Capitol)	THE OTHER SIDE Aerosmith/ B.Fairbairn (Geffen)	POLICY OF TRUTH Depeche Mode/ Depeche Mode; Flood (Sire)
RECORDING STUDIO(S) Engineer(s)	OAKSHIRE/ SKYLINE/ HIT FACTORY Rhett Lawrence; Patrick Dillett	ELUMBA Jon Gass; Donnell Sullivan	NIGHTENGALE Joe Bogan	LITTLE MOUNTAIN Mike Fraser	PUK/THE CHURCH Peter Iversen; Steve Lyon; Alan Gregorie; Francois Kovokain
RECORDING CONSOLE(S)	Neve V/Amec 2500; SSL 4000-G Series/ Neve 8058	SSL 6000-E Series	Helios	SSL 4000-E&G Series	AMS Calrec VA- 8000/ SSL 4000-G Series
MULTITRACK RECORDER(S)	Sony JH24/ Otari MTR-90; Studer A-800/ Studer A-827	Studer A-800	Studer A-820	Studer A-800/ Studer A-80	Otari MTR-90/ Otari MTR-90
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Agfa 468	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	TARPAN David Frazer	ENCORE Bernie Perkins; Milton Chan	MORNING STAR Kyle Lehning; Tom Knox; John Condon	LITTLE MOUNTAIN Mike Fraser	THE CHURCH/ AXIS Francois Kovokain; Steve Lyon; Alan Gregorie
CONSOLE(S)	SSL 4000-G Series	SSL 4000-G Series	DDA AMR-24	SSL 4000-E&G Series	SSL 4000-G Series/ SSL 6000-E Series
MULTITRACK/ 2-TRACK RECORDER	Studer A-80/ Ampex ATR 102	Studer A-820/ Studer A-820	Otari MTR-90/ Ampex ATR 102	Studer A-800/ Studer A-80/ Sony 3402	Otari MTR-90/ Mitsubishi X-850/ Studer A-80
MASTER TAPE	Scotch 250	Ampex 456	Ampex 456	Agfa 468	Agfa 468/ Ampex 456
MASTERING HOUSE Engineer (ALBUM)	MASTERDISK Bob Ludwig	FUTURE DISC Eddy Schreyer	THE MASTERING LAB Doug Sax	ARTISAN Greg Folginiti	KDISC Bobby Hata
PRIMARY CD REPLICATOR (ALBUM)	CBS Records Manufacturing (New Jersey)	WEA Manufacturing	Capitol-EMI Music	DADC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Records Manufacturing (Georgia)	WEA Manufacturing	Capitol-EMI Music	WEA Manufacturing	WEA Manufacturing
PRIMARY DUPLICATION TAPE	CBS Ultra 4	Agfa 649	Various	Agfa 649	Agfa 649

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OTARI...

MTR-90

MTR-100

DTR-900

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is out of
the question.

OTARI

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 - 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
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- 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

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PROMOTIONS

(Continued from page 20)

show as well as a T-shirt and other prizes donated by clients. There were also daily drawings for grand prizes. When those tickets sold out, the station gave away general-admission tickets to an upcoming Bonnie Raitt/Jeff Healey show.

Album WXRX Rockford, Ill., is handing out tokens good for things like free hotdogs at the ballpark, free drinks in clubs, and door prizes at station events. A recent stop was at a movie theater, where everyone waiting in line was given a token good for free admission. WXRX arranges deals with the venues ahead of time and then distributes the tokens at the events. The plastic tokens are the size of poker chips and have the station logo on both sides.

WKQI is holding a three-hour "for women only" cruise with Michael Bolton on Aug. 21... Top 40 KPWR (Power 106) Los Angeles morning man Jay Thomas presided over a "wedding on wheels" when six couples were married on a Hollywood Fantasy Tours double-decker bus in front of Mann's Chinese Theatre... WLUM (Hot 102) Milwaukee raised \$4,250 for Paul McCartney's favorite charity, Friends of the Earth, by auctioning two pairs of McCartney tickets—one for the front row. That is particularly notable when you consider that WLUM is a top 40/dance outlet that doesn't play McCartney.

Oldies/top 40 combo KNOE-AM-FM Monroe, La., is spearheading a Northeast Louisiana pride movement aimed at improving the morale in the area that has suffered in recent years from a depressed economy and a high unemployment rate. The campaign includes on-air editorials, ads from clients touting Louisiana pride, and door stickers for local businesses that say "push for Louisiana pride" on one side and "pull for Louisiana pride" on the other.

PRO-MOTIONS

Teri Gidwitz has been named director of marketing at album WXRT Chicago. She was promotion assistant at Helene Curtis... Mary Jo Meier has been appointed to the newly created position of marketing director at AC WLW Cincinnati. She will continue her duties as executive talk producer... Bob Steele has been named production/promotion director at top 40 WKHI Ocean City, Md. He was PD/promotion director at top 40 WSPK (K104) Poughkeepsie, N.Y., and was previously APD/MD at WKHI.

Richard Byrne has been named promotion coordinator at top 40 WPLJ New York. He previously held the same position at Backer Spielvogel Bates advertising agency... Suzanne Klarer has been upped from assistant promotion director to promotions coordinator at AC WSTR (Star 94) Atlanta.

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TOP LATIN 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
POP	1	1	31	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/IND
	2	3	19	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	3	2	7	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	4	7	37	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162
	5	4	21	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	6	6	9	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	7	8	25	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	CBS 842085/IND
	8	11	43	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	9	14	5	JOSE JOSE	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
	10	—	1	MELLOW MAN ACE	SCAPE FROM HAVANA	CAPITOL 91295
	11	5	13	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	12	17	5	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
	13	21	4	ANGELA CARRASCO	ESE HOMBRE ES	CAPITOL-EMI LATIN 44278/IND
	14	9	9	PANDORA	999-RAZONES	CAPITOL-EMI LATIN 42294
	15	10	31	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	16	19	17	LUIS ANGEL	SENALES DE VIDA	CBS 80272
	17	—	32	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	18	24	4	JULIAN	SI TU QUIERES BAILAR	WEA LATINA 49007
	19	12	14	PABLO RUIZ	OCEANO	CAPITOL-EMI LATIN 4209/IND
	20	16	61	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	21	15	31	XUXA	XUXA	GLOBO 9113
	22	—	68	CHAYANNE	CHAYANNE	CBS 80051
	23	—	1	LOURDES ROBLES	IMAGENES	CBS 80378
	24	18	55	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	25	—	1	PIMPINELA	HAY AMORES Y AMORES	CBS 80339/IND
TROPICAL/SALSA	1	1	17	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001/IND
	2	3	49	LUIS ENRIQUE	MI MUNDO	CBS 80146
	3	4	3	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	4	5	3	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231/IND
	5	—	1	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIES DE LA SALSA	CBS 80341/IND
	6	2	15	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/IND
	7	—	1	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507
	8	7	7	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	9	16	17	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	10	6	7	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52
	11	10	35	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	12	14	11	HECTOR TRICOCHÉ	CLASE APARTE	TH-RODVEN 2734
	13	11	13	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	14	—	1	WILLIE COLON	AMERICAN COLOR	CBS 80351
	15	21	11	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM-CBS 80348/IND
	16	—	6	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	17	12	21	EDDIE SANTIAGO	NEW WABE	TH-RODVEN 2660
	18	9	6	SILVA Y GUERRA	AMOR INCONDICIONAL	CAPITOL-EMI LATIN 42306/IND
	19	19	9	RALPHY LEAVITT Y LA SELECTA	PROVOCAME	RL RECORDS 90-01/LR
	20	24	20	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/IND
	21	25	39	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	22	18	27	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
	23	8	11	BONNY CEPEDA	PA'LA CALLE	COMBO 2068
	24	—	1	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	25	15	3	BOBBY VALENTIN	COMO NUNCA	BRONCO 2504
REGIONAL MEXICAN	1	1	31	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	2	2	49	BRONCO	A TODO GALOPE	FONOVISA 8830
	3	3	43	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	4	5	19	DAVID LEE GARZA	EL QUE MAS TE HA QUERIDO	CAPITOL-EMI LATIN
	5	15	19	LA MAFIA	ENTER THE FUTURE	CBS 80314
	6	—	80	BRONCO	UN GOLPE MAS	FONOVISA 8808
	7	—	1	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
	8	7	13	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	9	13	37	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	10	9	5	DAVID MARES	EL MUSICANO	CBS 80340
	11	6	15	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/IND
	12	4	11	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVISA 8849
	13	19	55	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	14	20	30	SELENA Y LOS DINOS	SELENA	CAPITOL-EMI LATIN 421-44/IND
	15	14	14	JUAN VALENTIN	16 CORRIDOS DE...	CAPITOL-EMI LATIN 42258
	16	17	7	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	17	22	39	LOS YONICIS	A TU RECUERDO	FONOVISA 8832
	18	18	19	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
	19	8	15	LAURA CANALES	NO REGRETS	CAPITOL-EMI LATIN 42239/IND
	20	—	1	RAM HERRERA	JUST FOR YOU	CBS 80357
	21	—	118	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	22	12	33	JUAN VALENTIN	CANCIONES DE...	CAPITOL-EMI LATIN 42138
	23	—	1	LOS TEMERARIOS	LO NUEVO Y LO MEJOR	TH-RODVEN 2717/IND
	24	—	1	NEW VARIETY BAND	AMOR SECRETO	CBS 80345/IND
	25	21	3	FITO OLIVARES	AGUITA DE MELON	GIL 2067

Latin Notas



by Carlos Agudelo

A STATE BILL ON PIRACY and related offenses, signed into law by Gov. Mario Cuomo of New York, will go into effect Nov. 1. Does this mean that New York retailer **Dominique Torres** will have to wait until then to have the pirates and bootleggers that work the street where his store is located removed? Will these counterfeiters ever serve jail terms of one to four years, as the new law says, or pay a fine of \$5,000 or double the profits from the illegal sales, whichever is greater?

Unfortunately, Torres can't afford to wait much longer. For the first time in the 22-year history of his store, Bate Records on Delancey Street on the Lower East Side, this decent, well-mannered, hard-working retailer is losing money. Big money, in fact, as peddlers of illicit product are springing up at every corner in this high-traffic area. The situation is so grim that Torres is thinking about closing his store for a week and picketing outside to raise public awareness and to get the attention of law-enforcement officials.

I can just picture Torres toting a sign saying, "These pirates selling tapes down the corner are destroying my business. When is anybody going to do something about it?"

According to Torres, a customer recently bought a Madonna tape at Bate for \$9.98. When she walked out of the store, she saw the same tape for \$4 at a peddler's stand. She then went back to Torres' outlet, called him a thief, and demanded her money back so she could go down the street and patronize the "honest" vendors, most of whom don't even have a license to sell *anything* on the sidewalk, much less illegal recordings.

Torres says he subsequently talked to some of the peddlers. By now they know who he is and plainly forbid him to even look at their merchandise. He also knows who they are. He thinks he knows where they keep their wares. He could even track down the car they use to transport the bootlegged merchandise. But Torres complains that there are no takers for the information.

Ironically, according to the Recording Industry Assn. of America, Torres himself was once on the wrong side of the law. He was the target of a lawsuit because a record company executive went to Bate and found three parallel-imported records. Torres says he bought them from a reputable distributor and not from the guys in the truck who sold imported records on a regular basis. It didn't matter. He had to go to

A N.Y. music retailer is losing a battle with pirates

court and spend the profits of his store fighting for his honor, to the point of having to declare bankruptcy in order to survive the onslaught. Perhaps he wishes that those responsible for fighting parallel imports had been as efficient in controlling bootleggers and pirates as they were in prosecuting him.

But parallel imports are not a good business anymore. Pirate tapes are. In Union City, N.J., detectives reportedly seized 18,709 counterfeit cassettes in one operation and 663 in another, mostly of Spanish-language music. This was "the first major action of this kind in the county," according to police. Well, it was about time. The fact is that the police did a good job because they were guided by **Conrado Gonzalez**, who, like Torres, is a distributor/retailer turned private detective. For both of them, as well as for hundreds of Latin retailers, the situation has reached the point of do or die. Let us hope, for business' sake, that there is somebody out there to help these law-abiding retailers protect their trade.

Jazz BLUE NOTES



by Jeff Levenson

IT'S NOT WITHOUT GOOD REASON that expectations run high each time **Spike Lee** steps into the box. He's proven himself a gutsy tragicomic film maker, an artist quite willing to play David against racism's Goliath and unafraid of the controversy or sentiment attached to that role. His movies are designed to look like expressions of conscience.

Lee's last (and best) film, "Do The Right Thing," served notice that his talent was real and that he was dead serious about championing a take on black life that rarely, if ever, finds representation on the silver screen. For that reason, so much promise attends his latest film, "Mo' Better Blues," his fourth feature work in as many years.

Unfortunately, the promise is not fulfilled. "Mo' Better Blues" is a less-than-focused account of a jazz musician—trumpeter Bleek Gilliam, played by **Denzel Washington**—torn apart by his commitment to craft and the realities of practicing it in a contemptuous world. The story is age-old and familiar and Lee has certainly modeled the action after any number of real-life jazz men (including, not coincidentally, his father; **Bill Lee** is an accomplished bassist who has, reportedly, withstood myriad vagaries pertaining to color and profession).

It may be, however, that Lee's main contribution here lies not so much in his filmic elegance of expression—quite the contrary; the movie's character portrayals are disjointed, the narrative meandering—but in his decision to even tackle the subject at all. He understands too well that a majority of people have no appreciation of what it takes to be a jazz musician (black or otherwise) in America. And in their minds—

scary thought—the ability to play jazz exists as an inbred talent, like tap-dancing or dunking basketballs.

Lee aims to set the misconception straight. Though "Mo' Better Blues" never achieves the spiritual heights of, say, **John Coltrane's** "A Love Supreme" (a work the film maker cites as an inspirational topline), it does celebrate the life and work of jazz musicians and (implicitly) other black artists who ought to be embraced as cultural heroes. Lee's efforts suggest that he should take a rightful place next to them.

TECHNICAL NOTES: One of the movie's strengths is how it renders the music performances, especially given that only one of the five actors in the protagonist's group is a genuine musician. (That honor belongs to drummer **Jeff "Tain" Watts**, who, as a real-

Spike Lee celebrates the life and work of jazz men

life member of **Branford Marsalis'** band, is heard on the film's soundtrack, soon to be issued on **Columbia**.) Trumpeter **Terence Blanchard**, whose horn play as the "voice" of Gilliam highlights the film, was enlisted as the project's Technical Music Consultant.

"When Spike first asked me to work on this," Blanchard recalls, "I thought about other movies involving musicians and I thought about their drawbacks. The two main things that came to mind were the embouchure and the dexterity of the hands. Those became the crucial areas we focused on. I sent a videotape of myself to Denzel so he could monitor my mannerisms. I wrote out fingering charts and I told him to listen to the [prerecorded] music and to memorize it, to get to the point where he could sing every note of it.

"We actually got him to produce a sound. The point was, in order to look convincing, he had to understand physically what it takes to manufacture notes from a trumpet. I knew he had it when one day I walked onto the set and he was playing 'Tenderly.' It surprised the hell out of me. He figured it out without my help."

FOR WEEK ENDING JULY 28, 1990

Billboard

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TOP **LATIN** ALBUMS™

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

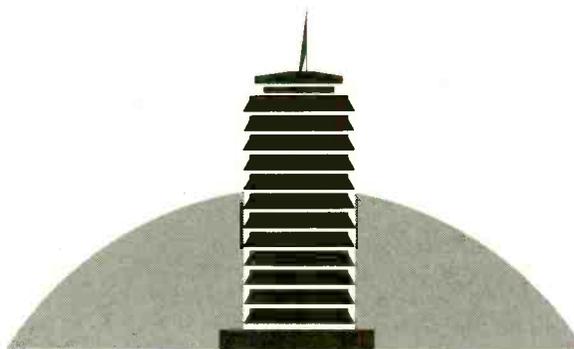
WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	2	29	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL/EMI LATIN
2	3	5	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
3	1	17	ANA GABRIEL	QUIEN COMO TU	CBS 200310
4	10	19	MIJARES	UN HOMBRE DISCRETO	CAPITOL/EMI LATIN 42293/CAPITOL/EMI
5	11	11	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL/EMI LATIN 42260
6	6	7	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1427
7	7	35	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL/EMI LATIN
8	4	23	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	POLYGRAM
9	18	7	PANDORA	999 RAZONES	CAPITOL/EMI LATIN 42294
10	5	29	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-ROOVEN X
11	8	41	ROBERTO CARLOS	SONRIE	CBS DCL 80129
12	25	12	PABLO RUIZ	OCEANO	CAPITOL/EMI LATIN 4209/CAPITOL/EMI LATIN
13	24	10	JOSE JOSE	MAMI YO TE QUIERO	LATIN SOUND NETWORK 150
14	16	3	XUXA	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
15	9	29	XUXA	GLOBO 9113	CBS 80093
16	15	59	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
17	22	3	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
18	13	53	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
19	12	15	LUIS ANGEL	SENALES DE VIDA	CBS 80272
20	14	7	WILKINS	UNA HISTORIA IMPORTANTE	GLOBO 2174
21	—	2	ANGELA CARRASCO	ESE HOMBRE ES	CAPITOL/EMI LATIN 44278/CAPITOL
22	—	31	DYANGO	SUSPIROS	CAPITOL/EMI LATIN 421266/CAPITOL/EMI LATIN
23	17	8	GUILLERMO DAVILA	EXITOS Y ALGO MAS	TH-ROOVEN 2721
24	—	2	JULIAN	SI TU QUIERES BAILAR	WEA LATINA 49007
25	19	19	SUZY GONZALES	UNA PRUEBA DE AMOR	WEA LATINA 56235
1	3	15	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL/EMI LATIN 001/CAPITOL/EMI
2	7	13	VITI RUIZ	VITI AT WORK	CAPITOL/EMI LATIN 42307/CAPITOL/EMI LATIN
3	1	47	LUIS ENRIQUE	MI MUNDO	CBS 80146
4	—	1	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
5	—	1	MAX TORRES	PELIGROSO AMOR	CAPITOL/EMI LATIN 42231
6	2	5	JUAN LUIS GUERRA Y LA 440	LA BILIRUBINA	KAREN 52
7	12	5	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
8	13	9	BONNY CEPEDA	PA' LA CALLE	COMBO 2068
9	22	4	SILVA Y GUERRA	AMOR INCONDICIONAL	CAPITOL/EMI LATIN 42306
10	18	33	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
11	14	11	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
12	4	19	EDDIE SANTIAGO	NEW WABE	TH-ROOVEN 2660
13	5	47	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
14	15	9	HECTOR TRICOCHÉ	CLASE APARTE	TH-ROOVEN 2734
15	—	1	BOBBY VALENTIN	COMO NUNCA	BRONCO 2504
16	9	15	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
17	10	29	LA PATRULLA 15	EL CANTINERO	TTH 001
18	17	25	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
19	16	7	RALPHY LEAVITT Y LA SELECTA	PROVOCAME	RL RECORDS 90-01/LR
20	19	17	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1990	TH-ROOVEN 2720
21	11	9	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM CBS 80348/RMM-CBS
22	24	27	LALO RODRIGUEZ	SEXSACIONAL!	TH-ROOVEN 2661
23	21	3	PUERTO RICAN POWER	CON MAS PODER	M.P.I. 6033
24	—	18	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/POLYGRAM-LATINO
25	6	37	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-ROOVEN 2664
1	1	29	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL/EMI LATIN 42186/CAPITOL/EMI LATIN
2	2	47	BRONCO	A TODO GALOPE	FONOVISA 8830
3	3	41	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
4	13	9	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVISA 8849
5	8	17	DAVID LEE GARZA	EL QUE MAS TE HA QUERIDO	CAPITOL/EMI LATIN
6	7	13	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL/EMI LATIN 42256/CAPITOL
7	6	11	RAMON AYALA	MI ACORDEON Y TU	FREDE 1515
8	18	13	LAURA CANALES	NO REGRETS	CAPITOL/EMI LATIN 42239/CAPITOL/EMI LATIN
9	14	3	DAVID MARES	EL MUSICARO	BS 80340
10	15	3	LOS TEMERARIOS	20 EXITOS	TH-ROOVEN 2640
11	12	9	LOS CAMINANTES	ENAMORADOS	TH-MEX 2513
12	20	31	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL/EMI LATIN
13	16	35	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
14	22	12	JUAN VALENTIN	16 CORRIDOS DE EXITOS CON BANDA	CAPITOL/EMI
15	4	17	LA MAFIA	ENTER THE FUTURE	CBS 80314
16	11	43	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
17	10	5	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDE 1516
18	19	17	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
19	5	53	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
20	21	28	SELENA Y LOS DINOS	SELENA	CAPITOL/EMI LATIN 421-44/CAPITOL/EMI LATIN
21	—	1	FITO OLIVARES	AGUITA DE METON	GIL 2067
22	9	37	LOS YONICS	A TU RECUERDO	FONOVISA 8832
23	—	1	REHENES	REHENES	DM 160
24	—	79	ANTONIO AGUILAR	CON BANDA	M.S.B. 2021
25	—	3	SELENA Y LOS DINOS	16 EXITOS ORIGINALES	CAPITOL/EMI LATIN

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In Less Than A Year... En Menos De Un Año...

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Billboard® TOP GOSPEL ALBUMS™

THIS WEEK	2 WKS AGO	WKS ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	2	13	MILTON BRUNSON REJOICE 9111/WORD 2 weeks at No. 1	OPEN OUR EYES
2	4	11	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
3	1	57	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
4	3	13	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
5	5	41	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
6	6	37	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
7	7	21	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
8	8	5	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
9	12	9	THE RICHARD SMALLWOOD SINGERS WORD 8469	PORTRAIT
10	13	9	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
11	38	3	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
12	17	15	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
13	9	25	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
14	10	29	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
15	11	17	WANDA NERO BUTLER SOUND OF GOSPEL 907	NEW BORN SOUL
16	14	29	COMMISSIONED LIGHT 72026/SPECTRA	ORDINARY JUST WON'T DO
17	15	13	DOUGLAS MILLER WORD 9109	LIVING AT THE TOP
18	24	7	JOHN P. KEE & FRIENDS TYSCOT 406143/SPECTRA	THERE IS HOPE
19	16	29	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA	WAIT ON HIM
20	20	19	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
21	18	13	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
22	22	25	RON WINANS SELAH 7504/SPARROW	FAMILY & FRIENDS CHOIR II
23	19	21	THE RICKEY GRUNDY CHORALE SPARROW 1222	THE RICKEY GRUNDY CHORALE
24	21	29	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO	HE'S WORTHY
25	32	13	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
26	23	53	THE WEST ANGELES C.O.G.I.C SPARROW 1189	SAINTS IN PRAISE VOL I
27	28	41	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
28	31	7	KING BAPTIST CHURCH MASS CHOIR ATLANTA INTERNATIONAL 10153	HOLDING ON TO JESUS' HAND
29	NEW ▶		JOHNNY WILDER LIGHT 72036	MY GOAL
30	26	11	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO	IF ANYBODY CAN, GOD CAN
31	25	21	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190	IN WORSHIP
32	36	65	BEAU WILLIAMS LIGHT 72021/SPECTRA	WONDERFUL
33	33	81	BEBE & CECE WINANS SPARROW 1169	HEAVEN
34	30	19	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
35	NEW ▶		DOROTHY NORWOOD I AM 4002	A WONDERFUL DAY
36	27	22	THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD
37	29	29	THE CLARK SISTERS WORD 8449	BRINGING IT BACK HOME
38	NEW ▶		HEAVEN SENT LIGHT 72034	HEAVEN SENT
39	NEW ▶		THE BROOKLYN TABERNACLE CHOIR WORD 8441	LIVE AGAIN
40	RE-ENTRY		TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.

GOSPEL

In the SPIRIT



by Lisa Collins

THE BUZZ IS: DONNA McELROY. McElroy's brand of high-powered, R&B-based gospel is turning a lot of heads. Released last month on Reprise/Warner Alliance Records, her "Bigger World" is getting attention for reasons other than the music alone.

The first is that McElroy's music fits squarely in the center of gospel's newest classification—urban contemporary—and most gospel watchers are curious to see how well it is received.

"Bigger World" also will be scrutinized because it is the first release of Warner's recently formed gospel label, Warner/Alliance.

Warner/Alliance, which is being run and staffed much like an independent, now boasts a roster of five—the Winans, Take 6, Margaret Bell (Vanessa Bell Armstrong's baby sister), Michael English, and McElroy. But while product on both the Winans and Take 6 (whose upcoming release is set for a Sept. 13 street date) has been released through the Warner music group, McElroy's debut will mark the new Nashville-based label's first all-out marketing campaign in the Christian music marketplace.

"Prior to the beginning of the label," Alliance chief Neal Joseph reports, "Warner Bros. was shopping distribution to other labels. However, what was being heard in the music was so powerful and strong that we wanted to become more involved."

"Today, our goal is to sign and develop artists with a very broad appeal—and yet a powerful message,"

Joseph continues. "Being in the Christian marketplace, in addition to being part of a huge company, will afford us some very unique opportunities to get our music out."

LECTION TAKES ITS SHOW ON THE ROAD: As part of an upbeat marketing campaign, Lection Records is launching an impressive 10-city tour, featuring all of its gospel acts—Edwin Hawkins, Lexi, Keith Staten (also of Commissioned), Randall Atcheson, and Witness. Tour stops include Atlanta, San Francisco, Los Angeles, New York, Detroit, and Dallas.

Donna McElroy's album is Warner/Alliance's 1st release

According to the national director of publicity for PolyGram/Lection, Beverly Paige, the tour is a "throwback to the old Motortown Revues of the '60s. All of the groups will be recording live," she says.

The tour officially kicks off Aug. 13.

Meanwhile, the 23rd Annual Gospel Music Workshop of America gets under way Aug. 12 and continues through Aug. 17, with the theme "Countdown To The 21st Century." More than 20,000 delegates are expected to attend. Aug. 17 marks the official debut of the "urban contemporary gospel" category, which utilizes secular influences and is not designed for the "traditional worship experience." A formal announcement will be made during the event's annual Gospel Excellence Awards Program.

Also slated is the unveiling of Tramaine Hawkins' long-awaited "live in concert" recording, featuring Carlos Santana, M.C. Hammer, the Rev. Jesse Jackson, Walter and Edwin Hawkins, Richard Smallwood, and El DeBarge.

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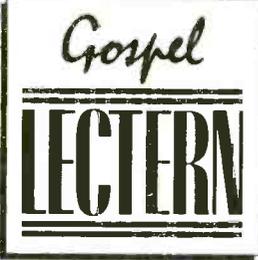
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Billboard® TOP CONTEMPORARY CHRISTIAN ALBUMS™



by Bob Darden

WE'VE HAD SEVERAL calls about the devastating fire that recently destroyed **Sandi Patti's** office in Indiana. **Betsy McQueen** of Patti's staff is asking for slides/transparencies/photos to replace those lost when the resource room burned. McQueen says that they'll be happy to provide duplicates of any photos sent their way. Her address is P.O. Box 2940, Anderson, Ind. 46018. Or call 317-642-0017.

TEMPEST IN A TEAPOT? Some Christian radio stations recently objected to **P.I.D.'s** rap single "Back." The offending line reads, "J.C. the Crucified Lamb, Damned? No! Not Never! Just too clever!" Which in rap translates to something like: "Jesus Christ, the Crucified Lamb (are we) damned? No! (because) Jesus is just too clever."

YO! SPEAKING OF RAP, **Forefront** this fall will release the first Christian rap Christmas album, "YO HO HO!" a compilation project... **Ex-David & the Giants** drummer (and former "I Love Lucy" cast member) **David Thibodeaux** has a new band: the **Lively Stones**... Pioneering Christian artists **Bill Batstone** and **Kelly Willard** joined **Lenny LeBlanc** and **Rita Baloché** on the new **Maranatha! Music** project "Red Letters"—which takes the words of Jesus and puts them to music.

THE LINEUPS FOR THE two giant National Youthworker Conventions have been set. The conventions an-

nually expose more young people to more Christian music and top-flight speakers than virtually any other events. The Sept. 25-29 convention in Atlanta features **GLAD, Phil & John, James Ward, E.T.W., Edwin Hawkins, Lexi, Witness, Steven Curtis Chapman, Jon Byron,** and others. The Los Angeles convention Oct. 24-28 features **Charlie Peacock, Ken Medema, Bryan Duncan, Allies, the Rickey Grundy Chorale, Patrick Henderson, Daryl Coley, and Mary Rice Hopkins.** Speakers include **Tony Campolo, Mike Yaconelli, Al Menconi, Becky Tirabassi,** bluegrass specialist **Wayne Rice, Steve Arterburn,** and others.

Yo! Forefront is releasing a rap Christmas album

RADIO STATION WLOK Memphis is honoring **James Bullard,** Word's longtime executive director for the gospel music division. Bullard, who over his 40 years in the industry has been involved in numerous humanitarian concerns as well as gospel music, will be feted Oct. 28. Call **Freddie Henderson** of WLOK at 901-527-9565 if you would like to participate.

ONE BAD PIG'S Myrrh debut, "Swine Flew," has a number of interesting sidelights to it. Contributing musicians include **Phil Keaggy, Giant's Dann Huff,** and **Petra's Bob Hartman.** The group also covers **Larry Norman's** legendary "Christmas Time" and **Petra's "Judas' Kiss."** The band is composed of **Paul Q-pek** (a former Continental Singer), vocalist **Carey "Kosher" Womack** (an ordained Southern Baptist minister), bassist **Streak Wheeler** (a licensed Assembly of God evangelist), and drummer **Phillip Owens,** who seems fairly normal, but like the others is based out of the music capital of Austin, Texas.

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	10	3	PETRA	WORD 4191	1 week at No. 1 BEYOND BELIEF
2	1	39	CARMAN	BENSON 2588	REVIVAL IN THE LAND
3	3	35	STEVEN CURTIS CHAPMAN	SPARROW 1369	MORE TO THIS LIFE
4	NEW▶		TWILA PARIS	STARSONG 8155/SPARROW	CRY FOR THE DESERT
5	2	15	GLAD	BENSON 2602	ACAPELLA PROJECT II
6	6	9	THE WINANS	QWEST/WARNER BROS. 26161/SPARROW	RETURN
7	40	3	MYLON & BROKEN HEART	STARSONG 8145/SPARROW	CRANK IT UP
8	4	39	PETRA	DAYSRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
9	5	99	MICHAEL W. SMITH	REUNION 8412/WORD	I 2 (EYE)
10	33	3	PHIL KEAGGY	WORD 6988	FIND ME IN THESE FIELDS
11	8	207	AMY GRANT ▲	MYRRH 3900/WORD	THE COLLECTION
12	7	35	SANDI PATTI	WORD 8456	THE FINEST MOMENTS
13	11	27	DAVID MEECE	STARSONG 8137/SPARROW	LEARNING TO TRUST
14	9	47	MICHAEL CARD	SPARROW 1179	SLEEP SOUND IN JESUS
15	16	5	4 HIM	BENSON 2624	4 HIM
16	12	19	THE IMPERIALS	STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
17	NEW▶		STEVE CAMP	SPARROW 1238	DOING MY BEST
18	NEW▶		77'S	BROKEN 0518/WORD	STICKS AND STONES
19	20	9	DANA KEY	BENSON 2638	JOURNEY
20	15	43	RUSS TAFF	MYRRH 17900/WORD	THE WAY HOME
21	14	15	HOLY SOLDIER	MYRRH 6896/WORD	HOLY SOLDIER
22	29	68	SANDI PATTI	WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
23	28	84	RICH MULLINS	REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
24	NEW▶		ONE BAD PIG	WORD 6901	SWINE FLEW
25	13	15	VARIOUS ARTISTS	WORD 9132	HANDEL'S YOUNG MESSIAH
26	17	27	MICHAEL CARD	SPARROW 1219	THE BEGINNING
27	23	11	CHARLIE PEACOCK	SPARROW 1217	THE SECRET OF TIME
28	RE-ENTRY		TAKE 6 ●	REUNION 25670/WORD	TAKE 6
29	24	5	GAITHER VOCAL BAND	STARSONG 8148/SPARROW	A FEW GOOD MEN
30	RE-ENTRY		AMY GRANT ▲	MYRRH 5199/WORD	LEAD ME ON
31	38	120	CARMAN	BENSON 2463	RADICALLY SAVED
32	RE-ENTRY		D.C. TALK	FOREFRONT 2543/BENSON	D.C. TALK
33	26	15	SANDI PATTI	BENSON 3884	SONGS FROM THE HEART
34	RE-ENTRY		HELEN BAYLOR	WORD 9112	HIGHLY RECOMMENDED
35	NEW▶		VARIOUS ARTISTS	MARANATHA! 8702/BENSON	TIME WELL SPENT
36	19	39	STEVE GREEN	SPARROW 1196	THE MISSION
37	NEW▶		MICHAEL PEACE	REUNION 0058/WORD	LOUD-N-CLEAR
38	22	95	RAY BOLTZ	DIADEM 30296/SPECTRA	THANK YOU
39	25	13	HARVEST	BENSON 2626	CARRY ON
40	NEW▶		HOSANNA! MUSIC	INTEGRITY 031/SPARROW	EXALT THE LORD

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.

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France's Music Sales Off 1.5% In June SNEP Chief Calls Trends 'Not Encouraging'

■ BY PHILIPPE CROCCQ

PARIS—With vinyl LP sales down by almost 70%—from \$6.2 million to \$1.8 million—prerecorded audio software sales in France for the month of June were, at \$60.3 million, 1.5% below the June 1989 figure of \$61.2 million.

Cassette sales at \$19.8 million were down 6.5% on the June 1989 figure of \$21.2 million but, contrarily enough, singles sales (including 7-inch, 10-inch, and EPs) were up 22.4% at \$5.9 million, compared with the previous June figure of \$4.8 million.

Sales of CD singles rose 138.4% from \$241,000 to \$575,000 and long-play CDs were up 11.8%, from \$28.6 million to \$32 million.

Commenting on the figures, Patrice Fichet, director general of the Syndicat National de l'Edition Phonographique (SNEP), said the June trends were not encouraging. The boost in singles sales had to be seen in the context of a 40% drop in June 1989, and CD singles currently represent only 6% of total unit singles sales.

The decline of the vinyl album, which now represents a little more than 3% of total sales volume, was more dramatic than ever before. "Only 360,000 vinyl LPs were sold in June, compared with 1.4 million in June 1989," Fichet said. "It is unlikely that unit sales for the year will reach 10 million."

Fichet also notes that, with CD sales up only 11.8%, the growth curve is flattening out significantly, and he feels this is attributable to some extent to the flood of CDs of "doubtful" origin selling at absurdly low prices—as little as the equivalent of \$1.75.

Fichet said that, because of the lack of software, notably feature films, the videodisk has yet to take off in France. But, in contrast, music videocassettes almost doubled their sales in June 1990—\$663,000 compared with \$363,000 in the same month of the previous year.

"With sales for the first half of the year up 12% on those for the same period last year," Fichet said, "we are a long way short of the kind of gains we achieved in 1988 and 1989, and it is already clear that

sales growth this year will in no way match that achieved in the two previous years."

A breakdown of sound and video carrier sales in France for the first half (January-June) of this year, in value terms converted to U.S. dollars and with 1989 figures in brackets shows:

Singles, \$30.4 million (\$35.8 million), down 15.2%; EPs, \$260,000 (\$410,000), down 36%; maxisingles, \$4.18 million (\$4.16 million), up 0.4%; LPs, \$2.33 million (\$4.4 million), down 47.4%; cassettes, \$124.6 million (\$117.4 million), up 6.1%; CD singles, \$2.89 million (\$1.28 million), up 125.4%; CDs, \$242.16 million (\$181.36 million), up 33.5%.

Total audio sales for the first half came to \$406.8 million, as against \$344.8 million for January-June 1989, up 11.2%.

Video carrier figures for the first half were \$1.14 million for CD videos against \$830,000 for last year (up 37.3%) and \$7.34 million for music videocassettes, against \$3.06 million (up 139.8%) last year.

Total audio and video sales were up 12.2% on the first half of 1989.

West Germany Frets Over Pirated-CD Threat Illegal Activity's Annual Sales Cost Put At \$45.5 Mil

■ BY WOLFGANG SPAHR

HAMBURG, West Germany—The number of pirated CDs appearing in the European music markets is causing concern. Manfred Zunkeller, chairman of the Federation of the German Phonographic Industry, estimates the annual loss caused by this illegal activity at \$45.5 million. He says the federation has already investigated more than 500 illegal CDs to trace their sources and it hopes to bring legal actions against some perpetrators soon.

Back-catalog items are a particular target for the pirates. Among artists affected are David Bowie, Frank Sinatra, the Beatles, Glenn Miller, Bob Dylan, Madonna, U2, Pink Floyd, Elvis Presley, and Tina Turner.

Some German record stores are said to have succumbed to temptation in stocking illegal product because of the strong demand. The pirates are refining their techniques, making it difficult for even experts to detect the fake product.

Warner/Chappell Music lawyer Gabriele Schulze believes the pirates are highly organized in Mafia-style international networks. "It's not unusual for sound carriers to be manufactured in Bulgaria and transported via Turkey into

Greece. From there, they are distributed all over central Europe, including West Germany.

"It's already known that every weekend trucks loaded with pirated product go to East Germany, where there's a ready market."

An example of the scale of the problem is provided by the Rolling Stones. The band has 60 legal releases available, but there are

more than 500 on the market bearing the Stones' name.

Back-catalog product appears with current photographs, and applause has been dubbed onto some studio recordings to give the impression of rare live performances. This type of illegal CD is usually sold by mail order, but rapidly disappears when the police begin investigations.

Montreux Jazz Fest Filled With Noteworthy Shows

■ BY MIKE HENNESSEY

MONTREUX, Switzerland—Now in its 24th year, the Montreux International Jazz Festival consolidated its position as one of the star events in Europe's crowded summer jazz festival calendar with its wide range of musical performances that attracted a total audience of 60,000 over the event's run (July 6-22).

Among the highlights:

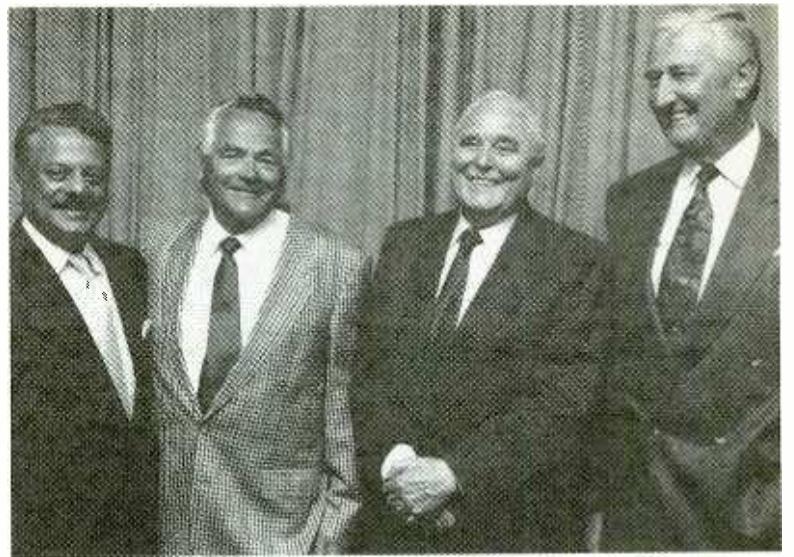
- A set by Bob Dylan that included all his old hits and that, after an uncertain start, built into a performance that he himself declared to be his best in 10 years. (The sad thing is that it wasn't recorded.)

- A powerhouse blues summit with Etta James and B.B. King, which culminated in the two singers

performing together for the first time, accompanied by sitters-in Brian May from Queen and saxophonist Nino Tempo.

- Sellout performances by Al Jarreau, David Sanborn, and George Benson.

- A short-notice substitute concert, replacing that of the indisposed Ella Fitzgerald, that saw Roberta Flack and Dee Dee Bridgewater draw tremendous applause. The bill also included the Tommy Flanagan Trio, Joe Pass, and the Count Basie Orchestra. (The Basie band took the stage at 3:30 a.m. and could play only for 10 minutes because it had to fly out from Geneva a couple of hours later. Festival organizer Claude Nobs put the cost of the orchestra's performance at \$2,000 a minute).
- Beautiful playing by Miles Davis



Jung At Heart. Top EMI music executives gather at London's Savoy Hotel for a farewell party to Wilfried Jung, who retired earlier this year as managing director of EMI Music Central Europe after 40 years with the company. Shown, from left, are Bhaskar Menon, former chairman/chief operating officer of EMI, now a Thorn-EMI board member; Jung; Len Wood, former chairman, EMI Records; and Ken East, former managing director, Europe.

U.K.'s Sir John Morgan Appointed President Of IFPI

LONDON—Sir John Morgan has been appointed full-time president of the International Federation of the Phonographic Industry (IFPI), effective Sept. 3.

The announcement was made by IFPI chairman Bhaskar Menon, who has combined presidential duties with his chairmanship pending Sir John's appointment.

Says Menon, "The world record industry is today confronted with a number of... challenges which require the president of the IFPI to bring powers of forceful advocacy and spokespersonship to bear on behalf of the industry in its dealings with the highest levels of government, media, and public opinion.

"The IFPI board has recognized that the magnitude of this task requires full-time commitment, continuity, and authority which a rotating executive from within the industry cannot be expected to provide. Accordingly, it was decided to seek an eminent personality from public life with widespread international connections to serve as full-time president."

Following army service, Sir John Morgan studied economics and law at the London School of Economics.

He entered the foreign service in 1951, serving in the U.K. embassies in Moscow, Peking, and Rio de Janeiro. He has also fulfilled Foreign Office stints in charge of economic relations and cultural relations.

From 1980-83, he was ambassador and consul general to South Korea, during which time he conducted copyright-protection negotiations with the Korean government. Sir John was ambassador to Poland from 1983-86 and to Mexico from 1986-89. He was knighted for his services in 1989.

He speaks eight languages, and during his foreign service acted as translator to a series of British prime ministers, including Russian for Winston Churchill and Chinese for Margaret Thatcher. He was the interpreter for the Paris summit conference. Among other artistic offices, Sir John was on the board of the Royal Philharmonic Orchestra for several years and was subsequently made an honorary life member of the orchestra.

Since 1989, he has been managing director, international relations, for the Maxwell Communications Corp., headed by media magnate Robert Maxwell.

and his former sideman, Wayne Shorter, whose bands performed on the same night.

- Outstanding concerts by John Lee Hooker and Van Morrison.

- A virtuoso performance by Cuban keyboard artist Gonzalo Rubalcaba, backed by Charlie Haden on bass and Paul Motian on drums. Rubalcaba's performance in the Montreux Casino and his solo appearance in the Platinum room were recorded for Blue Note.

Among the revelations of the festival were Brazilian singer Marisa Monte, American jazz singer Rachelle Ferrell and the British rap group High Jack.

In addition to the Blue Note recording, the evening with Bill Frisell, Caetano Veloso, and John Zorn's Naked

City was recorded by Nonesuch.

Sponsorship deals worth \$570,000 helped cover the festival's \$3.57 million budget, with an estimated gross income of \$2 million from ticket sales and \$700,000 from merchandising of posters and T-shirts.

Nobs says that plans for the 25th anniversary festival next year include appearances by Eric Clapton, the Charlie Haden Liberation Orchestra, with Carla Bley, and the possible participation of Quincy Jones.

There is also a project for a commemorative movie along the lines of "Jazz On A Summer's Day," and Nobs hopes that Montreux '91 will be the first international jazz festival to be broadcast via the Sony high-definition TV system.

HITS

of the

WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 8/4/90

This Week	Last Week	SINGLES
1	1	TURTLE POWER PARTNERS IN KRYME SBK
2	4	HANKY PANKY MADONNA SIRE
3	13	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
4	2	SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM
5	5	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
6	8	NAKED IN THE RAIN BLUE PEARL BIG LIFE
7	3	MONA CRAIG McLACHLAN & CHECK 1-2 EPIC
8	10	I'M FREE THE SOUP DRAGONS/JUNIOR REID RAW TV/BIG LIFE
9	9	ROCKIN' OVER THE BEAT TECHNOTRONIC FEATURING YA KID K SWANWARD
10	7	IT MUST HAVE BEEN LOVE ROXETTE EMI
11	NEW	THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WARNER BROS.
12	6	THUNDERBIRDS ARE GO F.A.B. FEATURING M.C. PARKER BROTHERS ORG.
13	16	CARRY THE BLAME/CALIFORNIA DREAMIN' RIVER CITY PEOPLE EMI
14	23	LFO LFO WARP/OUTER RHYTHM
15	11	OOOPS UP SNAP ARISTA
16	19	WASH YOUR FACE IN MY SINK DREAM WARRIORS 4TH & B'WAY/ISLAND
17	NEW	TONIGHT NEW KIDS ON THE BLOCK CBS
18	12	SHE AIN'T WORTH IT GLENN MEDEIROS FEATURING BOBBY BROWN LONDON
19	14	ONE LOVE THE STONE ROSES SILVERTONE
20	29	POISON BELL BIV DEVOE MCA
21	NEW	SHE'S A LITTLE ANGEL LITTLE ANGEL POLYDOR
22	32	TRICKY DISCO TRICKY DISCO WARP/OUTER RHYTHM
23	NEW	VIOLENCE OF SUMMER (LOVE'S TAKING OVER) DURAN DURAN PARLOPHONE
24	NEW	HARCORE UPROAR TOGETHER HRR/LONDON
25	NEW	ITSY BITSY TEENY WEENY YELLOW POLKA... BOMBALURINA CARPET/POLYDOR
26	NEW	THAT'S JUST THE WAY IT IS PHIL COLLINS VIRGIN
27	33	ONLY YOUR LOVE BANANARAMA LONDON
28	18	WORLD IN MOTION ENGLAND NEW ORDER FACTORY/MCA
29	34	DOUBLEBACK ZZ TOP WARNER BROS.
30	17	NESSUN DORMA LUCIANO PAVAROTTI DECCA
31	15	CLOSE TO YOU MAXI PRIEST 10/VIRGIN
32	21	KNOCKED OUT PAULA ABDUL VIRGIN
33	31	THE EMPEROR'S NEW CLOTHES SINEAD O'CONNOR ENSIGN/CHRYSALIS
34	20	HOLD ON WILSON PHILLIPS SBK
35	40	DOIN' OUR OWN DANG THE JUNGLE BROTHERS ETERNAL/WEA
36	NEW	AMANDA CRAIG McLACHLAN & CHECK 1-2 EPIC
37	24	UNSKINNY BOP POISON ENIGMA/CAPITOL
38	22	I'M STILL WAITING (PHILL CHILL REMIX) DIANA ROSS MOTOWN
39	25	OH GIRL PAUL YOUNG CBS
40	NEW	I CAN SEE CLEARLY NOW HOTHOUSE FLOWERS LONDON
ALBUMS		
1	1	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
2	2	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
3	5	MADONNA I'M BREATHELESS SIRE
4	3	BEACH BOYS SUMMER DREAMS CAPITOL
5	7	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
6	4	THE ROLLING STONES HOT ROCKS 1964-1971 LONDON
7	6	POISON FLESH AND BLOOD ENIGMA/CAPITOL
8	8	BANGLES GREATEST HITS CBS
9	17	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
10	9	NEW KIDS ON THE BLOCK STEP BY STEP CBS
11	19	CRAIG McLACHLAN & CHECK 1-2 CRAIG McLACHLAN & CHECK 1-2 EPIC
12	14	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
13	10	JASON DONOVAN BETWEEN THE LINES PWL
14	24	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
15	13	THE CARPENTERS ONLY YESTERDAY A&M
16	25	MICHAEL BOLTON SOUL PROVIDER CBS
17	11	SOUL II SOUL VOL II (1990 A NEW DECADE) 10/VIRGIN
18	15	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE
19	12	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
20	18	WILSON PHILLIPS WILSON PHILLIPS SBK
21	NEW	BOB GELDOF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM
22	32	TINA TURNER FOREIGN AFFAIR CAPITOL
23	16	MAXI PRIEST BONAFIDE 10/VIRGIN
24	NEW	JEFF LYNNE ARMCHAIR THEATRE REPRISE/WARNER BROS.
25	33	TECHNOTRONIC PUMP UP THE JAM SWANWARD
26	22	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
27	21	SNAP WORLD POWER ARISTA
28	27	HOTHOUSE FLOWERS HOME LONDON
29	23	PAUL YOUNG OTHER VOICES CBS
30	30	THE STONE ROSES THE STONE ROSES SILVERTONE
31	39	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
32	20	ANITA BAKER COMPOSITIONS ELEKTRA
33	NEW	WENDY & LISA EROICA VIRGIN
34	28	DEL AMITRI WAKING HOURS A&M
35	NEW	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
36	29	ROLLING STONES STEEL WHEELS CBS
37	35	CHIMES CHIMES CBS
38	38	ERASURE WILD MUTE
39	40	INSPIRAL CARPETS LIFE COW/MUTE
40	37	GARY MOORE STILL GOT THE BLUES VIRGIN

CANADA (Courtesy The Record) As of 7/23/90

		SINGLES
1	1	STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
2	4	BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M
3	3	SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M
4	NEW	BLAZE OF GLORY JON BON JOVI MERCURY/POLYGRAM
5	2	THE POWER SNAP ARISTA/ARISTA
6	9	RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA
7	NEW	HANKY PANKY MADONNA SIRE/WEA
8	19	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
9	NEW	HOLD ON EN VOGUE ATLANTIC/WEA
10	NEW	VISION OF LOVE MARIAH CAREY COLUMBIA/CBS
11	5	I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA/BMG
12	18	ROCKET TO MY HEART PAUL JANZ A&M/A&M
13	10	7 O'CLOCK LONDON QUIREBOYS CAPITOL/CAPITOL
14	12	DO YOU REMEMBER PHIL COLLINS ATLANTIC/WEA
15	NEW	UNSKINNY BOP POISON CAPITOL/CAPITOL
16	NEW	KING OF WISFUL THINKING GO WEST EMI/EMI
17	NEW	THE HUMPTY DANCE DIGITAL UNDERGROUND ATTIC/ATTIC
18	11	OOH LA LA PERFECT GENTLEMEN COLUMBIA/CBS
19	7	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
20	13	DOUBLEBACK ZZ TOP WARNER BROS./WEA
ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	3	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
3	4	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
4	2	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
5	11	POISON FLESH & BLOOD CAPITOL/CAPITOL
6	5	MADONNA I'M BREATHELESS WARNER BROS./WEA
7	6	JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA
8	7	HEART BRIGADE CAPITOL/CAPITOL
9	8	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
10	10	COLIN JAMES SUDDEN STOP VIRGIN/A&M
11	14	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
12	12	DEPECHE MODE VIOLATOR SIRE/WEA
13	13	PAULA ABDUL SHUT UP AND DANCE VIRGIN/A&M
14	9	STEVE EARLE THE HARD WAY MCA/MCA
15	16	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
16	15	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
17	NEW	SNAP WORLD POWER ARISTA/BMG
18	18	THE NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M
19	19	BEL BIV DEVOE POISON MCA/MCA
20	17	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/24/90

		SINGLES
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	3	OOOPS UP SNAP ARISTA
3	2	UN'ESTATE ITALIANA E BENNATO & G NANNINI SUGAR/VIRGIN
4	5	GO GET THE CUP DAVID HANSELMANN ELECTROLA
5	6	KINGSTON TOWN UB40 VIRGIN
6	4	KILLER ADAMSKI MCA
7	7	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIELA
8	8	STEP BY STEP NEW KIDS ON THE BLOCK CBS
9	11	IT MUST HAVE BEEN LOVE ROXETTE EMI
10	15	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
11	9	I PROMISED MYSELF NICK KAMEN WEA
12	12	WHOSE LAW (IS IT ANYWAY?) GURU JOSH BMG/ARIELA
13	13	IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI
14	10	INFINITY GURU JOSH deCONSTRUCTION
15	NEW	WE LOVE TO LOVE P.M. SAMPSONS CBS
16	14	INSIEME 1992 TOTO CUTUNGO ELECTROLA/EMI
17	19	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA
18	16	DON'T MISS THE PARTYLINE BIZZ NIZZ ZYX
19	18	HOLD ON WILSON PHILLIPS EMI/GERMANY
20	17	BLACK VELVET ALANNAH MYLES ATLANTIC
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	NEW	SOUNDTRACK BEST OF EIS AM STIEL EGEL COMPANY
5	4	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
6	6	JOE COCKER LIVE! EMI
7	12	PHIL COLLINS ... BUT SERIOUSLY WEA
8	5	ERSTE ALLGEMEINE VERUNSCHE NEPPOMUKS RACHE EMI/ELECTROLA
9	11	VAYA CON DIOS NIGHT OWLS ARIOLA
10	8	SNAP WORLD POWER BMG/ARIELA
11	7	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
12	10	TALK TALK THE VERY BEST OF PARLOPHONE
13	13	UB40 LABOUR OF LOVE 2 DEP INT/VIRGIN
14	9	MADONNA I'M BREATHELESS SIRE
15	14	GARY MOORE STILL GOT THE BLUES VIRGIN
16	18	BILLY JOEL STORM FRONT CBS
17	17	WILSON PHILLIPS WILSON PHILLIPS SBK
18	15	TOTO PAST TO THE PRESENT 1977-1990 CBS
19	16	DORO DORO POLYGRAM
20	20	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS

JAPAN (Courtesy Music Labo) As of 8/6/90

		SINGLES
1	NEW	JEEP TSUYOSHI NAGABUCHI TOSHIBA/EMI
2	NEW	JYONETSU NO BARA THE BLUE HEARTS MMG
3	NEW	MANATSU NO KAJITSU SOUTHERN ALL STARS VICTOR
4	1	DEAR FRIEND AKINA NAKAMORI WARNER/PIONEER
5	2	ODORUPONKORIN B.B. QUEEN BMG/VICTOR
6	3	HATARAKU OTOKO UNICORN CBS/SONY
7	4	THE POINT OF LOVERS' NIGHT TM NETWORK EPIC/SONY
8	NEW	P.S. I LOVE YOU PINK SAPPHIRE HUMMING-BIRD
9	5	DEAR SENRIOE EPIC/SONY
10	NEW	JUST A FRIEND... AURA EPIC/SONY
ALBUMS		
1	NEW	ANZEN CHITAI ANZEN CHITAI 7-YUME NO MIYAKO KITTY
2	NEW	HIKARU GENJI COOL SUMMER PONY CANYON
3	1	TOSHINOBU KUBOTA BONGA WANGA CBS/SONY
4	NEW	TOSHIKI KADOMATSU LEGACY OF YOU BMG/VICTOR
5	2	MISATO WATANABE TOKYO EPIC/SONY
6	5	ANRI MIND CRUISING FOR LIFE
7	3	TAMA SANDARU AXEC
8	6	TAKAKO OKAMURA KISS FUN HOUSE
9	NEW	KADRU KOHIRUIMAKI TIME THE MOTION LIVE TDK
10	4	MIHO NAKAYAMA JEWELUNA KING

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 8/4/90

		HOT 100 SINGLES
1	1	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
2	2	OOOPS UP SNAP LOGIC/BMG ARIOLA
3	13	TURTLE POWER PARTNERS IN KRYME SBK
14	11	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
5	4	UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
6	5	IT MUST HAVE BEEN LOVE ROXETTE EMI
7	3	MONA CRAIG McLACHLAN EPIC
8	7	MALDON ZOUK MACHINE BMG ARIOLA
9	NEW	HANKY PANKY MADONNA SIRE
10	8	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
11	9	WHITE AND BLACK BLUES JOELLE URSULL CBS
12	16	BO LE LAVABO LAGAF FLARENASCH
13	14	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILIEN TALAR
14	12	I PROMISED MYSELF NICK KAMEN WEA
15	10	KILLER ADAMSKI MCA
16	15	VOGUE MADONNA SIRE
17	18	STEP BY STEP NEW KIDS ON THE BLOCK CBS
18	17	THUNDERBIRDS ARE GO F.A.B. FEATURING M.C. PARKER BROTHERS ORIGINAL
19	19	VOUS ETES VOUS BENNY B. VIE PRIVEE
20	NEW	THE POWER SNAP LOGIC/BMG ARIOLA
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	MATTHIAS REIM MATTHIAS REIM POLYDOR
6	5	ELTON JOHN SLEEPING WITH THE PAST ROCKET
7	8	JOE COCKER LIVE CAPITOL
8	12	NIGHT OWLS VAYA CON DIOS BMG ARIOLA
9	10	GARY MOORE STILL GOT THE BLUES VIRGIN
10	9	ALANNAH MYLES ALANNAH MYLES ATLANTIC
11	NEW	JEAN MICHEL JARRE WAITING FOR COUSTEAU POLYDOR
12	13	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
13	7	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
14	16	SNAP WORLD POWER LOGIC/BMG ARIOLA
15	20	UB40 LABOUR OF LOVE II VIRGIN
16	NEW	SOUNDTRACK PRETTY WOMAN EMI
17	18	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
18	15	TALK TALK THE VERY BEST OF PARLOPHONE
19	19	SOUL II SOUL VOL II (1990 A NEW DECADE) 10 RECORDS
20	NEW	SOUNDTRACK BEST OF EIS AM STIEL EGEL COMPANY
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	5	SPIN THAT WHEEL HI-TEK 3 EMI
6	9	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
7	8	UNSKINNY BOP POISON EMI
8	12	SHOW NO MERCY MARK WILLIAMS CBS
9	15	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
10	17	EPIC FAITH NO MORE LIBERATION/FESTIVAL
11	6	I NEED YOUR BODY TINA ARENA EMI
12	10	INFINITY GURU JOSH BMG
13	7	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
14	18	HANKY PANKY MADONNA WEA
15	11	LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
16	13	DUB BE GOOD TO ME BEATS INTERNATIONAL POLYGRAM
17	16	THE POWER SNAP BMG
18	NEW	STILL GOT THE BLUES GARY MOORE VIRGIN/EMI
19	20	CLUB AT THE END OF THE STREET ELTON JOHN POLYGRAM
20	14	STEP BY STEP NEW KIDS ON THE BLOCK CBS
ALBUMS		
1	2	GLORIA ESTEFAN CUTS BOTH WAYS CBS
2	1	SOUNDTRACK PRETTY WOMAN EMI
3	6	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
4	3	1927 THE OTHER SIDE WEA
5	5	POISON FLESH AND BLOOD EMI
6	NEW	VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
7	4	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
8	10	BANGLES GREATEST HITS CBS
9	8	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
10	17	FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
11	11	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI
12	9	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
13	12	MADONNA I'M BREATHELESS WEA
14	NEW	TOMMY EMMANUEL DARE TO BE DIFFERENT EMI
15	7	ABSENT FRIENDS HERE'S LOOKING UP YOUR ADDRESS ROO/POL
16	14	SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI
17	13	WILSON PHILLIPS WILSON PHILLIPS EMI
18	16	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
19	NEW	JOHN LEE HOOKER THE HEALER FESTIVAL
20	18	ROXETTE LOOK SHARP EMI
SINGLES		
1	2	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
2	1	DIRTY CASH (MONEY TALKS) ADV OF STEVIE V MERCURY
3	3	KILLER ADAMSKI MCA
4	NEW	HEAR THE DRUMMER GET WICKED CHAD JACKSON BIG WAVE
5	8	IT MUST HAVE BEEN LOVE ROXETTE PARLOPHONE
6	4	OOOPS UP SNAP LOGIC/RECORDS
7	7	BLUESHOUSE BB QUEEN EMI
8	10	CLOSE TO YOU MAXI PRIEST 10 RECORDS
9	5	HUJO DE LA LUNA MECANO ARIOLA
10	6	BACK BY DOPE DEMAND KING BEE TORSO
ALBUMS		
1	1	TOTO PAST TO PRESENT CBS
2	2	GARY MOORE STILL GOT THE BLUES VIRGIN
3	4	LUCIANO PAVAROTTI CARUSO DECCA
4	3	VARIOUS ARTISTS AMOR DE MIS AMORES ARCADE
5	5	EROS RAMAZZOTTI IN OGNI SENSO DDD
6	10	THE CARPENTERS THEIR GREATEST HITS A&M
7	6	VAYA CON DIOS NIGHT OWLS ARIOLA
8	7	UB40 LABOUR OF LOVE II VIRGIN
9	9	VARIOUS ARTISTS TURN UP THE BASS VOL 4 ARCADE
10	NEW	CLOUSEAU HOEZO? HKM

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/27/90

		SINGLES
1	2	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
2	1	DIRTY CASH (MONEY TALKS) ADV OF STEVIE V MERCURY
3	3	KILLER ADAMSKI MCA
4	NEW	HEAR THE DRUMMER GET WICKED CHAD JACKSON BIG WAVE
5	8	IT MUST HAVE BEEN LOVE ROXETTE PARLOPHONE
6	4	OOOPS UP SNAP LOGIC/RECORDS
7	7	BLUESHOUSE BB QUEEN EMI
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10	6	BACK BY DOPE DEMAND KING BEE TORSO
ALBUMS		
1	1	TOTO PAST TO PRESENT CBS
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10	NEW	CLOUSEAU HOEZO? HKM

Radio, Recording Industries Brace For Effects Of New Tax

■ BY KIRK LaPOINTE

OTTAWA—With less than five months to go before the most sweeping Canadian consumption tax ever hits the country, the radio and recording industries are bracing for some short-term pain and hoping for no long-term chronic ailments.

And, in the case of the recording industry, there remain more than five-dozen technical questions that the federal government has yet to answer about the 7% so-called Goods and Services Tax. The much-maligned GST, which enjoys the support of fewer than one in seven Canadians, has been labeled the "gouge and screw" or "grab and squeeze" tax.

It was first unveiled in 1987, but the government did not fully outline the reform to the existing 13.5% manufacturers' tax until after the 1988 federal election. At first, it set the GST rate at 9% but, after immense public pressure, last December rolled it back to 7%. The tax is scheduled to take effect Jan. 1. Legislation enacting it has passed the elected House of Commons, but is being studied carefully by the appointed Senate. A different political party rules the Senate, and it is possible that the committee now studying the GST could recommend changes and either hold up or scuttle the tax.

All goods except food, medicine, and a handful of services and businesses will be subjected to the tax, the evenhandedness of which is designed to eliminate some of the inequities in the manufacturers-level tax. The concert, video, merchandising, and other entertainment businesses all will be affected.

In theory, the tax is simple for businesses. They will be allowed to claim tax credits for all the GST they are charged by suppliers, and remit to the government the GST they claim on revenues. Even so, consumers' groups and small businesses remain strongly opposed to its implementation.

"We are looking at a tax that could affect every aspect of the recording process, from the studio to the manufacturing to the sales to the royalties," says Brian Robertson, president of the Canadian Recording Industry Assn. "But even at this stage, we have more unanswered questions than answered questions. If other industries are asking as many questions as we still are, this is quite a mess."

As it has from the outset, the recording industry is still predicting an impact of 75-80 cents on the price of

an album. Even though the existing manufacturers' tax will be eliminated, record companies maintain that 7% will be added at so many new stages of the recording process that it is bound to more than offset the eliminated tax and result in increased production costs. At the cash register, of course, the 7% tax will be obvious. And that tax is expected to depress consumer appetite for many products.

The radio industry, meanwhile, is hunkering down for a rough initial

"The tax could affect every aspect of the recording process"

period under the GST. Technically speaking, the radio business should benefit from the GST, because it has to deal with the 13.5% manufacturers tax so often.

"The problem," says the Nordicity Group, a consultant to the Canadian Assn. of Broadcasters, "lies in the anticipated reaction of the advertising community to the GST." Broadcasters will tack on 7% to air-time costs for advertisers, but advertisers could claim that 7% as an input tax credit, meaning there should be "no real net increase in rates to advertisers as a result of GST," says the Nordicity Group.

But the CAB's consultant firm says that the amount of GST that broadcasters pass on will depend on how much advertisers, in their turn, pass on to customers. "For example, unless GST is accounted for at the head office of a national advertiser before advertising budgets are allocated, brand managers will be working with fixed budgets and will be trying to maximize the purchasing power of those budgets," Nordicity says. What that means is that \$1 million this year would not go as far next year.

Additionally, such businesses as banks and insurance companies are exempt from collecting the tax. They will, however, pay GST to suppliers and will be negatively affected when they advertise.

And there should be more pressure on the radio business to record "contra" transactions in order to qualify for GST rebates.

Nordicity predicts that radio industry profits under the GST will be \$28.1 million or 3.4% in 1991, not the \$38 million or 4.5% it had anticipated

(Continued on next page)

MAPLE BRIEFS

CRYSTAL GAYLE and Ian Tyson will host the annual Canadian Country Music Awards show Sept. 8 in Edmonton, Alberta, part of the Budweiser-sponsored Canadian Country Music Week ceremonies. The Canadian Country Music Assn. board, meanwhile, has asked its members to consider whether they want financial support from Budweiser to further the association's

aims. In the latest issue of its newsletter, the association board suggests that the country music industry is at a crossroads, and hints that only through this sort of sponsorship does it have a future.

GILLES GODARD, the Quebec country star, will produce Janie Fricke's next album in Nashville.

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PHOTO: ERIC STINEKUEHLER

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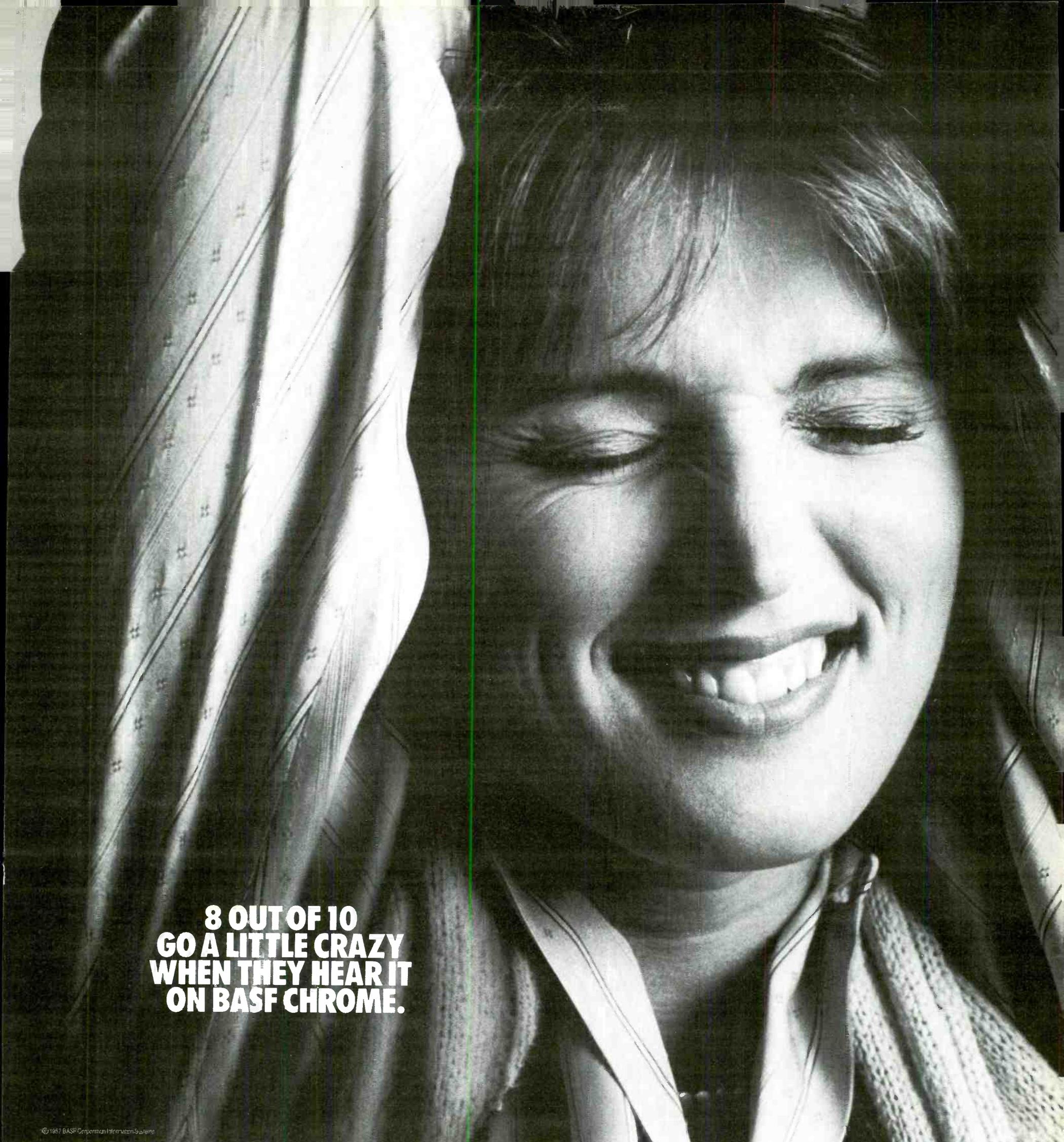
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BASF

WASHINGTON ROUNDUP

(Continued from preceding page)

to find ways to increase revenue.

The new version, according to sources, would come in the form of a 4% "royalty" that could generate anywhere from \$1.7 billion to \$4 billion annually. The sources say such a high figure indicates that other spectrum users such as cable and the cellular phone industry would also be asked to cough up fees. A spokesperson for the Office of Budget and Management, however, had no comment on the introduction of such a plan.

With the election-year Congress poised to leave town for the August recess, an anti-spectrum-fee lobbying strategy has to be pulled together quickly. If the financial burden is shared equally between broadcasters and other spectrum users, it will be much more difficult for broadcasters to cry foul.

FCC LAUNCHES DAB STUDY

The FCC, at its open meeting Aug. 1, launched its first broad inquiry into digital audio broadcasting. With several DAB applications on file, the commission is now asking for public

comment on DAB's future in the U.S.

Broadcasters in this country have been waiting to champion the merits of their terrestrial delivery concept of DAB and are wary of plans by other industries to make DAB an entirely satellite-delivered system that would bypass their traditional local community concerns and approaches. Some DAB proponents would like to use the new technology to shortcut through to a global network concept.

Once comments from all parties are filed, the FCC should find itself having to choose between its role as fair allocator of spectrum space to new entrepreneurs and guardian of "over the air" broadcasting.

DISCLAIMERS DISCLAIMED

When it comes to political ads, the FCC wants to make sure stations know that each candidate will get the same treatment as far as disclaimers are concerned. The commission now says that if a station uses any "content-neutral disclaimers," it must use them for subsequent ads by all other candidates for the same office.

THE 'PRIVATE STING' OF JACK THOMPSON

(Continued from page 9)

"I knew instantly it was violative of Florida's harmful-to-minors statute," Thompson says.

ASSAILED RADIO STATION

But that was not the first time Thompson undertook a battle against perceived obscenity. In 1987, he was instrumental in getting the FCC to fine Miami radio station WIOD \$10,000 for airing such parody songs as "Boys Want To Have Sex In The Morning" on Neil Rogers' show.

Disturbed by Dade County state attorney Janet Reno's unwillingness to prosecute the station and its DJ, Thompson ran for the office in 1988.

The political battle went beyond philosophies. While waiting to face off in a debate at a local elementary school, Thompson handed Reno a letter that stated: "I, Janet Reno, am a [check one] homosexual, bisexual, heterosexual." The letter continued, "If you do not respond by [a date

four days later], then you will be deemed to have checked one of the first two boxes."

After reading the letter, Reno reportedly placed a hand on Thompson's shoulder; he filed a battery charge against her with Miami police. Police investigation subsequently determined that the alleged battery did not take place.

Although Thompson lost the race for state attorney, his legal fight against the radio station continued. Rogers, WIOD, and Thompson sued and countersued several times.

Finally, in November 1989, the par-

(Continued on next page)

TO OUR READERS

Michael Ellis is off this week. His column will return in a future issue.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON
ROMEO					
DINO ISLAND	11	17	57	85	85
SOMETHING HAPPENED...					
PHIL COLLINS ATLANTIC	6	11	47	64	192
HEART OF STONE					
TAYLOR DAYNE ARISTA	3	12	39	54	170
ALL I'M MISSING IS YOU					
GLENN MEDEIROS MCA	3	9	40	52	52
THIEVES IN THE TEMPLE					
PRINCE PAISLEY PARK	3	3	32	38	193
MY, MY, MY					
JOHNNY GILL MOTOWN	7	5	25	37	61
HOW MUCH LOVE					
VIXEN EMI	2	2	28	32	36
TIME FOR LETTING GO					
JUDE COLE REPRISE	0	4	24	28	83
CLOSE TO YOU					
MAXI PRIEST CHARISMA	0	3	19	22	150
I WANNA GET BACK WITH YOU					
LOUIE LOUIE WTG	2	3	17	22	23

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

FOR WEEK ENDING AUGUST 11, 1990

Billboard. Hot 100. SALES & AIRPLAY™

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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	THE POWER	SNAP	2
2	2	VISION OF LOVE	MARIAH CAREY	1
3	5	UNSKINNY BOP	POISON	7
4	3	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	4
5	9	DO ME!	BELL BIV DEVOE	10
6	8	EPIC	FAITH NO MORE	15
7	4	RUB YOU THE RIGHT WAY	JOHNNY GILL	3
8	16	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	13
9	15	IF WISHES CAME TRUE	SWEET SENSATION	5
10	14	BANNED IN THE U.S.A. LUKE FEATURING THE 2 LIVE CREW		21
11	11	MAKE YOU SWEAT	KEITH SWEAT	14
12	18	JERK OUT	THE TIME	11
13	6	HOLD ON	EN VOGUE	19
14	22	COME BACK TO ME	JANET JACKSON	6
15	20	KING OF WISFUL THINKING	GO WEST	8
16	7	SHE AIN'T WORTH IT	GLENN MEDEIROS	9
17	10	MENTIROSA	MELLOW MAN ACE	29
18	28	HAVE YOU SEEN HER	M.C. HAMMER	12
19	29	RELEASE ME	WILSON PHILLIPS	17
20	24	WE'RE ALL IN THE SAME GANG	W. COAST ALL-STARS	37
21	13	HANKY PANKY	MADONNA	24
22	30	COULD THIS BE LOVE	SEDUCTION	16
23	34	TIC-TAC-TOE	KYPER	28
24	26	PURE	THE LIGHTNING SEEDS	35
25	21	IT MUST HAVE BEEN LOVE	ROXETTE	33
26	12	GIRLS NITE OUT	TYLER COLLINS	18
27	33	I DIDN'T WANT TO NEED YOU	HEART	25
28	36	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	22
29	23	STEP BY STEP	NEW KIDS ON THE BLOCK	45
30	37	LOVE AND AFFECTION	NELSON	32
31	25	POISON	BELL BIV DEVOE	42
32	19	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	20
33	39	THE OTHER SIDE	AEROSMITH	26
34	17	YOU CAN'T DENY IT	LISA STANSFIELD	41
35	31	VOGUE	MADONNA	56
36	—	LOVE AND EMOTION	STEVIE B	27
37	—	TALK TO ME	ANITA BAKER	44
38	40	MY, MY, MY	JOHNNY GILL	49
39	—	LA RAZA	KID FROST	51
40	32	HOLD ON	WILSON PHILLIPS	53

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	VISION OF LOVE	MARIAH CAREY	1
2	8	COME BACK TO ME	JANET JACKSON	6
3	3	RUB YOU THE RIGHT WAY	JOHNNY GILL	3
4	7	IF WISHES CAME TRUE	SWEET SENSATION	5
5	6	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	4
6	9	KING OF WISFUL THINKING	GO WEST	8
7	2	SHE AIN'T WORTH IT	GLENN MEDEIROS	9
8	4	GIRLS NITE OUT	TYLER COLLINS	18
9	12	COULD THIS BE LOVE	SEDUCTION	16
10	13	HAVE YOU SEEN HER	M.C. HAMMER	12
11	11	THE POWER	SNAP	2
12	5	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	20
13	19	RELEASE ME	WILSON PHILLIPS	17
14	15	POSSESSION	BAD ENGLISH	23
15	20	UNSKINNY BOP	POISON	7
16	18	JERK OUT	THE TIME	11
17	23	TONIGHT	NEW KIDS ON THE BLOCK	30
18	21	MAKE YOU SWEAT	KEITH SWEAT	14
19	22	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	22
20	25	THE OTHER SIDE	AEROSMITH	26
21	26	LOVE AND EMOTION	STEVIE B	27
22	30	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	13
23	29	DO ME!	BELL BIV DEVOE	10
24	10	ENJOY THE SILENCE	DEPECHE MODE	34
25	24	MY KINDA GIRL	BABYFACE	31
26	28	I DIDN'T WANT TO NEED YOU	HEART	25
27	32	EPIC	FAITH NO MORE	15
28	16	HOLD ON	EN VOGUE	19
29	—	THIEVES IN THE TEMPLE	PRINCE	40
30	34	THE GIRL I USED TO KNOW	BROTHER BEYOND	36
31	17	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	38
32	35	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	43
33	—	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS	46
34	40	CLOSE TO YOU	MAXI PRIEST	39
35	14	HANKY PANKY	MADONNA	24
36	—	LOVE AND AFFECTION	NELSON	32
37	—	OH GIRL	PAUL YOUNG	47
38	—	TIC-TAC-TOE	KYPER	28
39	—	HEART OF STONE	TAYLOR DAYNE	54
40	27	I'LL BE YOUR SHELTER	TAYLOR DAYNE	48

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
22	ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM
52	ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP
98	ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL
82	ALL LIPS N' HIPS (Electric Noise, ASCAP) CLM
63	ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI) HL/WBM
92	BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM
55	BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)
86	THE BALLAD OF JAYNE (AI Snug, BMI/Pri, ASCAP) WBM
64	BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRG, BMI) HL
21	BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP
91	B GIRLS (P-Man, BMI)
13	BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM
71	CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP
32	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP)
43	CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM
60	CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL
39	CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP) WBM
90	CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong USA, ASCAP) HL
16	COME BACK TO ME (Black Ice, ASCAP) WBM
4	CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL
50	CUTS BOTH WAYS (Foreign Imported, BMI) CPP
61	DIRTY CASH (MONEY TALKS) (Copyright Control)
10	DO ME! (Wilkesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)
38	DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
80	DON'T YOU COME CRYIN' (Turkishman, BMI/Pennachio, BMI)
97	DON'T YOU LOVE ME (P. Rossini/G. Bortolotti/D. Leoni)
59	DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM
88	THE EMPEROR'S NEW CLOTHES (Promostraat B.V., BMI/EMI Blackwood, BMI) WBM
15	ENJOY THE SILENCE (Emile, ASCAP) MSC
34	EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM
65	EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong USA, ASCAP)
83	FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP)
36	THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
18	GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM
24	HANKY PANKY (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
12	HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL
54	HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Elliott Wolf, ASCAP) CPP
76	HEARTS IN TROUBLE (FROM DAYS OF THUNDER) (J.S.H., ASCAP/Geffen, ASCAP/Matkosky, ASCAP/WB, ASCAP/Careers, BMI/Crooked Letter, ASCAP) WBM/HL
93	HOLDING MY HEART (Warner-Tamerlane, BMI/Call Iris, BMI/Mendon, BMI/L.A. Entertainment, BMI/Meguitar, ASCAP)
53	HOLD ON (Wilphil, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Braintree, BMI) HL
19	HOLD ON (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
89	HOLY WATER (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM
57	HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM
95	HOW MUCH LOVE (Goldie Lix, ASCAP/EMI April, ASCAP/Mopharmus, BMI/Plunkrock, BMI)
85	THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI/Wilkesden, BMI)
25	I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM
75	I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
5	IF WISHES CAME TRUE (Colegms-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM
48	I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM
81	I MELT WITH YOU (Momentum, BMI) WBM
100	I'M NEVER GONNA GIVE YOU UP (Red Instructional, ASCAP/Virgin, ASCAP) CPP
78	INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Les Etoiles De La Musique, ASCAP/Must Be Marvelous, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP)
33	IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
87	I WON'T GIVE UP ON YOU (Chrysalis, ASCAP/Sal, BMI)
11	JERK OUT (Tionna, BMI/WB, ASCAP) WBM
8	KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI) HL
51	LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)
27	LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL
14	MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
29	MENTIROSA (Varry White, ASCAP)
31	MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL
49	MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL
47	OH GIRL (Unichappell, BMI) HL
99	ONLY WOMEN BLEED (Ezra, BMI/Early Frost, BMI)
26	THE OTHER SIDE (Swag Song, ASCAP/Calyppo Toonz, BMI/Irving, ASCAP) CPP/HL
42	POISON (Hi-Frost, BMI)
77	POLICY OF TRUTH (Emile, ASCAP)
23	POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
2	THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
35	PURE (Chrysalis, ASCAP) CLM
74	READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
17	RELEASE ME (EMI Blackwood, BMI/Wilphil, BMI/Braintree, BMI) HL
68	THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
69	ROMEO (Island, BMI/Onid, BMI)
3	RUB YOU THE RIGHT WAY (Fyle Tyme, ASCAP) WBM
84	SAME OLD LOOK (Ryser, ASCAP/Bottom Dog, ASCAP)
73	SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
9	SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
94	SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRG, BMI/Lorna Lee, BMI) HL
66	SLOW LOVE (Diva 1, ASCAP/Hami Wave, ASCAP)
46	SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, BMI) WBM
45	STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
58	STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
72	SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bullwinkle, ASCAP)
44	TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
62	TELL ME SOMETHING (MCA, ASCAP) HL
79	THAT'S NOT HER STYLE (Joel, BMI) HL
40	THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM
28	TIC-TAC-TOE (RSK, BMI/XTC, BMI)
70	TIME FOR LETTING GO (Coleision, BMI) WBM
30	TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/AI Lancellotti, ASCAP) HL
67	U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
7	UNSKINNY BOP (Sweet Cyanide, BMI/Wilkesden, BMI) HL
1	VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
56	VOGUE (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
37	WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
96	WHAT WILL I DO (Timmy T, BMI/RMI, BMI)
20	WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
41	YOU CAN'T DENY IT (Big Life, PRS/BMG, ASCAP) MSC

SOUND WAREHOUSE, WESTERN MERCHANDISERS FEEL 'NASTY' STING

(Continued from page 5)

Hasting's.

While some retailers are appalled by the Dallas action, they would prefer their corporations be the target of legal action rather than their employees. "I'd be less concerned about the corporation being sued than I would be about somebody walking in and arresting our clerks and managers," says Howard Appelbaum of Kemp Mill, a 33-store chain based in Beltsville, Md. "At least they've got the right focus now." Appelbaum adds that he is "disgusted" by the events in Dallas.

Executives at Sound Warehouse were unavailable for comment, and Mark Siegel, VP of Sound Warehouse's parent, Shamrock Holdings Inc., declined to comment on the charges. The 140-store chain, which has an 18-to-purchase policy on stickered product, has removed the album from its 24 Dallas/Fort Worth-area outlets, according to sources.

Amarillo, Texas-based Western Merchandisers also pulled "Nasty" from its nine Hasting's outlets in Dallas this week, as requested by the D.A. The company had also removed the album from its San Antonio, Texas, stores.

The D.A.'s office in Dallas is closely watching these and other retailers in the area and has no intention, at this point, of dropping charges, says Pickett.

"It depends on the cooperation we get out of the stores," says Pickett. "We're not on a witch hunt down here, we just want a proper response from people, and if we get that proper response we'll take a

look at it and see where we are."

That response, he says, would be for retailers to review the material and remove it from the shelves. About 20 Dallas-area retailers have already pulled "Nasty," he adds.

Western is debating whether to continue carrying the album in other locations in its 119-store chain, according to Walter McNeer, the company's executive VP. "As long as we don't put our associates in any jeopardy, we'll continue to carry it," he says.

Western Merchandisers' Hasting's web was the first to institute a chainwide 18-to-purchase policy last June (Billboard, June 17, 1989).

Hasting's is carrying the new "Banned In The U.S.A." album, a project by 2 Live Crew front man Luther Campbell that features members of the group. According to Pickett, that album is being scrutinized by his office.

The charges did "not necessarily" stem from community pressure, says Pickett. The investigation began after a fracas in Dallas in early July following a cancellation of the group's performance (Billboard, July 21).

A letter stating that the chains were selling "Nasty" to minors was sent to Rider Scott, general counsel to the Texas governor's office in Austin, by Jack Thompson, the Florida attorney who spearheaded the backlash against 2 Live Crew, and may have helped prompt the Dallas investigation. (See profile of Thompson, page 9).

At press time, Scott was unavailable for comment. Pickett says he has no knowledge of the letter and notes that "when a federal judge and a state judge . . . ruled that ["Nasty"] was obscene, there's no reason to believe why our judges here would not make the same deci-

sion." Pickett refers to the case in Florida where a federal judge supported a state judge's ruling that 2 Live Crew's "Nasty" was obscene (Billboard, June 16).

"Whatever happened in Florida should be irrelevant, and consumers in Texas should not see their freedom of information suppressed by something that happened miles away in a state with a whole different community standard," says Mitchell.

The targeting of corporate offices "certainly sends somewhat of a chill," he adds, noting that most corporations would find it easier to decide not to handle particular products than to try to foresee what material might get them in trouble in certain areas.

NARM's plans in addressing the Dallas situation have not been solidified, although Mitchell reiterated the association's offer to entertain

any request for assistance from its members.

"In America, the way we define obscenity is through proper procedure of a hearing," says Trish Heimers of the Recording Industry Assn. of America. "We would be appalled if that was not the case in this instance. We believe that 2 Live Crew has a right to express themselves."

According to Pickett, the album was deemed obscene by his office as defined in the Texas Penal Code, which prohibits the distribution of obscene material.

A 13-year-old boy was sent undercover by the D.A.'s office to a Sound Warehouse outlet and was able to purchase the album with no problem, after which the D.A. decided to press charges.

Assistance in preparing this story was provided by Bruce Haring.

THE 'PRIVATE STING' OF JACK THOMPSON

(Continued from preceding page)

ties settled the various suits without compensation. As part of the settlement, Thompson cannot comment about WIOD or Rogers.

Thompson's fervor in his campaigns has led to his mental capacity being challenged on several occasions. The Florida Bar, the most recent investigator, announced earlier this year that no cause for the allegations of instability was found by a psychologist.

Claiming no direct affiliation with any national conservative organiza-

tions, Thompson says his efforts have been morally supported by such groups as Focus on the Family and the American Family Assn. "If I had been a member of an organization, I wouldn't be as effective," he says. "I would have been pigeonholed."

The funding for his campaigns is something Thompson declines to be pigeonholed on as well. "All I will say is I have not spent enough . . . I've never gotten any funding and I don't don't want any and wouldn't accept any. I'm not working for anyone but

the faceless women and children who are sexually abused."

Thompson says he has repeatedly asked to meet with 2 Live Crew leader and Luke Records co-owner Luther Campbell, "with or without lawyers," to express his concerns over the rapper's product. "He would benefit from that," Thompson says. "What I think is tragic is that much of the pain to Luther . . . might have been avoided if we had sat down and talked."

What would he say to Campbell?

"Luther has got to understand that he has a responsibility to people, even more now than ever as a successful performer. I understand as well as anybody that the First Amendment is the cornerstone of a free society—but there is a responsibility to people who can be harmed by words and thoughts, one of which is the message from Campbell that women can be sexually abused."

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ALBUM REVIEWS

POP

WILLI JONES
PRODUCER: Niko Bolas
Geffen 24292

Don't let the name fool you—Jones is the latest to join the ever-growing crowd of female pop singers clamoring for the charts. Vocally, she bears more than a slight resemblance to label mate Edie Brickell, which could either help or hamper her chances. Material, penned by Jones with a variety of collaborators, grows on the listener. "Love Me Up," "Where My City Stood," and "Long Legged Goddess" show some possibilities.

★ SONNY SOUTHOON

Falling Through A Cloud
PRODUCERS: David Kershenbaum, Sonny Southon
Charisma 91401

The shimmering, ethereal "I Don't Come Any Other Way" sets the tone for the thoroughly enjoyable, stunning debut by this New Zealand-born, London-based singer. Her style suggests a blend of Julia Fordham's fragility and k.d. lang's strength. Gentle ethnic strains ripple through many of the tunes, including "Girl Who Wouldn't Cry" and "So Proudly." Unfortunately, radio hasn't proved very receptive to such music lately; maybe Southon's sheer talent can help her break through.

THE WAY MOVES

Favor And Disgrace
PRODUCER: Brian McGee
Chameleon 74827

Quintet's second stab is a fairly straightforward collection of rockers and ballads geared to top 40 acceptance. Playing and lead vocals of Skid Marks often verge on the generic, but songwriting in many cases is strong enough to warrant airplay consideration. Up-tempo tracks like "Don't Make Me Wait" and "Sweet Thing" show most promise for radio acceptance.

EXODUS

Impact Is Imminent
PRODUCERS: The H-Term
Capitol 90379

Who says rebel rockers have no conscience? Speed-metal outfit melts politically charged lyrics in a boiling pot of guitar riffs and drums that owes a nod to the early '80s U.K. punk and Oi movements. Nothing for radio here, just tough slammers like the title track and "Only Death Decides," which will keep left-of-center headbangers happy.

ADRENALIN O.D.

Ishtar
PRODUCER: Andy Shernoff
Restless 72380

Longtime indie favorites move to a larger label, but manage to retain the quirky charm that made early underground gems memorable. Music continues to straddle fence dividing power pop and punk noise, with cleaner production qualities revealing a keen sense of melody and impressive harmonizing on "Twenty Dollar Bill" and "Obvious Toupee"—a pair of modern-rock-ready tunes.

MERL SAUNDERS

Blues From The Rainforest
PRODUCERS: Merl Saunders, Marina Zachau

Sumertone 01

Deadheads should clamor for this new-age-styled project, a mostly instrumental package featuring keyboardist Saunders and his longtime collaborator Jerry Garcia. Stretched-out sorties here feature exotic, Latin-tinged textures that will likely be well-received by a wide audience thanks to Garcia's participation. Contact: 415-759-8100.

★ MAGIC SLIM & THE TEARDROPS

Gravel Road
PRODUCERS: Jerry Del Guidice & Steve Freund
Blind Pig 73690

Well-traveled Chicago blues singer/guitarist is near the top of his form on this delightful album, which comes close to capturing the late-night ambience of Slim's live set. A couple of originals are mixed into a well-chosen batch of classic blues and R&B covers from Albert King, B.B. King, Bo Diddley, Freddy King, Otis Redding, and Percy Mayfield, among others. Good fun that's highly recommended to specialty retailers.

THE TRI-SAX-UAL SOUL CHAMPS

Go Girl
PRODUCER: Hammond Scott
Black Top 1059

Tenor madness abounds on this leather-lunged outing by reed triumvirate of old pros Sil Austin and Grady "Fats" Jackson, as well as Black Top mainstay Mark "Kaz" Kazanoff. Nothin' too fancy here—just plenty of entertaining honking instrumentals (with a vocal or two thrown in), with guests like Snooks Eaglin, Ron Levy, and Floyd Domino to liven up the proceedings.

BLACK

► BRENDA RUSSELL

Kiss Me With The Wind
PRODUCERS: Andre Fischer, Brenda Russell, Narada Michael Walden, Larry Williams
A&M 75021

Pop-R&B singer Russell struts her funkier side on the best tracks on this new outing. Title cut, "Stupid Love," and "Dinner With Gershwin" all show off a spunkier, more danceable aspect of the usually introspective singer/songwriter's personality, and could score hitherto unforeseen action on both the pop and black charts.

B I L L B O A R D

SPOTLIGHT



JON BON JOVI
Blaze Of Glory/Young Guns II
PRODUCERS: Danny Kortchmar & Jon Bon Jovi;
Atan Silvestri
PolyGram 846473

Jon Bon is riding solo these days, but the guitar gunslinger is in good company, with such sharpshooters as Elton John, Jeff Beck, and Benmont Tench appearing here. Though the 11 tracks (including an instrumental written by Silvestri) were inspired by or appear in the new movie "Young Guns II," Bon Jovi must have temporarily switched to another flick when he wrote the sweeping "Dyin' Ain't Much Of A Livin'." In addition to the first single, "Blaze Of Glory," radio is going to jump all over several of these prime pop targets, including the toe-tapping rocker "Billy Get Your Guns" and the guitar-driven "Never Say Die."

► M.C. TROUBLE

Gotta Get A Grip
PRODUCERS: Various
Motown 6303

Future rap diva infuses an abundance of radio-sweetened pop in street-savvy array of hip-hop grooves. Appearances by Full Force on spirited "Thing For You" and label mates the Good Girls on fierce first single "(I Wanna) Make You Mine" provide added programming incentive, though Trouble stands tall on her own, displaying smart rhyming ability and a promising singing voice. Take heed.

★ KIPPER JONES

Ordinary Story
PRODUCER: Kipper Jones
Virgin 91328

NEW AND NOTEWORTHY

LALAH HATHAWAY

PRODUCERS: Angela Winbush, Chuckil Booker, Derek Bramble, Andre Fischer, Gary Taylor
Virgin 91382

From the first note, it's obvious that Hathaway inherited her father's brilliant, clear, expressive voice. With great tunes written by Winbush, Booker, David Foster, and Brenda Russell, as well as other selections played by such top talent as Jeff Porcaro and Jeff Lorber, there's no way this album can miss. In addition to first single "Heaven Knows," check out "Somethin'" and the funky "U-Godit Gowin On."

JELLYFISH

Bellybutton
PRODUCER: Albyh Galuten
Charisma 91400

Quartet's debut album lifts several pages from the Beatles and Squeeze songbooks for a scintillating foray into psychedelia-tinged pop. Brace of highly tuneful songs receives careful care and feeding from vet producer Galuten (Bee Gees). Moving "The Man I Used To Be" and Beatles-influenced rocker "All I Want Is Everything" are tracks that give a good indication of the band's backward-looking yet never merely nostalgic style. A modern rock winner.

VARIDUS ARTISTS

Knebworth: The Album
PRODUCERS: Chris Kimsey & Steve Smith
PolyGram 843921

Twenty-two-cut, two-record set culled from the huge Knebworth concert in June to benefit the Nordoff-Robbins Foundation features several top names, including Pink Floyd, Paul McCartney, Elton John, Robert Plant (with Jimmy Page in tow), Eric Clapton, and Genesis. Crowd noise has been kept at a minimum here, thanks to the incredible sound work of Kimsey and Smith. Song selection seems a little strange sometimes, as well as the number per artist—Plant gets four tunes, more than anyone else. But the star quality of the collection should delight even those who weren't aware of the event.

TIM RYAN

PRODUCER: Buddy Killen
Epic 45270

Ryan's high, pure voice adds color and urgency to this country singer's debut collection about love's ups and downs. Best cuts: "What In The World Was I Ever Thinkin' Of," "I Can See Through Blue," and "More Than Love Likes Me."

Nothing is ordinary about this percolating outing by self-assured young vocalist who knows his roots (see flag-waving "Carry On..."). Jones has a sure feel for up-to-date funk ("Shock Wave") and more subdued ballad-styled tunes ("Footsteps In The Dark," "Poor Elaine"). He has the look of a do-anything performer who could catch fire.

JAZZ

MINGUS DYNASTY

Live At The Village Vanguard
PRODUCER: Sue Mingus
Storyville 4124

Recorded live, this all-star aggregation (comprised of Randy Brecker, George Adams, Sir Roland Hanna, Richard Davis, and Kenny Washington) ably upholds the swinging tradition of the pivotal band leader/bassist/composer—featuring such standards as "Better Get Hit In Your Soul" and "Goodbye Pork Pie Hat." Also revisited are Mingus' tributes to fellow musical giants, "My Jelly Roll Soul" and "Duke Ellington's Sound Of Love."

RONNIE LAWS

True Spirit
PRODUCERS: Wayne Henderson & Ronnie Laws
Par 2003

Saxophonist Laws' recipe has varied little in years—his inoffensive melodic flights on tenor, alto, and soprano are geared to commercial acceptance, without a rough edge or a second of dissonance in earshot. Ndugu Chancler, Nathan East, and Joe Sample are among those on hand to lend support on this completely unchallenging yet easy-to-swallow outing, which should be embraced by pop-jazz programmers without a flinch.

BILLY SKINNER DOUBLE JAZZ QUARTET

Kosen Rufu
PRODUCER: Billy Skinner, Henry Cook, Russ Gershon
Accurate 3333

Boston-based trumpeter/composer/arranger's debut as a leader is a refreshing blast of sharp, stylish jazz in a '60s progressive mode that will render unimportant the question of how a five-piece band became a double quartet. Outstanding tracks from among a highly engaging set are "Star Dancer," "En Route," and "No Negative Energy." Cover material includes Ellington's "Mood Indigo" and the Monk/Heath/Parker medley of "52nd Street Theme/C.T.A./Moose The Mooche."

COUNTRY

► KEITH WHITLEY

Greatest Hits
PRODUCERS: Garth Fundis, Keith Whitley, Blake Mevis
RCA 2277

Eleven solid songs from the late honky-tonk stylist, including "Don't Close Your Eyes," "I Wonder Do You Think Of Me," "Tell Lorie I Love Her" (a home recording), and the heart-moving duet with wife Lorie Morgan, "Til A Tear Becomes A Rose."

► MERLE HAGGARD

Blue Jungle
PRODUCER: Mark Yeary, Merle Haggard, Grady Martin
Curb 77313

Haggard sounds loose and refreshed on his first album for Curb, but he still trots out the populist subjects and jingoistic attitudes of old.

► EMMYLOU HARRIS

Duets
PRODUCERS: Various
Reprise 25791

No one sings country as sweetly as Harris, a truth reinforced by each of the 12 cuts here. Her singing partners range from Gram Parsons (on "Love

SPOTLIGHT



VIXEN
Rev It Up
PRODUCER: Randy Nicklaus
EMI 92923

All-femme hard rockers should have no trouble surpassing last year's near-platinum debut, thanks to increased focus on production and sound, as well as stronger material—much of which was written by the band this time. First single, "How Much Love," is a crunchy chorded pop/rocker destined for major chart success, while stomping, arena-ready title track and "Streets In Paradise" prove that this band can compete with the big boys. Expect a major label push.

Hurts") to George Jones ("All Fall Down"). And her styles sweep from rock ("Thing About You") to gospel ("Green Pastures"). Although each of these tracks has appeared on other Harris albums, the collective assemblage here is awe-inspiring.

CLASSICAL

RIDE ON, KING JESUS

Florence Quivar, Harlem Boys' Choir, Woodward, Joubert
Angel 49885

A fine collection of 23 spirituals, including two versions of the title song. Quivar's magnificent mezzo projects these timeless pieces with uncommon beauty of tone and phrasing, accompanied appropriately by piano alone or, in a few cases, by the voices of the boys' choir. A choice package for any collector of great singing.

VAUGHAN WILLIAMS: A SEA SYMPHONY

Marshall, Roberts, London Symphony Chorus, The Philharmonia, Hickox
Virgin Classics 90843

The Virgin recording crew rates high honors for capturing the dynamic sweep of this turbulent score. It would be a meaningless technical triumph were it not for Hickox's command of the demanding score and the superior contributions of chorus and soloists. This recording of the colorful work, set to poems by Walt Whitman, should benefit from and spur the growing interest in early 20th century English music.

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.

SINGLE REVIEWS

POP

► **GUNS N' ROSES** Knockin' On Heaven's Door (5:35)
 PRODUCER: Mike Clink
 WRITER: B. Dylan
 PUBLISHER: Ram's Horn, ASCAP
 DGC (c/o Warner Bros.) (cassette single)

Faithful reading of the Dylan classic given that not-so-subtle GN'R spice. Lifted from the soundtrack to "Days Of Thunder."

► **LITA FORD** Lisa (4:11)
 PRODUCER: Mike Chapman
 WRITERS: L. Ford, M. Dan Ehmig
 PUBLISHERS: EMI April/Lisabella, ASCAP/The Largest Man In The World/Dinger & Ollie, BMI
 RCA

Subdued rock ballad laced with drama and an enticing delivery from Ford.

► **LISA STANSFIELD** This Is The Right Time (4:30)
 PRODUCER: Colcutt
 WRITERS: Lisa Stansfield, Ian Devaney, Andy Morris
 PUBLISHERS: Big Life/BMG, ASCAP
 Arista CAS-2049 (cassette single; 12-inch version reviewed Aug. 4)

► **NIKKI** If You Wanna (4:07)
 PRODUCER: Keith Cohen
 WRITERS: Nikki, Paul David Wilson
 PUBLISHERS: Stikki Ikki, ASCAP/Padavon, BMI
 Geffen 4-19685 (c/o Warner Bros.) (cassette single)

The top 40 success of "Notice Me" could easily renew interest in this assertive, new-jacked rerelease.

► **GEORGE LAMOND** Look Into My Eyes (4:09)
 PRODUCERS: Mark Liggett, Chris Barbosa
 WRITERS: P. Andreula, D. Marabeti
 PUBLISHERS: Tasha/Barbosa/Hit & Run/Hit & Hold/Andreula, ASCAP
 Columbia

Hot newcomer dips into his just-released "Bad Of The Heart" collection for a spirited, freestyle pop nugget.

► **LOUIE LOUIE** I Wanna Get Back With You (3:32)
 PRODUCER: Les Pierce, Frankie Blue
 WRITERS: Louie Louie, Marti Sharron, Danny Sembello
 PUBLISHERS: Louie Louie Entertainment/Unicity/No Pain No Gain/Lorimar/Spinning Platinum/Sir & Trini, ASCAP
 WTG

Catchy romantic number could easily propel Louie to heights only skimmed with his moderate hit "Sitting In The Lap Of Luxury."

► **BARRY LATHER** Love In The 3rd Degree (4:11)
 PRODUCER: Carl Sturken, Evan Rogers
 WRITERS: Barry Lather, Evan Rogers, Carl Sturken
 PUBLISHERS: Music Corporation Of America/Baylun Beat, BMI/Tricky Bee, ASCAP
 Atlantic

Popular choreographer tries his hand as artist on this likable pop treat.

► **GYPSY ROSE** Poisoned By Love (4:27)
 PRODUCERS: Tom Tremuth, Gary Furniss
 WRITERS: M. Ross, T. Tremuth, G. Furniss
 PUBLISHERS: Ross N' Roll/Hypnotic/No Escape/BMG Songs, ASCAP
 RCA (c/o BMG) (cassette single)

Anthem, rousing slice of pop metal ala the Scorpions could score a top 40 crossover hit.

BLACK

► **MELI'SA MORGAN** Don't You Know (4:21)
 PRODUCER: Attala Zane Giles
 WRITERS: Morgan, Brown, Lake
 PUBLISHERS: Joyme/SCO Bro/Gene Lake, ASCAP
 Capitol

Up-tempo numbers are fine for Morgan, but fine, heart-wrenching ballads like these showcase the singer's emotive vocal prowess.

► **EARTH, WIND & FIRE FEATURING M.C. HAMMER** Wanna Be The Man (4:04)
 PRODUCER: Maurice White
 WRITERS: M. White, V. White, K.L. Patterson, S. Reynolds, M.C. Hammer
 PUBLISHERS: CBS/Maurice White/Vershell/Karranova, ASCAP/Reyshell
 Columbia 44-73396 (12-inch single)

EWFF offers a hip-hop pop jam featuring the hottest rapper of the moment. A bit fey for EWFF standards, but it works.

► **SHALAMAR** Caution: This Love Is Hot! (3:56)
 PRODUCERS: Ray Barnes, Tony Coleman
 WRITERS: R. Ray Barnes, Anthony T. Coleman
 PUBLISHERS: Epic/Solar/Knight Crew, BMI
 Solar/Epic (c/o CBS) (12-inch version also available, Solar 45-74517)

We expect much more than a not-so-sly reworking of "Poison" as the initial release from the venerable ensemble's forthcoming "Wake Up."

► **BLACK FLAMES** Dance With Me (3:53)
 PRODUCERS: Jason Mizell, Stanley Brown
 WRITERS: J. Mizell, S. Brown
 PUBLISHERS: Mi Bro/Raw As Hell/Yah Ya Sykes/Major Mo/Def Jam, ASCAP
 OBR/Columbia

Commercially viable R&B with a distinct raw edge.

► **GLENN JONES** Can We Try Again (4:13)
 PRODUCER: Teddy Riley
 WRITERS: G. Jones, T. Riley
 PUBLISHERS: LuElla/Warner Bros./Zomba Enterprises, ASCAP
 Jive 1395-1-JD (c/o BMG)

Sweet, gingerly paced R&B ballad fleshed out with a notable performance by Jones.

► **HEAVY D. & THE BOYZ** More Bounce (3:57)
 PRODUCER: DJ Eddie F.
 WRITER: Heavy D., Eddie F.
 PUBLISHER: not listed
 MCA

The Bidily Didily D is back with a little rhythmic assistance from vintage Zapp and Parliament.

► **JAMES "J.T." TAYLOR** 8 Days A Week (4:02)
 PRODUCERS: James "J.T." Taylor, Dennis Matkosky
 WRITERS: J. Taylor, D. Matkosky
 PUBLISHERS: Sula/Geffen/Matkosky, ASCAP
 MIXER: Teddy Riley
 MCA 24062 (12-inch single)

Swing-styled remixes by Riley could

help ignite interest in ex-Kool & the Gang singer's overlooked solo debut.

COUNTRY

► **GARTH BROOKS** Friends In Low Places (3:45)
 PRODUCER: Allen Reynolds
 WRITERS: D. Blackwell, B. Lee
 PUBLISHERS: Careers, BMI/Music Ridge, ASCAP
 Capitol B-79216

On the heels of the chart success of "The Dance" comes this rowdy, humorous account of a blast from the past showing up at the wedding. Brooks shows off his vocal versatility, adding a growl where necessary to the easily pictured tale.

► **REBA McENTIRE** You Lie (3:48)
 PRODUCERS: Tony Brown, Reba McEntire
 WRITERS: Bobby Fisher, Austin Roberts, Charlie Black
 PUBLISHERS: Bobby Fisher/Five-Bar-B/Chriswald/Hopi Sound, ASCAP
 MCA 79071

A wistful, haunting treatise on the power of the lie. McEntire's wide-range vocal workout effects a chilling commentary on a dying love and its inevitable emotional fallout.

► **RESTLESS HEART** When Somebody Loves You (3:37)
 PRODUCERS: Scott Hendricks, Tim DuBois, Restless Heart
 WRITERS: John Neel, Rick Giles
 PUBLISHERS: Song Pantry/EEG, ASCAP
 RCA 2663-7-R

Late-night slow and bluesy, this tune examines one of life's great discoveries. A bit repetitive, though.

► **RICKY SKAGGS** He Was On To Something (So He Made You) (2:37)
 PRODUCERS: Ricky Skaggs, Steve Buckingham
 WRITER: S. Curtis
 PUBLISHER: Tree/CBS, BMI
 Epic 34-73496 (c/o CBS)

Acoustically bright and irresistibly bouncy. Plenty of fiddle and steel and the joyous affirmation that romantic clichés pale in the face of real love.

► **JANN BROWNE** Louisville (3:09)
 PRODUCER: Steve Fishell
 WRITERS: Jann Browne, Pat Gallagher
 PUBLISHERS: Lilli Betle, BMI/Jumpin' Joe Moor, ASCAP
 Curb NR-76835

A sad story told to a jaunty, no-nonsense beat. Browne creates to perfection the sound of a woman dangerously wronged.

► **MARIE OSMOND** Like A Hurricane (3:20)
 PRODUCER: James Stroud
 WRITER: Michael Clark
 PUBLISHERS: Warner Tamerlane/Flying Dutchman, BMI
 Curb NR-76840

A storm-charged chorus combines a series of natural disasters that are paled by the power of a moving, driving love. A feisty, frothy performance of a beautifully crafted song.

► **WILLIAM LEE GOLDEN** Louisiana Red Dirt Highway (3:10)
 PRODUCERS: William Lee Golden, T. Brown
 WRITER: Vernon Rust
 PUBLISHER: Oavid 'N' Will, ASCAP
 PolyGram

This is Golden's best single to date. The picturesque lyrics are expressively interpreted, and the sound and the theme are unapologetically country.

► **DALE WATSON** One Tear At A Time (2:42)
 PRODUCER: John Jorgenson
 WRITER: Dale Watson
 PUBLISHERS: Mike Curb/Watson Texas, BMI
 Curb 76834

Watson's controlled but spirited vocals, coupled with foot-tapping, energetic rhythm, tote a message of two parties getting over the severing of ties. The well-produced number boasts a clean, defined guitar sound.

► **JERRY JARAMILLO** I'm Too Used To Loving You (2:42)
 PRODUCER: Little Richie Johnson
 WRITER: Ben Peters
 PUBLISHER: Ben Peters, BMI
 LRJ 2023

Pure honky-tonk gospel. Jukebox soulful, sad, and sincere. Nick Nixon had a top 40 hit with this one in 1975.

Contact: 505-864-7441.

► **R.B. STONE** Would You? (3:26)
 PRODUCER: Col. Buster Doss
 WRITER: R.B. Stone
 Publisher: Buster Doss, BMI
 Stardust SR-1097

Stone's soft, sensitive style cuddles the simple lyrics and gentle melodies of this sublime, powerful love ballad.

DANCE

► **ELISA FIORILLO** On The Way Up (6:16)
 PRODUCER: David Z
 WRITERS: Elisa Fiorillo, Prince, Levi Seacer Jr., David Z
 PUBLISHERS: Gribbles/Chrysalis/Controversy/WB/Michael Anthony, ASCAP/David Z, BMI
 MIXERS: Keith "KC" Cohen, David Williams
 Chrysalis V-23498 (c/o CEMA) (12-inch single)

Fiorillo concludes a long absence with a beat-heavy, street-suave pop/dance winner sure to introduce the young singer to a whole new audience.

► **PRINCE** Thieves In The Temple (8:03)
 PRODUCER: Prince
 WRITER: Prince
 PUBLISHERS: Controversy/WB, ASCAP
 MIXERS: Paisley Park, Junior Vasquez
 Paisley Park O-21598 (c/o Warner Bros.) (12-inch single; cassette reviewed Aug. 4)

► **MARC ALMOND** The Desperate Hours (7:48)
 PRODUCER: Bob Kraushaar
 WRITER: Marc Almond
 PUBLISHER: Arto/WB, ASCAP
 MIXER: Justin Strauss
 Capitol V-15597 (12-inch single)

Delicious and danceable NRG-ized pop as only the stylish and debonair Almond could.

► **DURAN DURAN** Violence Of Summer (Love's Taking Over) (4:56)
 PRODUCER: Chris Kimsey
 WRITERS: Taylor, Rhodes, LeBon, Cuccurullo, Campbell
 PUBLISHERS: Skintrade/Coigems-EMI, ASCAP
 MIXERS: Brown-Eyes
 Capitol V-15612 (12-inch single)

Outfit opts for a Steve "Silk" Hurley-esque club treatment on this confection, extracted from the forthcoming "Liberty."

► **CYNTHIA & JOHNNY "O"** Dreamboy/Dreamgirl (4:05)
 PRODUCERS: Charlie "Rock" Jimenez, Mickey Garcia, Elvin Molina
 WRITER: Charlie "Rock" Jimenez
 PUBLISHERS: MicMaster/Charlie "Rock," BMI
 MIXERS: Mickey Garcia, Elvin Molina, Charlie "Rock" Jimenez
 Mic Mac MIC-539 (12-inch single)

The label mate prince and princess of the popular freestyle movement unite for a club tour de force sure to please their many adoring fans. Contact: 212-675-4038.

► **JUDY TORRES** Please Stay Tonight (7:27)
 PRODUCER: Mickey Garcia, Elvin Molina
 WRITERS: M. Garcia, E. Molina
 PUBLISHERS: Protoons/Garcia/Molina, ASCAP
 MIXERS: Mickey Garcia, Elvin Molina
 Profile PRO-7301 (12-inch single)

Another fine freestyle taster from the talent's overlooked "Love Story" project. Tasteful new mixes may respark interest. 212-529-2600.

► **ASSOCIATES** Fire To Ice (6:41)
 PRODUCER: Julian Mendelsohn
 WRITER: B. MacKenzie
 PUBLISHER: Fiction, ASCAP
 MIXER: Bobby Konders
 Charisma (c/o WEA)

Techno-house overhaul previews the act's forthcoming "Wild & Lonely."

► **LIGHTNING SEEDS** All I Want (6:12)
 PRODUCER: Ian Broudie
 WRITERS: Ian Broudie, Peter Coyle
 PUBLISHER: Chrysalis, ASCAP
 MIXER: Simon Rogers
 Ghetto/MCA 24054 (12-inch single)

Modern rock chart staple is finally unleashed in a number of mixes to make it even more club-friendly.

► **EARTH PEOPLE** Dance (4:33)
 PRODUCER: Joey Longo
 WRITER: Joey Longo
 PUBLISHERS: Ropiak Bros., BMI
 Underworld AP-146 (12-inch single)

More off-kilter beat'n'sample madness from the darling of the underground sound. Contact: 718-786-8473.

► **BASS-O-MATIC** In The Realm Of The Senses (6:21)
 PRODUCER: William Orbit

WRITERS: Orbit, Musgrave
 PUBLISHER: not listed
 MIXERS: Sugar J., William Orbit
 Virgin (c/o Atlantic) (12-inch single)

Hard-kickin', frenetic acid instrumental, once available only on import, is now here.

► **YVONNE DeLEON** I Can't Face The Fact (7:30)
 PRODUCER: Elis Pacheco
 WRITER: E. Pacheco
 PUBLISHERS: It's Time/Fanja, BMI
 MIXERS: Aldo Marin, Elis Pacheco
 Cutting CR-238 (12-inch single)

Engaging Latin hip-hop cut is marred by mixes that sadly bury Yvonne's notable vocals too far back in the mix. Contact: 212-567-4900.

AC

► **PIA ZADORA** If You Were Mine (4:17)
 PRODUCER: Narada Michael Walden
 WRITERS: N.M. Walden, L. Jackson
 PUBLISHER: Gratitude Sky, ASCAP
 Epic Associated (c/o CBS)

Delicate pop ballad could revive interest in the singer's latest commercial endeavor.

MODERN ROCK

► **PLAN B.** Run For Cover (2:25)
 PRODUCER: not listed
 WRITER: Johnny Haeusler
 PUBLISHER: copyright control
 MIXER: Plan B.
 RCA 2651-1-RD (12-inch single)

Guitar-etched rock testament from the act's "The Greenhouse Effect."

RAP

► **OAKTOWN'S 3-5-7** We Like It (4:55)
 PRODUCER: M.C. Hammer
 WRITER: M.C. Hammer
 PUBLISHER: Bust-It, BMI
 Capitol V-15595 (12-inch single)

The terribly underrated 3-5-7 always manage to pump it much harder than their mentor, Hammer. Hot new version lifted from the "Wild & Loose" project merits both club and radio attention.

► **MC LYTE** Cappuccino (3:40)
 PRODUCER: Marley Marl
 WRITERS: MC Lyte, Marley Marl
 PUBLISHERS: First Priority/Music Corporation of America, BMI/MCA/Top Billin', ASCAP
 First Priority Music (c/o Atlantic) (12-inch single)

An anti-drug public service announcement from Lyte features remixed versions of "Cappuccino," the classic "I Cram To Understand U (Sam)," and "Not With A Dealer."

► **KINGS OF SWING** Nod Your Head To This (3:21)
 PRODUCERS: Kings Of Swing
 WRITER: Kings Of Swing
 PUBLISHER: First Priority, BMI/Top Billin', ASCAP
 MIXERS: Norman Cook, Audio Two
 Bum Rush/Virgin O-96458 (c/o Atlantic) (12-inch single)

They may not be rulers of the charts yet, but it may be in the offing, judging from this tough hip-hop jam, sporting a strong mix by Beats International leader Norman Cook.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW AND NOTEWORTHY

► **BERNADETTE COOPER** I Look Good (4:42)
 PRODUCER: Bernadette Cooper
 WRITER: Bernadette Cooper
 PUBLISHERS: Portrait/Solar/Slap Me One!/Tree, ASCAP
 MCA

Former jump start behind Klymaxx and Madame X steps up front with confidence and attitude. This funky and funny preview to the singer/songwriter/producer's forthcoming "Drama According To Bernadette Cooper" project will be a breath of fresh air to programmers and a welcome return to fans who made "the men all pause."

► **GUTTERBOY** A Rainy Day On Mulberry St. (3:40)
 PRODUCER: Jonathan Elias
 WRITERS: Dito, Mike O'Shea
 PUBLISHER: Wandering, ASCAP
 DGC (c/o Warner Bros.)

Much-hyped New York foursome finally delivers the goods with a debut single that lingers effortlessly in the Church/vintage Psychedelic Furs territory. Well-produced and -written effort, aided by the act's visual appeal, is bound to make multiformat waves.

► **SYDNEY YOUNGBLOOD** I'd Rather Go Blind (6:10)
 PRODUCER: Claus Zundel
 WRITERS: E. Jordan, B. Foster
 PUBLISHER: Arc, BMI
 Arista AD-2056 (12-inch single)

Promising young American vocalist had to go all the way to Germany and the U.K. to find much-deserved success. Now he's ready to bring it on home with this refreshing, slow R&B jam, groomed for multiformat programming.

LIFELINES

BIRTHS

Girl, Olivia DeAnne, to **Rodd and Louise Buckle**, July 10, in Comox, British Columbia. He is a Nashville-based songwriter.

Boy, Chase Michael, to **Tommy and Deann McLean**, July 11 in Jackson, Tenn. She is assistant manager at Camelot Music No. 89.

Girl, Kendall Alexandra, to **Derek and Cindi Graham**, July 16 in New York. He is national sales director for I.R.S.

MARRIAGES

Murdoch McBride to **Cia Toscanini**, June 2 in Brooklyn, N.Y. He is editor of ASCAP In Action. She is assistant to the director of concert & symphonic at ASCAP.

Tsuyoshi Micheal King to **Debra A. Merlin**, July 25 in Nashville. He is a cameraman for TNN. She is production coordinator for TNN.

DEATHS

Geoffrey N. Bridge, 70, of natural causes, June 20 in Sussex, England. Bridge began his record industry career in the overseas division of EMI Records, transferring to the U.K. division in 1963 and becoming managing director in 1966. He moved to Pye Records as GM and in 1972 became founding director general of the British Phonographic Industry, retiring in October 1979. He is survived by a brother, Anthony.

Joan Whitney Kramer, 76, of Alzheimer's disease, July 12 in Westport, Conn. Born Zoe Parenteau, Kramer was a singer/songwriter who had a string of No. 1 hits in the '40s under the name Joan Whitney. Her hits included "High On A Windy Hill," "It All Comes Back To Me Now," "So

You're The One," "My Sister And I," "Candy," "Love Somebody," "Far Away Places (With Strange Sounding Names)," and "It's Love, Love, Love." Kramer started her career as a showgirl in "The Great Waltz." She went on to become a vocalist with Enrique Madriguera and other dance orchestras and, later, was the featured singer at the Mayflower in Washington, D.C., and the Pierre Hotel in New York, before achieving success as a singer/songwriter. She was a member of ASCAP and the Songwriters Guild of America, and was nominated to the Songwriters Hall of Fame. She is survived by her husband, Alex Kramer; her son, Doren Voeth; and a sister, Renee Rylander.

Troy Dixon (Trouble T-Roy), 22, after falling from a second-floor balcony

ramp, July 15 in Indianapolis. Dixon was a dancer with Heavy D & the Boyz, whose latest album, "Big Tyme," has sold more than 1 million copies. The group, which is heard on the theme song of the Fox network show "In Living Color," received a Soul Train award and NAACP Image award for "Big Tyme." Dixon is survived by his parents, William and Mattie; a brother, Gary; his fiancée, Sonia Gibbs; and a 9-month-old daughter, Tania Alexandra. Donations may be sent to a trust fund for Dixon's daughter in care of the group's management company, Uptown Enterprises, 1755 Broadway, New York, N.Y. 10019.

Bobby Day, 60, of cancer, July 15 in Los Angeles. Day, born Robert James Byrd in Fort Worth, Texas, formed the Hollywood Flames in

1950. The group scored a No. 11 pop hit in 1957 with "Buzz Buzz Buzz" on the Ebb label. As a solo performer, Day charted with his own "Little Bitty Pretty One" in 1957 (subsequently an even bigger hit in a cover version by Thurston Harris the same year, and revived in 1972 by the Jackson 5) and the No. 2 pop hit "Rockin' Robin" in 1958. His song "Over And Over" became a No. 1 pop single for the Dave Clark Five in 1965.

Sidney Torch, 82, of natural causes July 16 in Sussex, England. He was a noted cinema organist in prewar years, and after wartime service as an RAF air gunner, was pianist in various West End Cafe orchestras, and then conductor of the Queen's Hall Light Orchestra (an appointment causing regular jokes linking "Torch" with "Light"). He recorded extensively, mostly for EMI, and 37 years ago began a successful conducting and arranging association with the BBC Concert Orchestra and its still-running "Friday Night Is Music Night" series on BBC Radio Two. Torch was appointed Member of the British Empire in 1985.

Kenjiro Takayanagi, 91, of pneumonia July 23 in Tokyo. Renowned as "the father of television," Takayanagi

received the Order of Cultural Merit and the First Order of the Sacred Treasure, the latter in 1989, recognizing his achievements in the research and development fields of TV, VCR systems, and electronics engineering, including an all-electronic TV in 1935. Since 1973, Takayanagi had been the supreme adviser of the Victor Co. of Japan (JVC).

Brent Mydland, 38, of unknown causes, on July 26 in Lafayette, Calif. Mydland was the keyboard player for the Grateful Dead since 1979, replacing Keith Godchaux (who himself died in a motorcycle accident in 1980). Mydland appeared on the Dead's Arista albums from "Go To Heaven" (1980) through "Built To Last" (1989). The keyboardist enjoyed a growing role with the group through the years, penning and singing three songs on its most recent album. Mydland also recorded and performed with Bob Weir of the Dead in the spinoff band Bobby & the Midnights. An autopsy on Mydland's body proved inconclusive; toxicological tests to determine the cause of death will not be available for two weeks.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

GEFFEN'S DGC IS OFF TO A FAST START

(Continued from page 12)

amply displayed their sales power elsewhere.

Other DGC releases to date include works by former X member John Doe, singer Lori Carson, Warrior Soul, and Gutterboy.

Ed Rosenblatt, president of both the Geffen and DGC labels, notes that the central purpose behind DGC's establishment was to give new artists a good shot while working established artists' records deeper than ever. The logic of this approach is borne out, he says, by Geffen's still hot Aerosmith and Don Henley albums, which remain in the upper regions of the albums chart after being out for 46 and 57 weeks, respectively. If a company expects to break new and established artists' records alike, he says, "you better have a pretty good-sized promotion department, and a pretty well-laid-out one."

"That's why we decided to make the [new label] investment now, rather than wait three or four years, when it would be absolutely necessary for us to do that," he says. "I think if you would check as to all of the other record companies that are either our size or larger, you would find out that we probably have less records per promotion person than any other record company."

Though Rosenblatt was on board in 1980 when Geffen itself started up, he says any comparison between the two label rollouts would be difficult to make.

"When we started DGC, we already had a backlog of artists that were in the recording studio," he says. "When we started Geffen Records, we only had one album we thought we were going to come out with, a Donna Summer record. We thought that was going to be our only record in 1980. Then, all of a sudden, we found out that John Lennon was making a record with Yoko, and we had two albums our first four months. And then we didn't come out with another album until the next spring—we had a Yoko Ono record and an Elton John record. Here we had a much better flow of music ready to go."

Though DGC and Geffen are separated only by their individual promotion departments, Rosenblatt says, "As soon as it warrants, which is

really based on flow of product, and we need to separate certain other marketing areas, we will do it."

Upcoming DGC releases include the major-label debut of the critically lauded, Seattle-based pop band the Posies.

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.

AUGUST

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. 16-19, **Jack The Rapper Conference**, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

Aug. 23-26, **Midwest Music Conference**, North Pier, Chicago. Jeff Kwatinetz, 312-876-1766.

SEPTEMBER

Sept. 12, **City Of Hope "Spirit Of Life" Award Presentation**, Columbia Pictures Studios, Los Angeles. 212-445-5047.

Sept. 12, **11th Annual Licensing Industry Symposium**, sponsored by the Licensing Letter, Century Plaza Hotel, Los Angeles. 602-948-1527.

Sept. 12-15, **National Assn. of Broadcasters Radio Convention**, Hynes Convention Center, Boston. 202-429-5300.

Sept. 13-15, **Foundations Forum '90**, third annual hard rock/heavy metal convention, Sheraton Plaza La Reina Hotel, Los Angeles. Melanie Schaffner, 212-645-1360.

Sept. 21-25, **Audio Engineering Society Convention**, Los Angeles Convention Center, Los Angeles. 212-661-8528.

Sept. 30-Oct. 2, **Sponsorship Strategies**, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Laura Stroth, 615-321-4254.

W.H. SMITH'S VARIETY

(Continued from page 10)

and Military Circle in Norfolk, Va. The outlets currently operate under the name Mother's Records And Tapes.

The memo says the company's "aim is to be operational in the new warehouse" before it attempts to supply the Variety stores with product, suggesting that the chain is preparing to move into a new distribution facility. One source says the current Wee Three location is overtaxed.

Although W.H. Smith has been moving cautiously in building up its U.S. music presence, sources say the company, which also operates more than 300 airport newsstands and 200 bookstores in North America, ultimately wants to be one of the five largest music retailers in the country.

'STAR WARS' TRILOGY

(Continued from page 10)

says. Trade sources estimate the trilogy will ship in excess of 1 million units, including single copies and gift-packs. Earlier hints that CBS/Fox would release the trilogy were widely praised by retailers and distributors (Billboard, July 7).

The gift pack includes newly designed packaging, including an overwrap that bundles the three cassettes together but opens like a book. The overwrap contains information on the three films.

A cap box goes over the whole package and contains an inscription to the consumer from Lucas.

CBS/Fox will support the release with what DeLellis describes as a "seven-figure TV campaign" in major spot markets. PAUL SWEETING

FOR THE RECORD

Spyro Gyra's live radio broadcast for the World Music Series (Billboard, July 7) originated from New York's Tramps club. ABC Radio Network was the satellite uplink facility used, and the performance was not televised. The band's Neil Stadtmiller mixed the radio show, and Starfleet's Sam Cooper handled radio control. From the radio control area in Tramp's basement office, the total mix of music and radio announcements and spots were simultaneously sent via audio distribution amps to ABC Radio Networks for satellite uplink and to the ASL Mobile Audio remote truck to be recorded onto two Sony DTC 1000ES DAT machines for future use. Starfleet/Peer Pressure Promotions was the producer of the series, which was sponsored by Stoli, the Russian vodka company, and various national and local sponsors. Incorrect information appeared in the original story.

Three artists whose last studio albums went gold were left out of the grid featuring top August releases in the Aug. 4 issue. Coming to stores Aug. 13 is Stryper's "Against The Law." The first single from the Enigma release is "Shining Star." Megaforce/Island thrash band Anthrax will release its seventh album, "Persistence Of Time," Aug. 21. Dance-pop singer Dino will follow up his near-platinum debut with "Swingin'." The Island Records release will also be in stores Aug. 21.

The product code was incorrectly listed for "Mahler: Symphony No. 8" in last week's album reviews. The correct number for the Sony Classical release is S2K 45754.

TO OUR READERS

The market action chart will return next week.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	1	11	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY 2 weeks at No. 1
2	2	11	CUTS BOTH WAYS EPIC 34 73395	GLORIA ESTEFAN
3	4	6	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
4	6	9	TALK TO ME ELEKTRA 4-64964	ANITA BAKER
5	10	12	RELEASE ME SBK 05342	WILSON PHILLIPS
6	8	14	COME BACK TO ME A&M 1475	JANET JACKSON
7	3	3	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	MICHAEL BOLTON
8	14	15	OH GIRL COLUMBIA 38-73377	PAUL YOUNG
9	9	10	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
10	5	4	TAKE IT TO HEART REPRISE 4-19828	MICHAEL MCDONALD
11	13	13	NOTICE ME Geffen 4-19946	NIKKI
12	11	5	DO YOU REMEMBER? ATLANTIC 4-87955	PHIL COLLINS
13	7	8	READY OR NOT VIRGIN 4-98995	AFTER 7
14	12	7	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
15	20	30	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
16	19	22	KING OF WISFUL THINKING EMI 50307	GO WEST
17	21	25	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
18	15	11	CLUB AT THE END OF THE STREET MCA 53818	ELTON JOHN
19	16	16	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
20	18	20	BABY YOU'RE MINE EPIC 34-73405	BASIA
21	24	29	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
22	17	17	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
23	22	19	HOLD ON SBK 07322	WILSON PHILLIPS
24	35	—	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	PHIL COLLINS
★★★ POWER PICK ★★★				
25	41	—	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
26	26	35	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
27	23	18	THROUGH THE TEST OF TIME GRP 3032	PATTI AUSTIN
28	31	39	HEAVEN GIVE ME WORDS CHARISMA 4-98952	PROPAGANDA
29	34	38	SEA CRUISE (FROM "FORD FAIRLANE") ELEKTRA LP CUT	DION
30	28	32	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
31	39	46	PURE MCA 53816	THE LIGHTNING SEEDS
32	25	24	WHAT DO PEOPLE KNOW RCA 2623	POCO
33	43	—	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
34	37	37	COULD THIS BE LOVE VENDETTA 1509/A&M	SEDUCTION
35	33	21	DARE TO FALL IN LOVE CHARISMA 4-98971	BRENT BOURGEOIS
36	30	26	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART/RONALD ISLEY
37	40	—	RHYTHM OF LIFE FONTANA 875 018-4/MERCURY	OLETA ADAMS
38	27	28	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
39	29	23	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
★★★ HOT SHOT DEBUT ★★★				
40	NEW	1	SAME OLD LOOK ARISTA 2039	JIMMY RYSER
41	32	33	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
42	NEW	1	HEART OF STONE ARISTA 2057	TAYLOR DAYNE
43	NEW	1	MY HEART HAS A MIND OF ITS OWN CURB 76833	SALLY MOORE
44	38	31	THIS IS LOVE COLUMBIA 38-73346	REGINA BELLE
45	45	—	STOP RUNNING AWAY A&M 1514	BRENDA RUSSELL
46	36	27	EVERY TIME I TURN AROUND MCA LP CUT	LITTLE RIVER BAND
47	46	43	POSSESSION EPIC 34-73398	BAD ENGLISH
48	NEW	1	PROBLEM CHILD RCA 2646	THE BEACH BOYS
49	42	42	IF I KNEW THEN WHAT I KNOW NOW REPRISE 4-19972	KENNY ROGERS
50	48	—	TAKE ME ATLANTIC 4-87882	EVERYTHING BUT THE GIRL

Records with the greatest airplay gains this week. ♦ Videoclip availability.

HAMMER, ABDUL, VAN HELEN, TRAVIS SHINE IN CERTS

(Continued from page 12)

release, "Van Halen II." Its 1986 smash "5150" previously topped the 4 million mark. Two earlier albums by the band—its eponymous 1978 debut album and "1984"—have topped 6 million.

Randy Travis' 1987 smash "Always And Forever" topped the 4 million mark, matching the highest level reached to date by a country album. Three other country albums have hit this plateau: Willie Nelson's "Stardust" and Alabama's "Mountain Music" and "Feels So Right."

Three country giants added to their lengthy gold album histories. Alabama landed its 13th with "Pass It On Down," George Strait reeled in his 12th with "Livin' It Up," and Reba McEntire scored her seventh with "Live."

Metallica landed its fourth platinum album with "Garage Days Revisited" and also posted a gold single with "One." The latter achievement is exceptional for a hardcore metal band.

Fleetwood Mac landed its 10th gold album with "Behind The Mask," but the more telling news is that the album was not also certified platinum. The group's three previous studio albums reached both levels simultaneously.

New Kids On The Block's "Step By Step" single went gold and platinum simultaneously July 10. It is the quintet's second platinum single, following last year's "Hangin' Tough."

Roy Orbison and Keith Whitley

were both awarded gold albums posthumously. Orbison scored with "The All Time Greatest Hits Of Roy Orbison" and Whitley with "I Wonder Do You Think Of Me."

Here is the complete list of July certifications.

MULTIPLATINUM ALBUMS

- Paula Abdul, "Forever Your Girl," Virgin, 7 million.
- M.C. Hammer, "Please Hammer Don't Hurt 'Em," Capitol, 4 million.
- Randy Travis, "Always & Forever," Warner Bros., 4 million.
- Van Halen, "Van Halen II," Warner Bros., 4 million.
- Cher, "Heart Of Stone," Geffen, 2 million.
- Madonna, "I'm Breathless," Sire/Warner Bros., 2 million.
- Bob Marley & the Wailers, "Legend," Island, 2 million.

PLATINUM ALBUMS

- Bruce Springsteen, "The Wild, The Innocent & The E Street Shuffle," Columbia, his eighth.
- Madonna, "I'm Breathless," Sire/Warner Bros., her sixth.
- Metallica, "Garage Days Revisited," Elektra, its fourth.
- Paula Abdul, "Shut Up And Dance (The Dance Mixes)," Virgin, her second.
- Taylor Dayne, "Can't Fight Fate," Arista, her second.
- Keith Sweat, "I'll Give All My Love To You," Elektra, his second.
- Wilson Phillips, "SBK," its first.

GOLD ALBUMS

- Alabama, "Pass It On Down," RCA, its 13th.
- George Strait, "Livin' It Up," MCA, his 12th.
- Fleetwood Mac, "Behind The Mask," Warner Bros., its 10th.
- Reba McEntire, "Live," MCA, her seventh.
- Carly Simon, "Greatest Hits Live," Arista, her seventh.
- Madonna, "I'm Breathless," Sire/Warner Bros., her sixth.
- Roy Orbison, "The All Time Greatest Hits Of Roy Orbison, Vol. 1," CBS Special Products, his fifth (counting Traveling Wilburys).
- Billy Ocean, "Greatest Hits," Jive/RCA, his fourth.
- Anthrax, "Among The Living," Island, its third.

Paula Abdul, "Shut Up And Dance (The Dance Mixes)," Virgin, her second.

Milli Vanilli, "Quick Mixes—The Remix Album," Arista, its second.

Soul II Soul, "Vol II (1990 A New Decade)," Virgin, its second.

Keith Sweat, "I'll Give All My Love To You," Elektra, his second.

Tony! Toni! Toné!, "The Revival," Wing, its second.

Keith Whitley, "I Wonder Do You Think Of Me," RCA, his second.

"Damn Yankees," Warner Bros., their first.

Faith No More, "The Real Thing," Slash/Reprise, its first.

Faster Pussycat, "Wake Me Up When It's Over," Elektra, its first.

L.A. Guns, "Cocked And Loaded," Vertigo, their first.

Kathy Mattea, "Willow In The Wind," Mercury, her first.

Michael Smith, "Michael Smith Project," Reunion, his first.

PLATINUM SINGLES

- New Kids On The Block, "Step By Step," Columbia, their second.
- Snap, "The Power," Arista, its first.

GOLD SINGLES

- New Kids On The Block, "Step By Step," Columbia, their sixth.
- Depeche Mode, "Enjoy The Silence," Sire/Warner Bros., its second.
- Johnny Gill, "Rub You The Right Way," Motown, his first.
- Billy Idol, "Cradle Of Love," Chrysalis, his first.
- Glenn Medeiros featuring Bobby Brown, "She Ain't Worth It," MCA, Medeiros' first.
- Mellow Man Ace, "Mentiroso," Capitol, his first.
- Metallica, "One," Elektra, its first.

LIVE Home Video CEO David Mount offers guidelines for choosing a sell-through hit ... see page 13

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/DANCE Based on airplay reports from stations combining top 40, dance and urban music.			
1	1	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
2	5	DO ME! MCA 53848	BELL BIV DEVOE
3	2	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
4	10	COME BACK TO ME A&M 1475	JANET JACKSON
5	3	THE POWER ARISTA 2013	SNAP
6	7	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER
7	8	COULD THIS BE LOVE VENDETTA 1509/A&M	SEDUCTION
8	6	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT
9	11	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
10	9	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN
11	12	GIRLS NITE OUT RCA 9174	TYLER COLLINS
12	13	JERK OUT PAISLEY PARK 7-19750/REPRISE	THE TIME
13	4	HOLD ON ATLANTIC 7-87984	EN VOGUE
14	15	LOVE AND EMOTION LMR 2645/RCA	STEVIE B
15	16	TIC-TAC-TOE ATLANTIC 4-87910	KYPER
16	14	MY KINDA GIRL SOLAR 4-74510/EPIC	BABYFACE
17	21	ALL I DO IS THINK OF YOU ATLANTIC 4-87952	TROOP
18	19	LA RAZA VIRGIN 4-98947	KID FROST
19	24	SLOW LOVE MOTOWN 2028	DOC BOX & B. FRESH
20	17	MENTIROSA CAPITOL 44533	MELLOW MAN ACE
21	25	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
22	22	BANNED IN THE USA LUKE 4-98915/ATLANTIC	LUKE FEATURING THE 2 LIVE CREW
23	—	MY, MY, MY MOTOWN 2033	JOHNNY GILL
24	29	THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS.	PRINCE
25	26	TONIGHT COLUMBIA 38-73461	NEW KIDS ON THE BLOCK
26	28	CAN'T STOP VIRGIN 4-98961	AFTER 7
27	18	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
28	27	FIRST TRUE LOVE MCMAC 2537	TIANA
29	20	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND
30	30	WE'RE ALL IN THE SAME GANG WARNER BROS. 4-19819	W. COAST ALL-STARS

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	2	THE OTHER SIDE Geffen 4-19927	AEROSMITH
2	1	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
3	3	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
4	5	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
5	4	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
6	8	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
7	9	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
8	13	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
9	14	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
10	12	POSSESSION EPIC 34-73398	BAD ENGLISH
11	10	HOLY WATER ATCO 4-98944	BAD COMPANY
12	11	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
13	6	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
14	17	HOW BAD DO YOU WANT IT? Geffen 4-19699	DON HENLEY
15	16	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
16	19	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
17	7	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
18	21	KING OF WISFUL THINKING EMI 50307	GO WEST
19	26	JOEY I.R.S. 73014/MCA	CONCRETE BLONDE
20	25	I MELT WITH YOU TVT 2812	MODERN ENGLISH
21	—	HOW MUCH LOVE EMI 50302	VIXEN
22	20	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
23	—	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
24	24	HUNGRY RCA 2607	LITA FORD
25	—	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
26	—	RELEASE ME SBK 07327	WILSON PHILLIPS
27	27	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
28	22	CHAIN OF FOOLS DGC 4-19693	LITTLE CAESAR
29	23	I THINK I LOVE YOU TOO MUCH ARISTA 2031	THE JEFF HEALEY BAND
30	15	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE

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TOP POP ALBUMS™

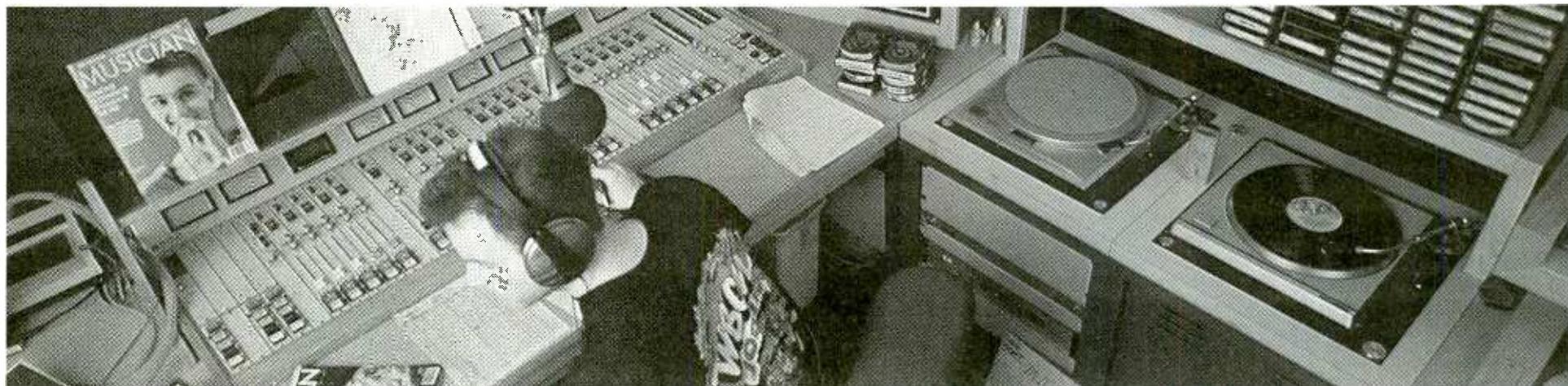
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ No. 1 ★ ★					
1	1	1	23	M.C. HAMMER ▲ ⁴ CAPITOL 92857 (9.98) 9 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	4	18 ²	WILSON PHILLIPS ▲ SBK 93745 (9.98)	WILSON PHILLIPS
3	12	33	3	POISON ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
4	3	3	8	NEW KIDS ON THE BLOCK COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
5	4	2	10	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
6	10	13	7	MARIAH CAREY COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
7	6	7	7	KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
8	5	5	19	SOUNDTRACK ▲ EMI 93492 (10.98)	PRETTY WOMAN
9	9	12	4	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
10	7	6	19	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
11	8	8	15	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
12	11	9	19	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
13	13	11	56	MICHAEL BOLTON ▲ ² COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
14	14	10	19	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
15	16	16	25	FAITH NO MORE ● SLASH 25878/REPRISE (9.98)	THE REAL THING
16	17	14	37	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
17	15	15	17	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
18	25	48	3	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
19	20	19	46	AEROSMITH ▲ ³ GEFEN 24254 (9.98)	PUMP
20	18	17	12	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
21	22	23	16	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
22	19	18	13	BILLY IDOL ● CHRYSALIS 21735 (9.98)	CHARMED LIFE
23	26	27	47	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
24	23	21	10	STEVE VAI RELATIVITY 1037 (9.98)	PASSION AND WARFARE
25	21	20	6	BRUCE HORNSBY & THE RANGE RCA 2041 (9.98)	A NIGHT ON THE TOWN
26	24	22	45	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
27	31	39	5	SOUNDTRACK DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
28	27	29	9	THE JEFF HEALEY BAND ARISTA 8632 (9.98)	HELL TO PAY
29	29	31	26	SLAUGHTER ● CHRYSALIS 21702* (9.98)	STICK IT TO YA
30	32	26	57	DON HENLEY ▲ ² GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
31	28	24	23	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
32	36	32	18	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
33	41	41	9	SNAP ARISTA 8536 (9.98)	WORLD POWER
34	33	28	70	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
35	30	25	11	ICE CUBE PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
36	42	36	39	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
37	35	38	7	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
38	39	43	4	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
39	44	44	12	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
40	34	30	9	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
41	46	46	12	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
42	55	82	4	NELSON DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
43	NEW ▶		1	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
44	38	35	43	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
45	40	40	55	THE 2 LIVE CREW ▲ SKYWALKER 107 (9.98)	AS NASTY AS THEY WANNA BE
46	37	34	16	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
47	43	37	6	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
48	NEW ▶		1	LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
49	50	51	15	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
50	52	57	14	GARTH BROOKS CAPITOL 90897 (8.98)	GARTH BROOKS
51	45	42	9	MILLI VANILLI ● ARISTA 8622 (9.98)	THE REMIX ALBUM
52	47	45	108	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
53	49	50	55	GLORIA ESTEFAN ▲ EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
54	54	52	20	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	51	56	35	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
56	53	47	12	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
57	56	54	103	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
58	48	49	48	L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ)	COCKED & LOADED
59	59	58	62	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
60	60	65	4	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
61	110	—	2	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
62	61	55	35	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98)	THE LITTLE MERMAID
63	57	67	17	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98)	THE DAY THE LAUGHTER DIED
64	62	60	6	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
65	58	53	17	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES
66	63	61	6	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
67	66	83	5	SOUNDTRACK ELEKTRA 60952 (9.98)	THE ADVENTURES OF FORD FAIRLANE
68	64	68	24	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
69	91	131	3	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
70	74	73	54	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
71	75	76	21	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
72	65	59	11	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
73	89	143	3	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION
74	68	63	54	BAFFYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
75	76	81	31	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
76	69	84	11	MELLOW MAN ACE CAPITOL 91295 (8.98)	ESCAPE FROM HAVANA
77	73	71	38	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
78	70	72	9	LITA FORD RCA 2090 (9.98)	STILETTO
79	84	89	11	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
80	90	99	10	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
81	81	78	4	STEVIE B LMR 2307 /RCA (9.98)	LOVE & EMOTION
82	67	70	9	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN
83	79	79	19	DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98)	CHANGESBOWIE
84	80	74	5	DANZIG DEF AMERICAN 24281 /GEFFEN (9.98)	DANZIG II - LUCIFUGE
85	87	85	12	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
86	78	66	43	LINDA RONSTADT (FEA.A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	
87	85	91	4	SANTANA COLUMBIA 46065 (9.98 EQ)	SPIRITS DANCING IN THE FLESH
88	71	62	31	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98)	ALANNAH MYLES
89	77	69	19	ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98)	MANIC NIRVANA
90	72	64	5	CROSBY, STILLS & NASH ATLANTIC 82107 (9.98)	LIVE IT UP
91	92	90	11	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
92	82	75	22	MIDNIGHT OIL ● COLUMBIA 45398 (9.98 EQ)	BLUE SKY MINING
93	83	77	56	THE B-52'S ▲ ² REPRISE 25854 (9.98)	COSMIC THING
94	86	86	8	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS
95	94	97	4	HARRY CONNICK, JR. COLUMBIA 46223 (9.98 EQ)	LOFTY'S ROACH SOUFFLE
96	88	80	10	PRETENDERS SIRE 26219/WARNER BROS. (9.98)	PACKED
97	134	169	3	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
98	93	87	41	LUTHER VANDROSS ▲ THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE EPIC 45320 (13.98 EQ)	
99	132	193	3	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
100	99	102	11	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
101	98	98	31	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II
102	104	110	4	STEVE EARLE AND THE DUKES MCA 6430 (9.98)	THE HARD WAY
103	103	112	5	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
104	95	96	8	JOE COCKER CAPITOL 93416* (9.98)	JOE COCKER LIVE
105	106	101	6	DAVID BOWIE RYKO 0134 /RYKODISC (9.98)	RISE & FALL OF ZIGGY STARDUST/SPIDERS ...
106	101	93	21	ROD STEWART ● DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER WARNER BROS. 26158 (9.98)	
107	97	94	41	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
108	114	106	82	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
109	116	118	5	SONIC YOUTH DGC 24297/GEFFEN (9.98)	GOO

○ 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.

RADIO LISTENS TO MUSICIAN.



“I THINK MUSICIAN IS ONE OF THE BEST INFORMATION SOURCES THAT I HAVE REGARDING MUSIC, NATIONALLY AND LOCALLY. IT'S A GREAT REFERENCE GUIDE AND IT'S COVERED THINGS THAT WE'VE BEEN ABLE TO USE FOR MUSIC NEWS STORIES. IT'S BEEN A VERY VALUABLE REFERENCE TOOL AND IT'S ADDED A DIMENSION TO THE RADIO STATION THAT WE DIDN'T HAVE BEFORE.”

JOE BONADONNA, **WMMR**, PHILADELPHIA

“PEOPLE TUNE IN TO WDET BECAUSE THEY HEAR MUSIC HERE THAT THEY CAN'T HEAR ANYWHERE ELSE. BUT THAT ALSO MEANS THAT SOMETIMES WE DON'T HAVE MUCH BACKGROUND ON THESE ARTISTS, SO I PICK UP MUSICIAN MAGAZINE.

THE FACT THAT MUSICIAN IS WIDE-RANGING IS VERY GOOD FOR US. IT FEATURES IN-DEPTH ARTICLES AND GOOD RECORD REVIEWS. IN A LOT OF OTHER MAGAZINES, THE RECORD REVIEWS ARE FOR ALBUMS THAT CAME OUT 7 OR 8 MONTHS AGO. MUSICIAN IS TIMELY, THAT'S WHAT I LIKE ABOUT IT.”

JUDY ADAMS, **WDET**, DETROIT

“WHEN I CAN'T HEAR MY RADIO, MUSICIAN MAGAZINE KEEPS ME CLOSE TO THE MUSIC... ESPECIALLY AT THIRTY THOUSAND FEET WHEN I'M FLYING BACK AND FORTH BETWEEN KROQ AND WBCN. THEY'RE THE TWO GREATEST ROCK 'N' ROLL STATIONS IN THE COUNTRY AND MUSICIAN IS THEIR EQUIVALENT.”

TONY BERARDINI, **WBCN**, BOSTON

“

MUSICIAN MAGAZINE BRINGS THE ARTISTS A LITTLE CLOSER TO ME IN TERMS OF WHAT THEY THINK. I REALLY APPRECIATE HOW CANDID THE ARTISTS CAN BE WHEN THEY'RE INTERVIEWED IN MUSICIAN. WE USE THE MAGAZINE QUITE EXTENSIVELY ON THE AIR. WHEN PARTICULAR ARTISTS ARE PLAYING IN TOWN, WE'RE ABLE TO SHARE SOMETHING FROM THE LATEST ISSUE THAT MIGHT BE OF INTEREST TO OUR LISTENERS.

BRIAN TAYLOR, **KAZY**, DENVER

”

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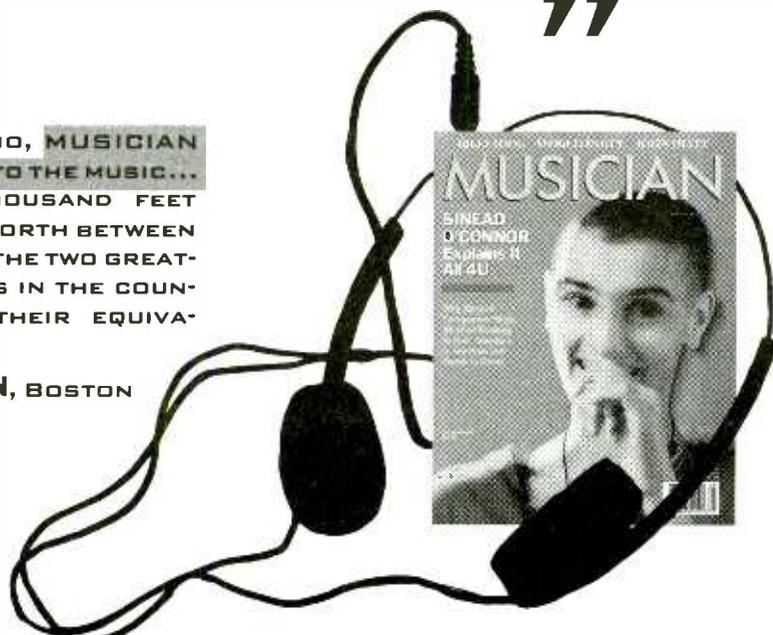
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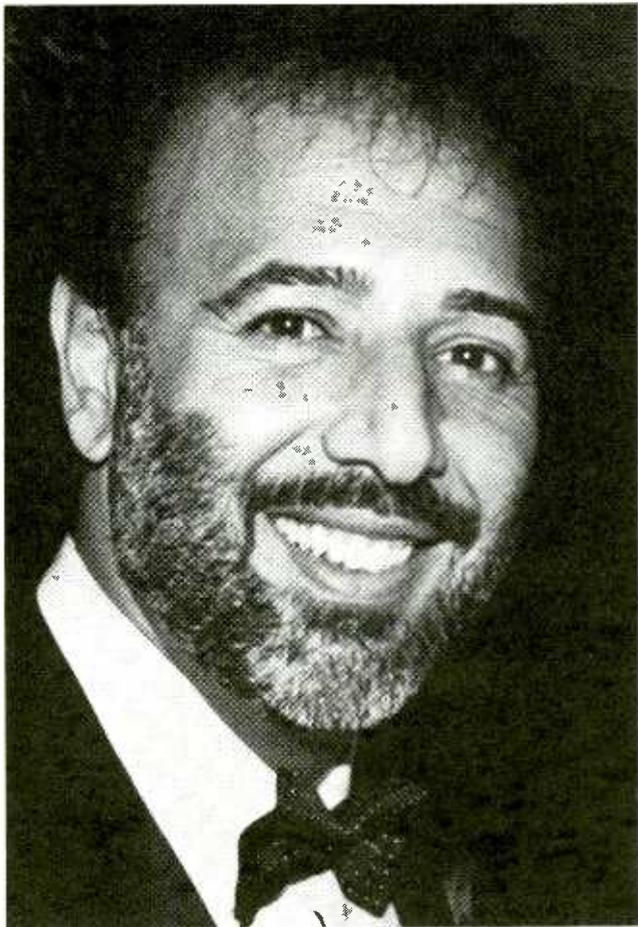
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Billboard® TOP POP ALBUMS™ continued

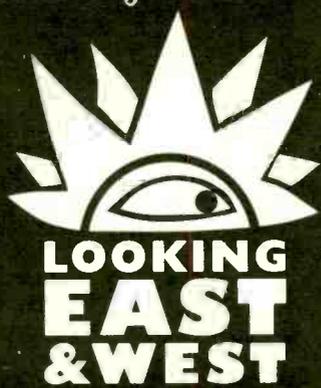
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	107	103	36	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
(111)	115	108	4	SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ)	LIGHTS... CAMERA... REVOLUTION
112	100	100	37	DANGER DANGER IMAGINE 44342*/EPIC (8.98 EQ)	DANGER DANGER
113	96	95	5	CAMEO ATLANTA ARTISTS 846-297/MERCURY (8.98 EQ)	REAL MEN WEAR BLACK
114	108	127	16	LINEAR ATLANTIC 82090 (9.98)	LINEAR
(115)	139	130	20	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
(116)	120	126	15	THE LONDON QUIREBOYS CAPITOL 93177 (9.98)	A BIT OF WHAT YOU FANCY
117	111	111	12	BRUCE DICKINSON COLUMBIA 46139 (9.98 EQ)	TATTOOED MILLIONAIRE
118	109	107	7	JEFF LYNNE REPRISE 26184 (9.98)	ARMCHAIR THEATRE
119	102	88	16	FLEETWOOD MAC ● WARNER BROS. 26111 (9.98)	BEHIND THE MASK
120	105	92	34	TECHNOTRONIC ▲ SBK 93422 (9.98)	PUMP UP THE JAM - THE ALBUM
(121)	144	—	2	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
(122)	135	166	62	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
123	113	136	9	KWAME ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
(124)	193	—	2	MAXI PRIEST CHARISMA 91384* (9.98)	BONAFIDE
(125)	130	116	20	TRAVIS TRITT WARNER BROS. 126094 (9.98)	COUNTRY CLUB
(126)	NEW ▶	1	1	D-NICE JIVE 12021/RCA (9.98)	CALL ME D-NICE
127	125	128	11	MICHAEL MCDONALD REPRISE 25979 (9.98)	TAKE IT TO HEART
(128)	131	135	5	HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ)	HOME
129	117	109	11	JULEE CRUISE WARNER BROS. 25859 (9.98)	FLOATING INTO THE NIGHT
130	127	123	16	SWEET SENSATION ATCO 91307 (9.98)	LOVE CHILD
(131)	RE-ENTRY	116	116	PINK FLOYD ▲ ⁷ COLUMBIA 36183 (15.98 EQ)	THE WALL
132	123	146	6	WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
133	124	105	69	ROXETTE ▲ EMI 91098 (9.98)	LOOK SHARP!
134	129	113	48	ELTON JOHN ▲ MCA 6321 (9.98)	SLEEPING WITH THE PAST
135	121	124	23	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
136	112	125	44	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
137	119	114	66	TOM PETTY ▲ ³ MCA 6253 (9.98)	FULL MOON FEVER
138	126	119	47	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98)	STONE COLD RHYMIN'
(139)	NEW ▶	1	1	JOHNNY VAN ZANT ATLANTIC 82110 (9.98)	BRICKYARD ROAD
140	142	137	12	OTTMAR LIEBERT HIGHER OCTAVE 7026 (9.98)	NOUVEAU FLAMENCO
141	122	121	12	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
142	128	122	51	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
143	146	141	8	HEAVENS EDGE COLUMBIA 45262 (9.98 EQ)	HEAVENS EDGE
144	145	156	11	DIO REPRISE 26212 (9.98)	LOCK UP THE WOLVES
(145)	178	177	12	SOCIAL DISTORTION EPIC 46055 (9.98 EQ)	SOCIAL DISTORTION
146	137	117	73	MILLI VANILLI ▲ ⁶ ARISTA 8592 (9.98)	GIRL YOU KNOW IT'S TRUE
147	141	139	5	24-7 SPYZ IN-EFFECT 3014/RELATIVITY (9.98)	GUMBO MILLENNIUM
148	147	150	7	MODERN ENGLISH TVT 2810 (8.98 EQ)	PILLOW LIPS
(149)	153	148	42	SEDUCTION ● VENETTA 5280 /A&M (8.98)	NOTHING MATTERS WITHOUT LOVE
(150)	NEW ▶	1	1	EXODUS CAPITOL 90379 (9.98)	IMPACT IS IMMINENT
151	136	133	6	MICHAEL FRANKS REPRISE 26183 (9.98)	BLUE PACIFIC
152	150	149	6	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
153	152	129	31	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
154	157	138	9	SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98)	HERE COMES TROUBLE
155	149	144	130	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	143	153	6	BUCKWHEAT ZYDECO ISLAND 842 925 (9.98)	WHERE THERE'S SMOKE THERE'S FIRE
157	156	168	27	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE
(158)	167	—	102	AC/DC ▲ ⁵ ATLANTIC 16018 (6.98)	BACK IN BLACK
159	155	163	3	SHINEHEAD ELEKTRA 60890 (9.98)	THE REAL ROCK
160	166	152	76	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98)	STRAIGHT OUTTA COMPTON
161	162	197	13	SLEEZE BEEZ ATLANTIC 82069 (9.98)	SCREWED, BLUED 'N TATTOOED
162	165	180	26	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
163	133	104	18	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
164	158	158	9	POOR RIGHTEOUS TEACHERS PROFILE 1289 (8.98)	HOLY INTELLECT
165	169	171	88	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98)	EAZY-DUZ-IT
166	138	134	8	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608 (9.98)	FAST FORWARD
167	161	162	6	MARIANNE FAITHFULL ISLAND 842 794* (11.98)	BLAZING AWAY
168	173	170	81	JOURNEY ▲ ² COLUMBIA 44493 (9.98 EQ)	JOURNEY'S GREATEST HITS
169	118	115	65	RICHARD MARX ▲ ³ EMI 90380 (9.98)	REPEAT OFFENDER
170	151	147	6	COMPTON'S MOST WANTED ORPHEUS 75627/EMI (9.98)	IT'S A COMPTON THANG
171	148	142	39	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
(172)	RE-ENTRY	17	17	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
173	174	165	16	A TRIBE CALLED QUEST JIVE 1131 /RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
(174)	NEW ▶	1	1	VARIOUS ARTISTS WARNER BROS. 26280* (9.98)	NOBODY'S CHILD - ROMANIAN ANGEL APPEAL
175	175	167	7	JOAN ARMATRADING A&M 5298 (8.98)	HEARTS & FLOWERS
(176)	190	196	3	SACRED REICH ENIGMA 73560*/METAL BLADE (9.98)	THE AMERICAN WAY
177	177	140	21	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98)	PAINTINGS IN MY MIND
(178)	197	194	45	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98)	BRAVE AND CRAZY
179	159	160	16	NAJEE EMI 92248 (9.98)	TOKYO BLUE
180	172	173	77	TOO SHORT ▲ JIVE 1149/RCA (8.98)	LIFE IS... TOO SHORT
181	168	182	4	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
182	164	145	7	LITTLE CAESAR DGC 24288/GEFFEN (9.98)	LITTLE CAESAR
(183)	NEW ▶	1	1	BLACK BOX RCA 2221 (9.98)	DREAMLAND
184	171	192	11	BATON ROUGE ATLANTIC 82073 (9.98)	SHAKE YOUR SOUL
185	191	183	28	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
186	163	164	11	ADRIAN BELEW ATLANTIC 82099 (9.98)	YOUNG LIONS
187	176	174	6	FLOTSAM & JETSAM MCA 6382 (9.98)	WHEN THE STORM COMES DOWN
(188)	NEW ▶	1	1	PAUL YOUNG COLUMBIA 46755* (9.98 EQ)	OTHER VOICES
189	140	120	41	FASTER PUSSYCAT ● ELEKTRA 60883 (9.98)	WAKE ME WHEN IT'S OVER
190	170	157	16	LITTLE FEAT WARNER BROS. 26163 (9.98)	REPRESENTING THE MAMBO
191	160	132	19	DEL AMITRI A&M 5287 (8.98)	WAKING HOURS
192	195	189	71	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98)	LIKE A PRAYER
193	188	—	2	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
194	179	154	6	PAT METHENY GEFFEN 24293 (9.98)	QUESTION AND ANSWER
195	187	186	15	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017 /ISLAND (8.98)	NEW FUNKY NATION
196	181	151	20	THE CHURCH ARISTA 8579 (9.98)	GOLD AFTERNOON FIX
197	185	187	52	BAD ENGLISH ▲ EPIC 45083 (9.98 EQ)	BAD ENGLISH
198	182	190	39	JOE SATRIANI ● RELATIVITY 1015 (9.98)	FLYING IN A BLUE DREAM
199	196	—	2	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
200	154	159	5	LOVE/HATE COLUMBIA 45263 (9.98 EQ)	BLACK OUT IN THE RED ROOM

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------|--------------------------------|-------------------------------|---------------------------------|-----------------------------------|-----------------------------|---------------------------------|-------------------------------|
| The 2 Live Crew 45 | Garth Brooks 50 | Digital Underground 32 | Don Henley 30 | Love/Hate 200 | Sinead O'Connor 14 | Slaughter 29 | Randy Travis 136 |
| 24-7 SPYZ 147 | Jimmy Buffett 172 | Dio 144 | Howard Hewett 163 | Luke Featuring The 2 Live Crew 48 | ORIGINAL LONDON CAST | Sleeze Beez 161 | A Tribe Called Quest 173 |
| Paula Abdul 20, 52 | Cameo 113 | Steve Earle And The Dukes 102 | John Hiatt 66 | Jeff Lynne 118 | Phantom Of The Opera 155 | Snap 33 | Travis Tritt 125 |
| AC/DC 158 | Mariah Carey 6 | Eazy-E 165 | Bruce Hornsby & The Range 25 | Madonna 5, 192 | Phantom/Highlights 135 | Social Distortion 145 | Troop 75 |
| Aerosmith 19 | Cheap Trick 61 | Electric Boys 91 | Hothouse Flowers 128 | Bob Marley And The Wailers 122 | Tommy Page 177 | Sonic Youth 109 | UB40 101 |
| After 7 44 | The Church 196 | En Vogue 21 | Ice Cube 35 | Wynton Marsalis 132 | Perfect Gentlemen 141 | Soul II Soul 40 | SOUNDTRACK |
| Alabama 82 | Eric Clapton 77 | Eric B. & Rakim 47 | Billy Idol 22 | Richard Marx 169 | Tom Petty 137 | Adventures/Ford Fairlane 67 | Steve Vai 24 |
| Allman Brothers Band 60 | Andrew Dice Clay 63 | Gloria Estefan 53 | Janet Jackson 26 | Michael McDonald 127 | Pink Floyd 131 | Beaches 108 | Johnny Van Zant 139 |
| Joan Armatrading 175 | Joe Cocker 104 | Melissa Etheridge 178 | Alan Jackson 115 | Glenn Medeiros 94 | Robert Plant 89 | Poison 3 | Luther Vandross 98 |
| The B-52's 93 | Phil Collins 16 | Exodus 150 | Billy Joel 107 | Pat Metheny 194 | Poor Righteous Teachers 164 | Days Of Thunder 27 | VARIOUS ARTISTS |
| Babyface 74 | Tyler Collins 85 | Faith No More 15 | Elton John 134 | Mellow Man Ace 76 | The Little Mermaid 62 | The Little Mermaid 62 | Nobody's Child/Romanian 174 |
| Bad Company 37 | Compton's Most Wanted 170 | Marianne Faithfull 167 | Journey 168 | Iggy Pop 99 | Pretty Woman 8 | Teenage Mutant Ninja Turtles 65 | We're All In The Same Gang 64 |
| Bad English 197 | Concrete Blonde 80 | Faster Pussycat 189 | The Kentucky Headhunters 55 | Pretenders 96 | Spyro Gyra 166 | Winger 43 | Wilson Phillips 2 |
| David Baerwald 152 | Harry Connick, Jr. 38, 95, 142 | Fleetwood Mac 119 | Kid Sensation 199 | Maxi Priest 124 | Lisa Stansfield 31 | World Party 79 | X-Clan 100 |
| Anita Baker 9 | Crosby, Stills & Nash 90 | Flotsam & Jetsam 187 | Kwame 123 | Public Enemy 46 | Stevie B 81 | Yanni 193 | |
| Basia 68 | Julee Cruise 129 | Lita Ford 78 | Lorrie Morgan 162 | Bonnie Raitt 34, 73 | Rod Stewart 106 | Paul Young 188 | |
| Baton Rouge 184 | D-Nice 126 | Michael Franks 151 | Van Morrison 41 | Linda Ronstadt 86 | George Strait 72 | Young M.C. 138 | |
| Adrian Belew 186 | D.J. Magic Mike 181 | Kid Frost 69 | Motley Crew 23 | Roxette 133 | Suicidal Tendencies 111 | Buckwheat Zydeco 156 | |
| Bill By Devoe 10 | Damn Yankees 54 | Kenny G 110 | Alannah Myles 88 | Sacred Reich 176 | The Sundays 39 | | |
| Black Box 183 | Danger Danger 112 | Johnny Gill 11 | N.W.A. 160 | Santana 87 | Keith Sweat 7 | | |
| The Black Crowes 71 | Danzig 84 | Vince Gill 97 | Najee 179 | Joe Satriani 198 | Sweet Sensation 130 | | |
| Clint Black 59 | Taylor Dayne 36 | M.C. Hammer 1 | Nelson 42 | Scatterbrain 154 | Technotronic 120 | | |
| Michael Bolton 13 | Dei Amiri 191 | The Jeff Healey Band 28 | New Kids On The Block 4, 57, 70 | Seduction 149 | The Time 18 | | |
| Boo-Yaa T.R.I.B.E. 195 | Depeche Mode 12 | Heart 17 | Nine Inch Nails 157 | Ricky Van Shelton 185 | Tony! Toni! Tone! 56 | | |
| David Bowie 83, 105 | Bruce Dickinson 117 | Heavens Edge 143 | | Shinehead 159 | Too Short 180 | | |

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NEW ACTS PUT ZIP IN COUNTRY SHARE OF RETAIL

(Continued from page 5)

Headhunters. Alan Jackson and Travis Tritt are both on the threshold of gold certification, according to their labels.

Jim Powers, Handleman's assistant VP of sales, notes that "normally when things are slack, the country business goes up." That's the case now, he adds, "when the music business is flat, to say the least." Of Handleman's overall music sales, Powers reports, country usually accounts for 14%-16%. But currently, country's share has inched up to 18%-20% of the total. He says the new acts are directly responsible for the increase.

Besides the platinum and gold newcomers, country still depends heavily for sales on such established acts as Alabama, George Strait, Randy Travis, Ricky Van Shelton, Reba McEntire, and Hank Williams Jr.

"We're not actually adding space to the [country] department," says Roy Burkhardt, a buyer for the 32-unit

Harmony House network, based in Troy, Mich. "What we're doing is adding more depth on those [recent breakthrough] artists. Like a Garth Brooks, maybe a year ago we might have had two [pieces] per store per configuration, let's say. Now that's ballooned to five or 10 per store. We might put three to five in the bin under his name and five up on the wall. We're displaying more because their salability is greater."

Cookie Szymanski, manager of Harmony House's Warren, Mich., store, estimates that country sales this year at her unit have jumped 15%-20% over last year's. She cites titles by Black, Jackson, and Lorrie Morgan as her lead items. She says she thinks country is attracting younger buyers, partly because of music videos.

"We're going to open an all-country store just because of that added interest," reports Don Littlewood, a buyer for Milwaukee's 11-store Mainstream Records chain.

Littlewood explains that "part of our chain [consists of] megastores that are bigger than Tower Records

[stores]. In those stores, we have self-contained separate stores, where we feature one type of music, play it for the customers while they're shopping, and have a knowledgeable staff in that category. We're going to do that for country." The location of the new country feature will be in the southside Milwaukee megastore and will be opened, Littlewood says, "some time in September."

OLDER DEMOS

At Finner's, an independently owned store in the university town of Bowling Green, Ohio, manager Guy Wilcox says, "The newer country artists, such as Travis Tritt, Garth Brooks, and Alan Jackson, are selling better than the George Joneses, the Waylon Jennings, and the Willie Nelsons. I think it's because a lot of their hits can actually be crossover hits into the pop scene."

College students, Wilcox notes, are still not buying much country. "It's mostly your 35-to-50-year-olds."

Not all retailers are seeing an overall jump in country sales, even though many acknowledge that new

acts are keeping country product moving.

Clint Black and Garth Brooks are the fastest-moving country titles at the National Record Mart store in Charleston, W.Va., according to manager Gordon Cook. He adds, though, that country has always been one of the store's more popular formats and doubts that its percentage of total sales is up from last year.

Nor has there been a proportionate expansion in country sales this year for the 15-store Peppermint Records & Tapes chain of Atlanta, according to buyer Debbie Holden. She adds, however, that it is the new acts that are keeping country's share solid.

"Country's not causing that much excitement for us," reports Paul Hutchinson, coordinator for the 64-unit Sound Shop chain based in Nashville. "Country just never booms—it's a steady flow. It's rare that people will come in to get [a new country album] the first day—as they would for a new Bon Jovi." Even so, Hutchinson adds, country accounts for 8%-15% of Sound Shop's total sales, depending on the individual store.

WESTERNERS WARNED

(Continued from page 9)

er, but who has been mechanically patterned on the Western style and has thus had only modest success.

"Both cases have had a very bad impact on Soviet rock music and some Western promoters, as a result, have canceled contracts with Soviet bands."

Troitsky sees a gloomy future, with no incentive for Western investments in Soviet radio and TV. "These media depend on advertising and, in a country where there is nothing to buy, advertising is redundant. People buy everything they see without advertising."

Which Eastern European countries offer the better prospects for Western businessmen? Troitsky said: "Definitely not the U.S.S.R. With the exception of Romania, the other Eastern countries have always been more liberal than the Soviet Union. Their infrastructure is more elaborate and they have more advanced communications systems. Their economies are closer to Western economies. They have more sophisticated technology and better-trained personnel."

"The only plus factor in the Soviet Union is its huge population of 280 million people who are waiting for Western products. This market potentially exceeds that of the other Eastern European countries by 20 times."

"But it will take 10 years for it to become a real market," he says.

NEW DAT RECORDERS

(Continued from page 9)

minutes, \$9); R-90XD (90 minutes, \$11); R-100XD (100 minutes, \$11.41); and R-120XD (120 minutes, \$13).

These prices are about three times higher than those of regular audiotapes. Exchange rate is 148 yen to the dollar.

Meanwhile, the record companies are maintaining their stance of not making software available for DAT release.

At press time, none of the electronics companies had announced plans to ship DAT recorders in the above price range in the U.S.

SHIG FUJITA



Julius Watkins, Art Farmer, Tony Scott, and Milt Hinton, among others.

SUPERCONCERT SEQUEL: Organizers of 1985's "Rock In Rio" multi-act concert are planning a sequel. "Rock In Rio II," which is set for Jan. 18-20 and 23-27, 1991, at Maracana Stadium in Rio de Janeiro, Brazil, will feature approximately 13 national acts and 13 international acts. Promoter Roberto Medina is expecting a crowd of at least a million for the multiday rock fest. Medina was scheduled to visit the U.S. in mid-August to begin negotiations with talent for the festival.

I.R.S. MOVES: At press time, word was coming down that the much-discussed deal between EMI and I.R.S. had finally been completed, as had long been rumored. Details were scarce, other than the fact that the deal was a "partial acquisition" that will leave I.R.S. an autonomous label. The news follows I.R.S.'s recently announced distribution deal with CEMA (Billboard, July 28).

SMARTY MOVE: Smarty Pants Audio & Video got its new Beatrix Potter recording off to interesting exposure recently with an airing on the country's first 24-hour satellite kiddie programming service, The Imagination Stations Network, and exclusive coverage on WPRD Orlando, Fla., reports Sheldon Tirk, president and CEO of the Lakewood, Ohio-based company. The new release features the classic "The Tale Of Peter Rabbit," along with three other stories, available on 15-minute cassettes, each with a 24-page book at \$5.98 list. Four more Potter book-and-cassette packages are due for release in the spring of 1991.

THE DAUGHTER OF Benny Goodman, Rachel Goodman Edelson, is working on a documentary and a book about the King of Swing. Robert B. MacPherson, who is doing research for her, says she could use photos taken when the band was on the road. Those who can help may contact MacPherson at KCS Group Inc., 379 Thornall St., Edison, N.J. 08837; telephone: 201-632-1770.

NEW SCHER UNIT: Promoter John Scher's Metropolitan Entertainment has established a corporate- and special-events division, designed to increase the company's reach into private parties, sports, and related events. Heading the new division is Michael Adubato, formerly of Concerts West in Los Angeles and Sports Minded Inc. in New York.

NO SUMMERTIME BLUES: EMI Music Publishing is something more than hot. The company just completed a

(Continued from page 90)

streak of eight straight weeks in which it had published the No. 1 single on the Hot 100, starting in the June 9 issue of Billboard and continuing through July 28. There are four songs involved: "Hold On" (Wilson Phillips), "It Must Have Been Love" (Roxette), "Step By Step" (New Kids On The Block), and "She Ain't Worth It" (Glenn Medeiros).

SWEET GESTURE: Sisapa Records of Burbank, Calif., has donated boxes of its big-sized promotional chocolate bars to the H.E.L.P. group of Southern California, a non-profit organization that provides support and housing for abused and abandoned children.

OPTIMISM INC. IS APPEALING a Los Angeles federal court's judgment against it in a suit filed by jazz drummer/keyboardist Alphonse Mouzon (Billboard, Aug. 4). Although most of the counts in Mouzon's original suit were dismissed last year, Judge Stephen Wilson ruled July 5 that Optimism owed Mouzon royalties under its contract with him and ordered the label to cease distribution of samplers with Mouzon's recordings on them. However, according to Wilson's decision on Aug. 11, 1989, Mouzon still owes Optimism some records.

AND SPEAKING OF SUITS, the Richcar Music Corp., publisher of the Clarence Henry composition "You've Got To Change Your Evil Ways," is suing Capitol Records for copyright infringement. In a U.S. District Court suit filed July 24 in New York, the plaintiff charges that the current rap hit "Mentiroso," by Capitol artist Mellow Man Ace, contains "substantial portions of [Richcar's] copyrighted composition," which was popularized in a Hot 100 top 10 recording by Santana in 1970. Richcar is seeking an injunction from the manufacture and sale of the record, as well as unspecified damages. At press time, Capitol officials said they had not yet been served the court papers.

SIDEMAN: Pianist Billy Taylor makes his second appearance as part of that grand amateur ensemble, the Bill & George Simon Swing Group, at New York's Red Blazer 2 Wednesday (8), starting at 8 p.m.

MACCA'S MANY MOVES: Before closing his U.S. tour July 29 at Soldier Field in Chicago, Paul McCartney held yet another press conference to say he plans a two-CD live album this fall, aims to soon finish the long-anticipated Beatles documentary "The Long And Winding Road" (although no release date is set), and will put out a new studio album next year. "I'd like to think after that we'll go on tour again," says McCartney.

UPCOMING VSDA CONVENTION TO FOCUS ON PRICING

(Continued from page 5)

aimed in the direction of the Paramount booth.

In recent weeks, several retailer-authored "essays" and even one "declaration of independent retailers" calling for formal protest have been consuming telephone fax time among a number of smaller video specialists.

Robert Klingensmith, head of Paramount Home Video, who will deliver the keynote address on Monday (6), is expected to address the issue head-on in his talk. There have also been some reports that dealers are encouraging a "sleep in" boycott of the keynote address as a form of protest.

"[VSDA] saw [higher prices] as a problem four months ago," says Mitch Lowe, president of San Francisco-based, three-store chain Video Droid and also 1990 VSDA convention chairman. He adds that he knows of no planned convention demonstrations—but dealers "probably wouldn't tell me, anyway," he says. "That's why we initiated the Kagan presentation."

Speaking as a dealer, Lowe says, "My biggest fear is that this [price rise] is something that could really hurt our industry" since the industry already cannot meet initial consumer demand on the big titles. "When you

are paying higher prices, you just can't afford to satisfy that initial first- and second-week demand. This lays us at the feet of pay-per-view."

Nevertheless, a majority of retailers appear resigned to higher price tags for selected mega-A titles. Many retailers also say they expect such upcoming titles as LIVE's "Total Recall," CBS/Fox's "Die Hard 2: Die Harder," and perhaps Disney's "Pretty Woman" to follow Paramount's lead later this year or early in 1991.

HIGHER MARKETING COSTS

The prime tension between the studios and retail appears to revolve around the "higher marketing costs" cited by Paramount and other suppliers as a reason for possible price increases. Many retailers assert that phrase is simply a "studio speak" subterfuge for higher corporate expectations and a way to offset the so-called 400,000-unit "wall" faced by most suppliers now for mega-A titles.

A number of video specialty retailers also say they cannot understand why prices on rental product have increased 25% in the last three years.

"I don't think there is a general lack of understanding of the business between studios and retailers," says

analyst Adams. "They've been at it for 10 years. It's that interests are different and divergent. Their interests will never really converge. And that's more so in the video rental business, where suppliers are not participating in the rental revenues. They get their money up front.

"You could also make the argument," Adams says, "that suppliers don't really understand what's possible at the retail level when they encourage dealers to raise rental rates. Suppliers do understand but, again, interests diverge. Everybody couches raising prices in different ways, but it can't be said that one side doesn't understand the other."

Adams adds that, besides rising marketing costs, home video suppliers are also being affected by the need to recoup the increased cost of making movies.

Regarding the probable retail impact of higher prices, he says, "We expect a minor impact this year on the average cost of rental inventory. It's being averaged down by more hits at sell-through prices and the fact that B-title prices are coming down."

Alan Perper, VP marketing, Paramount Home Video, vigorously defends his company's price hike on

"Red October." "This is not about greed, this is about the reality of economics of the marketplace and about recovering higher marketing costs," he says. He acknowledges that the market is a "little bit flat, but we're in a maturing market. Marketing matters more than ever before, which means you have to mount the kind of campaigns that will lure consumers."

He emphasizes that "Red October" is a "\$120 million film that's got the star power and got the goods, and we've launched the largest campaign in our history to support it." The studio is investing \$3 million to market the title.

"We're not looking to set a precedent," Perper says, noting that Paramount has held discussions on the subject with retailers. "We're not looking to make \$63 the fixed price on triple-A titles. We're trying to make a fair profit on it and there's nothing wrong with it. We're simply dealing with one individual film."

He also notes that "history does not really suggest that lower prices would be supported by deeper buying. But we absolutely also know that TV advertising does drive traffic in stores. If properly purchased, TV is the most efficient medium out there and one of our most effective tools. I think you are seeing less TV advertising right now than you did at Christmas, or even in the first quarter, and that has had a direct connection with the softness in the market."

Among those retailers objecting to the higher price but lamenting the idea of staged events, like the rumored effort to walk out on Klingensmith's speech, is Elaine Zizas, head of the VSDA Chicago Chapter. She says, "You can't make yourself heard by turning your back and walking away from this. It's going to take serious discussion. We are definitely going to order less. Even though it's ["Red October"] going on moratorium [in February], we will go with 10 copies per store. An \$89 list price is our absolute highest price. Above that we cannot get our money back in time to service the used market." That is her method for leveraging purchases at Orland Video, where Zizas operates a subsidiary brokerage called Movies In Motion.

Another vocal retailer is Jack Landman, head of Fort Worth, Texas-based chain Take It Home Video, who disavows any knowledge of the single-page fax "declaration" but admits to circulating "my own essay."

Frank Lucca, president of Flagship Entertainment, with 518 store members in 32 states, says the buyers' group opposes the higher prices but does not think there should be any "emotional reactions" at VSDA. Flagship, he says, has made its points via "patient conversations" with studio heads.

"We believe dealers don't need additional costs at this time," he says.

NINJA TOUR

(Continued from page 10)

14 tunes, including the entire contents of the MCA album. The Ninja Turtles will perform live and will also lip-sync to backing tracks.

Following an Aug. 1 news conference at Radio City Music Hall, the costumed Ninja Turtle quartet appeared atop the marquee and "played" show tunes for several hundred onlookers.

The audience included Mark Volman and Howard Kaylan of the Turtles pop group, who are now morning air personalities on New York's WXRK. "We thought they were announcing our tour," Volman said, after getting assurances at the press conference that the Ninja Turtles would not be singing "Happy Together."

Kaylan, noting that his Turtles had just returned from a two-week run of sellout concerts, expressed concern that the Teenage Mutant Ninja Turtles were increasingly being referred to as simply "the Turtles," as in, he said, "the Turtles endorse Pizza Hut."

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POWER VOWS TO REACQUIRE AVA

(Continued from page 5)

range financing to form a separate video buying group. Weiss declines to comment on his plans or on the alleged improprieties he uncovered at AVA.

In an angry response to those charges, Power says he is not contesting Weiss' published revelations but takes issue with "the accuracy" of reports from anonymous sources close to AVA.

"Here's what's going to happen," Power says. "I'm going to assume this thing and take it private and no numbers are ever going to go out of this building. You're never going to see any numbers about sales, number of employees, number of members, or anything like that ever again. It's going to be private."

The transaction could be completed as soon as the opening of the Video Software Dealers Assn. convention in Las Vegas Aug. 5. The deal would involve no cash, according to knowledgeable sources, but would be effected through a bulk transfer of assets from AVA to Power or his company, JP Associates, subject to the approval of the AVA board.

Also as part of the deal, Power would agree to forgo further payments due him by AVA Plus, the corporate entity to which AVA was actually sold in 1988.

AVA Plus was established as a nonprofit entity in Colorado in 1984

into which AVA members could deposit money to establish credit with AVA, thereby obtaining favorable payment terms. When Power sold AVA, it was officially acquired by AVA Plus, which is now doing business as the American Video Assn.

According to documents obtained by Billboard, Power was president and chairman of the board of both AVA and AVA Plus at the time of the June 17, 1988, sale, in addition to being the sole shareholder (along with his wife) of AVA.

AVA Plus paid Power in excess of \$1.5 million for 100% of AVA's stock, according to the documents. Roughly \$500,000 of that sum was paid up front with additional payments of approximately \$8,000 a month to be made over 10 years.

Other aspects of the sale have come under fire in the wake of Weiss' dismissal, particularly the value Power placed on the stock at the time of the sale and his representations of certain AVA activities.

According to a letter addressed to Power and dated June 19, 1990, from the Phoenix law firm O'Connor, Cavanaugh, Anderson, Westover, Killingsworth & Beshears, the sale "was based upon certain representations made by [Power] concerning the 'net worth' of American Video Assn. Those representations included, but were not limited to, representations

concerning the liabilities of American Video Assn. and representations concerning its assets. With regard to such liabilities, we have been informed that all liabilities were not, in fact, disclosed. With regard to the assets, it appears that a substantial amount of the value of [AVA] was based upon its extended warranty business which was being conducted in the vast majority of the 50 United States. To the extent that such a warranty business represented a component of the value of [AVA], that value was overstated."

The law firm was retained by Weiss on behalf of AVA to investigate the sale. Weiss declined to discuss the letter or any of the other documents obtained by Billboard.

AVA officials were unavailable for comment, but sources close to AVA confirm the documents were contained in the memorandum Weiss presented to the board July 3.

QUESTIONS ABOUT EMPLOYEE PLAN

In a separate letter from the same firm addressed to Weiss, the firm took issue with an employee savings plan instituted by Power while still at the helm of AVA.

The plan allowed employees to contribute money to the plan, which paid interest at 15%. Employees would be given a promissory note by AVA for the amount deposited.

In the letter to Weiss, O'Connor, Cavanaugh says the structure of the plan "may violate the state banking laws, and may constitute unauthorized banking practices." Additionally, the letter says, "The promissory note which appears to be contemplated... may constitute a 'security' for purposes of federal and state securities laws. Accordingly, in our view... the so called 'Employee Savings Plan' may violate applicable securities laws, as well as applicable banking laws, and that such violations could result in substantial liability for the company and, conceivably, its officers and/or directors."

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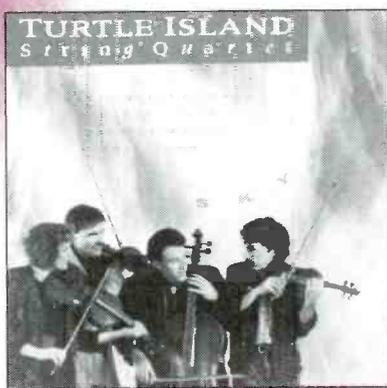
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Touring Schedule:

8/4	Lonesome Pine Special	Louisville, KY
8/25	Jacob's Pillow Theatre	Beckett, MA
8/26	Decordova Amphitheatre	Lincoln, NB
9/6	Great American Music Hall	San Francisco, CA
9/20	Fine Line	Minneapolis, MN
9/21	Luther College	Decorah, IA
9/23	Louisiana State University	Baton Rouge, LA
10/2	Furman University	Greenville, SC
10/4	SUNY Oswego	Oswego, NY
10/5	Monroe Community College	Rochester, NY
10/6	Merkin Concert Hall	New York, NY
10/7	Oakland Jazz Festival	Oakland, CA
10/12	UCLA—Royce Hall	Los Angeles, CA
10/13	Saddleback Community College	Mission Viejo, CA
10/17-18	University of California	Santa Barbara, CA
10/19	Cal Poly State University	Pomona, CA
10/20	Fontana Performing Arts Ctr.	Fontana, CA
10/22-29	European Tour	Spain
11/3	Dominican College —Angelico Hall	San Rafael, CA
11/7	Coudersport Consistory	Coudersport, PA
11/9	Widener University	Chester, PA
11/15	Arcadia Theatre	Dallas, TX
11/16	Texas Tech University	Lubbock, TX
11/17	Kansas State University	Manhattan, KS
11/19-20	University of Central Arkansas	Conway, AR
12/13	Mount Baker Theater	Bellingham, WA
12/14-15	Hult Center for Performing Arts	Eugene, OR

*Touring continues through 1991



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INSIDE TRACK



Edited by Irv Lichtman

TOO HOT TO HANDLE: Track hears that the **Handleman Co.** ordered **Luther Campbell's** "Banned In The U.S.A.," the follow-up to the controversial "As Nasty As They Wanna Be," and kept the album at its warehouse long enough to listen to it before returning the entire shipment to **WEA**.

FULL PLATE: As if **Musicland Stores Corp.** doesn't have enough to digest, what with its planned public stock offering and its foray into Europe, Track hears that the giant Minneapolis retailer has its eye once again on **Wall To Wall Sound & Video**, the New Jersey retailer that filed for protection under Chapter 11 of the Federal Bankruptcy Code. Earlier negotiations, according to sources, broke down after Musicland got a closer look at Wall To Wall's books.

ACCORDING TO A RELIABLE SOURCE, **Mike Holtzman**, head of **Sony Video Software**, was let go July 27 along with 10-11 other SVS staffers. The move is thought to be a preliminary step toward closing the operation or folding it into **RCA/Columbia Home Video**, which is 50% owned by Sony subsidiary **Columbia Pictures** (Inside Track, July 28). Company officials could not be reached at press time.

SUIT AND COUNTERSUIT: **VSDA** treasurer and newly re-elected director **Dave Ballstadt** indicates that the next round in a protracted state court action in Minneapolis—where his 11-store **Adventures In Video** chain is located—will be a countersuit he'll bring against relatives of a former partner. In the initial suit Ballstadt has been charged with fraud and embezzlement.

HUSHED MOVES AT ORPHEUS? **Orpheus Records**, the New York-based label owned and headed by **Charles Huggins**, which has met success with R&B acts **Eric Gable** and **Z'Looke**, rappers **Compton's Most Wanted** and **Arabian Prince**, and instrumentalists **Alex Bugnon** and **Keith Robinson**, is rumored to be seeking a new distribution arrangement. The label has been distributed by **EMI Records** since 1988; earlier this year, Orpheus cut back its staff. Huggins could not be reached for comment at press time, but according to **Glynice Coleman**, **EMI** VP of urban promotion, **EMI** is aware that the distribution agreement may soon be severed and that other majors have shown interest in picking up the label. Currently, **Compton's Most Wanted's** "It's A Compton Thang" is **EMI's** best-selling black music album.

TRACK HEARS that the No. 2 slot at the renewed **CBS** music publishing operation may soon belong to **Deidre O'Hara**, VP of creative affairs at **EMI Music Publishing**.

AT WORK at **Columbia Records** is **Steve Sussmann**, former **Atlantic Records** copywriter and editor of the **Atlantic** and **Elektra** house organs, who has just joined the label as associate director of creative services, reporting to **Jack Rovner**, VP of marketing. Among Sussmann's initial tasks is to help map ad strategy for fall releases by such heavyweights as **George Michael**, **Bob Dylan**, **Julio Iglesias**, and **Judy Collins**, her first for **Columbia**.

IT'S OFFICIAL: **NEM Entertainment Inc.**, as previously reported in *Track*, has been launched as a new music publishing operation under the aegis of two veterans of the music publishing scene: chairman **Kuni Murai**, based in Tokyo, and **Ira Jaffe**, based in Los Angeles, along with an appointment at a yet-to-be-opened office in Nashville. Two hard rock acts, **Death Angel** and **Killer Mockingbird**, are the first writers signed on. The relationship between Murai and Jaffe dates back 20 years, when Murai, a writer and producer who founded **Japan's Alfa Records** in 1976, was a subpublisher in Japan for **Screen Gems/Columbia**, where Jaffe spent many years. Jaffe was later a key exec at **Chappell Music** and **EMI Music**. The L.A. office is at Suite 400, 8739 Sunset Blvd., Hollywood, Calif.; telephone: 213-652-8320.

SOUTH AFRICA TO U.S.: Pop singer **Brenda Fassie**, the niece of **Nelson Mandela**, has recorded a tribute to her uncle, "Black President," which has been banned by the South African government but is responsible, in part, for her U.S. signing by **SBK Records**. Fassie, a South African recording artist since 1979, achieved some international attention as singer for **Brenda & the Big Dudes** and, since 1987, as a solo act. **SBK A&R** chief **Don Rubin** signed the performer.

MCA MUSIC PUBLISHING has signed an exclusive writer and co-publishing agreement with **EMI** artist **Diane Reeves** and publishing pacts with writer/producer **Prince Paul**, a member of **Stetsasonic**, and **Mechanic Records** metal band **Trixtor**.

JAZZ & BLUES CHEER: **Chatham, N.Y.-based Biograph Records** plans a bevy of new jazz and blues CDs before the end of the year, including the opening shots under a deal label chief **Arnold Caplin** has made with the **Library of Congress**. And moving into next year, newcomers will include a collection featuring women performers in jazz and blues. Over the next five months, look for **Cow Cow Davenport's** "Blues And Boogie Woogie" and "The Dawn Of Jazz," with **Charlie Rouse**.
(Continued on page 88)

A&M, Giant Giveaways Get Big Response

BY TRUDI MILLER

NEW YORK—**A&M Records** and **Giant Records** are using a new tool to break new artists: giving away their albums for free.

Giant recently placed an ad in **Billboard** inviting readers to call an 800 number to receive a free cassette or CD of **Boom Crash Opera's** album, "These Here Are Crazy Times!" **A&M** did the same for **Wendy Maharry's** self-titled debut (although that offer was CD only).

"We wanted to find a way to call attention to a record that we felt sold itself, if you could get people to listen," says **Jeff Gold**, senior VP of creative services at **Warner Bros.**, which distributes **Giant**. "Instead of relying on record company hype, we let the music speak for itself. That was the most compelling argument we could make." The purpose of the giveaway was twofold, says **Gold**: "We saw this as a great way to create a buzz, but also to convey to people our level of

commitment." The **Boom Crash Opera** offer started July 31 and ran through Aug. 3; as of Aug. 1, the 800 number had received "hundreds" of calls, says **Gold**.

The **A&M** offer began two weeks ago with the ad in **Billboard's** July 28 issue, and will run through Oct. 12. In the first five days, 1,300 people responded, says **A&M** marketing manager **Celia Hirschman**. The main purpose is to reach retailers, she says. "We felt that if retailers get to this record, they'll play it in their stores, they'll turn customers on to it... **Wendy** is a grass-roots artist, so she really needs that extra exposure."

MARKET RESEARCH

Both companies will include a self-addressed card with the CDs, asking for respondents' favorite tracks and opinions of the album, and will use that information to develop further market research and mailing lists. "It really helps us in identifying what the retailers' interest is," says

Hirschman. To encourage retailers to return the cards, **A&M** will use the cards in a drawing, with a CD player as the prize.

In addition, says **Hirschman**, **A&M** plans a CD-single giveaway to consumers at selected retail outlets; the promotion will probably begin in August. "That will include a counter card and buttons, and we'll be giving away 5,000 CD singles," **Hirschman** says.

Previously, **A&M** has given away free CDs of **Blue Nile's** "Hats" and **Innocence Mission's** self-titled debut via the toll-free number. The number of responses to the previous giveaways ranged from 800 to 1,500, says **Hirschman**.

Both companies may use the giveaway promotion again. "I think this has proven to be very successful. We're always looking for new ways to reach retailers, get an audience," says **Hirschman**. **Gold** agrees, although with a caveat: "It ceases to become special if it's done too often."

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LOVE

ELTON JOHN
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(SAY SO MUCH)
SATURDAY NIGHT'S ALL
RIGHT (FOR FIGHTING)

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