

Billboard

\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)
35 F.M., 16.50 D.F.L., 59.50 DK

NEWSPAPER

*****3-DIGIT 908
000P17973 4401 9038 MAR92OHZ
MONTY GREENLY
APT A
3740 FLM
LONG PEACH CA 90807

IN THIS ISSUE



FOLLOWS PAGE 52

At Last, 'Rocky Horror'
Shows Up On Home Vid

PAGE 5

Both Sides Bending
On Longbox Issue

PAGE 6

HOLIDAY
VIDEO
SHOPPING
GUIDE

FOLLOWS PAGE 54

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 22, 1990

BDS Broadening Radio Tracking Service In U.S.

BY KEN TERRY

NEW YORK—Broadcast Data Systems, a New York-based company that tracks radio airplay electronically, plans to boost the number of stations it can track by 80% next month, when it loads newly developed software into its computerized monitors. By the end of October, it intends to be monitoring between 75 and 78 major markets, covering 85% of the U.S. population.

Currently, BDS has the capability of tracking airplay on 435 stations in 70 markets. The new software will lift that capability to approximately 780 radio outlets in those areas.

BDS, a subsidiary of BPI Communications (which also owns Billboard), has been selling its infor-

(Continued on page 89)

Fall Touring Forecast Is Cloudy Promoters Worried About Recession

BY THOM DUFFY and MELINDA NEWMAN

NEW YORK—After a summer of mixed returns, concert promoters are bracing for a slow fall season, with many major tours being held back until later in the year or early in 1991. Further, some say the soft economy threatens to take its toll on artist guarantees and ticket sales.

With tours moving from the summer sheds to arenas, metal acts (which traditionally do better in indoor venues) will again dominate the fall and winter months. Among those expected on the road are AC/DC, Dio with Love/Hate, Judas Priest with Megadeth and Testament, the Scorpions, and Ratt with Stryper and Vixen.

Other tours already under way and due to run into the fall include outings by Billy Idol with Faith No More, Robert Plant with the Black Crowes, Kiss with Slaughter and Winger, Poison with Warrant, Eric Clapton with Robert Cray, Linda

Ronstadt with the Neville Brothers, and Bad Company with Damn Yankees.

Other headliners expected in the months ahead include ZZ Top, REO Speedwagon with Johnny Van Zant, the Replacements, rappers Boogie Down Productions and Luke featuring the 2 Live Crew, Bob Dylan, Los Lobos, the Smithereens, Jonathan Butler, Johnny Clegg & Savuka, Suzanne Vega, Cheap Trick, and Paul Si-

mon. (Simon's tour reportedly will be promoted nationally by the Toronto-based BCL Entertainment Group, which promoted last year's Rolling Stones outing. BCL executives could not be reached for comment.)

INXS, Huey Lewis & the News, the reunited Asia, Deep Purple, and Iron Maiden with Anthrax each will launch their tours in early 1991.

Reviewing their summer business, (Continued on page 84)

VSDA Board To Have More Big Shots

BY PAUL SWEETING

NEW YORK—In an effort to increase the representation of large chains and wholesalers on its board of directors, the Video Software Dealers Assn. has decided to increase the number of appointed seats on the board from three to five.

In another significant change, the VSDA has lifted the restriction that

prohibited appointed board members from becoming president of the board, potentially opening the way for a representative from a major chain to become president.

Currently, the board consists of 15 members, 12 of whom are elected by the membership at large and three of whom are appointed by the board itself to terms varying from one to three years. Under the new system,

the board will expand to 17 seats.

Traditionally, the board has used its power of appointment to seat representatives from large retail chains as well as distributors and rackjobbers, who have had difficulty getting elected by the general membership, which is dominated by small chains and single-store owners.

The most recent effort to elect a large chain executive failed when Carl Bellini—who was selected as a board candidate by VSDA's nominating committee—had to withdraw (Continued on page 87)

2 Vid Distributors Are Branching Out Into The Audio Biz

BY ED CHRISTMAN and BILL HOLLAND

NEW YORK—Two video distributors are making major thrusts into prerecorded music.

Best Video, a Super Club affiliate based in Oklahoma City, Okla., has announced a music sales program that contains elements of a rack operation and gives video retailers generous repayment terms. Already, Best customers are testing the program in 30 locations, according to a Super Club official.

In Shelburne, Vt., Artec Distributing Inc., one of the largest pre-re-

(Continued on page 80)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ RELEASE ME WILSON PHILLIPS	(SBK)
TOP POP ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER	(CAPITOL)
HOT BLACK SINGLES	
★ CRAZY THE BOYS	(MOTOWN)
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER	(CAPITOL)
HOT COUNTRY SINGLES	
★ JUKEBOX IN MY MIND ALABAMA	(RCA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME CLINT BLACK	(RCA)
TOP VIDEO SALES	
★ THE LITTLE MERMAID (WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS	
★ DRIVING MISS DAISY (WARNER HOME VIDEO)	

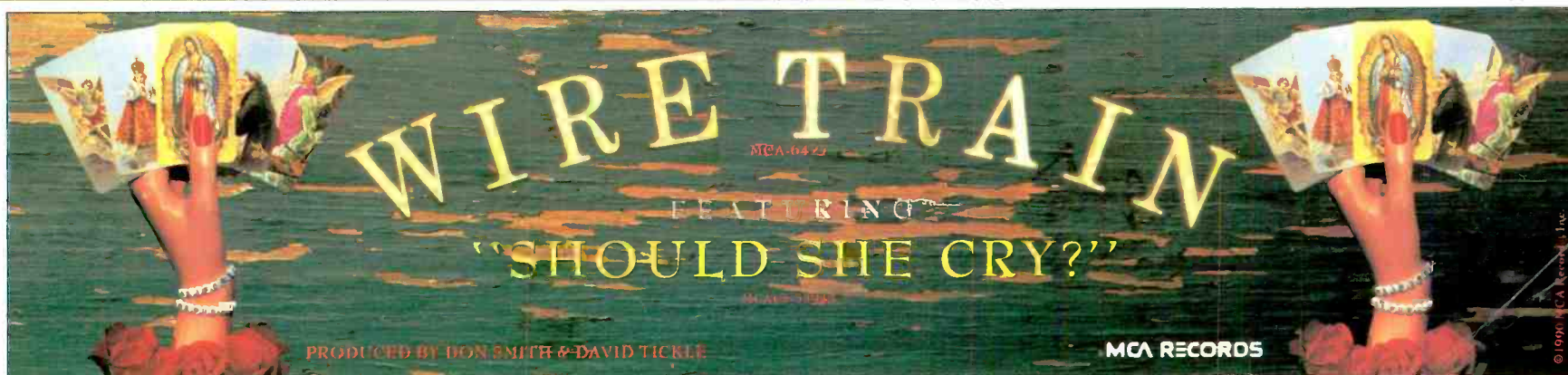
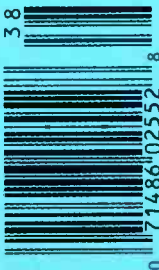


THE SOUP DRAGONS LOVEGOD. Including the smash single "I'm Free". Featuring Junior Reid. On Big Life/PolyGram.

Don't Be Afraid of Your Freedom.



Topping the charts with "Lean On Me," and "Situation #9" as lead singer of Club Nouveau, SAMUELLE busts out with his debut album LIVING IN BLACK PARADISE (82130). Featuring "So You Like What You See" (4-87864). On Atlantic.



PRODUCED BY DON SMITH & DAVID TICKLE

MCA RECORDS

ADVERTISEMENT

Phenomenon.



MULTI - PLATINUM

Explosion.



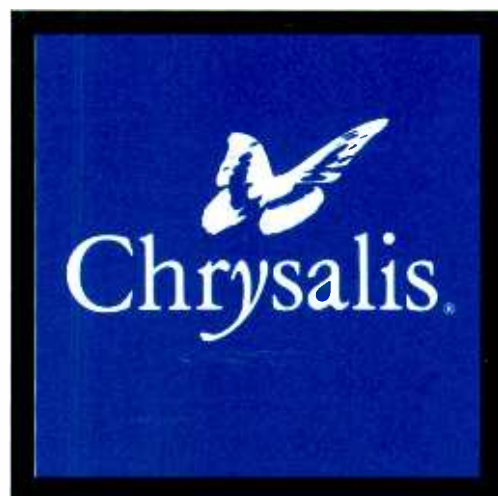
PLATINUM

Superstar.



PLATINUM

Comeback.



1 9 9 0

Our current record
setting success could
not have been
accomplished without
our talented artists,
Ensign Records,
and the incredible
support of MTV, Radio,
CEMA, Retail, and
the Press community.

Thank you.



THE GOOD.

THE BAD.

THE EXTREME.

LOVE/HATE

Why do you think we're telling you?

They've already devastated the U.K. on their maniacal SRO tour. Now Love/Hate, the West Coast's most radical hard-rock band is knocking America on its ass as their shows with DIO hit home hard.

Anarchy has started at radio with their newest track, Why Do You Think They Call It Dope?, and the groundbreaking video—an out-of-the box add in Active Rotation at MTV™!

On the air, in your face, over the top. Miss 'em now, and you're really missing out.

Columbia Is Committed. That's Why.

Love/Hate. "Blackout In The Red Room." There's no two ways about it. On tour. On Columbia

When you
PLAY IT,
SAY IT!

'Rocky Horror' Making Long-Sought Vid Bow

■ BY PAUL SWEETING

NEW YORK—Confirming weeks of speculation and rumor, CBS/Fox Video announced that "The Rocky Horror Picture Show," one of the most eagerly awaited titles in industry history, will make its belated debut on video Nov. 8 at \$89.98.

The release of the title—a perennial on lists of most-requested unreleased movies—will coincide with the 15th anniversary of its theatrical debut. A 15th-anniversary promotion is being planned for late October by 20th Century-Fox and the film's producer, Lou Adler.

The preorder date will be Oct. 25, at which time the title will be placed on moratorium for at least two years. It will also not appear on pay-per-

view, pay TV, or network TV for at least two years.

"This is an event film and it will be an event video release," says Bob DeLellis, president of CBS/Fox, North America. In addition to limiting availability, "we also wanted to make it a dealer exclusive," says DeLellis, "which is why there will be no pay-per-view or cable."

Billboard has also learned that the title will not be available on laserdisk or through mail-order clubs. The studio has made no announcement on an international release.

Industry sources estimate the title will ship at least 300,000 units, despite the short notice and despite the already crowded slate of releases for the fourth quarter (Billboard, Sept. 15).

"Rocky Horror" has grossed an estimated \$150 million at the domestic box office over the 15 years it has been in theatrical release. It still plays midnight shows in at least 200 theaters, making it the longest continuously running film in history.

The title will continue its midnight showings even after the video release.

"This is the only audience-participation movie in history," DeLellis says of its ongoing appeal.

CBS/Fox has set a marketing budget of \$1.5 million for "Rocky Horror," including TV and print advertising, all of which is scheduled to run prior to street date. The ad campaign will begin Oct. 20.

Adler and 20th Century-Fox will throw a 15th-anniversary party Oct. 20 on the Fox lot in Hollywood to gen-

erate publicity for the film.

Earlier cause for celebration by "Rocky Horror" cultists comes via Rhino Records' release this month of a four-CD/cassette boxed set. "The Rocky Horror Picture Show—15th Anniversary Collection" will include the original Broadway cast recording and the soundtrack album (both released individually by Rhino in 1989), rare tracks by such cast members as Tim Curry and Little Nell, unedited versions of the show's songs, numbers previously unavailable on any album, a rare song recorded for the film but ultimately deleted, and highlights of various international cast albums.

Video dealers, meanwhile, will be offered various "Rocky Horror" paraphernalia through a mail-order (Continued on page 87)

Buena Vista Vid Selects Accounts For Direct Sales

LOS ANGELES—Buena Vista Home Video says it is establishing direct selling relationships with a "few selected accounts."

According to one retailing source, as many as 10 accounts could be involved by January—including Wal-Mart, Phar-Mor, Wherehouse Entertainment, Camelot, Target, Musicland, Tower, and Waldenbooks.

A spokesperson for Buena Vista Home Video, however, while declining to discuss specifics, characterizes that number of direct accounts as too high.

Some of the direct accounts are already in place, according to the spokesperson, while a few others may be added shortly. The direct relationships, both current and future, will cover all Buena Vista Home Video fourth-quarter product, including "Pretty Woman" and "Peter Pan."

A company statement says the motivation for going direct is "to better manage sales, merchandising, and returns of its video products." It also noted that "rigorous criteria," including volume commitment and dedicated in-store product display and servicing, must be met by each account in order to qualify for a direct relationship. The Buena Vista spokesperson indicates that includes a dedicated section with signage and a full range of titles.

The move, added the statement, should not be interpreted to represent a change in the studio's support for traditional dis-

(Continued on page 78)

CONTENTS

VOLUME 102 NO. 38

SEPTEMBER 22, 1990

MUSIC

Album & Single Reviews	74	International	68
Black	26	Jazz/Blue Notes	80
Boxscore	38	Latin Notas	30
Canada	71	Lifelines	83
Chart Beat	8	Market Action	83
Classical/Keeping Score	80	Music Video	53
Clip List	54	Newsmakers	73
Commentary	11	Power Playlists	22
Country	40	Pro Audio	62
Dance Trax	35	Radio	12
Executive Turntable	6	Retail	45
Gospel Lectern	67	Retail Track	46
Grass Route	46	Rossi's Rhythm Section	29
Hot 100 Singles Spotlight	79	Studio Action	63
In The Spirit	66	Talent	36
Inside Track	90	Update	83

HOME VIDEO

Page 55

Backlot Beat	58	Recreational Sports	56
Box Office	58	Store Monitor	56
Health And Fitness	56	Videocassette Rentals	59
Top Kid Video	60	Videocassette Sales	61

MUSIC CHARTS

Top Albums		Hot Singles	
Black	27	Adult Contemporary	81
Contemporary Christian	67	Black	24
Country	44	Black Singles Action	29
Gospel	66	Country	42
Hits Of The World	72	Crossover	81
Latin	30	Dance	34
Modern Rock Tracks	20	Hits Of The World	72
New Age	49	Hot 100	76
Pop	82	Hot 100 Singles Action	79
Rock Tracks	20	Rap	28
World Music	49		

CLASSIFIED/REAL ESTATE

Page 64

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

Paramount: Acquisition Fever Despite Home Video Chill

■ BY DON JEFFREY

NEW YORK—Paramount Home Video's revenues and profits declined in the third quarter, compared to last year, according to the company.

Overall, New York-based Paramount Communications Inc. reports that earnings for its entertainment division, which also includes feature films, fell 4% in the three-month period that ended July 31.

In the quarter, Paramount's top-selling videocassette was "Indiana Jones And The Last Crusade," which failed to meet expectations of many industry analysts. Some say the company has taken, or will be forced to take, writeoffs on the title to cover larger-than-expected returns. Execu-

tives of the home video subsidiary were unavailable at press time.

In tape rentals, the biggest hit of the quarter was "Black Rain."

Meanwhile, speculation continues that Paramount will buy a record company or invest in one. Chairman Martin Davis has said he is looking for an acquisition in theme parks or recorded music. A possible target, according to some analysts, is Bertelsmann A.G.'s BMG, which includes RCA Records and Arista Records. Some industry sources say Paramount has sought a 50% joint venture with the West Germany-based record company.

But analyst Alan Gould of Kidder, Peabody says, "I don't see an acquisi-

(Continued on page 87)

O'Connor Tops MTV Video Awards Hit Parade Madonna, Hammer Also Shine In High-Rated Show

■ BY DAVE DIMARTINO

LOS ANGELES—Sinead O'Connor's "Nothing Compares 2 U" took top honors as best video of the year at the 1990 MTV Video Music Awards show here Sept. 6. It also won in the best-female and best-postmodern categories.

The three-hour program, hosted for the third year by Arsenio Hall, was shown in more than 100 countries. For the first time, it was also carried by the Armed Forces Network.

Statewide, the awards garnered their best ratings in their seven-year history. The show received an 8.5 rating and a 15 share. For the first time, it was simulcast on sister station VH-1; combined, the ratings were 9.1 for a 16 share.

In accepting the award for best video, O'Connor, apparently still smarting from the controversy over her refusal to perform at a New Jersey venue if "The Star-Spangled Banner" was played—told the audience that her rationale was "to bring attention to the censorship issue. As far as I'm concerned, censorship in any form is bad—but when it's racism disguised as censorship, that's even worse, and that was the point I

was trying to make."

O'Connor's win in the year's best-video category beat out stiff competition by Aerosmith, Don Henley, and Madonna—whose performance of "Vogue," featuring a

male dancer who squeezed her breasts, caused a minor controversy of its own.

Though squeezed out of any artist awards, "Vogue" won three technical (Continued on page 53)

Armed Forces Network Says Hold The Middle East Tapes

■ BY PHYLLIS STARK

NEW YORK—The Armed Forces Radio Network has been receiving tapes of music and listener dedications from hundreds of U.S. radio stations since the current Mideast crisis began. But the AFRN does not want the tapes.

Currently, the network does not have the capability to broadcast the tapes to the troops in Saudi Arabia, and even when that situation is resolved, there will be little room on its program schedule for unsolicited tapes.

"We have a limited capacity to broadcast in that part of the

world," says Col. Richard Fuller, deputy commander of the Armed Forces Radio and Television Service Broadcast Center in Los Angeles. At this time, he says, "we don't have the capability to get the tapes to the troops."

At press time, the AFRN had few transmitters in Saudi Arabia. And although Fuller says the organization is working in conjunction with the Saudi government to set up more transmitters and frequencies, he has no idea when the situation will change. Equipment for new transmitters is already either on the ground or en route to Saudi Arabia, Fuller

(Continued on page 81)

Both Sides Bending On CD Longbox But Panel Is Divided Over Jewel Case

■ BY SUSAN NUNZIATA

NEW YORK—Proponents and opponents of the CD longbox are showing increased flexibility on the packaging issue, possibly setting the stage for compromise.

A panel on CD packaging at a Sept. 10 meeting of the music and performing arts unit of B'nai B'rith here, for example, was notable for the fact that some of the panelists who had previously been pro-longbox acknowledged that an alternative was needed.

Rob Simonds, CFO of Rykodisc and founder of the Ban The Box Coalition, who was not on the panel, told Billboard that he still wants to have the longbox eliminated. But he indicated for the first time that he might support a package other than the standard plastic jewel box. A packaging standard that specifies the dimensions of the existing jewel box, he said, would enable manufacturers to individually determine what type of material to use in that package, including recycled cardboard.

"If everyone else in the world can

handle merchandising a jewel-box sized package, whether it's a plastic jewel box or a cardboard jewel box, then that's the way it should be," he said. Additionally, a jewel-box size standard would not make existing consumer storage devices obsolete.

The six-man B'nai B'rith panel, moderated by Joe Cohen, director of the Leslie Group, did not include any Ban The Box members, although the coalition was asked to participate.

Featured were Floyd Glinert, executive VP of Shorewood Packaging Corp.; Roy Imber, president of the 87-unit, Port Washington, N.Y.-based Record World chain; Pete Jones, president of BMG Distributing; Alan Meltzer, president of CD One Stop; Ira Moss, president of the Moss Music Group; and Victor Luke of Westvaco, a manufacturer of paperboard products.

At issue was the need for an alternative to existing CD packaging that would have less negative impact on the environment than the present cardboard longbox. Panelists agreed that a concerted industrywide effort is needed and seemed willing to work toward a solution.

"I think we should continue to look for alternatives, but we should tread softly," said Meltzer. "We don't want to make any mistakes and we want to involve everyone who's going to be affected by this."

Several factors complicate the issue, notably a tremendous expense for retailers needing to refixture

(Continued on page 86)



They're In Bad Company. ATCO and Warner Bros. executives throw a party for Bad Company and Damn Yankees at New York's China Club after their show at the Reebok Riverstage. Bad Company's current ATCO album, "Holy Water," features the title hit and the follow-up single, "Boys Cry Tough." Shown, from left, are Brian Howe, Bad Company; Craig Lambert, VP of promotion, ATCO; Derek Shulman, president, ATCO; Terry Thomas, producer of "Holy Water"; and Simon Kirke, Bad Company.

WaxWorks Mall Lease Spells Out Concerns Over Lyrics

■ BY ED CHRISTMAN

NEW YORK—In what appears to be an isolated incident, the 110-unit WaxWorks reports that it has received its first-ever lease from a mall developer that warns against carrying music or music video titles that do not satisfy local community standards governing obscenity or pornographic material.

Real estate representatives for most other major mall-based chains, as well as high-level shopping center industry executives, say they have never seen or heard

of a lease specifically targeting music, although X-rated-video clauses are commonplace. Moreover, they say that they hope the WaxWorks lease remains unique.

The latest twist in the stickering controversy began last week when the Owensboro, Ky.-based chain pulled the N.W.A. EP "100 Miles And Runnin'" from its stores. Terry Woodward, president of WaxWorks, which also operates a one-stop and 25 Music Express leased departments in Montgomery Ward stores, cites the album's content as

(Continued on page 86)

Enigma Mysteries Clear Up; Kaiser Exits Krum Is Named Promotion VP, Other Posts Filled

■ BY CHRIS MORRIS

LOS ANGELES—Executive changes continued this week at Enigma Entertainment with the resignation of promotion VP Sam Kaiser, the elevation of Enigma VP of top 40 promotion Mike Krum to promotion VP, and the hiring of Capitol national director of publicity Cary Baker as VP of publicity.

Sources say that Enigma sales VP Jayne Simon also will depart the company soon.

Joe Regis, the recently appointed chief operating officer of the Culver City, Calif.-based label, says that company management is "almost through putting [its] team in place."

Regis adds, "We had a record company that was out of balance, and we're putting it back in balance."

Kaiser, who joined Enigma in 1989 after stints at MTV and Atlantic Records, officially resigned as of Sept. 14. He will be replaced by Krum, who joined Enigma last year after 14 years as VP of promotion at Scotti Brothers Records.

Baker will hop directly from Capitol to Enigma: He had already announced his resignation from the Hollywood-based label, effective Sept. 30.

No replacement has yet been named for Simon, but Enigma has already hired Suki Sir, former sales coordinator for Elektra, as director of national sales.

The latest round of moves comes after recent significant executive exits at Enigma: GM Ralph King left

the company in May (Billboard, May 12), while president Jim Martone, who succeeded Wesley Hein last December after Hein moved to Hollywood Records, resigned in July (Billboard, July 21).

Chairman William Hein assumed the role of president, while Regis, formerly a partner in Side One Marketing & Management, was brought in as GM. On Sept. 4, Enigma announced the appointment of Rich Schmidt, senior director of promotion at Rhino Records, as VP of marketing.

Regis attributes many of the

changes at Enigma to "growing pains." Capitol-EMI Music acquired 50% of the company in May of last year (Billboard, June 3, 1989).

"It's been downsized; it's more reasonable," Regis says. "It just grew like a weed."

In terms of the company's current objectives, Regis says, "We're not going to go head-to-head with CBS. We want to be a great midsized record company... We're not going to be the kind of record company that practices throwing records against the wall and seeing what sticks."

(Continued on page 89)

BMI Celebrates Half Century With Its First Top 50 List

■ BY IRV LICHTMAN

NEW YORK—BMI, as part of its 50th anniversary celebration this year, has for the first time in its history, determined its 50 most performed songs.

Based on on-air performances through 1989, the list is topped by John Lennon & Paul McCartney's "Yesterday." The No. 2 finisher is "Never My Love," by Richard and Donald Addrisi. They are the only two songs in the history of BMI that have had 5 million or more performances.

All songs on the list have at least 3 million performances and are part of a total listing of more than 1,000 titles cleared by BMI that have had 1 million or more plays.

Paul Simon has the most connections with the top 50 list, with four songs: "Bridge Over Troubled Water," "Mrs. Robinson," "Scarborough Fair" (co-authored by Art Garfunkel), and "Sounds Of Silence."

Lyricist Norman Gimbel is second to Simon among writers, with three entries: "Canadian Sunset,"

(Continued on page 78)

EXECUTIVE TURNTABLE

BILLBOARD. Larry Flick is named dance music editor and singles reviews editor in New York. He was an editorial assistant for the publication.

RECORD COMPANIES. Enigma Entertainment in Los Angeles names Joseph C. Regis chief operating officer and Rich Schmidt VP of marketing. They were, respectively, VP of Los Pictures and senior director of promotion at Rhino Records. (See story, this page.)

Nick Maria is named senior VP of Atlantic Records in New York. He was VP of sales for the company.

David Evans is named VP of marketing for WEA Europe in London. He



FLICK



REGIS



MARIA



PUVOGEL

was marketing director for the company.

Kenny Puvogel is named VP of promotion for Warner Bros. Records in Los Angeles. He was national album promotion director for the company.

Ronald M. Salpietro is named VP of operations for WEA Corp. in Los Angeles. He was senior national director of operations for the company.

Ed Strickland is named VP, black music division, for Chrysalis/Cooltempo Records in New York. He was national director of R&B for Tommy Boy Records.



SALPIETRO



STRICKLAND



GESLIN



ROGERS

Ron Geslin is named VP of promotion for EMI in New York. He was national promotion director, Midwest, for the company.

John Hayes is named VP, MIS, for CBS Records in New York. He was an independent consultant.

Michael Krumper is named national director/East Coast of publicity for A&M Records in New York. He was East Coast director of publicity for the company.

DISTRIBUTION. Rick Rogers is named VP of field marketing for PolyGram Distribution in L.A. He was sales manager for TVSM Inc.

RELATED FIELDS. The LIVE Specialty Retail Group in Milford, Mass., a subsidiary of LIVE Entertainment, names William A. Laupus executive VP/chief operating officer and Ivan Lipton executive VP/chief merchandising officer. They were, respectively, corporate VP of stores and operations for Zale Corp., and executive VP of Strawberries.

Scott Holtzman is named senior VP of business affairs and administration for Columbia Pictures Entertainment Music Group in Los Angeles. He was senior VP of business affairs for the company.

Kristen P. Ralph is named president/chief operating officer of the Post Group in Los Angeles. She was VP of human resources at Kidder Peabody.

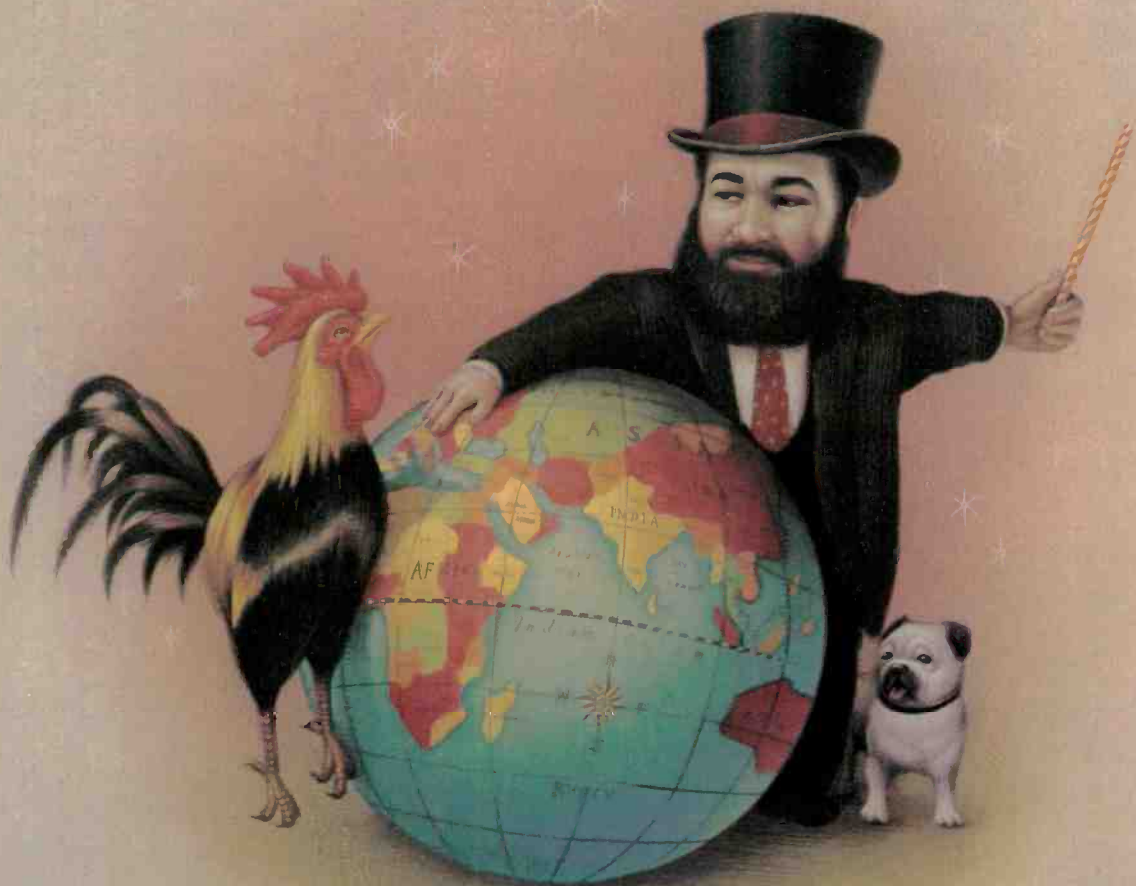
● RETAIL PEOPLE ON THE MOVE, SEE PAGE 51.



REO

REO SPEEDWAGON RULES THE ROAD AGAIN

Original speedsters Kevin Cronin, Neal Doughty and Bruce Hall have sold over 20 million albums. And now along with new lead guitarist Dave Amato (former Ted Nugent axman), killer songwriter/keyboardist Jesse Harms and powerhouse drummer Brian Hitt (formerly with Wang Chung), the Wagon has a whole new thrust.



ON RADIO

"Live It Up" - a head-on hit at AOR. "Love Is A Rock" 34T-73540 - the first single ready to smash wide open.

ON MTV™

"Live It Up" - revving up both new and old fans.

ON TOUR

Early dates - a runaway success. Major tour this Fall.

And expect REO's catalog to ram into overdrive.


The new album.
**"THE EARTH, A SMALL
MAN, HIS DOG
AND A CHICKEN."**

45246

On Epic.

SPEEDWAGON



Produced by Tom Lord-Alge, Kevin Cronin, Jesse Harms. Management: Baruck-Consolo Mgt.
"Epic,"  Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. ©1990 CBS Records Inc.



Interactive Market Poised To Grow

Software Makers Prep Product For Rollout

BY SUSAN NUNZIATA

NEW YORK—A number of electronics manufacturers plan to introduce compact disk interactive (CD-I) players within the next year or two, and software producers are busy preparing programs for the system on three continents. But, although Philips and Sony have introduced worldwide standards for CD-I, as

they did earlier for the audio CD, the existence of several competing systems could lead to a format war.

At least 10 manufacturers, including Philips, Sony, Matsushita, Grundig, Pioneer, and Yamaha, displayed prototype CD-I units at exhibitions this year in Osaka, Japan, and London. Philips plans to bow its player at a \$1,000 list price in mid-1991. Sony is expected to introduce

a unit sometime in 1991, sources say, and most of the other manufacturers are expected to do so in 1991 or 1992.

Declining to offer any early sales predictions, Marika Van Hooren, a Philips spokeswoman in the Netherlands, notes that real sales growth is not expected in the mass market before 1995.

CD-I is a 5 1/4-inch disk system that can provide full-motion video and CD-quality audio that can be manipulated by the user through a simple remote control or mouselike device. The system, compatible with existing televisions and stereos, can also play standard audio CDs and CD+Graphics.

Some of the features in the latest CD-I units reflect recent advances in digital data compression on opti-

(Continued on page 84)



'Pump' Party. Al Teller, left, chairman of MCA Music Entertainment Group, socializes with Concrete Blonde lead singer Johnette Napolitano, center, and Paul Atkinson, executive VP of A&R for MCA Records, at the premiere party for the film "Pump Up The Volume" at Hollywood club Spice. The MCA soundtrack to the film includes Concrete Blonde's cover of Leonard Cohen's "Everybody Knows" as well as songs by Cowboy Junkies and Liquid Jesus.

N.Y., L.A. Raids Uncover Prerelease Vids, Duping Gear

LOS ANGELES—Two recent raids on Los Angeles and New York video stores have uncovered an unprecedented amount of prerelease video titles.

Among titles seized by investigators of the Motion Picture Assn. of America and local authorities were Walt Disney's "Peter Pan," "The Hunt For Red October," "Glory," "Pretty Woman," "Cadillac Man," "Back To The Future III," "Bird On A Wire," "The Cook, The Thief, His Wife & Her Lover," "House Party," "Die Hard 2," "Another 48 HRS.,"

and "RoboCop 2," according to the MPAA's Mark Harrad.

The Los Angeles seizures were made Sept. 5 at two Video Scene outlets and one Video Street outlet. A total of 2,956 cassettes were taken.

The New York raids were made Sept. 12 on two Bronx video stores: Camacho's Video and Pick A Flick. Duplicating equipment and a total of 830 tapes were seized from the two locations.

The Los Angeles seizure is significant, according to Harrad, not be-

(Continued on page 87)

'Imagine' All The People Celebrating Lennon's 50th

LOS ANGELES—A worldwide radio broadcast of John Lennon's "Imagine"—preceded by a Yoko Ono speech from the United Nations—is planned by Lennon confidant Elliot Mintz and the Pollack Media Group for Oct. 9, on what would have been Lennon's 50th birthday.

Mintz says Ono was "looking for something global in perspective" to honor Lennon's 50th birthday. Pollack Media Group chairman/CEO Jeff Pollack was instrumental in lining up international affiliates and will mastermind the satellite broadcast to at least 50 countries. "The idea is that the message can be carried live around the world through an elaborate satellite link-up and be available free to any country," Mintz says.

Westwood One Radio Networks,

which syndicates the Mintz-hosted "The Lost Lennon Tapes" series, will distribute the special in the U.S.

The broadcast of "Imagine" and Ono's message "could be the most-listened-to simultaneous playing of a single song ever," Mintz says. He hopes that people will be able to "walk down any sidewalk in the world and hear the song."

The special broadcast will be hosted by WNEW-FM New York personality Scott Muni. Taped versions of Ono's speech in Spanish and French will also be provided to stations in countries where those languages are spoken. WW1 also plans to broadcast "John Lennon: They Say It's Your Birthday," a 90-minute special hosted by Mintz, on Oct. 9. CRAIG ROSEN

Ent. Marketing Confab Set 40 Speakers Inked For Nov. Event

NEW YORK—Key marketing executives from Coca-Cola, L.A. Gear, and Miller Brewing will be among the more than 40 speakers participating in the Second Annual Entertainment Marketing Conference, Nov. 4-6 at the Sheraton Grande Hotel in Los Angeles.

Hosted by EPM Communications, the conference, subtitled "Target Marketing: Reaching the Fragmented Audience," will be presented as an open forum, allowing for what Ira Mayer, president of EPM, describes as an exchange of the "nitty gritty" details of entertainment marketing programs. He says emphasis will be placed on brainstorming, networking, strategizing, and deal-making. Topics will include sales promotion

in marketing, entertainment licensing, audience motivation, and sponsorship placement and tie-ins.

Two preconference workshops will be held Nov. 4: "Direct Response Entertainment Marketing" and "800/900 Numbers In Entertainment Promotion and Marketing."

"There's an explosion in both type and number of companies aligning their promotions with entertainment properties," Mayer says. "These organizations are at the cutting edge of the new marketing revolution. They're utilizing sophisticated database marketing techniques and alternative media to reach their targeted consumers."

For further information, call 718-469-9330. LARRY FLICK

Hammer Leads Black Parade On Pop Chart; Metal Shines; Michael Hits Top 10 Again

M.C. HAMMER's "Please Hammer Don't Hurt 'Em" logs its 15th week at No. 1 on the Top Pop Albums chart, a tally equaled by only three other black music albums in the rock era: **Michael Jackson's** "Thriller" (37 weeks), **Harry Belafonte's** "Calypso" (31 weeks), and **Prince & the New Power Generation's** "Love Symbol Album" (24 weeks).

The Hammer album, which has sold more than 5 million copies in the U.S., is the most striking example of black music's current sales potential. But it is by no means the only one. Five of the top 10 pop albums this week are by black artists—and two others are by white artists (**Mariah Carey** and **Michael Bolton**) whose styles are rooted in black music.

In addition to Hammer, the black artists in the top 10 are **Bell Biv DeVoe**, whose "Poison" rebounds to No. 5, **Prince**, whose "Graffiti Bridge" leaps to No. 6, **Anita Baker**, whose "Compositions" dips to No. 8, and **Keith Sweat**, whose "I'll Give All My Love To You" slips to No. 9.

In addition, the hottest album on the chart is by a black group—**Living Colour**, whose "Time's Up" vaults from No. 82 to No. 18 in its second week. At this rate, the album is likely to top the No. 6 peak of the group's 1988 debut, "Vivid."

"Black music is green," we were told a few years ago. You don't hear the slogan much anymore, but it seems to be eternally true.

IT'S ALSO a big week for metal. Twelve metal albums are listed in the top 50, including **Queensryche's** "Empire," which debuts at No. 35, and **Don Dokken's** solo debut, "Up From The Ashes," which leaps from No. 169 to No. 50 in its second week. "Empire" is already Queensryche's highest-charting album to date.

Other metal acts listed in the top 50 are **Poison** at No. 7, **Faith No More** at No. 13, **Slaughter** at No. 19, **Jane's Addiction** at No. 21, **Winger** at No. 22, **Ratt** at No. 23, **Anthrax** at No. 24, **Aerosmith** at No. 28, **Motley Crue** at No. 33, and **Stryper** at No. 39.

You could say that metal is also green—but not if you polish it regularly. (We've been reading too much Ken Barnes.)

FAST FACTS: **George Michael** lands his ninth top 10 hit since leaving **Wham!**, as "Praying For Time" leaps from No. 18 to No. 8 in its fourth week on the Hot 100.

SBK Records appears to have another **Techno**-sized crossover rap hit as **Vanilla Ice's** "Ice Ice Baby" vaults from No. 57 to No. 23 in its third week on the Hot 100.

David Cassidy cracks the Hot 100 for the first time since 1973 with "Lyn' To Myself," which opens at No. 90. On his own and with the **Partridge Family**, Cassidy amassed 11 top 40 hits in the early '70s. His chief rival as a '70s teen heartthrob, **Donny Osmond**, resurfaced last year with back-to-back top 15 hits.

Michael Bolton's "Soul Provider" rebounds to No. 10 in its 62nd week on the pop albums chart. It's not only the oldest album in the top 10, it's the oldest album in the top 40.

Garth Brooks' "No Fences" enters the pop albums chart at No. 52. The country star's eponymous debut album has been a fixture on the country chart for 71 weeks.

Roger Waters' "The Wall—Live In Berlin" debuts at No. 59, leaving in the dust **Pink Floyd's** 1980 blockbuster "The Wall," which dips to No.

175. **Stevie Ray Vaughan & Double Trouble's** 1989 album "In Step" re-enters the chart at No. 75 three weeks after the guitarist's death in a Wisconsin helicopter crash.

The **Boys** land their third No. 1 hit on the Hot Black Singles chart with "Crazy." It's Motown's eighth top-charted black hit since **Jheri Busby** assumed control of the label in July 1988.

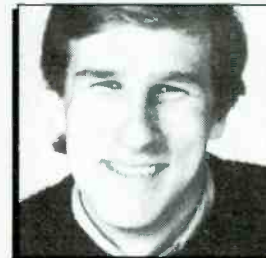
WE GET LETTERS: Chris Granozio of WSYR (Y-94) Syracuse, N.Y., notes that **James Ingram's** current hit, "I Don't Have The Heart," is his seventh top 40 single—but his first as a solo performer. On Ingram's previous top 40 hits, he shared billing with **Quincy Jones** (twice), **Patti Austin**, **Michael McDonald**, **Linda Ronstadt**, and the team of **Kenny Rogers & Kim Carnes**.

Glen Miki of Monterey Park, Calif., notes that three acts in the top 10 on last week's Hot 100 included brothers or sisters. **Wilson Phillips** features **Wendy** and **Carnie Wilson**; **Nelson** consists of **Matthew** and **Gunner Nelson**; and **New Kids On The Block** include **Jordan** and **Jonathan Knight**.

William Simpson of Los Angeles notes that unrelated artists with the same surname appear in the top 10 simultaneously for the second time this year. It happened last spring when **Wilson Phillips** hit at the same time as **Heart** (featuring **Ann** and **Nancy Wilson**). And it happens again as **Nelson** scores at the same time as **Prince Rogers Nelson**.

Rob Durkee of "American Top 40" notes that **Tony! Toni! Toné!** is the third act with exclamation points in its name to land a top 40 hit. The trio follows **Wham!** and **Al B. Sure!**

CHART
BEAT



by Paul Grein



NOW THE
DIVINE ONE
SINGS SOME
OF THE WORLD'S
MOST DIVINE
SONGS.

SOME PEOPLE'S
LIVES 82129

By
BETTE MIDLER

She's had a string of box-office hits, Oscar nominations, Grammy awards, a double-platinum album and a #1 gold single.

So what's Bette done lately?

She's turned her extraordinary talent to some of the most timeless of tunes—creating sensational new treatments of songs from the likes of Cole Porter, Janis Ian, and Rogers and Hart, to name a few. It's a divine new album.

It's also Bette at her best.

Look for the first single "From A Distance"

PRODUCED BY ARIF MARDIN



ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS

© 1990 Atlantic Recording Corp. A Time Warner Company

**"Love baby,
that's where it's at"**

— the B-52's

Brought to you by



MUSIC TELEVISION®

© 1990 MTV Networks. All rights reserved.
© 1989 Man-Woman Together, Now! Inc.
All rights reserved. Used by permission.

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

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

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

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

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

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

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

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

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

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

Sensationalism Overshadows The Music Itself

THE 'HYPE' FACTOR IS GETTING OUT OF HAND

■ BY JOHN AXELROD



'I believe the music is worth fighting for'

John Axelrod is director of A&R for RCA Records, based in Hollywood, Calif.

Hype. Controversy. Scandal. Sensationalism.

These words are not strangers to the music business. In fact, when used appropriately and tactfully, they have a tremendous power to communicate valuable and important messages. Unfortunately, however, it has gone too far. If an artist is not surrounded by controversy, scandal, obscenity charges, lip-synching, plagiarism, copyright infringement, and hype, then the mass media does not want to know about it. And if the media does not know about an artist, neither will the public. And the most important part of it all, the music, seems to be left far behind.

At a time when the market is flooded with new product from old and new companies, the competition is such that labels and artists are forced to create some sensational phenomena to attract the attention of the press and the public. This scenario is, of course, familiar; the strategy is not new. But it has gotten to the point of overkill: Artists are controversial either for the sake of being controversial or are plagiarizing each other to such a flagrant degree that originality and creativity have all but been sacrificed to the great god of hype.

I will not suggest that these controversial groups are devoid of any musical aestheticism, for each opinion is different. The problem is that the subject of the hype has tran-

scended the music itself, and the press and the public have become more concerned about who the latest artist pleading First Amendment rights is than they are about the music. As a result, many good and often great records suffer.

These records suffer because they cannot compete in the larger world of principles and issues. It is much easier for the mass public to identify with the First Amendment than with a melody, especially since most of the original and creative melodies being produced today are lumped into a category called "alternative" that, unfortunately, is assumed to be too complex for the average listener to embrace. This, however, is not the worst of it. Now it seems that original music is being further reduced to more limited means of exposure as the media continues generating controversies.

I am not suggesting that there is anything wrong with the media. I

am suggesting only that the problem will not be solved by all the current finger-pointing at the labels, the Parents' Music Resource Center, Jack Thompson, 2 Live Crew, or other artists. The labels offer to the public only what it wants to hear, and the PMRC only reacts to what the labels release. But if the media were not to give so much attention, air time, or ink to the artists in question, then perhaps the public would not be so curious about them and hence not support the controversy by buying the records.

In that case, a renaissance of original and creative music could occur, as artists and labels would once again realize the critical and financial rewards that come from such aesthetic pursuits. But if controversy and imitation continue to be exposed and rewarded, then we might as well be in the car or condom business, because original music as a profitable commodity will slowly die

in the face of such competition.

Money is, of course, an important motivation for any business, and I do respect the business acumen of those who exploit controversies. But the music should also be a motivation. As a member of this industry, I am concerned about the current state of music and, like Los Angeles Times critic Robert Hilburn, I believe the music is worth fighting for.

Labels should not have to compromise musical standards and succumb to the pressure to sign the artists whose actions or lyrics suggest only sensationalism in order to make a profit! I think we would like to see the music of today become a legacy for future generations, just as our generation is influenced by the legacy of the great musical originators of the '60s and '70s.

The more commercial kinds of artists have always paid the bills, allowing the labels to invest in more adventurous, but not as profitable, music, and they will continue to do so. And the media will likely continue to overemphasize the controversy because they are always in the midst of a competitive media war.

To most of you, my opinion will mean absolutely nothing, because the momentum of the machine is too big to stop and change it. But for the few who do see some truth behind all of this, let us all stand up and chant the phrase with which we must all become more familiar: "Don't believe the hype!" In the end, hopefully, music will prevail.



BRING BACK VINYL

The record labels can bellyache all they want to about "slack sales." They can even feign ignorance as to the cause of the slump. But we, the retailers, know why sales are down: the unavailability of vinyl.

The music industry made a costly error when it assumed that, by "phasing out" (some might say sabotaging) vinyl, it would force record collectors around the country to dig deep into their pockets so as to become part of the "CD revolution."

Many music-loving consumers refused to be coerced into paying \$14.98-\$15.98 for something that, until recently, could be purchased for \$7.98-\$8.98. And, even though cassettes remain reasonably priced (at least by industry standards), many people feel that cassettes simply don't sound as good as LPs. Nor do they last as long.

Perhaps if the industry had allowed the LP to coexist with its "technically superior" counterpart instead of attempting to shove the CD format down the public's throat, its current revenues would be healthier.

There's nothing wrong with CDs. But there's nothing wrong with LPs, either. The record industry would do well to reconsider its anti-

vinyl stance. It's losing a lot of money because of it.

Patrick Carroll
Manager
Joe's Record Paradise
Silver Spring, Md.

MISTAKEN IDENTITY?

CBS Records chief Walter Yetnikoff claims I libeled him in my book "Hit Men" by stating that he wears "a lot of jewelry" around the neck (Billboard, Sept. 1). In fact, no such statement appears in the book. Perhaps Yetnikoff is confusing himself with independent record promoter Joseph Isgro.

Fredric Dannen
Gutenberg, N.J.

WRONG AMOUNT

In reference to the story on GEMA's advance to the Rolf Budde Musikverlage subsidiary, Jastian Music Inc., and the composers Giorgio Moroder and Michael Masser (Billboard, Aug. 4), the sum involved was the equivalent at the time of \$5.5 million, not \$6 million, as you reported.

All payments to members are noninterest bearing. In the 1989 financial years, such payments totaled 79.3 million deutschemarks.

Peter Ende, quoted in your article, said he would like to avoid a war among the European collecting societies, which he attributes to the acquisition of new members. But the right of authors to join whichever collecting society they choose in the

European Community is one of the principles developed by the European Court of Justice in its legislation on authors' societies.

In your report on GEMA's 1989 financial year (Billboard, July 20), you have shown how successfully and efficiently GEMA is administering the rights of its members—though you failed to mention that this financial year was still under my responsibility.

Obviously, the two authors mentioned above have set such a high value on the efficiency of GEMA that they wanted to become its members for this reason. I consider this to be a sign of the future in the interests of GEMA and its members.

Prof. Dr. Erich Schulze
Former President, GEMA
Grunwald, West Germany

DIDN'T LIKE AD

I'm writing to object to the offensive advertising for the new Jane's Addiction album you had on the back page of the Aug. 18 issue.

Is it really necessary to show public hair and a penis in your magazine? If I didn't need your publication so badly in my business, I would tell you to cancel my subscription, and I sure won't stock that album if that's the way the cover looks. It really bothers me, and surprised me, to see how little class Billboard has.

Virgil Micek
Trinidad, Colo.

RETAILER LOOKS BAD

Here in Dallas, we have a dance music station, KJMZ, that has been very good at promoting a lot of dance artists who may not get airplay on any other local station. KJMZ plays extended versions, which have helped increase 12-inch sales at this store in particular. However, they are now getting into a bad habit of playing mixes that are not available on the commercial 12-inchers we stock.

This makes retail stores look bad, and it doesn't help consumers, because they naturally assume that the version on the radio is the one available to the public.

Come on, radio DJs, this is like waving meat in front of a dog and then snapping it away. Keep the special versions for the clubs only, and use your head. Stop teasing your listeners with versions you know are not available at your local record store. The last thing the music industry needs is another conflict. Let's work together on improving retail sales and eliminating customer dissatisfaction.

Mark Sandifer
Dallas

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.

Why Your Tapes Aren't In Saudi Arabia	5
Vox: WOKY Jock Handy With A Gun	14
PDs: Phil Kehr/John Hook, WRDX	19
BPME Launches U.K. Chapter	21

ACs Face Growing Format Encroachment But Most Say Adult Top 40s Aren't Big Threat

■ BY SEAN ROSS

NEW YORK—Mainstream AC programmers say that if they are forced to choose, they will protect their upper demographics from soft AC competition, rather than fight the newer clump of hot ACs and "adult top 40s" for their younger listeners.

But few PDs are actually anticipating a battle. Many think the new stations will take only their marginal listeners, or will actually help mainstream AC. And several express doubt as to whether adult top 40 is even a format in the first place.

For the last few years, AC programmers have been more concerned about protecting their top end from the advent of soft AC, and then the rash of easy-listening-to-soft-AC conversions. AC/top 40 hybrids were much less of a factor in the late '80s until a new clump of adult top 40s began showing up, many of them refugees from the troubled top 40 format. In the last two weeks, bright ACs or adult 40s have shown up in Washington, D.C., San Antonio, Texas, Hartford, Conn., and Norfolk, Va., and Baltimore—two markets that already have bright ACs.

Even in San Antonio, where there was no bright AC, mainstream KMMX finds itself in the position of being attacked from both sides. KMMX was just celebrating soft AC KFAN's departure for another format when easy KQXT finished its transition to soft AC as KQ102. Then top 40/dance KITTY became adult 40 outlet KSRR (93 Star).

"What's bizarre here is that there's no hole," says KMMX president John Hiatt. "We do a lot of research and it tells us we're not doing anything wrong. If you're not vulnerable, they can't create spaces that don't exist. There was no thought process put into these format changes; they just saw that we were a top biller and decided to try taking some of our money."

"KSRR is doing a more dramatic version of what we did eight to nine months ago when we went a little hotter. We lost our upper end and got back all these 18-24s that we couldn't sell. So six months ago, we moved back to where we had been."

Hiatt is not particularly concerned about KQXT either, especially after focus groups that, he says, showed that KQ was still perceived as an easy listening station. But unlike KSRR, he would be willing to fight it. "Our core is 25-44 and we'll do everything we can to protect them. We're getting ready to dump \$300,000 in promotion over the next 90 days and none of our competitors are going to do anything like that," he says.

"If there were a gun to our head, we would always defend our 25-44 core audience," says Bill Curtis, PD of longtime bright AC WWDE (2WD) Norfolk, Va., which recently received

new competition from adult top 40 WMXN. Mix 105's music, he says, is "very close to what we do. Only 30% of their music is top 40 product that we wouldn't play, such as 'Sledgehammer' or 'Everybody Have Fun Tonight.'"

"They're niche programming for what they perceive as a void between 2WD and [top 40 WNVZ] Z104. I don't believe that's a big enough void to justify a format. Of course they're a threat, and so is anybody who tries to steal from you. But we have consistency, a high-profile morning show that's been here for 12 years, the traffic and information franchise, and a lot of marketing and promotional dollars. For someone to unseat us, it's going to take more than duplicating 70% of our playlist."

In Houston, where the new KHMx (Mix 96.5) has locked horns with incumbent KLTR, not only for listeners but also over the word "mix," KLTR PD Ed Scarborough says, "We believe that KHMx will shear away some of the younger end of the radio station, specifically the 18-34 end, but I would submit that they're not going to pull away any core AC listeners. They're going to take secondary and especially tertiary listeners from our kind of radio station."

"I would think that the CHRs here should be more concerned for the primary and secondary listeners that could defect to a properly programmed adult CHR station," Scarborough says. "It should attract disenfranchised CHR listeners and have much more impact on that format than AC," concurs WLTW Washington, D.C., PD Chuck Morgan, now competing with adult top 40 WRQX (Mix 107.3).

Scarborough and Morgan both think the presence of adult top 40s and top 40's more mature overall musical posture of late are good for AC. "It familiarizes our music and makes it more accepted," says Morgan. "I'm the only person in town on Billy Joel's 'And So It Goes.' Even though he's a recognizable artist, it's still hard to get a record like that started without any support."

And both PDs are more charitable than many of their AC brethren when they suggest that KHMx and WRQX will find an audience, albeit at somebody else's expense. Other PDs suggest that many top 40s are softening for the same reason that many easy outlets went AC—not because there is a hole, but because they saw their old format as untenable and had to go somewhere. One group PD even suggests that adult top 40 is a result of "PDs going through midlife crisis who don't want to fight over the New Kids On The Block exclusive anymore."

Consultant Dan Vallie, who was part of recent modifications at WBSB (B104) Baltimore, thinks that not only is there room for adult top 40 in some markets, but that it occupies a noticeably different position from a bright AC like WBSB's rival, WWMX. "A hot AC has no concern for 18-24," he says. "An adult CHR's core is 25-34, but there's also heavy concern for 18-24s as well. We're not playing '60s gold, and the attitudes of the DJs are completely different."

But at WKQX (Q101) Chicago, a station that flirted with adult top 40 for about a year before softening again in July, PD Bill Gamble says, (Continued on page 20)



A 'Brief' Marriage? As the winners of WZOU Boston's "World's Most Outrageous Wedding," Marlene Smith and Wayne Soucey, second and third from left, back row, dressed up as California Raisins. Other members of the wedding party dressed as the Fruit of the Loom characters. Morning men Ron Engelman & Scott MacKenzie, in civilian garb, look on.

Tighter '91 Budgets Reflect Overall Economic Squeeze

■ BY PHYLLIS STARK

NEW YORK—As fear of a recession mounts, many radio GMs and group managers are going into the 1991 with "realistic budgets" that take into account a soft economy and reduced revenue growth.

Those managers say they are already feeling that softening, and that their projections for this year are already off. "There is no question that we are being affected by an economic decline," says L. Lowry Mays, president/CEO of San Antonio, Texas-based Clear Channel Communications. "Business has been bad longer than people are willing to admit."

"Our stations are only [3%-4%] ahead of last year," Mays continues. "We were expecting a [7%] gain [and] I don't see any tangible sign of change."

These concerns are being felt as GMs prepare for next year. "The [1991] budget will be more realistic than it was last year," says WMAC-AM-FM Springfield, Mass., VP/GM Joe Rizza. "We will be more careful to conserve without jeopardizing the integrity of

the radio station.

"Where we used to fly a plane with our banner 20 times a year, now we will do it 10 times. Where we never used to scrutinize phone bills, now we will scrutinize [them]," he says. Last year, Rizza

"There is no question that we are being affected by an economic decline"

projected an 8%-10% revenue growth for WMAC and thus far has seen an increase of only 3%-4%. Next year, he is projecting a smaller increase.

Various areas of spending will be closely looked at in the 1991 budgets. Most GMs say they will be spending slightly more on both salaries and sales development and training next year, but will be budgeting little or no increases in marketing and promotions, engineering costs, and research in order to compensate for the sales slump.

The increased emphasis on sales development and training reflects an effort to see a return on the investment. "We got a tremendous return on the money we put into this year," says Craig Magee, VP/GM of country KIKK Houston. And despite increased spending on salaries, says oldies WTRG Raleigh, N.C., VP/GM Darrel Goodin, there will be "a closer eye on performance and what [stations] get for their dollars from employees."

Marketing budgets that are not being cut will be more "targeted" next year. Targeted expenditures, Goodin says, will replace budgets with "a shotgun effect that hits everything. There will be less emphasis on direct quarter-hour maintenance than come [and] more superserving a specific audience."

The soft economy that is causing the budget scrutiny is already being felt across the country. Rizza reports slow sales in the Northeast. In the first six months of this (Continued on page 18)

Budget Raises Specter Of Spectrum Fee

■ BY BILL HOLLAND

WASHINGTON, D.C.—Under a proposal that would charge broadcasters 4% of their gross revenues for use of the airwaves, the spectrum fee is now officially part of the administration budget package, according to insiders here.

The fee, part of a larger Bush administration plan to increase revenues without raising taxes, remains part of the budget proposals despite efforts by some bipartisan lawmakers on the budget negotiating team to discard it as unfair.

However, because Republicans and Democrats made little headway toward a compromise at the much-publicized budget summit, the plan still lies in legislative limbo, and President Bush was unable to tout the package in his speech to the Congress Sept. 11.

The specter of a postelection lame-duck session of Congress to wrestle a budget solution now seems to be a strong possibility if congressional leaders cannot come to some agreement.

WASHINGTON ROUNDUP

So-called "user fees," such as the spectrum fee, however, are not a major partisan issue, and some insiders are suggesting that the spectrum fee could survive Democratic scrutiny of the administration's budget proposal.

Broadcasters say they already "pay" for spectrum space by providing time for public affairs and public service programming. They

add that a fee, which would have to be passed on to advertisers, could cause financial hardships.

FCC AUDIT 'EMBARRASSING'

An FCC spot audit released Sept. 8 shows that of 30 radio and TV stations across the country, 40% of the radio stations and 80% of the TV stations overcharged political candidates for their advertising, failing to offer the "lowest possible available rates," as required by law.

According to the FCC report, the candidates paid higher rates because sales techniques encouraged them to buy the higher-priced time periods. Candidates can find themselves "bumped" from key spots if full-price advertisers come forward. Radio did much better than TV in the spot audit; only four out (Continued on page 18)

Robert Cray • Midnight Stroll

featuring

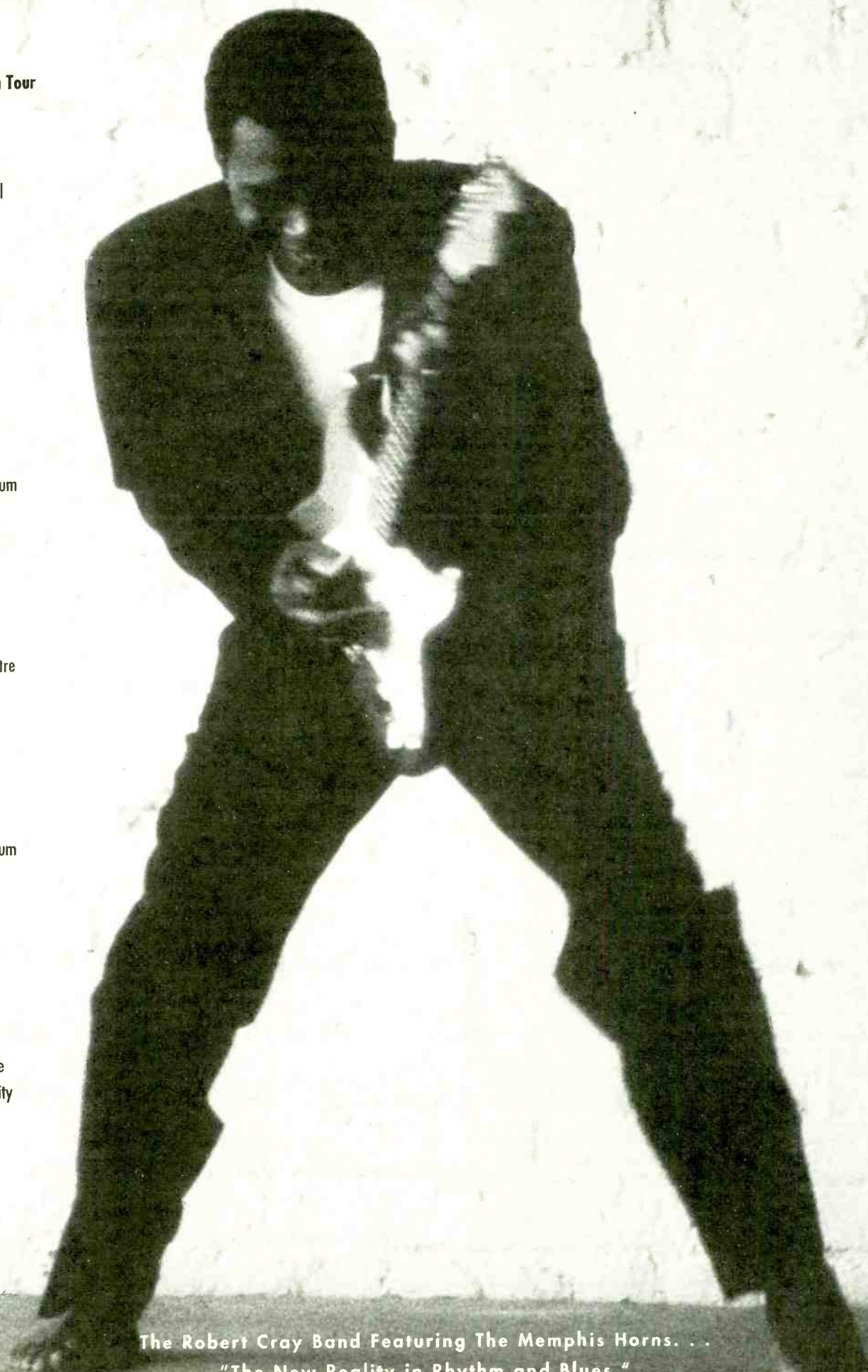
The Forecast (Calls For Pain)

See The Robert Cray Band
Featuring The Memphis Horns on Tour

- Oct. 23 **Norfolk, VA** The Boathouse
Oct. 24 **Washington, D.C.** Constitution Hall
Oct. 25 **New York, NY** Late Night
w/Letterman
Oct. 26 & 27 **New York, NY** Beacon Theatre
Oct. 31 **Albany, NY** Palace Theatre
Nov. 1 **Springfield, MA** Paramount PAC
Nov. 2 **Boston, MA** Wang Center
Nov. 3 **Burlington, VT** Memorial Auditorium
Nov. 5 **Utica, NY** Stanley Theatre
Nov. 6 **Toronto, ON** Massey Hall
Nov. 9 & 10 **Chicago, IL** Riviera Theatre
Nov. 13 **Minneapolis, MN** Orpheum Theatre
Nov. 14 **Madison, WI** Civic Center
Nov. 16 & 17 **St. Louis, MO** American Theatre
Nov. 18 **Kansas City, KS** Memorial Hall
Nov. 28 **San Antonio, TX** Laurie Auditorium
Nov. 29 **Austin, TX** Austin Coliseum
Nov. 30 **Dallas TX** Bronco Bowl
Dec. 4 **San Diego, CA** San Diego Civic
Theatre
Dec. 5 **Universal City, CA** Universal
Amphitheatre
Dec 7 **Berkeley, CA** Berkeley Community
Theatre

Produced by
Dennis Walker

Direction:
Mike Kappus/
The Rosebud Agency,
San Francisco



The Robert Cray Band Featuring The Memphis Horns. . .
"The New Reality in Rhythm and Blues."

Watch for the Robert Cray Special Coming in November on 

On Mercury Compact Discs, Cassettes and LPs.



Wake-Up Calls, Pranks, And Guns At WOKY; Hang The DJ If He Can't Start The Car?

SO IMAGINE what they'd have done at the Z-Rock station: At adult standards WOKY Milwaukee, morning man Joe Dorsey's wife was out of town, so overnigher Mark Mitchell was giving him daily wake-up calls. One day, the Milwaukee Journal says, Dorsey decided to play a practical joke on Mitchell.

Dorsey arranged for Mitchell's wife to be there when the wake-up call came. She answered and, upon hearing her husband's voice, said, "Oh my God, it's you," and dropped the phone. Dorsey yelled, "Damn it, Barb, I told you not to answer that phone," then told Mitchell he was awake and hung up. A few minutes later, he called Mitchell back, told him he had a problem and wouldn't be in, then hung up again.

Mitchell then went on the air and announced, "If and when Dorsey comes to work this morning, I'm going to assassinate him." Finally, Mitchell's wife called and told him it was all a joke. But it didn't end there. Dorsey arrived at the station, held his service revolver to Mitchell's head, and told him, "I know you're gunning for me, but I got the drop on you." WOKY PD Steve Stevens says Dorsey cleared this stunt with him, minus the gun part.

Meanwhile, the Washington Post reports that churban WPGC Washington, D.C., PD/morning man Dave Ferguson had some problems at a personal appearance at a local racetrack. He was there to give away a car to one of six finalists whose key started a 1990 Ford Probe. Unfortunately, the car didn't start. The crowd became rowdy and Ferguson told them, in fairly explicit terms, to shut up. They began throwing things at him—"hot dogs, beverage cups, newspapers, anything they had in their hands. I was lucky to get out of there alive," Ferguson says.

There has not been legal action, but there has been saber rattling in Houston between country KIKK-FM and KHMZ (Mix 96.5) over KHMZ's use of the term "96." Although KIKK has used 96 as its dial position for years, diaries with only a "96" and no calls are now going to ascription, something that doesn't sit well with Viacom. KHMZ—which uses both Mix 96 and Mix 96.5 on the air—is already at odds with AC KLTR, which had laid a prior claim to the term "mix."

Five employees of album WEQX Manchester, Vt., resigned from the station on Sept. 10, reportedly after being asked to take a 20% pay cut. The five were PD Russ Granzow, MD Fran Kusala, and three jocks. GM Brooks Brown says there was no proposed pay cut and he has no idea why the five walked out. No replacements have been named.

PROGRAMMING

After several weeks of negotiations, James Alexander's release from his contract at WJLB Detroit and his naming as PD of WGCI-FM Chicago was minutes away at press time. Meanwhile, KHYS Houston PD Steve Hegwood has been named PD of WJLB. Ross Holland is act-

ing PD at KHYS, which is looking for a morning man.

After a year and a half as a black N/T outlet, WGCI-AM has become "Dustyradio 1390." "Dusties" is a term, used primarily by Chicago natives, for R&B/oldies. PD Michael Watkins will stay on; former PD Richard Pegue is in-house consultant. Emily McKendall from WLTH Gary, Ind., joins for nights. Ty Wansley and three other talk hosts exit... Urban WYLD New Orleans OM Jimmy Smith is out.

Forty hours after accepting the PD job at AC KRSR (Star 105) Dallas, KCMO-AM-FM Kansas City, Mo., director of programming and



by Sean Ross with Craig Rosen & Phyllis Stark

operations Dene Hallam got another offer to stay within Gannett as PD of top 40 KKBQ (93Q) Houston, replacing Bill Richards. APD Bill West is upped to PD at KCMO.

Steve Brill, last OM of classic rock KRFX Denver, is the new PD at similarly formatted WFXF (The Fox) Indianapolis... Jimmy Barrett steps down as PD of full-service AC WJR Detroit. He'll continue as a swing jock.

Top 40 KITY (Power 93) San Antonio, Texas, becomes the latest hits outlet to go to a hot AC/adult top 40 position. Rick Upton remains on as PD of KSRR (Star 93), but MD/night jock Stephanie Graham and morning man Rick The Stick are gone. Former WMJC Indianapolis PD Jerry King is filling in on mornings.

Top 40 WKDD Akron, Ohio, has also headed in a more adult direction, playing fewer rock cuts and "embracing mainstream pop product more," according to PD Jeff Clark. Night jock Casey Tyler is out... Full-service AC KMBZ Kansas City has switched to N/T and added former N/T KCMO reporter Tom Leathers as morning talk-show host.

Less than two weeks after their appointments at black/AC KHUL (Kool 101) Memphis, GM Pat Lenahan and PD Mike Bailey are out... Oldies KRTH (K-Earth) Los Angeles PD Phil Hall is launching a consultancy called The Radio Group. He will remain as PD of KRTH for the time being and can be reached at 818-716-9645.

Top 40 WKRR Cincinnati OM Jim Fox has stepped down to concentrate on his morning shift. PD Dave Allen assumes his duties, but not his title... Oldies CKEY Toronto production director Al Campagnola is upped to PD. Don McDonald adds OM duties... Top 40 CKLG (LG73) Vancouver, British Colum-

bia, PD Brad Philips goes across town to CISL's yet unnamed sister station, which will sign on in 1991 with a dance format.

When Satellite Music Network finishes its Chicago-to-Dallas transition, there will be a PD opening at its "Starstation" AC format. Dean Richards is the only SMN PD who chose not to make the move; he will continue to consult. Jim Gannon has been promoted from newscaster to acting ND at SMN, replacing Diane Kepley, who will also stay in Chicago.

With the recent people changes at WBOS Boston comes a slight change in musical position. Some 100-200 of the softer songs on WBOS' list are gone, putting it closer to the city's other progressive outlet, WFNX. AC rival WMJX teams p.m. driver John Kosian with former WBOS p.m. driver Molly O'Brien for mornings. Bill Silver, also from WBOS, joins for afternoons. Bill Stevens exits WMJX to concentrate on outside projects... New country outlet WGH-FM Norfolk, Va., is now using the Eagle 97 nickname, but will keep its calls.

In the second leg of the Austin, Texas, frequency swap, staffers at top 40 KHFI (K98) will now move en masse to the current frequency of oldies KQFX, which will then become K96.7. KQFX GM Kelly Carls and his 23-person staff are out; call him at 512-441-8595.

Former WBZZ (B94) Pittsburgh PD Clarke Ingram is the new PD at oldies/top 40 combo WEEX/WHXT Allentown, Pa. He'll also do weekends at WEGX Philadelphia... APD/MD Rick Freeman is upped to PD at oldies WTRG Raleigh, N.C.; he'll continue to do afternoons... KATZ-FM (Jazz 100) St. Louis PD Roshon Vance takes PD/MD duties at WMGL Charleston, S.C., which has switched to jazz/black AC and is now known as Jazz 101.7. He replaces PD Terry Base and MD Craig Lewis.

Kelly McCrae is the new PD at top 40 KCHX (Foxy 106) Midland, Texas; he was last PD of top 40 CKJD Sarnia, Ontario. Marc Katri is the new MD... Paul King, PD of AC KKMV Beaumont, Texas, is the new PD of top 40 rival KZZB (B95), replacing J.J. Jackson. His APD, Chrissie Roberts, follows for similar duties. KKMV's new PD is morning man George Ferris.

Country KMMB Amarillo, Texas, PD/morning man J.J. McCrae is the new PD at similarly formatted WITL Lansing, Mich. Joe Bryan stays on as p.m. driver... Bill Klaproth from top 40 KKRL Carroll, Iowa, is the new PD at similarly formatted WTBX Hibbing, Minn., replacing Joe Crain, who heads for APD/afternoons at WIXX Green Bay, Wis. PD Wayne Coy moves to mornings at WIXX.

The Kingston/Poughkeepsie, N.Y., area gets a new top 40 outlet this week from new outlet WQKZ Catskill, N.Y. PD/morning man Bob Johnson was PD of co-owned AC WCKL. Bill Williams from WCKL does middays. Joanne C. from WBPM (B94) Kingston, N.Y.,

newslines...

MIKE KINNEY has been named GM of Legacy's soon-to-be-acquired KJQY (Sunny 103) San Diego. He was GM of WYHY (Y107) Nashville, to which GSM Dan Swensson is promoted. The KJQY GM duties were being handled temporarily by Norm Feuer.

JAY MILLER has been upped from PD to GM at country WQYK-AM-FM Tampa, Fla. No PD replacement has been named.

MEG DELONE has been appointed to the new position of assistant GM at AC WEAZ Philadelphia. She was GSM at crosstown rival WSNI.

STATION SALES: CJCA/CJRK Edmonton, Alberta, from Maclean Hunter to Western World Communications for approximately \$20 million.

TOM VOGELI has been named to the new senior VP/radio position for classical WFMT Chicago's parent group. He was an executive producer at Minnesota Public Radio.

JUDY GLOVSKY-SHER has been named VP/GM of AC WHOM Mount Washington, N.H. She was GSM at album WFYV-FM Jacksonville, Fla.

is the new night jock. **Tim Martin** from WHUC Hudson, N.Y., takes the WCKL PD job.

At country CHAM Hamilton, Ontario, night jock **Mark LaPointe** is now program/operations assistant. **Heather Cooper** is upped from production assistant to an executive producer-type position.

AC **KLKT** Reno, Nev., has become Satellite Music Network Z-Rock affiliate **KZAK** (Z-Rock 100.1). **David Newman**, GM at rock rival **KOZZ**, is the manager. **Sam Freeze**, also last at **KOZZ**, is OM/PD and doing local afternoons.

Billy Pilgrim, who programmed **KLCX** Eugene, Ore., before leaving for the ad agency business several years ago, is the new PD/morning man at top 40 **KEWB** (B94) Redding, Calif. Former PD **Rick Simon** goes to afternoons. P.M. driver **Mark James** and night jock **Rob O'Brien** exit.

Burkhart/Douglas & Associates have announced a joint agreement with **Kurt Hansen's** Strategic Radio Research for the "3-D plan," a service that will provide format research, marketing, and programming advice to stations.

In other consultancy news, Pollack Media Nashville is now Pollack Mullins Nashville, for bureau chief **Neil Mullins**... **Rick Sklar** has joined forces with British radio veteran **Dave Bowen** for European consultancy **Bowen Sklar Programming Ltd.**

PEOPLE: OPENING LINES FROM HELL

New York Newsday reports that **Larry Josephson**, a host on public station WNYC New York, heard a caller to his rival/former employer, **WBAI**, complaining that Josephson's show wasn't as good as it used to be. So Josephson joined **WBAI** host **Mike Feder** to announce that callers weren't as good as they were in the '60s. When someone then asked Josephson why he even bothered, he replied, "Cause I'm looking for a wife... a deaf-mute nymphomaniac with a three-star restaurant. But don't write me at **WBAI**, because **WBAI** women have diseases." This, distemperate though it may sound, got Josephson four letters and two dates.

Top 40 **WEGX** (Eagle 106) Philadelphia morning man **Scott Thrower** exits. Thrower's longtime part-

ner, **Rick Rumble**, remains and will get a new partner... San Diego market veteran **Irv Harrigan**, after several weeks of on-air auditioning, is now officially morning co-host at **KPOP**. He joins four-year morning man **Don Howard**.

AC **WBZ** Boston has rehired night host **David Brudnoy**... AC **WZMX** Hartford, Conn.'s new morning team is **Jonathan Monk** and **Diana Kelly** from **WODJ** Grand Rapids, Mich. Also joining **WZMX**, for afternoons, is **Neil Jackson** from crosstown **WTIC-FM**.

Chicago becomes the battle of the ex-Q107 people this week as two different stations pick up staffers from the old incarnation of **WRQX** Washington, D.C., now **Mix 107.3**. Q107 p.m. driver **Gary Spears** returns to **WBBM-FM** (B96) for that shift; Q107 night jock **Danny Wright** goes to rival **WYDZ** (Z95) for nights, replacing **Steven Craig**. B96 morning man **Ed Volkman** is out of the hospital and should be back on the air Monday (17).


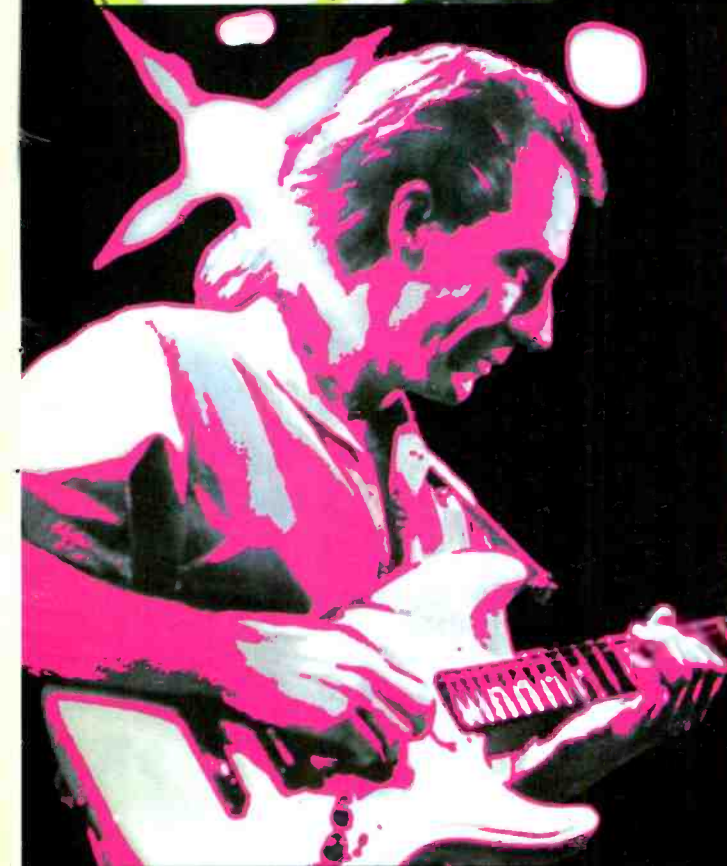
AC **WHTX** (Gold 96) Pittsburgh lures **Bumper Morgan** across the street from oldies **WWSW** (3WS) for afternoons. **Randy Brooks** moves to nights. **Kerri Griffith** and **Calib James** are gone... At top 40 **CFTR** Toronto, midday jock **Steve Gregory** and overnigher **Gary Bell** are out. **Scott Thompson** goes from swing to the latter shift.

Rick Party from urban **WOWI** Norfolk, Va., goes to afternoons at similarly formatted **KJMZ** (100.3 Jamz) Dallas. That station got some attention recently with promos announcing that it would soon "go black." Jamz was really promoting a **Black Box/Black Flames** show.

At black/AC **WMYK** Norfolk, Va., **Sonny André** goes from afternoons to mornings. **Chuck Woodson**, who had been trying out in mornings for several weeks, is now doing afternoons... **Connie "Big Mac" McPhaul** joins new urban **WFZI** (Foxy 104) Charleston, S.C., as APD/promotions director. **Jimmy Mack** and **LoLo** from **WFXA** Augusta, Ga., join **Foxy** for nights and middays respectively.

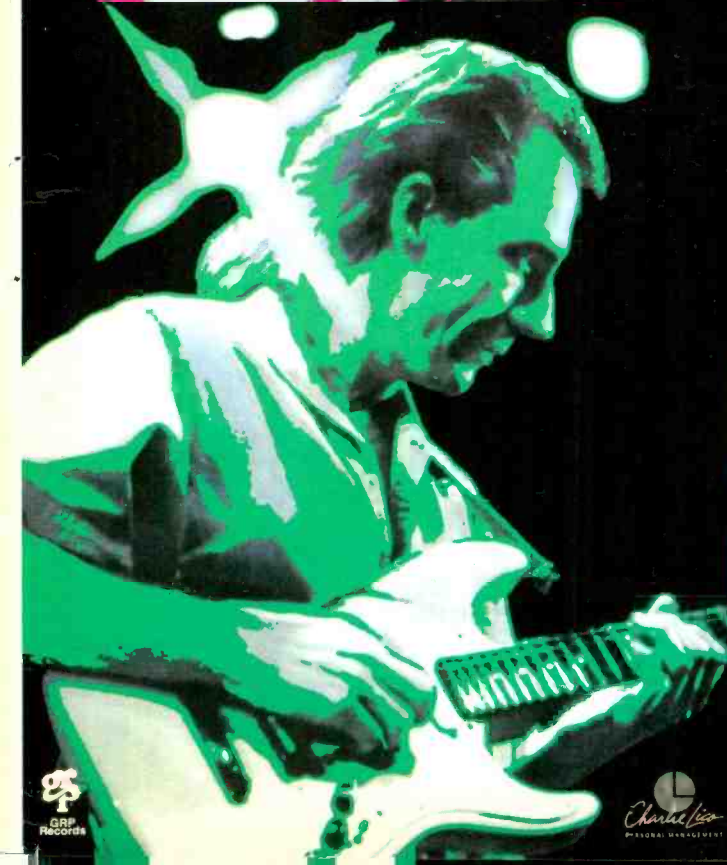
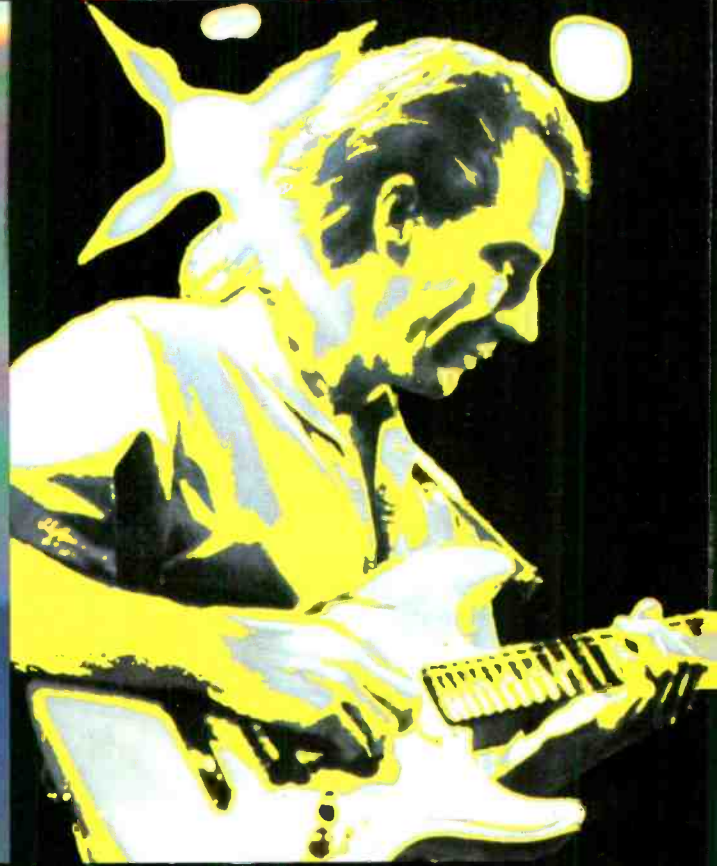
At top 40 **WBLI** Long Island, N.Y., MD **Mark Lobell** goes to nights, replacing **T.K. Townshend**. Promotion director **Mike Larkin** assumes a lot of his duties, including

(Continued on page 18)



PIONEER[®]
and
LARRY CARLTON

*Live or Laserdisc,
The Art of Entertainment*



BMI 50th ANNIVERSARY

Top

1. **Yesterday** John Lennon (PRS), Paul McCartney (PRS) • *Maclen Music*
2. **Never My Love** Donald Addrisi, Richard Addrisi • *Warner-Tamerlane Pub. Corp.*
3. **By The Time I Get To Phoenix** Jim Webb • *Charles Koppelman Music, Jonathan Three Music Co., Martin Bandier Music*
4. **Gentle On My Mind** John Hartford • *Ensign Music Corporation*
5. **More** Marcello Ciorciolini (SIAE), Norman Newell (PRS), Nino Oliviero (SIAE), Riz Ortolani (SIAE) • *Cam Creazoni Artistiche Musicali Spa (SIAE), Edward B. Marks Music Company, Elbo Music Corporation*
6. **Something** George Harrison (PRS) • *Zero Productions, Inc.*
7. **Bridge Over Troubled Water** Paul Simon • *Paul Simon Music*
8. **You've Lost That Lovin' Feelin'** Barry Mann, Phil Spector, Cynthia Weil • *Screen Gems-EMI Music, Inc.*
9. **Mrs. Robinson** Paul Simon • *Paul Simon Music*
10. **Georgia On My Mind** Hoagy Carmichael, Stuart Gorrell • *Hoagland Music Co., Peermusic, Ltd.*
11. **I Can't Stop Loving You** Don Gibson • *Acuff-Rose Music, Inc.*
12. **Strangers In The Night** Bert Kaempfert (GEMA), Charles Singleton, Eddie Snyder • *Champion Music Corporation, Screen Gems-EMI Music, Inc.*
13. **Everybody's Talkin'** Fred Neil • *Third Story Music, Inc.*
14. **Michelle** John Lennon (PRS), Paul McCartney (PRS) • *Maclen Music*
15. **Canadian Sunset** Norman Gimbel, Eddie Heywood • *Eleven East Corporation, Nelton Corporation*
16. **Can't Take My Eyes Off Of You** Bob Crewe, Bob Gaudio • *Saturday Music, Inc., Seasons Four Music*
17. **Killing Me Softly With His Song** Charles Fox, Norman Gimbel • *Fox-Gimbel Productions, Inc.*
18. **Sunny** Bobby Hebb • *Portable Music Company, Inc., Unichappell Music, Inc.*
19. **Snowbird** Gene MacLellan (PROC) • *Beechwood Music Corporation*
20. **Scarborough Fair** Art Garfunkel, Paul Simon • *Paul Simon Music*
21. **The Girl From Ipanema** Vinicius De Moraes (SACEM), Norman Gimbel, Antonio Carlos Jobim • *Duchess Music Corporation*
22. **We've Only Just Begun** Roger Nichols, Paul Williams • *Irving Music, Inc.*
23. **(Sitting On) The Dock Of The Bay** Steve Cropper, Otis Redding • *Irving Music, Inc.*
24. **For The Good Times** Kris Kristofferson • *Buckhorn Music Publishing Company, Incorporated*
25. **Twilight Time** Al Nevins, Morty Nevins, Buck Ram • *Devon Music, Inc.*

BMI Proudly Congratulates The Composers and Publishers Of The

50

26. **Stand By Me** Ben E. King, Jerry Leiber*, Mike Stoller* • *Unichappell Music, Inc.*
27. **Up Up And Away** Jim Webb • *Charles Koppelman Music, Jonathan Three Music Co., Martin Bandier Music*
28. **Spanish Eyes** Bert Kaempfert (GEMA), Charles Singleton, Eddie Snyder • *Domø Edition Bert Kaempfert (GEMA), Screen Gems-EMI Music, Inc.*
29. **Angel Of The Morning** Chip Taylor • *EMI-Blackwood Music, Inc.*
30. **Only You** Aude Rand, Buck Ram* • *Hollis Music, Inc.*
31. **The Most Beautiful Girl** Rory Bourke, Billy Sherrill, Norro Wilson • *Al Gallico Music Corporation, Algee Music Corporation*
32. **Sound Of Silence** Paul Simon • *Paul Simon Music*
33. **Help Me Make It Through The Night** Kris Kristofferson • *Combine Music Corp.*
34. **Traces** Buddy Buie, J.R. Cobb, Emory Gordy, Jr. • *Low-Sal, Inc.*
35. **Goin' Out Of My Head** Teddy Randazzo, Bobby Weinstein • *Songs of Polygram International, Inc.*
36. **Release Me** Eddie Miller, Dub Williams, Robert Yount • *Acuff-Rose Music, Inc., Roschelle Publishing Co.*
37. **Both Sides Now** Joni Mitchell • *Siquomb Publishing Corp.*
38. **All I Have To Do Is Dream** Boudleaux Bryant • *House of Bryant Publications*
39. **Cherish** Terry Kirkman • *Beechwood Music Corporation*
40. **Tennessee Waltz** Pee Wee King, Redd Stewart • *Acuff-Rose Music, Inc.*
41. **(I Never Promised You A) Rose Garden** Joe South • *Lowery Music Company, Inc.*
42. **My Cherie Amour** Sylvia Moy, Henry Cosby*, Stevie Wonder* • *Sawandi Music, Stone Agate Music*
43. **I Honestly Love You** Peter Allen, Jeff Barry • *Irving Music, Inc., Jeff Barry International, Woolnough Music*
44. **Tie A Yellow Ribbon Round The Ole Oak Tree** L. Russell Brown, Irwin Levine • *Levine and Brown Music, Inc.*
45. **Breaking Up Is Hard To Do** Howard Greenfield, Neil Sedaka • *Screen Gems-EMI Music, Inc.*
46. **For All We Know** Jimmy Griffin, Fred Karlin*, Robb Wilson* • *Al Gallico Music Corporation, Music Corporation of America, Inc.*
47. **Never On Sunday** Manos Hadjidakis (SACEM), Billy Towne • *EMI-Unart Catalog, Inc., Llee Corporation*
48. **Blue Bayou** Joe Melson, Roy Orbison • *Acuff-Rose Music, Inc.*
49. **Behind Closed Doors** Kenny O'Dell • *Warner House of Music*
50. **My Way** Paul Anka, Claude Francois (SACEM), Jacques Revaux (SACEM), Gilles Thibaut (SACEM)
• *Eddie Barclay Editions (SACEM), Jeune Musique Editions Soc. (SACEM), Management Agency and Music Publishing, Inc.*

* Share not licensed by BMI

50 Most Performed Songs Of Our First Half Century

BMI
18



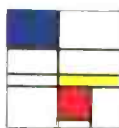
The 120 Promotions Of Saddam, Parts I & II. KQLZ (Pirate Radio) Los Angeles' reaction to the Mideast crisis was to "nuke" a Fred Flintstone doll, made up to look like Saddam Hussein, along with an Iraqi flag, several toy animals, and a picture of Whoopi Goldberg (who appears in the TV show "Bagdad Cafe"). Seen here are the aforementioned items before and after their encounter with a microwave oven.



120 Promotions Of Saddam, Part III. Country KNIX Phoenix, meanwhile, did something more sophisticated, holding a Don't Give Us A Reason Party, titled after the current Hank Williams Jr. record, at a local club. Besides letting listeners sign a card to military personnel in the Middle East, KNIX also videotaped a group sing-along with Hank, which will be sent to Hussein. Modeling the station's new T-shirts are KNIX's George King and PD R.J. Curtis.



Welcome to the extraordinary Mondrian Hotel de Grand Luxe



MONDRIAN

8440 Sunset Boulevard
West Hollywood, CA 90069
Daily rates from \$185.

Reservations and Information
1-800-424-4443

FAX 213/854-0926
TELEX 4955516:LEGG

© 1990 Hotels of L'Ermitage International

'REALISTIC' BUDGETS ARE SIGN OF ECONOMIC TIMES

(Continued from page 12)

year, he says, Springfield radio revenue was down 8%-10% from the same period last year.

"[The soft economy] will impact our view of what the radio revenues will be for 1991," says Goodin, who projects "modest revenue growth [of 2%-3%] for the market." Last year, Goodin projected growth of 4% but, he says, "it will actually come out to be pretty flat from 1989."

In Tallahassee, Fla., top 40 WTHZ GM Howard Dolgoff is projecting flat revenues for 1991 because of both the soft economy and additional competition in the market. Dolgoff had expected a 10% growth this year but has found revenues to be flat thus far.

In Cleveland, top 40 WPHR VP/GM Mark Heiden is projecting only a slight increase for 1991. "My business will not be driven as much by the market as by the continued growth in numbers," he predicts.

Even the Radio Advertising Bureau, which rarely paints less than a rosy sales picture, has announced that sales have been soft throughout the South, although they say sales were significantly stronger on both coasts compared with last year's figures. And despite reports from GMs, the RAB says that national radio revenues for the first seven months of this year are up 5.5% over last year.

Another exception to the somewhat gloomy sales picture is Houston, where the rise in oil prices has been good for the economy. "This is one market where people don't

mind paying more for gas," says KIKK's Magee, who projects a 4% revenue increase for next year. Clancy Woods, GM of the new AC KHM Houston, projects more than a 5% jump, while AC KODA GM Dusty Black anticipates a 6% revenue gain at his station. But Black concedes that despite a projected revenue increase of 7.5%, KODA is up only 3% so far this year.

Sales have been somewhat soft at the network level as well. Although he says "we're still maintaining an upward trend during the first six months of this year," Radio Network Assn. president Bud Heck adds that "it's not in the double digits we've had in the last few years." For the first seven months of this year, network revenues were up just 2.8% over the same period in 1989.

WASHINGTON ROUNDUP

(Continued from page 12)

of the 10 stations audited had overcharged.

The FCC will not levy fines on the stations, calling the spot audit "an informational report." Violations can result in fines up to \$250,000.

National Assn. of Broadcasters president Eddie Fritts took issue with the report, saying the commission had issued a report "which gives the impression that it has made final conclusions when in fact it has not," and "presumes there are violations" before the stations could respond.

By law, during the 45 days before a primary and the 60 days before a general election, stations are required to bill at the same low rates as for their most favored advertisers.

BILLBOARD RADIO Easier To Read Easiest To Trust

VOX JOX

(Continued from page 14)

music calls . . . MD **Michael J. Powers** has been upped to midday at top 40 **WZPL** Indianapolis, replacing **Don Payne**, who stays on as an engineer . . . **KLOL** Houston swing jock **Randy Schell** leaves to start an Austin, Texas-based production firm (512-327-6901). His replacement is **D-Day** from **WRFX** Charlotte, N.C.

At country **WHKO** Dayton, Ohio, **Paul Ellis** joins for mornings from **AC WSPD** Toledo, Ohio, replacing **Jim Manley**. He goes back to N/T sister **WHIO** to co-host mornings with **Lou Emm** . . . **Brad LaRock**, former midday jock at **KFMS** Las Vegas, is the new morning man at country **KHEY** El Paso, Texas, replacing **PD Brian Kennedy**, who comes off the air . . . **AC KRBB** (B98) Wichita, Kan., ND **Linda Lee Paul** joins **Don Bishop** in mornings at oldies **KQLL** Tulsa, Okla.

Phlash Phelps goes from nights at top 40 **WKMZ** Hagerstown, Md., to nights at soon-to-debut top 40 **WBBE** (B106) Fort Wayne, Ind. . . **Gary Dunes** is out as MD/middays at top 40 **WNTQ** (93Q) Syracuse, N.Y.

Adult standard **CKLW** Detroit/Windsor, Ontario, morning man **Tom Shannon** moves to sister **FM**

oldies **CKMR** for the same shift. He replaces **Lee Gillette**, who exits.

EVENTS

Top 40 **CHTX** (980 Hits) Montreal got a surprise on Sept. 7, when, just minutes before its planned move to 990 AM and 50,000 watts, it received orders from Canada's Department of Communications to postpone the change and no further explanation. **CHTX** still hopes to be at its right frequency and power within the week. Meanwhile, **CHTX** p.m. driver **Dan Wilmott** joins the morning team at Crosstown **AC CJFM**.

For several days, new album rocker **WKLQ** Grand Rapids, Mich., had listeners sign a "sympathy card" for format rival **WLAV-FM**. But **WKLQ** dropped the six-foot plywood card off at **WLAV-FM** last month about a half hour before news of Stevie Ray Vaughan's death broke. **WLAV** repainted the card's insides and took it to a local club where thousands of people signed it that night as a sympathy card to Vaughan's family.

Top 40 **WPHR** (Power 108) Cleveland is bringing in former MTV **VJ Nina Blackwood** to host a Saturday dance show on the local CBS affiliate. **PD Cat Thomas** co-hosts.

New Post-RADAR 41 Tabs: ABC Takes The Prime Spot

LOS ANGELES—The special post-RADAR 41 tabulations are in, and the results aren't too surprising. After all, ABC Radio Networks VP/research services Bill McClenaghan already predicted several weeks ago that ABC's new Prime network would be No. 1, followed by ABC's Platinum, Genesis, and CBS Radio Networks' Spectrum (Billboard, Sept. 1).

McClenaghan's predictions weren't exactly on the money, but they were close. According to the ABC and Westwood One special tabs, Prime is ranked No. 1, with an average quarter-hour audience of 2,860,000 and a 2.7 rating. Westwood Mutual is second, with an average audience of 1,462,000 and a 1.4 rating. ABC's Platinum is third, with an average audience of 1,427,000 and a 1.4 rating. Fourth is CBS Spectrum, with an average audience of 1,384,000 and a 1.3 rating, and ABC's Genesis is fifth, with a 1,373,000 and a 1.2.

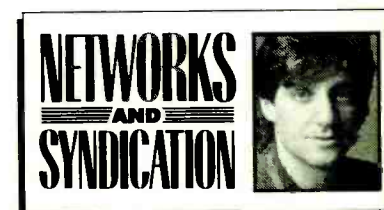
The top 10 ranking is rounded out with Unistar's Super, Unistar's Ultimate, Westwood One N&E, Unistar's Power, and WW1's Source.

To have special tabulations made, ABC and WW1 had to pay Statistical Research Inc. about \$20,000, but according to McClenaghan, it is well worth the price, because the new tabulations give the networks more ammunition to take to advertisers with whom "there is no other way to position your network in the interim."

Now that configuration-mania seems to have settled down, McClenaghan predicts the network radio game will become simplified. "There will be fewer networks and bigger networks," he

says. WW1 president/chief financial officer Bill Battison concurs. "Everybody has gone up a notch," he says. "It's raised the audience combination one whole generation to get numbers that are much more attractive to advertisers."

Battison also notes that seven networks have a rating of 1.0 or higher.



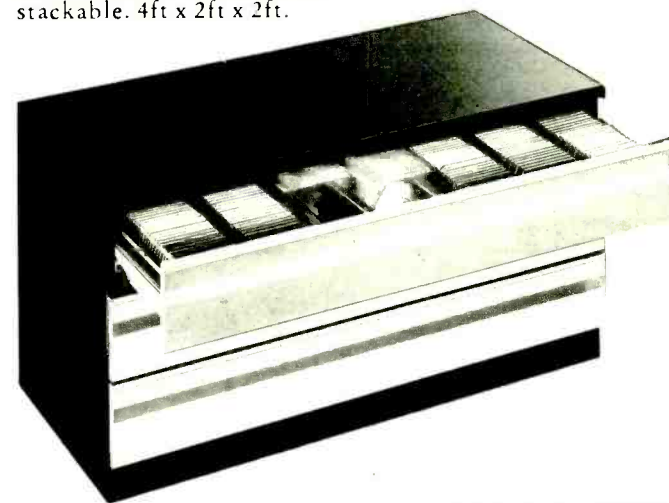
by Craig Rosen

AROUND THE INDUSTRY

On Wednesday (19) from 10-11 p.m. ET, WW1's Source Radio Network will distribute a one-hour BBC radio special, "Nobody's Child—Romanian Angel Appeal," free via satellite to all radio stations in North America. The special will focus on Warner Bros.' all-star "Nobody's Child" album, featuring the Traveling Wilburys, Guns N' Roses, and others. The special includes an interview with George and Olivia Harrison, who created the appeal to raise money for orphans.

To salute the late Stevie Ray Vaughan, WW1 will broadcast the "In Step Live With Stevie Ray" edition of "Timothy White's Rock Stars." The 90-minute show, retitled "Giant Steps: The Immortal Genius Of Stevie Ray" (Continued on page 21)

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



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

LIFT[®]
Systems with a future.

Billboard's PD of the week

Phil Kehr/John Hook
WRDX Salisbury, N.C.

X106.5FM
WRDX

WHEN Phil Kehr, OM of WRDX (X106.5) Salisbury, N.C., first heard about beach music, "like most people, I thought it meant Jan & Dean and the Beach Boys."

When John Hook, the Saturday night jock who is sort of WRDX's spiritual leader, first came across beach music, he was working for Jay Thomas at WAYS Charlotte, N.C., and playing a junior high school dance. "There were 12- and 13-year-old kids asking for 'Sixty Minute Man.' I played it, because I just happened to have it on an oldies album, and the truly unthinkable happened: they all danced to it. How could all these 12- and 13-year-olds know a song that was banned and obscure everywhere in the universe?"

Well, fans of beach music know a lot of songs that are obscure everywhere but Virginia and the Carolinas. Some are 40 years old. Some are currents. Some are old records that WRDX plays like currents. ("Jamie," Eddie Holland's 1962 hit, was in its top 50 recently.) Many are lightweight R&B records from the '60s and '70s, such as the not-so-obscure "Give Me Just A Little More Time" or "Be Young, Be Foolish, Be Happy." But some are harder jump blues songs, or even country hits, like "Dumas Walker."

Then there are the three late '80s songs by O.C. Smith on WRDX's recent lists and all the recent Malaco and Ichiban label R&B, and "Meet Me With Your Black Drawers On" by Gloria Hardiman. In the Carolinas, they all seem to have an audience. Located halfway between Charlotte and Greensboro, WRDX went from 1.3 to 1.5 in the former book this spring, and from nowhere to a 1.5 in the latter. The regional cult around its music is strong enough that there are also three other beach-formatted stations in the Carolinas.

Kehr, whose title encompasses virtually all managerial duties at WRDX, joined in 1974, when it was still a small-town radio station. In 1985, WRDX increased power to 100,000 watts and dropped country for Transstar AC. By then, Kehr's work with the local Jaycees had taken him across the state, where acts like Maurice Williams, the Tams, and the Clovers were still playing to enthusiastic crowds. First he began using some beach tunes as local fill for the network feed. Then he added a Saturday afternoon beach show.

Around 1987, Kehr ran into Hook, who, after his experience with the 60-minute kids, had started throwing in some beach at oldies WIST Charlotte in the mid-'70s. In the early '80s, he became partners with record dealer Chris Beachley, also the force behind beach music's best-known magazine, It Will Stand. That led to a Saturday night beach show on AM powerhouse WBT, then to a full-time beach oldies format at rival WGSP.

When Hook met Kehr, "WRDX was the only station in the region dabbling with beach music. I had talked to a couple of stations, and their research—which came from some of the major firms—said beach music was totally, irrevocably dead. But the people who love beach were very much alive; you'd have to kill off about 12 million people to kill beach music," says Hook.

In 1988, WRDX became, for lack of an easier description, a gold-based AC that just happened to play very different music from that of most gold-based ACs of your acquaintance: the best mix of beach music from the '40s, '50s, '60s, '70s, '80s, and today. Its music is done on computer. Its "currents" get about three plays a day. Just like other ACs.

This is a typical sample of WRDX: Impressions, "Keep On Pushing"; Peggy Scott & Jo Jo Benson, "Pickin' Wild Mountain Berries"; Aaron Neville, "Over You"; Brenton Wood, "Soothe Me"; Cornelius Bros. & Sister Rose, "Treat Her Like A Lady"; Johnnie Taylor, "Who's Makin' Love"; Embers, "What You Do To Me"; Millie Jackson, "Ask Me What You Want"; Poor Souls, "Belly Roll Me"; Smokey Robin-

son & the Miracles, "My Girl Is Gone"; Lloyd Price, "Stagger Lee"; Archie Bell & the O'Kaysions, "Soul'd Out"; Conway Twitty, "Talkin' 'Bout You"; and the Fabulous Thunderbirds, "Wrap It Up."

Shortly before WRDX committed to beach music, Kehr discovered "shag clubs," organizations devoted to the shag, beach music's official dance. In 1988, when he started tracking them, there were 33 in the Southeast. Now, there are more than 80, about 60 of which are in WRDX's coverage area. Their equivalent of spring break is weeklong parties in Myrtle Beach, S.C., staged by the Society of Stranders in April and September, but other events go year-round.

Shag clubs are the center of WRDX's promotional activities, although it has tried TV and direct mail. It runs monthly all-request days, which it uses to compile a listener database. And it publishes its own monthly beach music magazine called Carolina Class. (Hook has a separate publication, Rhythm 'N Beach News.)

The beach music scene has plenty of musical factions. In recent years, Hook says, both the change in the drinking age and the economic need for beach artists to play larger clubs and not small parties took beach music out of the fraternities and toward an older audience. Then people from outside the Carolinas, folks who hadn't grown up with the easy R&B at the format's core, moved south. The result was that the harder, bluesier stuff became a valid rival to the lighter, Tams/Drifters sound.

"Imagine that you had never heard 'A Quiet Place' by Garnett Mims and that you'd just shown up in the Southeast," says Hook. "If you've never heard that song, it might sound very strange to you. These people have a different kind of ear. They're looking for beat, not tradition... That's why a lot of country and jump blues is showing up now."

The flip side is that some purists don't like the Kentucky Headhunters or Eddy Raven's "In A Letter To You." "There are pockets of people who are very adamant about the music they like," says Kehr. "The funny thing is that we've been able to persuade most of them to give us a listen and turn them around to the music of the '90s. But every week I'll field at least one call about country, and to those people there's no explaining it. They're not shaggers, because shaggers would know that it has the same beat."

WRDX's audience is primarily 35-54. Its air staff is relatively young, and often comes from outside radio. MD/midday jock Curtis Carpenter, Kehr says, "has a phenomenal knowledge of music that dates back before he was born." Morning co-host April McIntyre is a local with strong ties to the local shag clubs; her partner Rod Harter has a theater background. P.M. driver Mr. Mike started as an overnighter 4 1/2 years ago. Overnighter "J.P." is on his first job; night jock Lana comes from oldies outlet WTHP Winston-Salem.

The veterans are weekender Frankie Sea (also from WBT) and Hook, whose "Saturday Night Fish Fry," WRDX's highest-rated show, runs eight hours. Hook may end up with WRDX full time around the time you read this; he is also investigating the possibility of national syndication of some sort. The beach scene, he says, has a chance to be part of something bigger, perhaps the scene growing around swing music in general, something that was profiled recently by CBS News, or maybe the growing black AC format.

"I can't imagine what black adults in this country listen to," he says. "I go to a lot of fish fries and black parties; people are playing our station and they love it to death. It's like white adults who don't [like] CHR or the tired stuff that passes for AC. There's a big, broad, four-lane road down through the middle of music, radio, and entertainment. The road's not finished and there are very few vehicles on it yet."

SEAN ROSS

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

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	5	3	SUICIDE BLONDE ATLANTIC 4-87860	INXS 2 weeks at No. 1
2	2	3	6	DAYS LIKE THESE Geffen 4-19677	ASIA
3	4	6	7	BOYS CRY TOUGH ATCO LP CUT	BAD COMPANY
4	5	7	8	A NIGHT ON THE TOWN RCA LP CUT	BRUCE HORNSBY & THE RANGE
5	10	18	3	TYPE EPIC 34-73575	LIVING COLOUR
6	19	—	2	MANSION ON THE HILL REPRISE 4-19560	NEIL YOUNG & CRAZY HORSE
7	8	9	11	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
8	15	21	3	YOUNG LUST MERCURY LP CUT	BRYAN ADAMS
9	11	15	7	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND
10	6	8	7	LIVE IT UP EPIC LP CUT	REO SPEEDWAGON
11	14	17	9	HOW MUCH LOVE EMI 50302	VIXEN
12	3	1	10	BLAZE OF GLORY MERCURY 875 896-4	JON BON JOVI
13	12	13	11	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
14	7	4	8	CIVIL WAR WARNER BROS. LP CUT	GUNS N' ROSES
15	18	19	8	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
16	31	—	2	THE FORECAST MERCURY 878 118-4	THE ROBERT CRAY BAND
17	21	23	8	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
18	22	22	5	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
19	30	43	3	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
20	9	2	11	BRICKYARD ROAD ATLANTIC 4-87889	JOHNNY VAN ZANT
21	24	20	10	LOVE AND AFFECTION DGC 4-19689	NELSON
22	25	26	3	CHERRY PIE COLUMBIA 38-73510	WARRANT
23	13	10	12	GOOD CLEAN FUN EPIC LP CUT	ALLMAN BROTHERS BAND
★★★POWER TRACK★★★					
24	39	—	2	SEVEN TURNS EPIC LP CUT	ALLMAN BROTHERS BAND
25	17	14	13	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
26	29	28	6	HANGIN' BY A THREAD MERCURY LP CUT	COMPANY OF WOLVES
27	33	44	5	TALL, DARK HANDSOME STRANGER CAPITOL LP CUT	HEART
★★★FLASHMAKER★★★					
28	NEW ▶	1	1	I'M SEVENTEEN COLUMBIA 38-73500	TOMMY CONWELL/YOUNG RUMBLERS
29	38	42	3	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
30	20	16	12	UNSKINNY BOP ENIGMA 44584/CAPITOL	POISON
31	16	11	10	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
32	23	12	13	JUST CAME BACK VIRGIN 4-98936	COLIN JAMES
33	28	25	15	THE OTHER SIDE Geffen 4-19927	AEROSMITH
34	36	37	6	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
35	37	46	4	MIRROR MIRROR Geffen LP CUT	DON DOKKEN
36	26	24	9	L.A. WOMAN CHRYSALIS 4-23571	BILLY IDOL
37	46	—	2	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
38	27	27	5	LOVE ME TWO TIMES MCA LP CUT	AEROSMITH
39	NEW ▶	1	1	EMPIRE EMI LP CUT	QUEENSRYCHE
40	45	—	2	DOWN ON THE RIVERBED SLASH LP CUT/REPRISE	LOS LOBOS
41	NEW ▶	1	1	LAST PLANE OUT REPRISE LP CUT	TOY MATINEE
42	48	50	4	I WOULD LOVE TO RELATIVITY LP CUT	STEVE VAI
43	49	—	2	DANCE A&M LP CUT	DAVID BAERWALD
44	34	34	7	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	PHIL COLLINS
45	40	33	8	PUT THE MESSAGE IN THE BOX ENIGN 23507/CHRYSALIS	WORLD PARTY
46	32	30	7	I SAID A PRAYER SBK LP CUT	THE RED HOUSE
47	NEW ▶	1	1	WHY DO YOU THINK THEY CALL IT DOPE COLUMBIA LP CUT	LOVE/HATE
48	35	32	14	JOEY I.R.S. 73014	CONCRETE BLONDE
49	41	29	11	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
50	NEW ▶	1	1	I BELIEVE EPIC LP CUT	RIVERDOGS

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

RADIO

ACs BATTLE ENCROACHMENT (Continued from page 12)

"There is a place for a station that plays Don Henley, ... Bonnie Raitt, and other artists that neither format [embraces fully] but that format is AC."

The success of mainstream AC WTMX against Q101's upper end had a lot to do with Q101's decision, Gamble says. "As competition increased on the low end and the upper end, we had to decide what we wanted to be. The heritage of the station was AC and 25-44 was the arena we wanted to play in. The reward is a lot higher 25-44 than it's ever going to be 18-34."

Then there is KFMK Houston, which after several months in a hot AC/adult 40 battle with KHMx, was scheduled at press time to return to its previous oldies format. GM/PD Carl Hamilton says KFMK's decision was not an attempt to protect any particular demo, but merely a decision to reclaim a position that most listeners still thought KFMK occupied anyway.

Hamilton does think there is room for a younger-oriented AC. "KHMx was just better positioned than we were. They can get to younger listeners faster than we can because people were already cuming them as a contemporary station. In time, we would have been OK, but since the arena got crowded, it just told us [to] be what people wanted us to be in the first place."

But unlike Vallie, Hamilton does not think there is a substantial enough difference between bright AC and adult top 40. "To PDs and other people in the business, KHMx might have been a little more current-oriented than we were, but listeners probably thought we were about the same."

WSNY Columbus, Ohio, PD Don Hallett has been dealing for several years with WNCI, one of the longest-standing, best-entrenched examples of an adult top 40. Like KOST Los Angeles and a number of other long-standing AC outlets, WSNY is one of the stations whose target demo has changed from 25-44 to 35-54 since the mid-'80s. But Hallett claims that decision stemmed from a desire to follow his target audience as it aged, not from a willingness to cede his lower end to WNCI.

And part of WNCI's success, he points out, is the fact that it transitioned into its current format. "WNCI has evolved from one form of CHR to another over a period of time. You can't just flick the switch. And the ones that do flick the switch are already in dire straits."

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	3	14	3	SUICIDE BLONDE ATLANTIC 4-86139	INXS 1 week at No. 1
2	2	2	7	DREAMTIME ELEKTRA 2-60961	THE HEART THROBS
3	6	9	5	I'M FREE BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
4	8	20	3	TYPE EPIC 34-73575	LIVING COLOUR
5	5	6	6	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690/RCA	THE CHARLATANS
6	1	3	7	STOP! WARNER BROS. 0-21559	JANE'S ADDICTION
7	7	4	7	VELOURIA ELEKTRA 2-66616	PIXIES
8	NEW ▶	1	1	CANDY VIRGIN 4-98900	IGGY POP
9	16	21	4	TOM'S DINER A&M LP CUT	D.N.A. WITH SUZANNE VEGA
10	10	12	5	IT'S TOO LATE VIRGIN LP CUT	BOB MOULD
11	21	—	2	ICEBLINK LUCK 4 A.D. 44618/CAPITOL	COCTEAU TWINS
12	NEW ▶	1	1	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
13	4	1	10	EVERY BEAT OF THE HEART VIRGIN 4-98937	THE RAILWAY CHILDREN
14	9	15	6	ONE LOVE SILVERTONE 1399/RCA	THE STONE ROSES
15	13	13	5	VIOLENCE OF SUMMER CAPITOL 44608	DURAN DURAN
16	20	26	3	HIPPYCHICK ATCO 4-96428	SOHO
17	23	24	5	LEAVE ME ALONE ENIGMA LP CUT	THE CAVEDOGS
18	25	27	3	SPINNIN' A&M LP CUT	SOUL ASYLUM
19	22	25	4	THE KING IS HALF UNDRESSED CHARISMA LP CUT	JELLYFISH
20	NEW ▶	1	1	WORLD IN MY EYES SIRE LP CUT/REPRISE	DEPECHE MODE
21	NEW ▶	1	1	EVERYBODY KNOWS MCA LP CUT	CONCRETE BLONDE
22	12	10	9	PUT THE MESSAGE IN THE BOX ENIGN 23507/CHRYSALIS	WORLD PARTY
23	NEW ▶	1	1	SO HARD EMI 56195	PET SHOP BOYS
24	29	29	4	DOWN ON THE RIVERBED SLASH LP CUT/WARNER BROS.	LOS LOBOS
25	26	—	2	LOVE OR SOMETHING ATLANTIC LP CUT	BOB GELDOF
26	28	28	3	RING OF FIRE EPIC LP CUT	SOCIAL DISTORTION
27	11	5	11	THE CRYING SCENE SIRE 4-19702/REPRISE	AZTEC CAMERA
28	17	16	10	HOME VIRGIN LP CUT	IGGY POP
29	15	17	11	STEP ON ELEKTRA 0-66624	HAPPY MONDAYS
30	14	8	11	I'LL BE YOUR CHAUFFEUR BEGGAR'S BANQUET 2613/RCA	DAVID J

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

1950's & 60's & 70's
ROCK & ROLL
OLDIES and CLASSIC ROCK
STARS AVAILABLE NOW FOR:

- STATION PROMOTIONS
- CONCERTS (INDOOR & OUTDOOR)
- REUNION EVENTS
- CORPORATE & PRIVATE PARTIES
- SPECIAL EVENTS

INCLUDES
COMPLETE PRESS & PROMOTIONAL PACKAGE...
PHOTOS - BIOS - PRESS RELEASES - POSTERS
FLYERS - RADIO SPOTS - INTERVIEWS WITH STARS
RADIO CONTESTS - PROMOTIONS

CALL, WRITE OR FAX FOR
FREE INFORMATION—

RICHARD NADER ENTERTAINMENT
71 LAKE ROAD, MANHASSET, NY 11030
(516) 365-9880 FAX (516) 365-8983

Mary's Danish
experience
Live + Foxy Lady

FOXLEY LADY THE NEW HIT TRACK AND VIDEO
FROM THE SPECIALLY PRICED LIVE EP
EXPERIENCE (D-74841) ON CHAMELEON RECORDS.
CONTAINS TASTY TUNES AND ACTUAL JIMI HENDRIX SAMPLES.
ARE YOU EXPERIENCED?

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

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

- Upside Down, Diana Ross, MOTOWN
- All Out Of Love, Air Supply, ARISTA
- Another One Bites The Dust, Queen, ELEKTRA
- Fame, Irene Cara, RSO
- Lookin' For Love, Johnny Lee, ASYLUM
- Give Me The Night, George Benson, QWEST/WARNER BROS.
- Late In The Evening, Paul Simon, WARNER BROS.
- Drivin' My Life Away, Eddie Rabbitt, ELEKTRA
- One In A Million You, Larry Graham, WARNER BROS.
- Emotional Rescue, Rolling Stones, ROLLING STONES

POP SINGLES—20 Years Ago

- Ain't No Mountain High Enough, Diana Ross, MOTOWN
- War, Edwin Starr, GORDY
- Lookin' Out My Back Door/Long As I Can See The Light, Creedence Clearwater Revival, FANTASY
- Patches, Clarence Carter, ATLANTIC
- Julie, Do Ya Love Me, Bobby Sherman, METROMEDIA
- 25 Or 6 To 4, Chicago, COLUMBIA
- In The Summertime, Mungo Jerry, JANUS
- (They Long To Be) Close To You, Carpenters, A&M
- Candida, Dawn, BELL
- Make It With You, Bread, ELEKTRA

TOP ALBUMS—10 Years Ago

- The Game, Queen, ELEKTRA
- Hold Out, Jackson Browne, ASYLUM
- Diana, Diana Ross, MOTOWN
- Emotional Rescue, Rolling Stones, ROLLING STONES
- Panorama, Cars, ELEKTRA
- Christopher Cross, Warner Bros.
- Give Me The Night, George Benson, Warner Bros.
- Soundtrack, Xanadu, MCA
- Soundtrack, Urban Cowboy, Full Moon/Asylum
- Crimes Of Passion, Pat Benatar, Chrysalis

TOP ALBUMS—20 Years Ago

- Cosmo's Factory, Creedence Clearwater Revival, FANTASY
- Soundtrack, Woodstock, Cotillion
- Mad Dogs & Englishmen, Joe Cocker, A&M
- Tommy, Who, DECCA
- Chicago, Columbia
- Blood, Sweat & Tears, Columbia
- Stage Fright, Band, Capitol
- Live At Leeds, Who, DECCA
- Closer To Home, Grand Funk Railroad, Capitol
- Gold, Neil Diamond, UNI

COUNTRY SINGLES—10 Years Ago

- Lookin' For Love, Johnny Lee, ASYLUM
- Old Flames Can't Hold A Candle To You, Dolly Parton, RCA
- Do You Wanna Go To Heaven, T.G. Sheppard, Warner/Curb
- Heart Of Mine, Oak Ridge Boys, MCA
- Charlotte's Web, Statler Brothers, Mercury
- Faded Love, Willie Nelson & Ray Price, Columbia
- Loving Up A Storm, Razy Bailey, RCA
- Making Plans, Porter Wagoner and Dolly Parton, RCA
- I Believe In You, Don Williams, MCA
- Let's Keep It That Way, Mac Davis, Casablanca

SOUL SINGLES—10 Years Ago

- Give Me The Night, George Benson, Warner Bros./Qwest
- Upside Down, Diana Ross, Motown
- Girl, Don't Let It Get You Down, O'Jays, TSPQ
- Funkin' For Jamaica, Tom Browne, Arista/GRP
- Can't We Try, Teddy Pendergrass, P.I.R.
- Wide Receiver, Michael Henderson, Buddah
- I've Just Begun To Love You, Dynasty, Solar
- Shake Your Pants, Cameo, Chocolate City
- Southern Girl, Maze, Capitol
- The Breaks, Kurtis Blow, Mercury

RADIO

BPME Adds Chapter To Int'l Expansion Saga

U.K. Branch's First Seminar Is Set For Nov. 9-10

NEW YORK—Broadcast Promotion and Marketing Executives continues its international expansion with the launch of a new U.K. chapter. Chris Meehan, chief executive of Yorkshire Television and its subsidiary, Chevron Communications, will chair the new chapter. Among those serving on the new group's board of directors are Cathal O'Doherty of BBC Radio One, David Briggs of Capitol Radio, Lin Glover of the Radio Academy, and Rhian Garbett-Edwards of Radio Projects. A seminar is planned for Nov. 9-10 in Leeds, England. Among the seminar's highlights will be a "best of" promotion awards program.

IDEA MILL: BAD PICK-UP LINES

Top 40 CKKW (AM 109) Kitchner, Ontario, recently hosted a barbecue for 109 single listeners at a local park. To win tickets to the barbecue, listeners had to relate the worst pick-up lines they ever heard. Some of the winning lines included "I worship my body; will you embrace my religion?" "Nice outfit . . . it will look even better on my bedroom floor," and "Your lips are as red as my RX7 parked out back." Afterward, the station hosted a dance that was open to all singles. Staffers passed out little black books with the station logo on every page for attend-

ees to "record their progress throughout the evening."

Album WLLZ Detroit morning men Jim Johnson and George Baier are up in arms over a proposed federal tax increase that would up the tax on a case of beer from 65 cents to more than \$3.

Promotions & Marketing



by Phyllis Stark

Johnson and Baier are asking their listeners to say "nuts" to this "taxation without fermentation" by sending packages of beer nuts to the station. The nuts will then be shipped to Washington lawmakers.

Country WCRJ Jacksonville, Fla., tied in with Nabisco Teddy Grahams cereal for its second annual Teddy Bear Patrol Parade. More than 70 children marched in the parade with their stuffed bears at a local mall. Each child received a certificate from the station. All proceeds were donated to a police campaign to supply bears to children in crisis situations.

Top 40 WYTZ (Z95) Chicago morning men Welch & Woody led

a recent two-day food drive to aid the victims of a tornado that ravaged Northern Illinois. As much as 57,000 pounds of food and clothing were collected.

PRO-MOTIONS

Classic rock WXRK (K-Rock) New York promotion director Sharon Rosenbush exits for personal reasons after five years at the station. She will continue to work free-lance. No replacement has been named . . . Chuck Gesert has been named director of marketing at classic rock WCKG Chicago. He formerly held the same position at the Poplar Creek Music Theatre.

Darren Wasylyk has been appointed marketing director/APD at AC combo CHML/CKDS Hamilton, Ontario. He was director of marketing and promotion at modern rock CFNY Toronto . . . Sharon Seldon has been named promotions coordinator at urban WPGC Washington, D.C. She was morning show producer at the station . . . Larry Hryb has been upped from assistant promotion director to promotions coordinator at top 40 WKSS Hartford, Conn. . . Top 40 WZOU Boston is looking for a promotion director. Contact marketing director Gordon O'Hara at 617-290-0009.

NETWORKS AND SYNDICATION

(Continued from page 19)

Vaughan." will be broadcast during the week of Sept. 24 and will feature material from the Vaughan Brothers' new "Family Style" album.

To celebrate Country Music Month in October, ABC will offer the three-hour special "Ronnie Milsap: The Man, The Music And The Magic," helmed by "American Country Countdown" host Bob Kingsley. The show, which will be offered on CD, is available for broadcast from Oct. 8-21.

WW1-owned WYNY New York recently dropped ABC's "ACC." But contrary to press reports elsewhere, WW1's Battison denies that it was a retaliatory move for WW1 programming being dropped from ABC's KLOS Los Angeles and that there is any sort of O&O vs. rival network war going on. "That's not good business," he says. Meanwhile, with the recent additions of WVBF Boston and WEGX Philadelphia, WW1's "Casey's Top 40" is now heard in all of the top 20 markets.

CBS has "The World At Six," a multipart special hosted by Harry Smith and Paula Zahn, set for broadcast Sept. 29-30. The series examines children at the age of 6 . . . Seattle-based Broadcast Programming has picked up the tape

clients that Century 21 recently acquired in its merger with TM Programming.

SI Communications plans to launch "Story Of A People: Today," a new series focusing on the lives of everyday black Americans, on Oct. 1. Celebrity hosts include Lou Rawls, Vanessa Williams, and Deniece Williams . . . Advance Radio Entertainment has picked up the urban offering,



King Big Boy. Shortly after album KLOS Los Angeles borrowed the statue from the local Bob's Big Boy restaurant, dressed it as Elvis (complete with sideburns), and put it on the roof of the Capitol Records building, top 40 WRQN (93Q) Toledo, Ohio, did almost the same thing. Instead of a building, however, 93Q put "Elvis-Bob" in the back of a pickup truck and drove it around town.

"City Beat . . . From Hollywood," which had been handled by the National Syndication Network. The one-hour magazine show is hosted by Mike Mann. For more information, call 213-461-9994 or 818-894-5693.

Bailey Broadcasting Services' nationally syndicated "RadioScope" is going into print while the trade publication Black Radio Exclusive's "What Ever Happened To . . . ?" recently hit the air. "RadioScope . . . The Column" will be published in more than 50 weekly and daily black newspapers, including publications in Chicago, Dallas, Houston, San Diego, and Seattle. Meanwhile, "What Ever Happened To . . . ?" originally a column by veteran air personality Spider Harrison, is being offered for syndication by Smith-Gray & Associates. The urban show, available in a three-minute and 30-minute version, showcases hit artists from the past four decades who have disappeared from the public eye. Call 213-277-9616.

Viroqua, Wis.-based JR Productions has introduced "Vintage Gold," its second syndicated format. The format features oldies from 1955-1980. The flagship station for the new format is WVRQ Viroqua. Call 800-236-1023.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

Hot Hits in Tokio

Week of September 2, 1990

- Thieves In The Temple Prince
- Violence Of Summer Duran Duran
- Cradle Of Love Billy Idol
- Tonight New Kids On The Block
- Vision Of Love Mariah Carey
- Close To You Maxi Priest
- Blaze Of Glory Jon Bon Jovi
- Manatsu No Kajitsu Southern All Stars
- Release Me Wilson Phillips
- Jerk Out The Time
- Bird On A Wire The Neville Brothers
- Talk To Me Anita Baker
- Come Back To Me Janet Jackson
- Guantanamera Phil Manzanera
- Can't Stop Falling Into Love Cheap Trick
- Oh Girl Paul Young
- Make You Sweat Keith Sweat
- My My My Johnny Gill
- How Much Love Vixen
- My Kinda Girl Babyface
- Have You Seen Her M.C. Hammer
- Tell Me Where You're Going Silje
- Dare To Fall In Love Brent Bourgeois
- Praying For Time George Michael
- Heaven Knows Lalah Hathaway
- I Didn't Want To Need You Heart
- Could This Be Love Seduction
- Stop Running Away Brenda Russell
- Do Me Bell Biv DeVoe
- A Thousand Signs Kalima
- Strung Out Wendy & Lisa
- Next To You Aswad
- Mario Emi Callina
- Innocent Whispers
- Papa Was A Rollin' Stone Was (Not Was)
- Want To Be With You Zan
- Hanky Panky Madonna
- Across The River Bruce Hornsby & The Range
- Cockatoo Dick Lee
- The Power Snap
- She Ain't Worth It Glenn Medeiros & Bobby Brown
- Gaia Shoukichi Kina & Chanploos
- Whole Wide World A'me Lorain
- Doops Up Snap
- Groove Is In The Heart Deee-Lite
- Shock Wave Kipper Jones
- Nobody's Child Traveling Wilburys
- Express Yourself P.J.
- Livin' It Up Ricky Peterson
- Romeo Dino


Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/91.3 FM in TOKYO.

J-WAVE

81.3FM

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

PLATINUM



New York P.D.: Steve Kingston

- 1 7 The Righteous Brothers, Unchained Mel
- 2 5 Wilson Phillips, Release Me
- 3 4 M.C. Hammer, Have You Seen Her
- 4 6 Black Box, Everybody Everybody
- 5 8 Phil Collins, Something Happened On T
- 6 1 Jon Bon Jovi, Blaze Of Glory (From "Y
- 7 11 George Michael, Praying For Time
- 8 2 Sweet Sensation, If Wishes Came True
- 9 3 Bell Biv DeVoe, Do Me!
- 10 13 The Adventures Of Stevie V, Dirty Cas
- 11 12 Prince, Thieves In The Temple
- 12 9 Mariah Carey, Vision Of Love
- 13 14 Johnny Gill, My, My, My
- 14 10 Poison, Unskinnypop
- 15 17 Taylor Dayne, Heart Of Stone
- 16 18 Lisa Stansfield, This Is The Right Ti
- 17 20 Paul Young, Oh Girl
- 18 21 Janet Jackson, Black Cat
- 19 16 Faith No More, Epic
- 20 15 Janet Jackson, Come Back To Me
- 21 23 Cheap Trick, Can't Stop Falling Into
- 22 24 Billy Idol, I.A. Woman
- 23 26 Maxi Priest, Close To You
- 24 27 Nelson, (Can't Live Without Your) Lov
- A25 — Vanilla Ice, Ice Ice Baby
- A26 — Go West, King Of Wishful Thinking (Fr
- 27 19 Keith Sweat, Make You Sweat
- 28 22 Mariah Carey, Love Takes Time
- A29 — Billy Idol, Cradle Of Love (From "For



New York P.D.: Tom Cuddy

- 1 7 Wilson Phillips, Release Me
- 2 2 Bell Biv DeVoe, Do Me!
- 3 3 Paul Young, Oh Girl
- 4 4 The Adventures Of Stevie V, Dirty Cas
- 5 6 The Righteous Brothers, Unchained Mel
- 6 1 Jon Bon Jovi, Blaze Of Glory (From "Y
- 7 11 Black Box, Everybody Everybody
- 8 10 Prince, Thieves In The Temple
- 9 5 M.C. Hammer, Have You Seen Her
- 10 15 George Michael, Praying For Time
- 11 14 Phil Collins, Something Happened On T
- 12 13 Cheap Trick, Can't Stop Falling Into
- 13 16 Dino, Romeo
- 14 17 Nelson, (Can't Live Without Your) Lov
- 15 19 Lisa Stansfield, This Is The Right Ti
- 16 18 Johnny Gill, My, My, My
- 17 8 Sweet Sensation, If Wishes Came True
- 18 21 James Ingram, I Don't Have The Heart
- 19 22 Michael Bolton, Georgia On My Mind
- 20 25 Depeche Mode, Policy Of Truth
- 21 24 Maxi Priest, Close To You
- 22 23 Duran Duran, Violence Of Summer (Love
- 23 33 Pebbles, Giving You The Benefit
- 24 28 Janet Jackson, Black Cat
- 25 27 Glenn Medeiros Featuring Ray Parker,
- 26 29 INXS, Suicide Blonde
- 27 EX Ms. Adventure, Undeniable
- 28 31 Tricia Leigh Fisher, Empty Beach
- 29 32 After 7, Can't Stop
- 30 34 Vanilla Ice, Ice Ice Baby
- A31 — Jude Cole, Time For Letting Go
- 32 35 Breathe, Say A Prayer
- A33 — Dee-Lite, Groove Is In The Heart
- A34 — Mariah Carey, Love Takes Time
- 35 EX Billy Idol, I.A. Woman
- A — Snap, Ooops! Up
- A — Dave Cassidy, Lyin' To Myself
- A — Heart, Stranded
- EX EX Laura Branigan, Never In A Million Y
- EX EX Teenage Mutant Ninja Turtles, Count O



Los Angeles P.D.: Bill Richards

- 1 5 Jon Bon Jovi, Blaze Of Glory (From "Y
- 2 2 Bell Biv DeVoe, Do Me!
- 3 3 The Righteous Brothers, Unchained Mel
- 4 4 Wilson Phillips, Release Me
- 5 7 Sweet Sensation, If Wishes Came True
- 6 8 Poison, Unskinnypop
- 7 9 New Kids On The Block, Tonight
- 8 10 Gloria Estefan, Cuts Both Ways
- 9 11 Phil Collins, Something Happened On T
- 10 13 George Michael, Praying For Time
- 11 1 M.C. Hammer, Have You Seen Her
- 12 16 Mariah Carey, Vision Of Love
- 13 15 Depeche Mode, Policy Of Truth
- 14 12 Janet Jackson, Come Back To Me
- 15 17 Johnny Gill, My, My, My
- 16 22 Janet Jackson, Black Cat
- 17 14 Snap, Ooops! Up
- 18 18 Prince, Thieves In The Temple
- 19 21 After 7, Can't Stop
- 20 23 UB40, The Way You Do The Things You D
- 21 24 Paul Young, Oh Girl
- 22 28 Nelson, (Can't Live Without Your) Lov
- 23 25 Breathe, Say A Prayer
- 24 26 Candyman, Knockin' Boots
- 25 27 Vanilla Ice, Ice Ice Baby
- 26 29 Mariah Carey, Love Takes Time
- 27 EX Michael Bolton, Georgia On My Mind
- A28 — James Ingram, I Don't Have The Heart
- 29 EX Glenn Medeiros Featuring Ray Parker,
- 30 EX Billy Idol, I.A. Woman
- A — INXS, Suicide Blonde
- A — Warrant, Cherry Pie
- EX EX Pebbles, Giving You The Benefit
- EX EX Pointer Sisters, After You
- EX EX Lisa Stansfield, This Is The Right Ti



Boston P.D.: Sunny Joe White

- 1 The Adventures Of Stevie V, Dirty Cas
- 2 Black Box, Everybody Everybody
- 3 Prince, Thieves In The Temple
- 4 Paul Young, Oh Girl
- 5 Maxi Priest, Close To You
- 6 Indecent Obsession, Tell Me Something
- 7 Depeche Mode, Policy Of Truth
- 8 Phil Collins, Something Happened On T
- 9 Lisa Stansfield, This Is The Right Ti
- 10 Pebbles, Giving You The Benefit
- 11 George Michael, Praying For Time
- 12 Taylor Dayne, Heart Of Stone
- 13 14 Dino, Romeo

14 15 Concrete Blonde, Joey

15 16 Johnny Gill, My, My, My

16 18 Glenn Medeiros Featuring Ray Parker,

17 20 James Ingram, I Don't Have The Heart

18 23 Nayobe, I Love The Way You Love Me

19 21 Ms. Adventure, Undeniable

20 22 Jude Cole, Time For Letting Go

21 28 Breathe, Say A Prayer

22 EX M.C. Hammer, Pray

23 24 Jon Bon Jovi, Blaze Of Glory (From "Y

24 26 After 7, Can't Stop

25 EX Janet Jackson, Black Cat

26 33 INXS, Suicide Blonde

27 29 TKA, I Won't Give Up On You

28 30 Louie Louie, I Wanna Get Back With Yo

29 31 Michael Bolton, Georgia On My Mind

30 32 Sydney Youngblood, I'd Rather Go Blin

31 EX DNA Featuring Suzanne Vega, Tom's Din

32 34 Beats International, Won't Talk About

33 35 George LaMond, Look Into My Eyes

34 EX Taylor Collins, Second Chance

35 EX Tony! Toni! Toné!, Feels Good

A — Soho, Hippychick

A — UB40, The Way You Do The Things You D

A — Caron Ane, I'm In The Light

A — Gene Loves Jezebel, Jealous

A — Heart, Stranded

A — Warrant, Cherry Pie

EX EX Alias, More Than Words Can Say

EX EX Teenage Mutant Ninja Turtles, Count O

EX EX Mariah Carey, Love Takes Time

EX EX Candyman, Knockin' Boots

EX EX The Lightning Seeds, All I Want



Boston P.D.: Steve Rivers

- 1 1 Bell Biv DeVoe, Do Me!
- 2 2 M.C. Hammer, Have You Seen Her
- 3 7 Wilson Phillips, Release Me
- 4 11 The Righteous Brothers, Unchained Mel
- 5 3 Janet Jackson, Come Back To Me
- 6 12 Phil Collins, Something Happened On T
- 7 8 Paul Young, Oh Girl
- 8 10 Prince, Thieves In The Temple
- 9 18 The Adventures Of Stevie V, Dirty Cas
- 10 3 Steve B, Love And Emotion
- 11 16 Poison, Unskinnypop
- 12 17 Keith Sweat, Make You Sweat
- 13 15 Taylor Dayne, Heart Of Stone
- 14 22 Jon Bon Jovi, Blaze Of Glory (From "Y
- 15 20 Johnny Gill, My, My, My
- 16 18 Lisa Stansfield, This Is The Right Ti
- 17 6 Billy Idol, Cradle Of Love (From "For
- 18 21 Black Box, Everybody Everybody
- 19 5 Sweet Sensation, If Wishes Came True
- 20 26 George Michael, Praying For Time
- 21 24 Cheap Trick, Can't Stop Falling Into
- 22 9 The Time, Jerk Out
- 23 28 Pebbles, Giving You The Benefit
- 24 EX M.C. Hammer, Pray
- 25 29 James Ingram, I Don't Have The Heart
- 26 EX Janet Jackson, Black Cat
- A27 — Nelson, (Can't Live Without Your) Lov
- A28 — Maxi Priest, Close To You
- A29 — Dino, Romeo
- 30 EX Glenn Medeiros Featuring Ray Parker,
- EX EX INXS, Suicide Blonde
- EX EX Vanilla Ice, Ice Ice Baby
- EX EX Breathe, Say A Prayer
- EX EX After 7, Can't Stop



Pittsburgh P.D.: Danny Clayton

- 1 2 Jon Bon Jovi, Blaze Of Glory (From "Y
- 2 3 Snap, Ooops! Up
- 3 4 Wilson Phillips, Release Me
- 4 9 M.C. Hammer, Have You Seen Her
- 5 6 Faith No More, Epic
- 6 6 Seduction, Could This Be Love
- 7 10 Phil Collins, Something Happened On T
- 8 14 Bell Biv DeVoe, Do Me!
- 9 1 Poison, Unskinnypop
- 10 11 Prince, Thieves In The Temple
- 11 5 Aerosmith, The Other Side
- 12 13 Paul Young, Oh Girl
- 13 16 Slaughter, Fly To The Angels
- 14 7 Sweet Sensation, If Wishes Came True
- 15 15 St. Paul, Stranger To Love
- 16 19 Brother Beyond, The Girl I Used To Kn
- 17 19 Dino, Romeo
- 18 21 George Michael, Praying For Time
- 19 24 The Righteous Brothers, Unchained Mel
- 20 25 Janet Jackson, Black Cat
- 21 23 Winger, Can't Get Enough
- 22 23 Taylor Dayne, Heart Of Stone
- 23 27 Indecent Obsession, Tell Me Something
- 24 29 Warrant, Cherry Pie
- 25 26 Michael Bolton, Georgia On My Mind
- 26 28 Glenn Medeiros Featuring Ray Parker,
- 27 EX INXS, Suicide Blonde
- 28 EX Alias, More Than Words Can Say
- 29 EX Maxi Priest, Close To You
- 30 EX Concrete Blonde, Joey
- 31 EX Pebbles, Giving You The Benefit
- 32 EX Lisa Stansfield, This Is The Right Ti
- 33 EX Mariah Carey, Love Takes Time
- A — Heart, Stranded
- A — Breathe, Say A Prayer
- A — M.C. Hammer, Pray
- A — Depeche Mode, Policy Of Truth




Philadelphia P.D.: Todd Fisher

- 1 3 Jon Bon Jovi, Blaze Of Glory (From "Y
- 2 4 Wilson Phillips, Release Me
- 3 2 Poison, Unskinnypop
- 4 6 Bell Biv DeVoe, Do Me!
- 5 5 Faith No More, Epic
- 6 8 Janet Jackson, Come Back To Me
- 7 8 Black Box, Everybody Everybody
- 8 10 Phil Collins, Something Happened On T
- 9 11 Sweet Sensation, If Wishes Came True
- 10 11 M.C. Hammer, Have You Seen Her
- 11 20 George Michael, Praying For Time
- 12 7 Johnny Gill, Rub You The Right Way
- 13 13 Lisa Stansfield, This Is The Right Ti
- 14 17 Duran Duran, Violence Of Summer (Love
- 15 16 Johnny Gill, My, My, My
- 16 19 Janet Jackson, Black Cat
- 17 22 Paul Young, Oh Girl
- 18 22 Prince, Thieves In The Temple
- 19 23 Nelson, (Can't Live Without Your) Lov
- 20 24 INXS, Suicide Blonde
- 21 21 Taylor Dayne, Heart Of Stone
- 22 25 Dino, Romeo
- 23 27 The Adventures Of Stevie V, Dirty Cas
- 24 28 Pebbles, Giving You The Benefit
- 25 26 Cheap Trick, Can't Stop Falling Into
- 26 12 New Kids On The Block, Tonight
- A27 — The Righteous Brothers, Unchained Mel
- A28 — Depeche Mode, Policy Of Truth
- A29 — Maxi Priest, Close To You
- A — Breathe, Say A Prayer



Washington P.D.: Lorrin Palagi

- 1 2 The Righteous Brothers, Unchained Mel
- 2 4 Wilson Phillips, Release Me
- 3 4 Paul Young, Oh Girl
- 4 5 Janet Jackson, Come Back To Me
- 5 3 Go West, King Of Wishful Thinking (Fr
- 6 9 Phil Collins, Something Happened On T
- 7 7 Sweet Sensation, If Wishes Came True
- 8 6 Rosette, It Must Have Been Love (From
- 9 11 Don Henley, Heart Of The Matter
- 10 12 Mariah Carey, Vision Of Love
- 11 8 Giant, I'll See You In My Dreams
- 12 13 Billy Idol, Cradle Of Love (From "For
- 13 15 Depeche Mode, Enjoy The Silence
- 14 10 Taylor Dayne, I'll Be Your Shelter
- 15 17 Cheap Trick, Can't Stop Falling Into
- 16 18 Bruce Hornsby & The Range, Across The
- 17 19 Jon Bon Jovi, Blaze Of Glory (From "Y
- 18 20 Bad English, Possession
- 19 21 Taylor Dayne, Heart Of Stone
- 20 22 Johnny Gill, My, My, My
- 21 23 Pebbles, Giving You The Benefit
- 22 24 Lisa Stansfield, This Is The Right Ti
- 23 25 George Michael, Praying For Time
- 24 27 Maxi Priest, Close To You
- 25 8 Depeche Mode, Policy Of Truth
- 26 29 James Ingram, I Don't Have The Heart
- 27 30 Breathe, Say A Prayer
- A28 — Nelson, (Can't Live Without Your) Lov
- A29 — After 7, Can't Stop
- A30 — Jude Cole, Time For Letting Go




Washington P.D.: Chuck Beck

- 1 1 Wilson Phillips, Release Me
- 2 2 Bell Biv DeVoe, Do Me!
- 3 3 Sweet Sensation, If Wishes Came True
- 4 4 Janet Jackson, Come Back To Me
- 5 5 Phil Collins, Something Happened On T
- 6 6 Mariah Carey, Vision Of Love
- 7 7 Poison, Unskinnypop
- 8 8 Prince, Thieves In The Temple
- 9 9 George Michael, Praying For Time
- 10 10 Depeche Mode, Policy Of Truth
- 11 11 After 7, Can't Stop
- 12 12 Johnny Gill, My, My, My
- 13 13 Dino, Romeo
- 14 14 Taylor Dayne, Heart Of Stone
- 15 15 Nayobe, I Love The Way You Love Me
- 16 16 Black Box, Everybody Everybody
- 17 17 Paul Young, Oh Girl
- 18 18 The Righteous Brothers, Unchained Mel
- 19 19 M.C. Hammer, Have You Seen Her
- 20 20 Lisa Stansfield, This Is The Right Ti
- 21 21 M.C. Hammer, Pray
- 22 22 Janet Jackson, Black Cat
- 23 23 Pebbles, Giving You The Benefit
- 24 23 Keith Sweat, Make You Sweat
- 25 25 INXS, Suicide Blonde



Atlanta P.D.: Rick Stacy

- 1 5 James Ingram, I Don't Have The Heart
- 2 14 The Righteous Brothers, Unchained Mel
- 3 3 Bell Biv DeVoe, Do Me!
- 4 3 Jon Bon Jovi, Blaze Of Glory (From "Y
- 5 7 George Michael, Praying For Time
- 6 6 Maxi Priest, Close To You
- 7 8 Phil Collins, Something Happened On T
- 8 2 Go West, King Of Wishful Thinking (Fr
- 9 1 Wilson Phillips, Release Me
- 10 10 Taylor Dayne, Heart Of Stone
- 11 11 Prince, Thieves In The Temple
- 12 12 The Adventures Of Stevie V, Dirty Cas
- 13 13 Lisa Stansfield, This Is The Right Ti
- 14 15 Depeche Mode, Policy Of Truth
- 15 16 Janet Jackson, Black Cat
- 16 17 Nelson, (Can't Live Without Your) Lov
- 17 18 Soho, Hippychick
- 18 20 After 7, Can't Stop
- 19 19 Jude Cole, Time For Letting Go
- 20 21 Sydney Youngblood, I'd Rather Go Blin
- 21 22 Janet Jackson, Black Cat
- 22 25 Alias, More Than Words Can Say
- 23 25 Paul Young, Oh Girl
- 24 26 Glenn Medeiros Featuring Ray Parker,
- 25 9 Cheap Trick, Can't Stop Falling Into
- 26 9 Breathe, Say A Prayer
- 27 27 Whispers, Innocent
- 28 30 Johnny Gill, My, My, My
- 29 31 Pebbles, Giving You The Benefit
- 30 EX Dee-Lite, Groove Is In The Heart
- 31 EX Mariah Carey, Love Takes Time
- 32 EX Black Box, Everybody Everybody
- 33 EX Beats International, Won't Talk About
- A — INXS, Suicide Blonde
- A — Vanilla Ice, Ice Ice Baby
- A — Human League, Heart Like A Wheel
- A — M.C. Hammer, Pray



Atlanta P.D.: Rick Gillette

- 1 1 Jon Bon Jovi, Blaze Of Glory (From "Y
- 2 2 Wilson Phillips, Release Me
- 3 3 Vanilla Ice, Ice Ice Baby
- 4 4 Depeche Mode, Policy Of Truth
- 5 5 The Righteous Brothers, Unchained Mel
- 6 6 George Michael, Praying For Time
- 7 7 M.C. Hammer, Pray
- 8 11 Nelson, (Can't Live Without Your) Lov
- 9 10 Prince, Thieves In The Temple
- 10 13 Janet Jackson, Black Cat
- 11 12 Soho, Hippychick
- 12 14 Johnny Gill, My, My, My
- 13 16 Dino, Romeo
- 14 7 Bell Biv DeVoe, Do Me!
- 15 18 Taylor Dayne, Heart Of Stone
- 16 21 After 7, Can't Stop
- 17 6 M.C. Hammer, Have You Seen Her
- 18 25 INXS, Suicide Blonde
- 19 24 Slaughter, Fly To The Angels
- 20 20 The Adventures Of Stevie V, Dirty Cas
- 21 23 Pebbles, Giving You The Benefit
- 22 EX Depeche Mode, Policy Of Truth
- 23 EX Black Box, Everybody Everybody
- 24 EX Candyman, Knockin' Boots
- 25 EX Maxi Priest, Close To You
- EX EX Glenn Medeiros Featuring Ray Parker,
- A EX Snap, Ooops! Up
- A EX Betty Boo, Don't Do Do
- A EX Vixen, How Much Love
- A EX Winger, Can't Get Enough



Chicago P.D.: Brian Kelly

- 1 6 Wilson Phillips, Release Me
- 2 Jon Bon Jovi, Blaze Of Glory (From "Y
- 3 Bell Biv DeVoe, Do Me!
- 4 M.C. Hammer, Have You Seen Her
- 5 Mariah Carey, Vision Of Love
- 6 10 Nelson, (Can't Live Without Your) Lov
- 7 2 Sweet Sensation, If Wishes Came True
- 8 7 Poison, Unskinnypop
- 9 7 Phil Collins, Something Happened On T
- 10 5 Janet Jackson, Come Back To Me
- 11 14 Steve B, Love And Emotion
- 12 11 Faith No More, Epic
- 13 13 Prince, Thieves In The Temple
- 14 12 Go West, King Of Wishful Thinking (Fr
- 15 17 Depeche Mode, Policy Of Truth
- 16 22 Dino, Romeo
- 17 19 George Michael, Praying For Time
- 18 20 The Righteous Brothers, Unchained Mel
- 19 24 Duran Duran, Violence Of Summer (Love
- 20 18 The Time, Jerk Out
- 21 23 Michael Bolton, Georgia On My Mind
- 22 21 Taylor Dayne, I'll Be Your Shelter
- 23 26 Concrete Blonde, Joey

EX EX Mariah Carey, Love Takes Time

EX EX Warrant, Cherry Pie

EX EX Glenn Medeiros Featuring Ray Parker,

EX EX Janet Jackson, Black Cat

EX EX Deee-Lite, Groove Is In The Heart

EX EX Julee Cruise, Falling



Detroit P.D.: Gary Berkowitz

- 1 1 Wilson Phillips, Release Me
- 2 2 Paul Young, Oh Girl
- 3 3 Michael Bolton, When I'm Back On My F
- 4 Bruce Hornsby & The Range, Across The
- 5 5 Mariah Carey, Vision Of Love
- 6 6 Gloria Estefan, Cuts Both Ways
- 7 7 James Ingram, I Don't Have The Heart
- 8 8 Billy Joel, That's Not Her Style
- 9 9 Phil Collins, Something Happened On T
- 10 11 Keith Sweat, Make You Sweat
- 11 11 Taylor Dayne, Heart Of Stone
- 12 12 Janet Jackson, Come Back To Me
- 13 13 Anita Baker, Talk To Me
- 14 14 Jude Cole, Time For Letting Go
- 15 15 Phil Collins, Do You Remember?
- 16 16 The Righteous Brothers, Unchained Mel
- 17 17 Beach Boys, Problem Child
- 18 18 Michael Bolton, Georgia On My Mind
- 19 19 Maxi Priest, Close To You
- 20 20 Breathe, Say A Prayer
- 21 21 George Michael, Praying For Time
- 22 22 UB40, The Way You Do The Things You D
- 23 23 Etahn John, Club Up To The End Of The St
- 24 24 Louie Louie, I Wanna Get Back With Yo
- 25 25 Alias, More Than Words Can Say




Minneapolis P.D.: Greg Strassell

- 1 1 Prince, Thieves In The Temple
- 2 3 Bell Biv DeVoe, Do Me!
- 3 3 Steve B, Love And Emotion
- 4 5 Dino, Romeo
- 5 6 Janet Jackson, Black Cat
- 6 7 George Michael, Praying For Time
- 7 8 Maxi Priest, Close To You
- 8 4 The Time, Jerk Out
- 9 11 Black Box, Everybody Everybody
- 10 12 Phil Collins, Something Happened On T
- 11 13 Pebbles, Giving You The Benefit
- 12 9 M.C. Hammer, Have You Seen Her
- 13 10 Sweet Sensation, If Wishes Came True
- 14 14 Depeche Mode, Policy Of Truth
- 15 18 The Adventures Of Stevie V, Dirty Cas
- 16 22 After 7, Can't Stop
- 17 17 Billy Idol, Cradle Of Love (From "For
- 18 23 George LaMond, Look Into My Eyes
- 19 24 Tricia Leigh Fisher, Empty Beach
- 20 14 Keith Sweat, Make You Sweat
- 21 26 Louie Louie, I Wanna Get Back With Yo
- 22 16 The Party, Summer Vacation
- 23 30 James Ingram, I Don't Have The Heart
- 24 34 M.C. Hammer, Pray
- 25 25 Glenn Medeiros Featuring Ray Parker,
- 26 25 Vanilla Ice, Ice Ice Baby
- 27 29 Lisa Stansfield, This Is The Right Ti
- 28 28 Indecent Obsession, Tell Me Something
- 29 31 INXS, Suicide Blonde
- 30 33 Soho, Hippychick
- 31 35 Elisa Fiorillo, On The Way Up
- 32 27 Wilson Phillips, Release Me
- 33 EX Johnny Gill, My, My, My
- 34 EX Mariah Carey, Love Takes Time
- 35 EX Breathe, Say A Prayer
- A — Tyler Collins, Second Chance
- EX EX Information Society, Think
- EX EX Human League, Heart Like A Wheel
- EX EX Beats International, Won't Talk About



Minneapolis P.D.: Brian Philips

- 1 1 Prince, Thieves In The Temple
- 2 2 Wilson Phillips, Release Me
- 3 Jon Bon Jovi, Blaze Of Glory (From "Y
- 4 4 M.C. Hammer, Have You Seen Her
- 5 6 Bell Biv DeVoe, Do Me!
- 6 8 Janet Jackson, Black Cat
- 7 13 Alias, More Than Words Can Say
- 8 18 The Righteous Brothers, Unchained Mel
- 9 12 Phil Collins, Something Happened On T
- 10 5 Poison, Unskinnypop
- 11 16 George Michael, Praying For Time
- 12 15 Paul Young, Oh Girl
- 13 14 Dino, Romeo
- 14 14 Black Box, Everybody Everybody
- 15 7 Billy Idol, Cradle Of Love (From "For
- 16 20 Nelson, (Can't Live Without Your) Lov
- 17 19 Depeche Mode, Policy Of Truth
- 18 9 Janet Jackson, Come Back To Me
- 19 11 Mariah Carey, Vision Of Love
- 20 11 Sweet Sensation, If Wishes Came True
- 21 23 Michael Bolton, Georgia On My Mind
- 22 24 Slaughter, Fly To The Angels
- 23 12 INXS, Suicide Blonde
- 24 25 Taylor Dayne, Heart Of Stone
- 25 26 Breathe, Say A Prayer
- EX — Maxi Priest, Close To You
- A26 — Vanilla Ice, Ice Ice Baby
- A27 — Mariah Carey, Love Takes Time
- A — Lisa Stansfield, This Is The Right Ti
- EX EX James Ingram, I Don't Have The Heart
- EX EX Glenn Medeiros Featuring Ray Parker,
- EX EX Warrant, Cherry Pie
- EX EX After 7, Can't Stop
- EX EX Duran Duran, Violence Of Summer (Love



Chicago P.D.: Brian Kelly

- 1 6 Wilson Phillips, Release Me
- 2 Jon Bon Jovi, Blaze Of Glory (From "Y
- 3 Bell Biv DeVoe, Do Me!
- 4 M.C. Hammer, Have You Seen Her
- 5 Mariah Carey, Vision Of Love
- 6 10 Nelson, (Can't Live Without Your) Lov
- 7 2 Sweet Sensation, If Wishes Came True
- 8 7 Poison, Unskinnypop
- 9 7 Phil Collins, Something Happened On T
- 10 5 Janet Jackson, Come Back To Me
- 11 14 Steve B, Love And Emotion
- 12 11 Faith No More, Epic
- 13 13 Prince, Thieves In The Temple
- 14 12 Go West, King Of Wishful Thinking (Fr
- 15 17 Depeche Mode, Policy Of Truth
- 16 22 Dino, Romeo
- 17 19 George Michael, Praying For Time
- 18 20 The Righteous Brothers, Unchained Mel
- 19 24 Duran Duran, Violence Of Summer (Love
- 20 18 The Time, Jerk Out
- 21 23 Michael Bolton, Georgia On My Mind
- 22 21 Taylor Dayne, I'll Be Your Shelter
- 23 26 Concrete Blonde, Joey

24 30 Warrant, Cherry Pie

25 EX Taylor Dayne, Heart Of Stone

26 27 Glenn Medeiros Featuring Ray Parker,

27 28 Janet Jackson, Black Cat

28 28 Breathe, Say A Prayer

29 EX Candyman, Knockin' Boots

30 25 Depeche Mode, Enjoy The Silence

A — Mariah Carey, Love Takes Time

A — After 7, Can't Stop

A — Curio, I Can't Stay

EX EX David Cassidy, Lyin' To Myself

EX EX Teenage Mutant Ninja Turtles, Count O



Irving P.D.: Randy Kabrich

- 1 2 M.C. Hammer, Have You Seen Her
- 2 3 The Righteous Brothers, Unchained Mel
- 3 4 Jon Bon Jovi, Blaze Of Glory (From "Y
- 4 1 Poison, Unskinnypop
- 5 5 Johnny Gill, Rub You The Right Way
- 6 11 Wilson Phillips, Release Me
- 7 7 Snap, The Power
- 8 9 Michael Bolton, When I'm Back On My F
- 9 13 Sweet Sensation, If Wishes Came True
- 10 8 Billy Idol, Cradle Of Love (From "For
- 11 11 Bell Biv DeVoe, Do Me!
- 12 12 Wilson Phillips, Hold On
- 13 14 Glenn Medeiros Featuring Bobby Brown,
- 14 15 Go West, King Of Wishful Thinking (Fr
- 15 20 Nelson, (Can't Live Without Your) Lov
- 16 16 Don Henley, Heart Of The Matter
- 17 21 Janet Jackson, Come Back To Me
- 18 17 Faith No More, Epic
- 19 17 Roxette, It Must Have Been Love (From
- 20 18 Janet Jackson, Black Cat
- 21 28 Aerosmith, What It Takes
- A22 — Slaughter, Fly To The Angels
- 24 26 Paul Young, Oh Girl
- 25 27 Warrant, Cherry Pie
- A — The Boys, Crazy
- A — James Ingram, I Don't Have The Heart
- A — Elisa Fiorillo, On The Way Up
- EX EX George Michael, Praying For Time
- EX EX Duran Duran, Violence Of Summer (Love
- EX EX Alias, More Than Words Can Say



Houston P.D.: Bill Richards

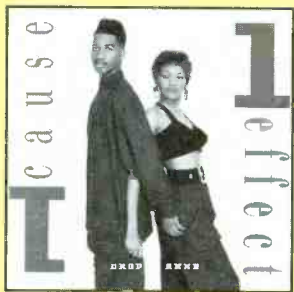
- 1 3 Phil Collins, Something Happened On T
- 2 2 Depeche Mode, Policy Of Truth
- 3 4 Paul Young, Oh Girl
- 4 5 Jon Bon Jovi, Blaze Of Glory (From "Y
- 5 6 Poison, Unskinnypop
- 6 1 Wilson Phillips, Release Me
- 7 9 UB40, The Way You Do The Things You D
- 8 11 Taylor Dayne, Heart Of Stone
- 9 10 Indecent Obsession, Tell Me Something
- 10 12 The Adventures Of Stevie V, Dirty Cas
- 11 7 George Michael, Praying For Time
- 12 15 The Righteous Brothers, Unchained Mel
- 13 16 Bell Biv DeVoe, Do Me!
- 14 18 Prince, Thieves In The Temple
- 15 17 Lisa Stansfield, This Is The Right Ti
- 16 7 M.C. Hammer, Have You Seen Her
- 17 19 Cheap Trick, Can't Stop Falling Into
- 18 22 Dino, Romeo
- 19 8 Janet Jackson, Come Back To Me
- 20 21 Whispers, Innocent
- 21 23 Glenn Medeiros Featuring Ray Parker,
- 22 30 M.C. Hammer, Pray
- 23 25 Jude Cole, Time For Letting Go
- 24 26 Louie Louie, I Wanna Get Back With Yo
- 25 27 Julee Cruise, Falling
- 26 28 Black Box, Everybody Everybody
- 2

**Get
Serious.**

UP with hope **DOWN** with dope

The first single and video from the forthcoming debut album **Drop The Axse**. It's about time dope took the rap.

**Video now on
B.E.T. & MTV**



The debut release from M.C. Hammer's Bust It/Capitol Records is **One Cause** (he's the bigger one) **One Effect** (she's the pretty one). Rap's first co-ed duo drops the axse with funky rhythms, fun rhymes and a definite message.

Currently on tour as the newest members of M.C. Hammer's touring posse.

Produced by James Earley for Bust-It Productions.

ON BUST IT/CAPITOL CASSETTES, COMPACT DISCS AND RECORDS.



©1990 Bust It/Capitol Records

BUST IT
ONE CAUSE ONE EFFECT

For Eric B. & Family, Career Longevity Is The Key

BY JIM BESSMAN

NEW YORK—Is there life after rap? Eric B. & Rakim's Eric Barrier is not taking any chances, despite the success of the current MCA album, "Let The Rhythm Hit 'Em" (MCA).

The hip-hop DJ operates production and management companies geared not only to developing new artists but also to guaranteeing

his own future in the music business, should his recording career eventually wane.

"After the records stop and his fame's gone, what's left after that?" asks John Barrier, Eric B.'s youngest brother.

John Barrier, along with middle brother Anthony Barrier and Eric B. & Rakim road manager Supreme, staffs the midtown Manhattan office of his eldest brother's Lynn Starr Productions and Mega Starr Management companies, both launched in January.

Named, respectively, after Eric B.'s daughter and her mother, Lynn Starr's productions have included Kool G. Rap & D.J. Polo for Cold Chillin'/Warner Bros. and Brett Lover and Freddie Foxx, both for MCA. Lover and Foxx are also Mega Starr management clients; Eric B. & Rakim, meanwhile,

are managed by Rush Artist Management.

"They say the life of a rap group is three to four albums," says Anthony Barrier. "I don't know if it's true in Eric's case, but in most cases it is."

Anthony says he was a purchasing agent on Wall Street prior to road-managing his older brother when Eric B. & Rakim's recording career began in 1989. John Barrier cites his big brothers for helping him go to college, where he was a business administration major with an emphasis on accounting.

But John also credits the boys' mother, a schoolteacher, with instilling in her sons a sense of "long-range direction" and teaching them that "there's always something else to strive for."

According to the Barriers, young rap artists are in dire need of proper management, and Mega Starr offers them a more personal touch than its bigger competitors.

"A lot of management companies don't know how to deal with rap artists and shy away from them," says Anthony. "You get people coming to the office that intimidate you and ask why there's no sales or airplay. You need to have people there who are like them, who can explain that a lot of stations play rap but don't report it. And we try to work everybody

on a personal basis, which you can't do when you're large company and aren't as hungry. When you call us, you don't get put on hold."

Key to the Barriers' company goals is maintaining established music industry relationships.

"The record business is a friendship thing. If you're not somebody's friend, you won't get a deal. I don't care how good you are—nobody risks a \$50,000-\$60,000 A&R job just because they think you're good. It's 'you're my friend.' I trust my friend's word before a tape sent in from Omaha," says Anthony Barrier.

While Lynn Starr and Mega Starr were founded on rap, the Barriers note that Lover is an R&B artist, and that they are mainly concerned with artistic originality, not genre.

"When we choose a group, it's because they're different," says Anthony. From then on, he says, the main thing is to shop a deal and get the client "a little money so they can feel easier—and build."

In the case of clients Kool G. Rap & D.J. Polo, building means having them open for Eric B. & Rakim's current "Let The Rhythm Hit 'Em" album tour, where the plan is to have them "ride on the coattails until they're strong enough to stand on their own," says Anthony.

Motortown Revue: Best Of Summer '90 Nat'l Tour Has History & Young Talent On Its Side

AMONG THIS SUMMER'S R&B/hip-hop tours (of which there were too few), only Motown's 30th Anniversary Motortown Revue had the extra added fillip of history on its side. Sponsored by Pepsi-Cola, this six-act, 22-city bus tour featuring the new generation of "the Sound of Young America" motored to a close Aug. 26 in Anaheim, Calif. And though the tour is over, it has etched a new leaf among the pages of the label's colorful history.

The tour revived the precedent-setting artist development tool masterminded by **Berry Gordy** in the early '60s to showcase such budding talents as **Little Stevie Wonder**, the **Supremes**, the **Four Tops**, and **Marvin Gaye**—acts that couldn't get booked on cross-country tours until their string of hits cemented them as superstars. The 1990 version—featuring **Rich Nice**, **M.C. Trouble**, the **Good Girls**, **Milira**, **Today**, and the **Boys**—was the brainchild of label president **Jheryl Busby**, who revived this Motown tradition, he says, "because it was the most effective artist development tool of the '60s. Berry Gordy designed the Motortown Revue to give young talent a chance to get out and be close to the consumer. And it's been very successful—it was probably as successful as the very first tour."

The tour was not without potential stumbling blocks. For one, it was an expensive undertaking that most labels would not have attempted. But Motown execs stress that the tour's objective was exposure for the acts, many of which had never been on a national tour before. "I didn't want to put pressure on the acts to sell tickets. I really wanted them to enjoy the process of the sold-out houses," says Busby, who designed the tour to pass through venues of 6,000 or less (except in Dallas, where the Starplex Amphitheatre holds 20,000). While the tour didn't exactly break box-office records, says Busby, "I think we've accomplished our goals, and more importantly, we've had young acts come alive and really charge up their careers."

Among the Motortown Revue 1990's highlights were the homecoming engagement at Detroit's Cobo Hall and its visit to New York's Apollo Theatre, which staged a special welcoming parade down 125th Street for the acts the day of the show. "When we got there that morning, it was jam-packed. Everyone was outside asking for autographs, banging on the bus windows," remembers native New Yorker Rich Nice, who was skeptical about a Harlem parade. "I went out with the attitude that if we see four people, I'm happy, and then we saw 4,000."

So pleased is Motown by the sales, press, and publicity generated by the Motortown Revue that the label is considering a series. "We'll be doing a lot of Motortown Revues in the future," says Busby. "Maybe even more than annual."

In the meantime, Motown is set with some promising new product. The Boys, the virtual road veterans of the tour, back up the smash success of the "Crazy" single with their third, self-titled album, a shining piece of youth-oriented pop/funk that again demonstrates the talent and versatility of these brethren. The fabulous

dance music trio **Blaze** has a fine album in "25 Years Later," the trio **Curio** debuts with the album "Special Feeling"—a slickly produced package of adult-oriented funk and ballads—and swing quartet **Today** previews its new album with the single "I Got The Feeling."

IS THE FBI investigating rap groups it deems dangerous to national security? In a special feature in its September issue, **The Source** explores the existence of an "unconfirmed memorandum" from the Department of

Justice that purportedly names six rap acts, including **Public Enemy**, **N.W.A.**, **Ice-T**, **Sir Mix-A-Lot**, **Donald-D**, and **2 Live Crew**. According to the article, the memo indicates that Justice Department info may be published in an FBI report to Congress. If true, this would be the most chilling



by Janine McAdams

in a series of governmental attempts to control the content of rap and silence its creators. The Source was started by **Jon "the Sultan" Shecter**, editor in chief, and **David Mays**, publisher, while both were Harvard Univ. students. The Source has moved into a New York office (594 Broadway, New York, N.Y. 10012-3233) and continues to have some of the best reporting on rap issues and rap artists. Subscriptions are \$19.95 a year; call 212-274-0464 or fax 212-274-8334.

STUFF: **John Whitehead**, singer/songwriter/producer perhaps best known for his 1979 hit, "Ain't No Stopping Us Now" with writing partner **Gene McFadden**, has formed **Shaprice Entertainment** with **Terry Price** in Philadelphia. Shaprice is a recording, production, publishing, management, and concert production company focusing on R&B, hip-hop, rap, pop, and dance music. Call Whitehead or Price at 215-467-3900; 832/34 South 2nd St., Philadelphia, Pa. 19147. . . If you saw the MTV Video Music Awards, then you heard "Sensitivity," the new single by New Edition-er **Ralph Tresvant**. Tresvant's upcoming MCA album will have cuts produced by **Jam & Lewis**, **Kyle West**, and **L.A. & Babyface**, and will be here by early October. Also on MCA, look for the debut of **Jonessy**, the streetwise R&B vocal outfit that provided the def harmonizing on label mate **Father M.C.**'s "Treat 'Em Like They Want To Be Treated" . . . The incomparable **O'Jays** are recording a gospel-style version of **Bob Dylan**'s "Emotionally Yours" with an all-star chorus. Some of those who have been asked to participate include **Keith Sweat**, **Sarah Dash**, **Glenn Jones**, **Phylis Hyman**, **Cissy Houston**, **Tawatha Agee**, **James "D-Train" Williams**, and others . . . **OOPS:** The "Y Can't We Be Friends" project, by a group of known and unknown rap talent to be called **Rappers Against Racism Everywhere**, is not quite as far along as we'd been led to believe. The tune has not been completed yet, and will be billed as "Ikey C Presents," to acknowledge the principal writer/producer for this project, who is also one of the featured artists. Ikey C is co-producing along with artist **E.T.**; **Van Silk** will be listed as executive producer and was instrumental in recruiting the talent for this EMI project, due in October.

**The
Rhythm
and the
Blues**

ARTIST DEVELOPMENTS

CALL HIM D-NICE

With smooth, cruise-along beats influenced by Stax, former Boogie Down Productions DJ D-Nice is out on his own for the first time in five years. Now a rapper, his debut on Jive, "Call Me D-Nice," is a lean, mostly back-to-basics effort complete with sportive egomania (the album mentions his name a total of 42 times) and some macho swagger (the funky, gangster-slick "Pimp Of The Year" details a porn adventure with a "freak" he met at a party).

With D-Nice having come from the socially aware BDP crew and having produced the soundtrack for community solidarity, The Stop The Violence Movement's "Self-Destruction," the album's main thrust may surprise some. But "Call Me D-Nice" isn't totally devoid of consciousness. The bluesy track "Glory" (inspired by the Edward Zwick film and co-produced with keyboardist Carl Bourelly) pays homage to black soldiers who fought in the Civil War. "A Few Dollars More" tells of the war on the streets.

While stepping out of the shadow cast by KRS-One wasn't easy, the casual, baby-faced D-Nice (whose real name is Derrick Jones) says he has grown more confident of his direction. "Initially I was really worried that people were going to say I'm not political enough," he says. "I really agonized about where I should go musically. That's why, even though I wanted something else, I made that 'Glory' record, which was my first single. That's what I thought everybody else wanted to hear."

As it turned out, folks wanted what D-Nice wanted—escape, posing, celebration of self. The 20-year-old's single "Call Me D-Nice" is rocking more Jeeps than "Glory" ever did. Last week the No. 1-selling track on the Hot Rap Singles chart, its impact has been amazing: "At shows, the audience sings the line 'My name is D-Nice!' with me," says the rapper. "That's really bugged because it's not their name—it's my name. That just shows how strong the cut is."

Currently, Jive is gearing up to release D-Nice's third single, a rubbery, new-jacked duet with Dawnn Lewis (Jaleesa from NBC-TV's "A Different World"). Called "It's Over," this collaboration came about when Lewis, who had met D-Nice during BDP's involvement with the flick "I'm Gonna Git You, Sucka" in 1989, breezed into New York on vacation. "Originally, the sister of the girl I'm talking about in the song was supposed to sing it with me. That would've been the ultimate, crazy dis! But I decided to leave it alone."

Managed by featured hip-hop video performer Anthony Rahsaan, D-Nice has just finished collaborating on a tune with Motown act the Boys. Moreover, he has plans to aid other young talent in the struggle for industry acceptance through his 40th Street Black Music production company. "I'd rather work with newcomers," he says. Though he plans to specialize in hip-hop, he wants to work on an R&B/pop record "just to see if I could do it."

HAVELOCK NELSON

FOR WEEK ENDING
SEPTEMBER 22, 1990

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	28	M.C. HAMMER ▲ CAPITOL 92857 (9.98) 17 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	13	KEITH SWEAT ▲ VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
3	3	3	9	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
4	4	4	21	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
5	5	7	12	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
6	7	8	18	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
7	8	6	25	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
8	6	5	22	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
9	9	9	8	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
10	11	16	6	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
11	14	28	4	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
12	12	17	7	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
13	24	—	2	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
14	10	12	7	LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
15	28	51	3	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
16	17	21	6	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
17	15	10	16	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
18	13	14	15	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
19	16	11	22	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
20	21	23	19	POOR RIGHTEDUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
21	18	19	28	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
22	20	15	54	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
23	19	13	12	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
24	22	22	45	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
25	26	25	51	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
26	25	20	19	X-CLAN 4TH & B WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
27	31	33	6	BLACK BOX RCA 2221 (9.98)	DREAMLAND
28	27	24	14	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
29	33	32	15	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
30	29	26	10	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
31	23	18	12	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
32	32	30	7	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
33	36	37	9	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
34	39	54	4	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
35	30	27	24	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
36	42	46	5	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
37	34	34	22	NAJEE EMI 92248 (9.98)	TOKYO BLUE
38	38	36	11	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
39	44	55	4	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
40	35	31	19	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
41	37	29	60	BABYFACE ▲ SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
42	47	61	4	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
43	40	35	14	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
44	43	41	22	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
45	48	48	6	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
46	45	38	24	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
47	57	64	5	VANILLA ICE SBK 4019 (8.98)	HOOKED
48	50	66	4	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
49	46	42	11	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME

50	41	39	14	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
51	52	50	61	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
52	69	—	2	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
53	49	49	9	KID SENSATION NASTY MIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
54	51	47	23	LONNIE LISTON SMITH STARTRAK 4021/CHIBAN (8.98)	LOVE GODDESS
55	54	40	46	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
56	65	69	5	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
57	68	—	2	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
58	59	65	22	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
59	55	52	5	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
60	60	72	4	PERRI MCA 6386 (9.98)	TRADEWINDS
61	56	56	38	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
62	74	85	3	GUCCI CREW II GUCCI 3327/HOT (8.98)	G4
63	63	57	6	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU REMEMBER LOVE
64	53	43	21	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
65	64	60	17	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
66	83	—	2	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
67	NEW ▶	—	1	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
68	61	45	23	ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)	LIVIN' LIKE HUSTLERS
69	87	—	2	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
70	62	58	24	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
71	67	68	10	LYNN WHITE CHELSEA AVE. 7003 (8.98)	THE NEW ME
72	71	62	38	TYLER CDLINS RCA 9642 (8.98)	GIRLS NITE OUT
73	70	63	26	LITTLE MILTDN MALACO 7453 (8.98)	TOO MUCH PAIN
74	58	53	11	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
75	72	75	6	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
76	80	80	47	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
77	77	76	46	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
78	82	79	13	SILK TYMES LEATHER Geffen 24289 (9.98)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
79	92	71	15	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
80	95	—	2	ARTIE WHITE CHIBAN 1016 (8.98)	TIRED OF SNEAKING AROUND
81	NEW ▶	—	1	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
82	79	87	5	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
83	73	59	54	REGINA BELLE ● COLUMBIA 44367 (8.98 EQ)	STAY WITH ME
84	75	74	23	BOO-YAA T.R.I.B.E. 4TH & B WAY 4017/ISLAND (8.98)	NEW FUNKY NATION
85	66	44	47	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (9.98 EQ)	THE REAL THING
86	89	—	2	NAYOBE WTG 45163/EPIC (9.98 EQ)	PROMISE ME
87	NEW ▶	—	1	BRENDA RUSSELL A&M 5271 (9.98)	KISS ME WITH THE WIND
88	90	92	59	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
89	NEW ▶	—	1	SMILEY BRYANT 20010 (8.98)	THE SMILE GETS WILD
90	NEW ▶	—	1	TERRY STEELE SBK 94101 (9.98)	KING OF HEARTS
91	85	78	30	DIANNE REEVES EMI 92401 (9.98)	NEVER TOO FAR
92	93	—	2	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
93	100	81	6	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
94	81	82	10	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
95	76	70	10	FREESTYLE PANDISC 8810 (8.98)	FREESTYLE
96	78	67	16	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
97	NEW ▶	—	1	SOUNDTRACK CAPITOL 94244 (9.98)	RETURN OF SUPERFLY
98	97	100	15	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN
99	84	73	15	YZ TUFF CITY 0569 (8.98)	SONS OF THE FATHER
100	94	—	2	M.C. TROUBLE MOTOWN 6303 (9.98)	GOTTA GET A TRIP

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

HARMONY

COMING IN OCTOBER: E.U.

let there be harmony

The new album, featuring the track "Poundcake" Virgin Compact Discs and Cassettes. © 1990 Virgin Records America, Inc.



BLACK

FOR WEEK ENDING SEPTEMBER 22, 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.

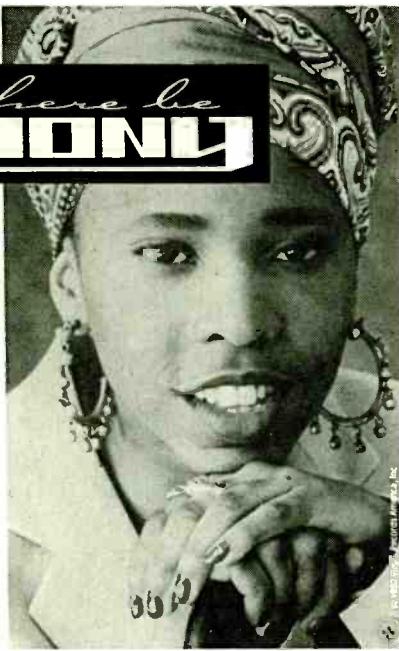
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	THIEVES IN THE TEMPLE	PRINCE	2	1	3	CRAZY	THE BOYS	1
2	4	CRAZY	THE BOYS	1	2	5	THIEVES IN THE TEMPLE	PRINCE	2
3	2	HAVE YOU SEEN HER	M.C. HAMMER	10	3	1	LIES	EN VOGUE	3
4	1	LIES	EN VOGUE	3	4	6	HEAVEN KNOWS	LALAH HATHAWAY	5
5	7	EVERYBODY EVERYBODY	BLACK BOX	4	5	11	GIVING YOU THE BENEFIT	PEBBLES	6
6	6	INNOCENT	WHISPERS	7	6	9	EVERYBODY EVERYBODY	BLACK BOX	4
7	8	HEAVEN KNOWS	LALAH HATHAWAY	5	7	7	I'LL BE GOOD TO YOU	NAJEE	9
8	3	FEELS GOOD	TONY! TONI! TONE!	8	8	12	A FRIEND	THE WINANS	11
9	16	THE BOOMIN' SYSTEM	L.L. COOL J	16	9	2	FEELS GOOD	TONY! TONI! TONE!	8
10	9	CALL ME D-NICE	D-NICE	25	10	14	FAIRWEATHER FRIEND	JOHNNY GILL	15
11	21	GIVING YOU THE BENEFIT	PEBBLES	6	11	8	DO YOU REALLY WANT MY LOVE	MELBA MOORE	12
12	18	CLOSE TO YOU	MAXI PRIEST	13	12	13	TOUCH ME UP	BODY	14
13	10	I'LL BE GOOD TO YOU	NAJEE	9	13	15	CLOSE TO YOU	MAXI PRIEST	13
14	12	TREAT THEM LIKE THEY WANT TO BE...	FATHER MC	17	14	4	INNOCENT	WHISPERS	7
15	13	DO YOU REALLY WANT MY LOVE	MELBA MOORE	12	15	16	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT	21
16	17	A FRIEND	THE WINANS	11	16	20	SO YOU LIKE WHAT YOU SEE	SAMUELLE	20
17	22	RHYTHM OF LIFE	OLETA ADAMS	18	17	25	MERRY GO ROUND	KEITH SWEAT	26
18	20	TOUCH ME UP	BODY	14	18	18	I LOVE THE WAY YOU LOVE ME	NAYOBE	22
19	14	DO ME!	BELL BIV DEVOE	29	19	21	SAVE YOUR LOVE	TRACIE SPENCER	27
20	24	IN SUMMER I FALL	THE FAMILY STAND	24	20	19	YOU'RE RIGHT ABOUT THAT	KIARA	19
21	31	FAIRWEATHER FRIEND	JOHNNY GILL	15	21	24	RHYTHM OF LIFE	OLETA ADAMS	18
22	27	YOU'RE RIGHT ABOUT THAT	KIARA	19	22	22	ARE YOU REALLY REAL?	FORCE M.D.'S	23
23	30	ARE YOU REALLY REAL?	FORCE M.D.'S	23	23	27	I DON'T GO FOR THAT	QUINCY JONES	31
24	11	JERK OUT	THE TIME	41	24	17	TREAT THEM LIKE THEY WANT TO BE...	FATHER MC	17
25	34	I LOVE THE WAY YOU LOVE ME	NAYOBE	22	25	30	THIS IS THE RIGHT TIME	LISA STANSFIELD	28
26	37	SO YOU LIKE WHAT YOU SEE	SAMUELLE	20	26	28	SOMEONE TO LOVE	THE MAC BAND	32
27	32	BAD HABIT	WHISTLE	43	27	10	HAVE YOU SEEN HER	M.C. HAMMER	10
28	19	VISION OF LOVE	MARIAH CAREY	35	28	37	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	40
29	15	COME BACK TO ME	JANET JACKSON	33	29	31	IN SUMMER I FALL	THE FAMILY STAND	24
30	36	THIS IS THE RIGHT TIME	LISA STANSFIELD	28	30	33	THE BOOMIN' SYSTEM	L.L. COOL J	16
31	38	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT	21	31	38	THAT'S MY ATTITUDE	TROOP	37
32	—	SECOND CHANCE	TYLER COLLINS	30	32	35	HERE'S LOOKING AT YOU	TEENA MARIE	39
33	—	ICE ICE BABY	VANILLA ICE	49	33	29	SECOND CHANCE	TYLER COLLINS	30
34	23	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	61	34	32	GO OUTSIDE IN THE RAIN	MILIRA	36
35	—	CIGARETTE IN THE RAIN	RANDY CRAWFORD	38	35	40	OOOPS UP	SNAP	34
36	—	SAVE YOUR LOVE	TRACIE SPENCER	27	36	—	LIVIN' IN THE LIGHT	CARON WHEELER	42
37	—	OOOPS UP	SNAP	34	37	—	LOVE TAKES TIME	MARIAH CAREY	44
38	35	MY, MY, MY	JOHNNY GILL	56	38	—	SLOW MOTION	GERALD ALSTON	45
39	28	SHE'S MINE	BASIC BLACK	60	39	—	BLACK CAT	JANET JACKSON	47
40	—	BONITA APPLEBUM	A TRIBE CALLED QUEST	68	40	36	MORE TO LOVE	DIANNE REEVES	46

Let there be HARMONY

THE NEW ALBUM.

Featuring the single
POUNDCAKE

On Virgin Compact Discs and Cassettes.
274-91394



FOR WEEK ENDING SEPTEMBER 22, 1990

Billboard. HOT RAP SINGLES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of retail and one-stop sales reports.					
LABEL & NUMBER/DISTRIBUTING LABEL					
★★ NO. 1 ★★					
1	1	1	13	CALL ME D-NICE JIVE 1351/RCA (C)	◆ D-NICE 4 weeks at No. 1
2	2	3	8	TREAT THEM LIKE THEY WANT TO BE... UPTOWN 79016/MCA (C)	◆ FATHER MC
3	4	11	4	THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C)	LL. COOL J
4	5	6	7	LOVE'S GONNA GET'CHA JIVE 1367/RCA (M)	◆ BOOGIE DOWN PRODUCTIONS
5	6	4	13	ROCK DIS FUNKY JOINT PROFILE 7302 (M)	◆ POOR RIGHTEOUS TEACHERS
6	7	7	10	LA RAZA VIRGIN 98947-1 (C) (M)	◆ KID FROST
7	3	5	9	WEAK AT THE KNEES ARISTA 2034 (C)	◆ THREE TIMES DOPE
8	8	12	7	ME AND THE BIZ COLD CHILLIN' 0-21559/REPRISE (C)	◆ MASTER ACE
9	9	10	10	HAVE YOU SEEN HER CAPITOL 15586 (C)	◆ M.C. HAMMER
10	17	29	3	ICE ICE BABY SBC 19724 (C) (M)	◆ VANILLA ICE
11	18	19	5	BONITA APPLEBUM JIVE 1368/RCA (M)	◆ A TRIBE CALLED QUEST
12	14	20	5	SLOW LOVE MOTOWN 4703 (C)	◆ DOC BOX & B. FRESH
13	12	17	6	TIC-TAC-TOE ATLANTIC 0-86183 (C)	◆ KYPER
14	22	—	2	KNOCKIN' BOOTS EPIC 49-73437* (C) (M)	◆ CANDYMAN
15	10	2	9	BANNED IN THE U.S.A. LUKE 96440/ATLANTIC (C) (CD) (M)	◆ LUKE FEAT. 2 LIVE CREW
16	16	16	8	BACK TO BASIX SELECT 5003 (M)	◆ KID 'N PLAY
17	11	8	16	OWNLEE EUE ATLANTIC 0-86199 (C)	◆ KWAME & A NEW BEGINNING
18	19	18	6	RUFF RHYME (BACK AGAIN) CAPITOL 15583 (C)	◆ KING TEE
19	15	15	10	(I WANNA) MAKE YOU MINE MOTOWN 4722 (C)	◆ M.C. TROUBLE
20	25	—	2	100 MILES AND RUNNIN' RUTHLESS 7229/PRIORITY (C)	N.W.A.
21	20	21	6	WE LIKE IT CAPITOL 15596 (C)	◆ OAKTOWN'S 3-5-7
22	23	25	3	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C)	◆ KOOL G RAP & D.J. POLO
23	27	—	2	CAPPUCINO FIRST PRIORITY 0-96454/ATLANTIC	◆ M.C. LYTE
24	13	9	14	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549 (C) (CD) (M)	◆ W. COAST ALL-STARS
25	26	—	2	OOOPS UP ARISTA 2071 (M)	◆ SNAP
26	21	14	11	SMOOTH & LEGIT CRUSH 409/K.TEL (M)	◆ M.C. SMOOTH
27	29	27	4	M&M GETTIN' OFF CHEETAH 9503	D.J. MAGIC MIKE
28	NEW		1	THE ORIGINATORS EMI 56166 (C)	◆ THE JAZ
29	NEW		1	THE VERDICT LUKE 150 (C) (M)	◆ PROFESSOR GRIFF
30	28	30	5	MURDER SHE WROTE COMPTOWN 24025/MCA (C) (M)	◆ TAIRRIE B.

○ 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.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
23 ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born Thing, ASCAP)	America, BMI/Bellamy, BMI/Martez, BMI/Womble Tunes, BMI)
59 THE ART OF LOVE (Mississippi Mud, BMI/Warner-Tamerlane, BMI)	36 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donesha's, ASCAP/Nato/Visions-USA, ASCAP)
43 BAD HABIT (ADRA, BMI/Kang's Thang, BMI)	54 HALF (No Face, ASCAP/Rushtown, ASCAP)
61 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	65 HARLEM BLUES (Not Listed)
40 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamightly, BMI/Strong Island, ASCAP)	10 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL
47 BLACK CAT (Black Ice, BMI)	51 HEAL OUR LAND (Zomba, ASCAP/Empire, ASCAP/Windswept Pacific, ASCAP)
68 BONITA APPLEBUM (Zomba, ASCAP)	5 HEAVEN KNOWS (Virgin, ASCAP) CPP
16 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	39 HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) CPP
82 BROTHER'S GONNA WORK IT OUT (Def American, BMI/Your Mother's, BMI)	49 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP)
25 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Dorillo, BMI/High Concept, ASCAP)	31 I DON'T GO FOR THAT (EMI April, ASCAP)
55 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	88 I'D RATHER GO BLIND (ARC, BMI)
58 CAN WE TRY AGAIN (Luella, ASCAP/WB, ASCAP/Zomba, ASCAP)	21 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
38 CIGARETTE IN THE RAIN (Ensign, BMI/Ruth McCartney, BMI/Barry Coffing, BMI) CPP	63 I GOT THE FEELING (Hi-Frost, BMI)
52 CLOSE QUARTERS (Better Nights, ASCAP/Pri, ASCAP/Better Days, BMI/Pri, BMI)	66 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, Asc)
13 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegems-EMI, ASCAP/Forever, PRS) WBM	9 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)
33 COME BACK TO ME (Black Ice, ASCAP) WBM	84 I LOOK GOOD (Portrait/Solar, ASCAP/Slap Me One!, ASCAP)
73 COME HOME TO ME (Chicago Bros., BMI)	22 I LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Zomba, ASCAP/Go Left, ASCAP)
87 COME ON LET'S OO THIS (Trycep, BMI/Willesden, BMI)	70 I NEED YOUR LOVE (Kyie Hudnall, BMI/Careers, BMI/Talkin' Hits, BMI)
1 CRAZY (Buff Man, BMI)	7 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Tabrayiah, ASCAP/Haynestrom, ASCAP/Les Etioles De La Musique, ASCAP/Must Be Marvelous, ASCAP) WBM/CLM
93 DANCE FLOOR OF LIFE (Baby Ann, BMI/Crystal Isle, BMI/Bubba Gee, BMI)	24 IN SUMMER I FALL (Loesun, ASCAP/EMI April, ASCAP)
97 DANCE OF THE GHOST (Bugnon, ASCAP/Keith Robinson, ASCAP)	100 IT'S A CRYING SHAME (Zomba, ASCAP)
62 DANCE WITH ME (Mi Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def Jam, ASCAP)	89 I WANNA BE WHERE YOU ARE (Stein & Van Stock, ASCAP)
75 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell)	41 JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM
29 DO ME! (Willesden, BMI/Low Key, BMI/Baledaf, BMI/Sik Star, ASCAP/Unicity, ASCAP)	81 KEEP WATCHIN' (Ruthless Attack, ASCAP)
99 DOUBLE DUTCH ON THE SIDEWALK (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	67 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI)
12 OO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colegems-EMI, ASCAP)	3 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
4 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP)	96 LIFE (IS WHAT YOU MAKE IT) (Protoons, ASCAP)
15 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI)	17 LIVIN' IN THE LIGHT (Orange Tree, ASCAP/Motherman, ASCAP)
98 FEEL IT (Rushtown, ASCAP/Davy D, ASCAP/Def Jam, ASCAP)	76 LOVE'S GONNA GET'CHA (Zomba, ASCAP/House O'en, BMI)
8 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	44 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
11 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	79 LUV-U-UP (Epic/Solar, BMI/Saba, BMI)
6 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI)	83 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
95 GLAD TO BE ALIVE (Foxfilm, BMI/Music Corp. Of)	26 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP)
	94 THE MISSION (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)
	46 MORE TO LOVE (Wild Honey, ASCAP/Mycanae, ASCAP/Duncombe Hille, BMI/MCA, ASCAP)
	50 MY KINDA GIRL (Hip Tri, BMI/Kear, BMI/Greenskirt, BMI) HL



TERRI ROSSI'S RHYTHM SECTION

AT LAST: Bell Biv DeVoe returns to the Hot Black Singles chart at No. 40 with reports from 89 of the panel's 110 radio stations. "B.B.D. (I Thought Thought It Was Me)?" (MCA) is eligible to enter the chart because it is now available to retailers. Since it has been on the radio for a couple of weeks in many markets, it is already listed high on some station's playlists. It is top 15 at five stations, including WPEG Charlotte, N.C. (No. 7); WLWZ Greenville, S.C. (No. 13); and KHYS Houston (No. 14). All of the points this week are from radio, but based on airplay and the groups' popularity, we can expect an explosion of retail points in the next few weeks.

"CRAZY" by the Boys (Motown) starts off their sophomore album project with a No. 1 single. Of 105 stations reporting the single, 36 list it at No. 1, including WUJM Charleston, S.C.; WBLX-FM and WGOK Mobile, Ala.; KMZX and KIPR Little Rock, Ark.; KKDA Dallas; and XHRM San Diego.

AT THE TOP: It appears that all of the bulleted records in the top 10 have the potential to become No. 1 singles in the upcoming weeks. Poised at No. 2, "Thieves In The Temple" by Prince (Paisley Park) has reports from 107 stations, adding WEBB Baltimore this week. It has No. 1 reports from 12 stations, including three that list it at No. 1 for the second week: KMJJ Shreveport, La.; KYEA Monroe, La.; and WDZZ Flint, Mich. It ranks No. 1 overall in retail points.

"Everybody Everybody" by Black Box (RCA) jumps 7-4. This is a testament to the song's appeal and the outstanding performance by the RCA promotion team, since black radio infrequently gives this much support to dance music. "Everybody" has reports from 99 stations, including five new reports: KBLK Tulsa, Okla.; WJFX Fort Wayne, Ind.; KMJQ Houston; WPEG Charlotte; and WMVP Milwaukee. Four stations list it at No. 1: WILD Boston; WEAS Savannah, Ga.; WKYS Washington, D.C.; and WPAL Charleston for the second week. (Could it be that black radio can only play one dance record at a time? "Dirty Cash (Money Talks)" by The Adventures Of Stevie V [Mercury] picks up retail activity, enough to move it up 13 places in a soft part of the chart. It has reports from 10 stations.)

"Heaven Knows" by Lalah Hathaway (Virgin) makes strong point gains as it moves up 8-5. It has reports from the entire panel, as KSOL San Francisco and WWDM Columbia, S.C., add it to their playlists. It is No. 1 at WBSK Norfolk, Va., and scoops up top five reports from 47 stations... In its seventh week on the chart, "Giving You The Benefit" by Pebbles (MCA) leaps 12-6, benefiting from a major retail surge and a strong increase in radio points. It is new at WNOV Milwaukee and racks up a total of 109 stations reports. It is No. 1 at WWDM Columbia, and WLWZ Greenville. It is also getting top five reports from 22 station.

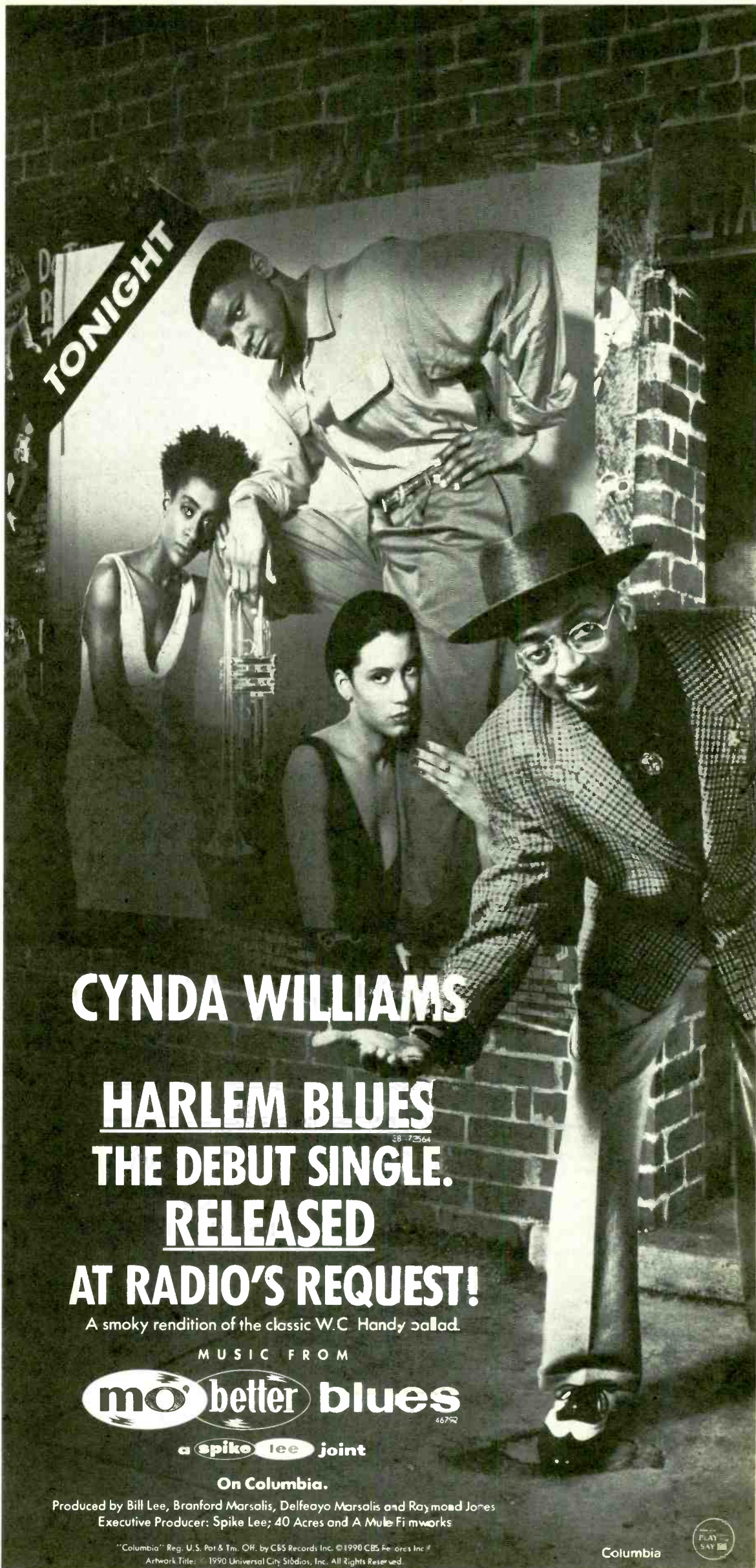
TRACIE SPENCER'S "Save Your Love" (Capitol) earns this weeks Power Pick/Sales award, as it gains 31 new dealer reports. Radio development for the record has been consistently strong: It is now on 101 stations. It is new at KJLH Los Angeles and it has acquired top 20 reports from 25 stations. It's ranked at No. 8 at WNOV Milwaukee and at No. 10 at both WATV Birmingham, Ala., and WAGH Columbus, Ga.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 57 REPORTERS	TOTAL ADDS 110 REPORTERS	TOTAL ON
I LOOK GOOD BERNADETTE COOPER MCA	8	10	32	50	51
PRAY M.C. HAMMER CAPITOL	7	14	25	46	49
LOVE TAKES TIME MARIAH CAREY COLUMBIA	9	5	18	32	87
SOUL INSPIRATION ANITA BAKER ELEKTRA	10	10	11	31	41
THE MISSION SPECIAL ED PROFILE	9	1	21	31	31
LISTEN UP LISTEN UP QWEST	6	5	19	30	30
TRY ME JASMINE GUY WARNER BROS.	2	7	17	26	29
LUV-U-UP MIDNIGHT STAR SOLAR	5	6	11	22	48
BLACK CAT JANET JACKSON A&M	4	7	10	21	76
LIVIN' IN THE LIGHT CARON WHEELER EMI	8	3	7	18	91

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.



CYNDA WILLIAMS

HARLEM BLUES

THE DEBUT SINGLE.

RELEASED

AT RADIO'S REQUEST!

A smoky rendition of the classic W.C. Handy ballad.

MUSIC FROM

mo' better blues

a spike lee joint

On Columbia.

Produced by Bill Lee, Branford Marsalis, Delfeayo Marsalis and Raymond Jones
Executive Producer: Spike Lee; 40 Acres and A Mule Fi mworks

"Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. ©1990 CBS Records Inc.
Artwork Title: © 1990 Universal City Studios, Inc. All Rights Reserved.

Columbia



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

TOP 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	25	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	2	2	37	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	3	4	5	MIRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	4	3	13	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	5	6	15	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	6	7	3	CHAYANNE	TIEMPO DE VALS	CBS 80423
	7	5	3	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	8	—	1	AZUCAR MORENO	BANDIDO	CBS 80380/IND
	9	8	31	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	CBS 842085
	10	9	7	MELLOW MAN ACE	SCAPE FROM HAVANA	CAPITOL 91295
	11	—	1	NELSON NED	DEDICADO AL AMOR	TH-RODVEN 2707
	12	10	27	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	13	11	5	LOLA FLORES	HOMENAJE	CBS 80379
	14	13	3	YOLANDITA MONJE	PORTFOLIO	CBS 80391
	15	14	5	DANNY RIVERA	CANTO A LA HUMANIDAD	CBS 80397
	16	16	11	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
	17	—	1	NICOLA DI VARI	15 GRANDES EXITOS EN ESPANOL	GLOBO 2249
	18	15	61	LOS BUKIS	Y PARA SIEMPRE	FONOVISSA 8828
	19	25	7	LOURDES ROBLES	IMAGENES	CBS 80378
	20	12	49	ROBERTO CARLOS	SONRIE	CBS 80179
	21	18	19	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	22	17	43	MIRIAM HERNANDEZ	MIRIAM HERNANDEZ	CAPITOL-EMI LATIN 42162
	23	—	1	ALEJANDRA GUZMAN	ETERNAMENTE BELLA	FONOVISSA 8867
	24	23	23	LUIS ANGEL	SENALES DE VIDA	CBS 80272
	25	19	15	PANDORA	999-RAZONES	CAPITOL-EMI LATIN 42294
TROPICAL/SALSA	1	1	7	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIOS DE LA SALSA	CBS 80341
	2	2	23	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001
	3	4	7	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507/SONOTONE
	4	3	13	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	5	16	3	GILBERTO SANTARROSA	PUNTO DE VISTA	CBS 80419
	6	7	9	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	7	9	7	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	8	6	12	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	9	11	3	WILFRIDO VARGAS	EXITOS DE	SONOTONE 1441
	10	5	9	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231
	11	8	55	LUIS ENRIQUE	MI MUNDO	CBS 80146
	12	13	23	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	13	10	21	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/IND
	14	15	41	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	15	17	5	WILLIE GONZALES	PARA USTEDS EL PUBLICO	M.P.I. 6036
	16	20	19	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	17	19	17	BONNY CEPEDA	PA'LA CALLE	COMBO 2068
	18	—	1	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420/IND
	19	22	13	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52
	20	14	17	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM-CBS 80348/IND
	21	12	7	WILLIE COLON	AMERICAN COLOR	CBS 80351
	22	23	27	EDDIE SANTIAGO	NEW WABE	TH-RODVEN 2660
	23	—	49	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	24	18	5	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX BUENO	KAREN 129
	25	25	20	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1990	TH-RODVEN 2720
REGIONAL MEXICAN	1	1	37	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	2	3	5	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	3	4	7	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
	4	2	55	BRONCO	A TODO GALOPE	FONOVISSA 8830
	5	6	49	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISSA 8831
	6	7	9	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	7	5	25	LA MAFIA	ENTER THE FUTURE	CBS 80314
	8	8	25	DAVID LEE GARZA	EL QUE MAS...	CAPITOL-EMI 42143
	9	9	19	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	10	11	21	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/IND
	11	13	43	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	12	10	13	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	13	14	20	JUAN VALENTIN	16 CORRIDOS DE...	CAPITOL-EMI LATIN 42258
	14	—	42	LOS YONICS	A TU RECUERDO	FONOVISSA 8832
	15	12	17	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVISSA 8849
	16	—	1	GRUPO LA FIEBRE	OUT OF CONTROL	CBS 80413
	17	24	11	DAVID MARES	EL MUSICANO	CBS 80340
	18	19	36	SELENA Y LOS DINOS	SELENA	CAPITOL-EMI LATIN 421-44/IND
	19	15	36	JUAN VALENTIN	CANCIONES DE...	CAPITOL-EMI LATIN 42138
	20	22	7	RAM HERRERA	JUST FOR YOU	CBS 80357
	21	17	84	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	22	—	4	TROPIRROLLO	TROPIRROLLO VOL.2	MUSART 90053/BALBOA
	23	—	10	LOS CAMINANTES	ENAMORADOS	LUNA 1187
	24	16	5	LITTLE JOE	TU AMIGO	CBS 80266
	25	—	4	LOS TEMERARIOS	20 EXITOS	TH-RODVEN 2640

(CD) Compact disk available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Latin Notas



by Carlos Agudelo

MYRIAM HERNANDEZ is the top figure in Chile's music scene. And she has done it by working very hard at establishing her presence all over Latin America and the U.S., including Puerto Rico, where she seems to have won a place in the heart of *boricua* fans. Her constant traveling promoting her albums has kept her out of her country for the better part of the past year. Up until a few months ago, Hernandez was riding the wave of her first big hit, "El Hombre Qué Yo Amo," in my opinion a perfect match for her young, passionate voice. Now she is promoting "Myriam Hernandez 2," her second release for Capitol-EMI. It shouldn't be difficult for her, now that her capacity and talent as a romantic singer have been clearly established, to continue with the success that she so greatly deserves. Her current single, "Peligroso Amor," is already high on the Hot Latin Tracks chart.

AWARDS WINNERS: GLORIA ESTEFAN'S video "Oye Mi Canto" was chosen as the best in the Latin category at the recent MTV Video Music Awards (see story, page 5). The clip was produced by Stratos Films and Line Portmyr and directed by Paula Walker... Speaking of Estefan, CBS Discos is releasing "Exitos De Gloria Estefan," a 10-song compilation including eight tunes in Spanish. The album, which is being released and handled exclusively by the Miami-based Latin division, will be on the street Wednesday (19)... Mini Acosta and Bobby Garret were the winners in the second Billboard Songwriting Contest in the Latin category with the composition "Más Que Un Recuerdo." Besides a \$5,000 prize and a Gibson guitar, the winners also got a publishing contract with EMI

Music. Currently, Acosta, who is also an active singer in the Philadelphia area, is exploring recording possibilities... Puerto Rican singer **Ednita Nazario**, one of the island's dominant female performers of the last decade, previously with Melody/Fonovisa, has signed a recording contract with Capitol-EMI Latin... BMG has confirmed its signing of Spanish-born singer **Camilo Sesto**, who is returning to the record world after an absence of several years. Sesto is currently preparing his comeback tour, which will take him to Puerto Rico, Venezuela, Mexico, Chile, the Dominican Republic, and Aruba. In the U.S., Sesto is expected to perform in Los Angeles; San Francisco; San Jose, Calif.;

Chilean Myriam Hernandez is out with a new album

Miami; Chicago; El Paso and Laredo, Texas; and New York. In the Big Apple, Sesto will perform at the Beacon Theatre Oct. 7 and 8. Also in New York and also promoted by David Maldonado and Cardenas/Fernandez, there will be, of all possible things, a rodeo show with none other than the great **Tony Aguilar** headlining. (I used to watch this guy's movies when I was a boy, and he still looks the same.) **Flor Silvestre** and **Veronica Castro**, as special guest, will accompany Aguilar on Sept. 30. And on Oct. 20, the same promoters will produce the annual Tide Fiesta Musical, sponsored by Procter & Gamble, with **Emmanuel, Juan Luis Guerra y la 440, Ana Gabriel, Pimpinella, Guillermo Davila, and Kiara**... "Carlos Barbosa-Lima Plays The Music of Antonio Carlos Jobim" and "Carlos Barbosa-Lima Plays The Entertainer & Selected Works By Scott Joplin" are the two new Concord Records CD releases by the virtuoso Brazilian performer. For those who have not heard his music, this will be a good time to catch up with the wonderful renditions of one of the most accomplished Latin guitarists of our time.

GRANDES EXITOS DE 12 GRANDES
LP-CASSETTE-CD 2416

RAUL DI BLASIO El Piano de America
LP-CASSETTE-CD 9847

REYES RECORDS INC.
CD's, RECORDS & TAPES
140 N.W. 22 AVENUE, MIAMI, FLORIDA 33125
Tel.: (305) 541-6686 / Fax.: (305) 642-2785

TODO EN MUSICA LATINA • EVERYTHING IN LATIN MUSIC



When it comes to
*Billboard's International
Buyer's Guide,*
some people get a bit
overly protective

Get 12 months of sales-building exposure in
the annual reference used by over 50,000
music/video industry professionals worldwide

Music and video professionals go to unusual
lengths to safeguard their copy of the
Billboard International Buyer's Guide.

It's easy to see why. With nearly 25,000 listings
of music and video products, services and
suppliers in dozens of categories, the guide
is a very valuable piece of property.

**Take a big bite out of industry sales
with repeated, year round ad exposure**

The *Buyer's Guide* provides a direct connection
between your products and 50,000 of your best
prospects — buyers, retailers, distributors,
wholesalers, manufacturers, packagers and
importer/exporters — *in more than 100 countries.*
And because *Billboard's International Buyer's
Guide* is such a valuable information source,
it's retained and referred to again and again.
Your sales message will be seen over and over —
24 hours a day, 365 days a year.

Don't send your ad message barking up the
wrong tree. Reserve your place in *Billboard's 1991
International Buyer's Guide* today. For more
information, call Ronald Willman at (212) 536-5025.

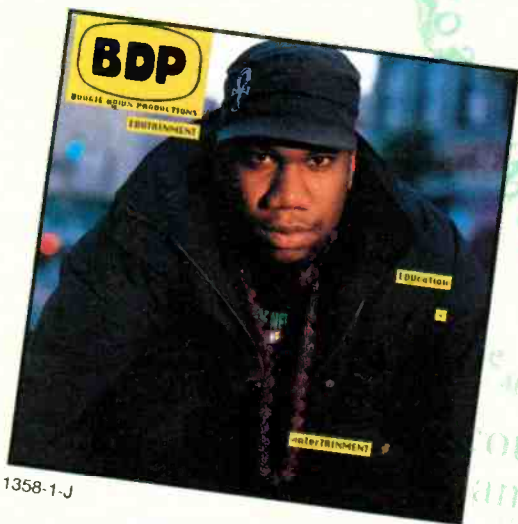
Publication date: December 1990

Ad space closes: October 10, 1990

Billboard

1515 Broadway, 39th Floor, New York, NY 10036

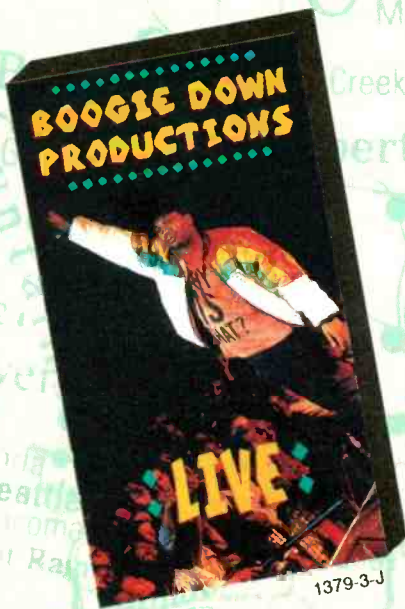
FROM THE BRONX



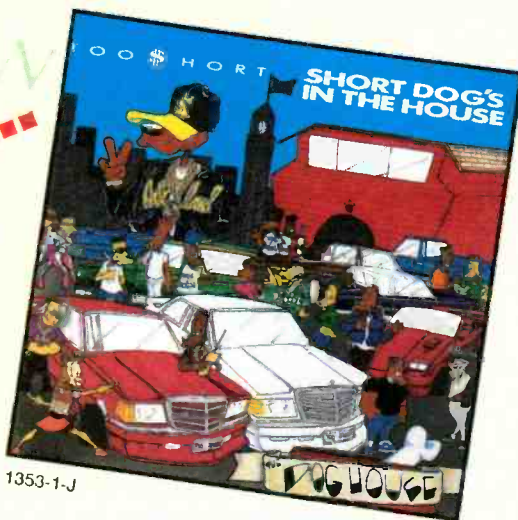
1358-1-J

BOOGIE DOWN PRODUCTIONS

KRS-ONE is the conscience of hip-hop. After three gold albums comes "Edutainment," his critically acclaimed new album that's showing the Bronx rapper's word knows no boundaries. Watch for "Love's Gonna Get'Cha (Material Love)," the new single and video all over "Yo! MTV Raps," the debut long-form home video "Boogie Down Productions Live" and college lecture and performance tours this fall.



1379-3-J



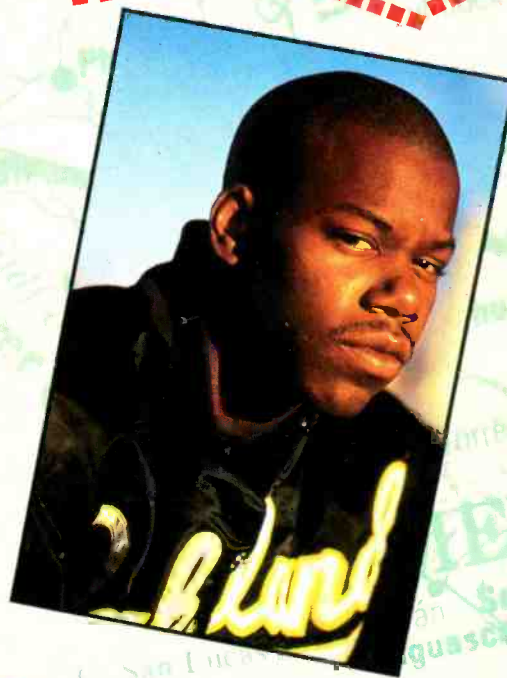
1353-1-J

TOO SHORT

This Oakland rapper's last album went platinum and his new album is starting large. "Short Dog's In The House" features the radio-playable urban masterpiece "The Ghetto" and his hard-core hit, "Ain't Nothin' But A Word To Me" (duet with Ice Cube). His first long-form home video, "Short Dog's In The House," is on its way to the stores, "The Ghetto" video is soon to be on a video channel near you, and a tour gets underway this fall.

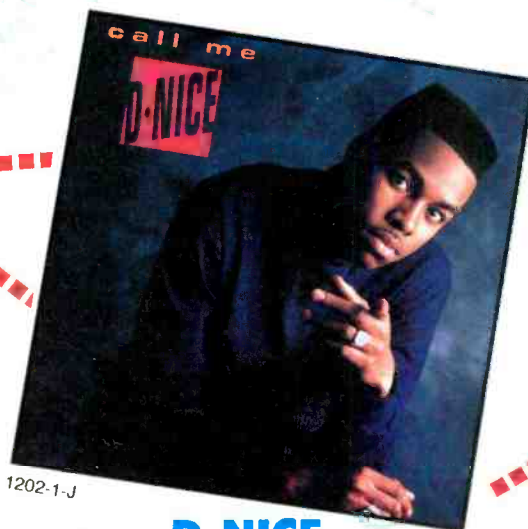
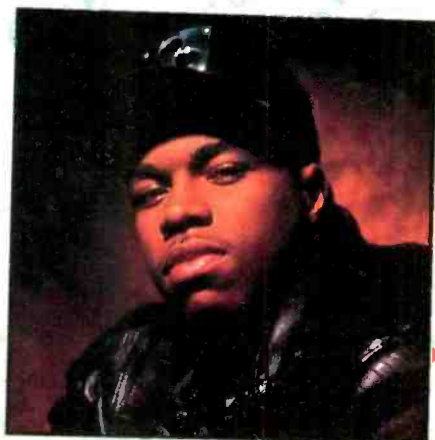


1380-3-J



GOT AMERICA

TO OAKLAND, JIVE'S



1202-1-J

D-NICE

This former BDP DJ from the Bronx co-wrote and produced "Self Destruction," the rap that started a movement to Stop The Violence and began a great career. D-Nice's debut album, "Call Me D-Nice," is already at over 300,000 in sales and features one of the hottest rap records and "Yo! MTV Rap" videos of the summer, "Call Me D-Nice." Millions have seen D-Nice on tour with Boogie Down Productions. Now get ready for the new single and video, "Crumbs On The Table."



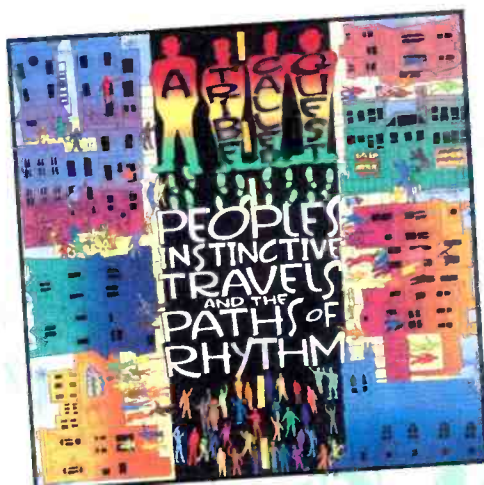
1273-1-J

MR. LEE

Mr. Lee is the foremost innovator of a whole new movement on the dance floor: Rap House. His debut album, "Get Busy," features the #1 dance hits "Get Busy" and "Pump That Body," and this Chicago rapper is making a name for himself as one of the hottest new mixers in America.



1331-3-J



1331-1-J

A TRIBE CALLED QUEST

The music is Afrocentric and word on this Brooklyn-based Tribe is spreading all over. A Tribe Called Quest's debut album, "People's Instinctive Travels And The Paths Of Rhythm," is already at over 250,000 units. It features the "Yo! MTV Raps" hit videos "Bonita Applebum" and "I Left My Wallet In El Segundo." Their debut long-form home video, "The Art Of Moving Butts In Europe" is in stores now. Get ready as their college tour hits this fall.



ATTENTION RETAILERS:

Jive/RCA Records is launching an extensive marketing and advertising campaign for these new releases. With a massive TV, radio and print advertising campaign and display programs, we're going to make these the most visible rap records of the holiday season, from the label that put rap on the map!

As part of the "Knowledge Is The Best Rap" campaign, BMG is also developing a major display contest to run in November and December. The first 500 stores to enter will receive five "Knowledge Is The Best Rap" T-shirts for their own use. For more information, please contact your local **BMG Field Marketing Representative:**

New York	Rhonda Foreman	212-930-4614
Los Angeles/ San Francisco	Dickie Zwirn	213-468-4067
Boston	Greg Linn	617-255-0200
Atlanta	Susan Luke	404-452-2300
Washington, DC	Wendy Schlessinger	301-441-1900
Chicago/Minneapolis	Chris Biehl	708-916-6600
Detroit/Cleveland	Steve Orselet	313-362-2985
Dallas	Carla Buchanan	214-480-5100
Seattle	Len Rokosz	206-575-1410

ALL RAPPED UP



On Jive/RCA Records cassettes, compact discs and album

TM(s) ® Registered · Marca(s) Registrada(s) RCA Corporation, BMG logo ® BMG Music

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	1	2	7	LET'S GET BUSY GEFEN 0-21609	2 weeks at No. 1 CLUBLAND FEATURING QUARTZ
2	2	3	7	DANCE, DANCE RCA 2649-1-RD	DESKEE
3	5	16	6	HEART & SOUL MCA 24050	PROJECTION
4	10	18	4	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
5	11	13	7	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
6	12	20	5	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
7	4	4	8	WON'T TALK ABOUT IT ELEKTRA 0-66623	◆ BEATS INTERNATIONAL
8	13	22	5	TREAT ME GOOD BIG LIFE 877 617-1	◆ YAZZ
9	19	29	4	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
10	23	30	4	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
11	3	1	11	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	◆ DEEE-LITE
12	22	38	3	DOIN' THE DO SIRE 0-21581/REPRISE	◆ BETTY BOO
13	17	21	6	THE MASTERPLAN FFRR 869 075-1/POLYDOR	◆ DIANA BROWN & BARRY K. SHARPE
14	6	8	7	DO ME! MCA 24037	◆ BELL BIV DEVOE
15	29	44	3	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
16	26	27	4	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA
17	9	11	8	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	◆ CANDY FLIP
18	8	6	8	JERK OUT PAISLEY PARK 0-21701/WARNER BROS.	◆ THE TIME
19	27	35	3	BAD HABIT SELECT 62354	◆ WHISTLE
20	30	47	3	DEEP LOVE ONE VOICE ML070648	DADA NADA
21	31	43	3	YAAAH/TECHNO TRANCE RCA 2655-1-RD	D-SHAKE
22	21	25	5	SUMMER VACATION HOLLYWOOD 0-66620/ELEKTRA	◆ THE PARTY
23	18	24	5	LIES ATLANTIC 0-86168	◆ EN VOGUE
24	32	36	4	WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX	CAUSE & EFFECT
25	7	5	8	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
26	35	49	3	LOVE FIND A WAY ATLANTIC 0-86159	JOHNNY DYNELL
★★★ POWER PICK ★★★					
27	38	—	2	FAR AWAY/HAPPY 4TH & B'WAY 440514-0/ISLAND	ROBERT OWENS
28	37	48	3	IT'S HAPPENING MCA 24048	PLUS ONE FEATURING SIRRON
29	33	37	4	POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551	◆ DEVO
30	14	10	9	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
31	16	12	7	CLOSE TO YOU CHARISMA 0-96463	◆ MAXI PRIEST
32	39	46	3	I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS	◆ SINEAD O'CONNOR
33	15	14	8	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
34	42	—	2	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
35	43	—	2	WHAT TIME IS IT? EPIC 49-73429	DON'T KNOW YET
36	41	—	2	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7
37	44	—	2	AUTOMANIKK COLUMBIA PROMO	A GUY CALLED GERALD
★★★ HOT SHOT DEBUT ★★★					
38	NEW	1	1	PUT YOUR HANDS TOGETHER/ ALL I DO FFRR 869 145-1/POLYDOR	◆ D-MOB
39	24	23	7	KILLER MCA 18843	◆ ADAMSKI
40	40	50	3	SHANGRI-LA ENIGMA 0-75552	BARDEUX
41	NEW	1	1	ROMEO ISLAND 878 013-1	◆ DINO
42	25	9	10	WARNING! CAPITOL V-15544	◆ ADEVA
43	NEW	1	1	MAMA GAVE BIRTH TO THE SOUL CHILDREN TOMMY BOY TB 957	QUEEN LATIFAH & DE LA SOUL
44	NEW	1	1	HIPPYCHICK ATCO 0-96428	◆ SOHO
45	NEW	1	1	PEOPLE VIRGIN 0-96445	SOUL II SOUL
46	20	7	11	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
47	28	26	5	SET ME FREE EMI V-56187	◆ TIMES 2
48	34	15	9	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	◆ WAS (NOT WAS)
49	36	19	8	ROUGH STUFF MCA 24035	◆ ADAM ANT
50	46	42	5	LET'S DO THIS/GET YOU SOME MORE D.J. INTERNATIONAL DJ 921	FAST EDDIE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	4	6	5	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	1 week at No. 1 ◆ PRINCE
2	3	4	7	DO ME! MCA 24037	◆ BELL BIV DEVOE
3	1	3	8	JERK OUT PAISLEY PARK 0-21701/REPRISE	◆ THE TIME
4	2	1	9	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
5	6	2	12	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
6	5	5	7	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	CANDY FLIP
7	7	8	8	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	◆ DEEE-LITE
8	10	11	8	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
9	8	7	8	LIES ATLANTIC 0-86168	◆ EN VOGUE
10	11	14	7	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
11	12	19	3	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
12	13	23	5	CRAZY MOTOWN 4730	THE BOYS
13	14	21	4	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
14	18	34	3	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
15	9	9	10	TIC-TAC-TOE ATLANTIC 0-86183	◆ KYPER
16	15	16	11	LA RAZA VIRGIN 0-96498	◆ KID FROST
17	23	32	3	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
18	17	20	6	GOD TONIGHT CURB V-177053	REAL LIFE
19	21	29	4	DREAMBOY/DREAMGIRL MICMAC MIC-539	CYNTHIA & JOHNNY O
20	22	27	6	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
21	30	38	3	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
★★★ POWER PICK ★★★					
22	42	—	2	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
23	26	35	4	LET'S GET BUSY GEFEN 0-21609	CLUBLAND FEATURING QUARTZ
24	24	31	4	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA
25	25	28	5	STOP WARNER BROS. 0-21559	JANE'S ADDICTION
26	38	—	2	CLOSE TO YOU CHARISMA 0-96463	◆ MAXI PRIEST
27	34	—	2	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
28	31	37	3	SHE'S MINE MOTOWN 4724	◆ BASIC BLACK
29	39	44	4	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
30	35	39	4	WE ALL MUST LIVE TOGETHER MOTOWN 4718	BLAZE
31	33	40	4	DANCE, DANCE RCA 2649-1-RD	DESKEE
32	16	10	10	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
33	19	17	6	COME BACK TO ME A&M 75021 7939-1	◆ JANET JACKSON
34	40	41	3	TREAT ME GOOD BIG LIFE 877 817-1/POLYDOR	◆ YAZZ
35	37	47	4	BAD HABIT SELECT 62354	◆ WHISTLE
36	27	33	4	KEEP ON DANCIN' 1990 SAM 5008	GARY'S GANG
37	29	13	15	MAKE YOU SWEAT WINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
38	28	15	12	CAN'T STOP VIRGIN 0-96470	◆ AFTER 7
39	47	—	2	I CAN'T FACE THE FACT CUTTING CR-238	YVONNE DELEON
40	20	12	10	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
41	32	25	9	DOOWUTCHYLIKE TOMMY BOY TB-955	◆ DIGITAL UNDERGROUND
★★★ HOT SHOT DEBUT ★★★					
42	NEW	1	1	ICE ICE BABY SBK V-19724	VANILLA ICE
43	NEW	1	1	I NEED YOUR LOVE MOTOWN 4702	◆ GOOD GIRLS
44	NEW	1	1	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7
45	41	24	13	STAR SIRE 0-21558/REPRISE	◆ ERASURE
46	NEW	1	1	STEP ON ELEKTRA 0-66624	◆ HAPPY MONDAYS
47	NEW	1	1	HIPPYCHICK ATCO 0-96428	◆ SOHO
48	36	18	10	CAN'T LET YOU GO CUTTING 236	CORO
49	43	30	14	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	◆ DEPECHE MODE
50	44	22	8	BANNED IN THE U.S.A. LUKE 0-96440/ATLANTIC	LUKE FEATURING THE 2 LIVE CREW

○ 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.

RESERVED

High-Impact Dance Chart ad positions available for 1990. Promote your releases to clubs, radio, and retail stores in the most effective manner possible ...

ADVERTISE IN BILLBOARD

Reserve your space now!!

Call Jim Beloff (212) 536-5026

As Majors Phase Out The 12-Inch, Dance Community Ponders An All-Digital Future

"You are about to enter a higher state of mind. Our time has come and we shall be as one."

—Jazzie B

SEASONS CHANGE: This week, Billboard witnesses a changing of the guard as **Bill Coleman** departs to explore "deee-lite-fully" new adventures in dance music. With a deep breath and my best pair of platform boots, I'll be taking over this column. If we haven't already spoken, please feel free to contact me at 212-536-5050 (fax: 212-536-5358) or c/o Billboard, 39th floor, 1515 Broadway, New York, N.Y. 10036.

A NEW ERA?: The dance music community is on the verge of facing its toughest challenge yet. After being lulled into a false sense of security by major record labels, pool directors and club jocks are now being warned of an imminent milestone that could dramatically alter their livelihood: the death of 12-inch vinyl singles.

Although no one would comment for the record, sources at **BMG** and **CEMA** have revealed that pressing commercial 12-inch singles for their distributed labels, including **Arista**, **RCA**, **EMI**, and **Capitol**, could cease as soon as early 1992.

More drastic, however, is the word from sources at **WEA** that the company will put into effect a "press-to-order" sales plan for 12-inch singles as early as Jan. 1, 1991. Under the policy—already in effect with the company's 7-inch singles—12-inch vinyl would be sold to outlets at a cheaper price, with no returns accepted. Among the labels that will be affected are **Warner Bros.**, **Atlantic**, **Elektra**, and **Virgin**.

Until recently, major labels have maintained that the manufacturing and marketing of dance-oriented 12-inch singles would continue indefinitely. And while sources at **WEA**, **CEMA**, and **BMG** all stress that promo-only vinyl will continue to be pressed, they also confirm that the quantity available will decrease dramatically, and will likely

have a brief availability.

Is the dance music community ready for such a jolt? Hardly.

From a technological standpoint, equipment that would allow DJs to mix and manipulate records the same way a turntable does is not yet available. Only the **Technics 1300** and **Numark 6020 CD** players offer mixing options, though both are limited to basic beat-synching.



by Larry Flick

Several DJs interviewed for this column (none of whom were willing to speak on the record) also argue that many club owners will be resistant to upgrading sound equipment.

Says one DJ in Miami: "I have to fight with my boss to get minor repairs on the equipment we already have. There's no way he's going to shell out \$4,000-\$5,000 to adapt [to CD equipment]."

Other jocks are calling the transition to CDs a means of burying a unique artform. "Some of the industry's most talented spinners are either going to be out of work within two years—or they'll be reduced to nothing more than human jukeboxes."

Dan Miller, director of the Atlanta-based **Dixie Dance Kings** record pool, says DJs should not be surprised at such a swift transition.

"You've got to understand the labels' point of view; [12-inch vinyl] is not selling as well as it used to," he says. "And the problem is that it's very hard to document what we can do in terms of breaking a record, since there hasn't been a way to accurately monitor the relationship between crossover success and club play. The result is that labels don't see enough of a reason to continue to accommodate us on a large scale. If we want to keep vinyl, we need to prove that a reasonable number of records are getting played first in the clubs."

Miller has also operated **Compact Disk Kings**, the only CD-exclusive pool in the U.S., for two years. He says the venture is still considered an experiment, and has only 25 active members—two of whom are Billboard reporters.

A number of pool directors have joined forces to help ensure the future of vinyl service to DJs. They're circulating a petition throughout the industry, requesting support in keeping the 12-inch single alive. For information, call **AJ Miller** at 213-467-6855.

TID-BEATS: While spinners are feasting on **Tommy Boy** recording act **808 State's** acid-laced new single, "Cubik," lifted from its brilliant "Utd. State 90" debut album,

the group is already back in the U.K. working on an as-yet-untitled follow-up. Several celebs will be on board this time, including **Pet Shop Boy** **Neil Tennant** and **Grace Jones**.

SBK-One's up-and-coming diva **D'Borah**, who is jammin' her way up Billboard's dance charts with the fierce houser "Keep On Pumpin' It Up," is hard at work on her full-length debut. Among the producers on board are noted remixers **Joe Smooth** and **Tony Humphries**, as well as **Troy Patterson**, who dropped some serious beats with Capitol siren **Adeva** on her recent debut.

SWINGIN' SINGLES: As fall creeps up on us, clubland is about to be hit with several heavy-hitting singles that are destined to keep dance floors ablaze well into the winter.

Among the tastiest of treats is **Kym Mazelle's** "Don't Scandalize My Name," on **Capitol**. Fresh from her fab performance on **Soul II Soul's** current set, Mazelle stretches out over a sparse house jam, wailing and rapping like the true diva she is. Snap in "Z" formation!

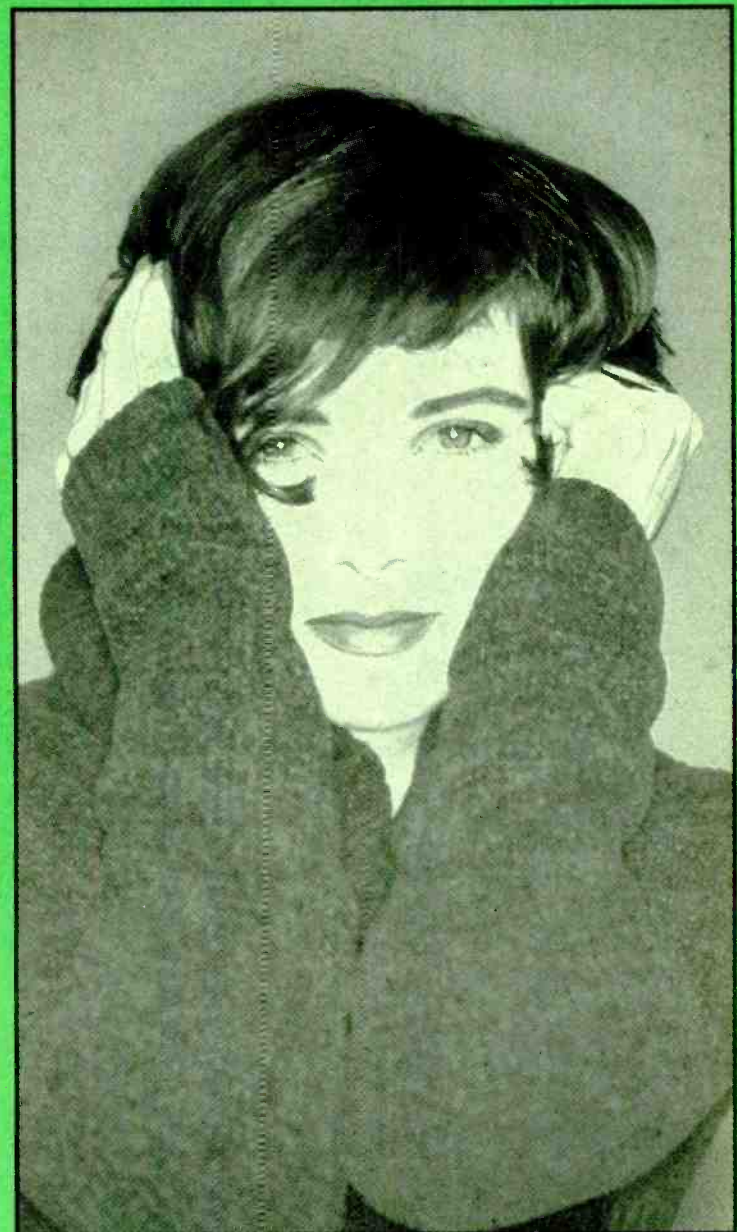
Tommy Boy techno-mavens **Information Society** resurface with "Think," a smokin' freestyle track that kicks with surprisingly funk-fortified guitar riffs. Bodes well for the forthcoming "Hack" set.

And speaking of synth masters, dynamic disco duo **Pet Shop Boys** offers "So Hard," co-produced by **Harold Faltermeyer**. The tune maintains the melodramatic hi-NRG timber of past efforts while providing a decidedly modern pop frame. Look for full-length "Behavior" on **EMI Records** in stores in mid-October.

Also returning to the competitive fold is **Gwen Guthrie**, whose **Reprise** debut, "Miss My Love," flavors a highly programmable house base with delicious urban/R&B juices. Co-produced with **Sly Dunbar** and **Robbie Shakespeare**, Guthrie turns in one of her strongest performances since "Ain't Nothin' Goin' On (But The Rent)," and is well-aided, with a guest rap by **Queen Latifah**.

Indie delight of week comes from Cleveland duo **Hipshot**, which offers an enticing NRG/house rave, "Meet Me In Heaven." Available on **Play Records** (216-467-4271), cut has strong peak-hour potential.

Finally, don't miss the exceptional "Tom's Diner," by **DNA** featuring **Suzanne Vega**. Already buzzing for a while as a U.K. import, the Brit outfit has placed a slammin' **Soul II Soul**-flavored swing instrumental underneath Vega's stark reading of the **Tom Waits** folk nugget, which earlier appeared as an a cappella tune on her "Solitude Standing" set. Word has it that **A&M** will add the track on a re-pressing of the femme folkie's current "Days Of Open Hand" set.



Cathy Dennis

Just Another Dream

Cathy Dennis, the delightful voice of the D-MOB hits "C'mon And Get My Love" and "That's The Way Of The World," returns with one all her own.

Available on 12" 3 Maxi Cassette

Produced by Dancin' Danry D for Slam Jam Productions and Shep Pettibone for Mastermix Productions. From the forthcoming album "Move To This". U.S. representation: Arma Ardon for SBK Management



©1990 PolyGram Records, Inc.

HOT DANCE BREAKOUTS

CLUB PLAY

1. **LIVIN' IN THE LIGHT** CARON WHEELER EMI
2. **BLACK CAT** JANET JACKSON A&M
3. **CUBIK 808 STATE** TOMMY BOY
4. **SAVE YOUR LOVE** TRACIE SPENCER CAPITOL
5. **THE BUMP** THE WEE PAPA GIRLS JIVE

12" SINGLES SALES

1. **LIVIN' IN THE LIGHT** CARON WHEELER EMI
2. **PEOPLE SOUL II SOUL** VIRGIN
3. **BREAKDOWN SEDUCTION** VENETTA
4. **CUBIK 808 STATE** TOMMY BOY
5. **DOIN' THE DO** BETTY BOO SIRE

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

IN THIS SECTION

Among Music Publishers, Who's No. 1?

SBK Goes All Out For Jesus Jones

Donald Fagen's Rock'N'Soul Revue

Depeche Mode Fills L.A. Stadium



Charisma gets
Maxi exposure
on five charts
... see page 37

New Talent Hitches Its Wagon To Maurice's Starr

BY GREG REIBMAN

BOSTON—If anyone understands the value of artist development, it is Maurice Starr.

In a move to bolster the development arm of his growing musical empire, the New Kids On The Block mentor has created a new company, General Entertainment Management (GEM), devoted exclusively to new talent.



STARR

Starr has also lured Cecil Holmes from his job as a VP of black music A&R at CBS to run GEM—effective as of Sept. 1—and is planning to start his own record label, which would cater to new acts.

GEM joins a web of companies that Starr operates in conjunction with his partner, Dick Scott. Those properties include Dick Scott Entertainment Inc. (the management wing that handles New Kids, Tiffany, Snap, Brenda K. Starr, Doug E. Fresh, James Ingram, and 10 others), Big Step Productions (for merchandise licensing), and Maurice Starr Productions (for studio production and management).

"Since we have so many artists already with Dick Scott Entertainment, I wanted one company that just targets special projects that need considerable time investment," says Starr. "These are artists that I'm trying to take to the moon that need my special attention."

GEM's current roster includes Perfect Gentlemen, Ric Wes, Homework, and the Superiors, all of which are signed to CBS associated labels;

Chris Pittman, who is signed to Atlantic; and Heart Body & Soul and Third Degree, both of which are, as of press time, unsigned.

With the exception of Pittman, who hails from Atlantic City, N.J., GEM's artists are all Boston-based. But Starr says that is only because he happens to live in Boston. "There's talent everywhere," he says. "The key is to find people who are excited about what they're doing, who look the part, who can learn quickly, and

who look like they will sell."

Initial musical chops, he adds, are a low priority. That proved to be true for New Kids, who had little or no singing experience when Starr assembled them in 1984. It is also the case with his current project, Homework.

"One of the [Homework members] worked in a beauty shop, another was a car salesman, another was a dancer, and another was a street guy," he says. "I put different instru-

ments in their hand hoping to find out who looked best with what instrument and who could learn that particular instrument the quickest. Two years later they can really play."

"Maurice has a unique way of dealing with artists," says Holmes, who worked closely with Starr while at CBS. "He gets along with them very well and he can also get them to do their best work."

Despite growing demands on his
(Continued on page 38)

Cure Waylays U.K. Airwaves For 'Pirate' Debut Of New Disk

BY CHRIS WHITE

LONDON—In what they claim as a promotional first, the members of the Cure staged a "pirate" radio broadcast here to debut their new album, "Mixed Up," due for U.S. release from Elektra Oct. 26.

The band, broadcasting from a secret central London location, premiered the album—a collection of remixes of earlier singles, rerecorded tunes, and the new track "Never Enough"—during a four-hour on-air session starting at 2 a.m. Sept. 1.

The program also featured a mix of interviews with the group mem-

bers, plus transmission of unreleased recordings, along with news, weather, and traffic reports, and even jingles for the likes of Alka-Seltzer and Chiquita bananas—all delivered Cure style.

Nik Meyers, international promotion manager of Fiction Records, the band's U.K. label, says, "We were worried about the legality of the situation but we did our research and decided it was worth the risk. Because we did the broadcast very late at night, it would have been difficult for the police to have obtained the necessary search warrant and busted the

(Continued on page 39)



'Recycler' Rock. The trio of ZZ Top—from left, Billy Gibbons, Frank Beard, and Dusty Hill—brings a Texas garage touch to New York's Rainbow Room as the band announces the Oct. 16 release of its new Warner Bros. disk, "Recycler," the group's first new album in five years, and a world tour that will open Oct. 1 in Vancouver, British Columbia. A tour sponsorship with Miller Lite will tie in with a TV spot featuring the band and an Oct. 20 benefit concert for the Texas Special Olympics at the Cotton Bowl in Dallas. Gibbons says of the new album's title, "In our own way, we've made every effort to preserve our rock'n'roll environment." Adds Beard, "We're just a compost heap of a band is all."
(Photo: Chuck Pulin)

Paul Simon Unveils 'Rhythm Of The Saints'; Elektra's 40th Anniv.; Buddy's Birthday

FROM THE SPEAKERS came snapping, syncopated percussion, then chiming melody lines.

"Brazilian drums, West African guitar," remarked Paul Simon, offering the first public taste of his new Warner Bros. album, "The Rhythm Of The Saints," to a small seminar audience at the Evian Music Festival, organized by brother Eddie Simon in Southampton, N.Y. The disk is set for release Sept. 25.

As one song, "Further To Fly," faded from the auditorium sound system, Simon recounted: "This album started in the summer of 1987 when I did a duet with [Brazilian composer and performer] Milton Nascimento. After the session was over, he said, 'You should come to Brazil.' I said, 'I'd love to. I'm very interested in [Brazilian] drums.'"

The interest, said Simon, was stirred by conversations during the "Graceland" period with Quincy Jones and Eddie Palmieri, among others, about the historical and musical links between West Africa, Brazil, and the Caribbean. The new album's title recalls how Africans taken West in the slave trade subverted the ban on their drums by synchronizing their sounds with celebrations of Catholic saints. Simon began recording solely drums in Brazil, each with a distinctive rhythm and tone, dictating the key and feel of the songs that followed. Working with guitarist Vincent Nguini, a native of the West African nation of Cameroon, he wrote songs to the rhythm tracks, drawing on a mix of the improvised images and conversational style of "Graceland."

"In terms of world beat," said Simon, "this record is more about that than 'Graceland' was. Here the premise is the drumming from Brazil, which connects back into West African guitar quite naturally, and then taking the American elements.

"For me, what this is really about," he continued, "is recapturing sounds that I remember from my childhood. When I first heard early rock'n'roll, it sounded as different to me as maybe this music sounds to other people. It's really me pursuing sounds that I heard at a certain point in my life when they had a big impact on me and a strong feeling attached to them. So when I find those sounds again, if I can make a track with those sounds, then the chances are I'll be able to write a song that's honest, that's true."

"RUBAIYAT" was an epic poem written by Omar Khayyam, translated in the 19th century by Edward FitzGerald—itsself a cover version of a classic. Consider, then, the new Elektra Entertainment release "Rubaiyat" as an epic poem of sorts, four decades in the works. Marking the label's 40th anniversary, Bob Krasnow

conceived this compilation of classic covers, gems from Elektra's past performed by the artists of its present and future. Some of the matches seem natural. The Cure opens the set with the Doors' "Hello I Love You." The Big F roars through the MC5's "Kick Out The Jams." Anita Baker gives a soulful reading of "You Belong To Me" from Carly Simon. But what to make of Faster Pussycat's glam-rock remake of Simon's "You're So Vain"? Or the Gipsy Kings' Spanish twist on "Hotel California"? Or the Kronos Quartet's take on Television's "Marquee Moon"? Or Jevetta Steele's redeeming remake of the onetime Coca-Cola spot "I'd Like To Teach The World To Sing"? Other surprises abound.

"It does push your boundaries a bit," says executive producer Lenny Kaye, the musician and onetime Elektra A&R exec who compiled the previous reissue sets, "The Jac Holzman Years,"

for the label. Two of those sets emphasized Elektra's folk music roots. And the folk aesthetic, of one generation bequeathing its music to another, is very much present in "Rubaiyat," notes Kaye. "My only hope is that people have open ears when they listen to the album," he says, "because some of the segues are rather starting. But no matter how many slices of the 'narrowcasting pie' that radio likes to cut off, there's something here for everyone." "Rubaiyat" is due for release Sept. 28. One quarter of the profits from the set will go to Save The Children, the United Negro College Fund, and Greenpeace.

ON THE BEAT: Daryl Hall & John Oates return to stripped-down, sweet, and soulful form on "Change Of Season," due from Arista Oct. 9. The first single, "So Close," features power pop production by Jon Bon Jovi and Danny Kortchmar. Others in a stellar cast of collaborators include Dave Stewart, who wrote and co-produced the track "Heavy Rain"; drummer Kenny Aronoff; bassist Randy Jackson; Heartbreakers keyboardist Benmont Tench; guitarist Waddy Wachtel; and H&O vets T-Bone Wolk on bass and Charlie DeChant on sax... Ginger Baker has joined Masters Of Reality after drumming with the Delicious Vinyl band at a barbecue at the home of Tone Loc manager Marty Schwartz. With the ex-Cream beat master, the band will play New York's Marquee Sept. 24... More than 800 attendees turned out for the Midwest Music Conference in Chicago Aug. 23-26, with evening showcases of talent from throughout the region. Among this year's buzz bands: Rights Of The Accused, Big Hat, Smashing
(Continued on page 38)



by Thom Duffy

ARTIST DEVELOPMENTS

GETTING MAXI EXPOSURE

Maxi Priest admits that he is not surprised by the success of his single "Close To You" or his new Charisma album, "Bonafide." "But I am happy," he says. "Even if I have to say so myself, it's a good song and a good record. I think it deserves everything it has gotten."

"Close To You" is in the top 20 with a bullet on the Hot 100 Singles chart after climbing the Hot Black Singles and Hot Dance Music charts, and it recently broke on the Hot Adult Contemporary chart. "Bonafide," which is bulleted on the Top Pop Albums chart, is Priest's debut on Charisma, although he was introduced to U.S. audiences with the chart-topping hit "Wild World" from his 1988 album "Maxi" on Charisma's sister label, Virgin.

"There is so much talent on Virgin that it was advantageous to the artists to have Charisma have more control on them," says Audrey Strahl, Charisma VP of press and artist development. "Maxi came to Charisma because we felt we could do a great job with him. As one of our premier artists, it would allow us to fully develop his talents and make the market aware of him."

To do so, "Close To You" was worked as a multiformat track at top 40, adult contemporary, and urban contemporary radio. "Because of the depth of the record," says Strahl, "it had appeal on all sides, from upper-demographic adults to dance-oriented kids. We did major tip-sheet campaigns, advertising, strong servicing to radio and video. MTV, VH-1, and B.E.T. jumped on



Blues Hooks. John Lee Hooker and Irma Thomas tune up for the Benson & Hedges Blues festival in New York Oct. 12-21. An all-star tribute to Hooker and benefit for the Delta Blues Museum Oct. 16 at Madison Square Garden will be among the highlights of the fest (Billboard, Sept. 8). For info on the New York events, call 212-884-2583. Benson & Hedges Blues events also will be staged for the first time this year in Chicago Oct. 7-13, including 15 events featuring 30 artists. Highlights of the Chicago festival will be two concerts at the Arie Crown Theater: Hooker with Dr. John, the Felicity Street Funk Band, Willie Dixon, Elvin Bishop, and the Kinsey Report Oct. 12, and a salute to the women of R&B with Nell Carter, Koko Taylor, Ruth Brown, and Irma Thomas Oct. 13. For information on the Chicago events, call 312-242-5837. A portion of ticket proceeds will go to organizations for the homeless in each city. (Photo: Chuck Pulin)

it." Priest is thrilled with the care he is receiving from his new label. "I thought that since I was offered a chance to stay [at Virgin] or move, and I was keen with the people who were going to run [Charisma], it was an opportunity for me to be in a front-running position," he says.

"Maxi Priest is the only act like this on our label," says Strahl. "He is nouveau-reggae and has a lot of credibility."

ELIANNE HALBERSBERG

PRAISING JESUS JONES

SBK Records is pulling out all the stops for its first big alternative project, British indie rock sensation Jesus Jones, hoping to duplicate the quintet's U.K. success in America. The band made the top five in readers' polls in NME, Melody Maker, and Sounds, and "Info Freaks" made year-end top-10-singles lists in each publication. Promoting its U.S. debut, "Liquidizer," Jesus Jones launched a monthlong club tour Sept. 17 in San Diego.

Front man, vocalist (and ace skateboarder) Mike Edwards writes all the band's songs and produces most of them. Keeping things cheap matters to him, "challenging the firmly held belief that you have to spend a lot of money. Our first single cost 250 pounds [about \$478 at the current exchange rate of \$1.91 to the pound sterling] and got to No. 42. The video I'm most pleased with ["I Don't Want That Kind Of Love"] we recorded in a video booth. We knew it would be shown so we decided to make this statement. It was going to cost 20 pounds, but because of the publicity we got it free. It consisted of four minutes of us looning around having fun, and it was one of our best videos."

SBK is extremely pumped up about the band, says senior VP of promotion Daniel Glass. "We put our T-shirts on, went to a hot, sweaty club, and danced our asses off," he says. "That's what this band does to me. It's loud, it's a little irreverent, and it's active, it makes you move. The songs are pop songs with a really loud attitude. They get their point across at a higher volume and a more frenetic pace. And I think people want to be shaken up."

A&R exec Michael Mena oversaw Jesus Jones' arrival at SBK and the band is his pride and joy. "It sounds like such a cliché," he says, "but they represent the reason I got into the record business. This was the kind of stuff that used to make me run to the record store the day it was released."

Jesus Jones' current tour is scheduled through an Oct. 6 date at Woody's in New York. A second album is expected early next year.

WENDY BLATT

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

NEW AGE

A Billboard Spotlight



CATCH THE NEW WAVE IN NEW AGE MUSIC

ISSUE: NOVEMBER 3
AD CLOSE: OCTOBER 9

As New Age expands to encompass world music and jazz, this category continually redefines itself.

In this spotlight, Billboard makes a critical summation of a category that is breaking boundaries and rapidly changing.

Don't Miss: New Age Now - Survey of New Age at the Majors - Survey of New Age at the Indies - Radio and how it is adapting to change in the category - Video and Cable.

So ride the wave with your ad message in Billboard!

For details call:

EAST
Andy Myers
(212)536-5272

Jon Guynn
(212)536-5309

EAST/MID-WEST
Ken Karp
(212)536-5017

WEST
Christine Matuchek
(213)859-5344

Billboard

TALENT IN ACTION

**THE NEW YORK ROCK & SOUL REVUE
FEATURING DONALD FAGEN**
*Evian Music Festival
Southampton, N.Y.*

AS THOSE WHO attended its amazing Beacon Theatre concert in April know, this revue gives large

audiences a rare opportunity to see the revered-but-reclusive keyboardist/composer/vocalist Donald Fagen, while experiencing a sincere musical celebration of the blues roots of rock'n'soul.

Just as in his Steely Dan days, Fagen's radar can still zero in on the finest musicians available to accompany him. At this Aug. 24 show, Fagen's backing band was Curious George, a hard-working, New York-based, five-piece blues band expand-

ed to a meaty but uncluttered 13 pieces—including three smoking horns, five fiery vocalists, and two burning guitars.

Led by vocalist/keyboardist Jeff Young—whose powerful voice suggests a blend of Carl Anderson, Robert Cray, Corey Glover, and Greg Walker—Curious did major justice to each of the 16 songs in the set.

The relaxed Fagen visibly enjoyed himself as he informally "hosted" the presentation from his piano stool, quipping at every opportunity. The tunes were all classics—i.e., "Knock On Wood," "You Got Me Hummin'," "Soothe Me," "Piece Of My Heart"—each soulfully executed using each musician's best talents. And without ceremony, they interwove into the program the Steely Dan classics "Black Friday," "Chained Lightning," "Home At Last," and "Pretzel Logic," which brought the audience to its feet. Fagen's voice is worn in a couple of spots, but where necessary, the Steely tunes were subtly modified to accommodate that natural occurrence.

Bill Withers, who was expected on the bill, was a no-show. But his absence did not mar this evening of powerful performances.

DIANE PATRICK

DEPECHE MODE ELECTRONIC NITZER EBB

Dodger Stadium, Los Angeles

ALTHOUGH Dodger Stadium made for an impersonal setting for this early August show, the 45,000-plus fans in attendance didn't seem to mind. They knew every pause for breath and synthesized beat of Depeche Mode's music. For many, the main attraction might have been seeing lead singer Dave Gahan's spins, grinds, and cute little dance steps. But the myth that synth sound makes the group's music impersonal gave way when Gahan's sensually masculine voice sang Martin Gore's noir lyrics.

The effect? Even in the capacity-filled stadium, fans found themselves dancing to the beat and contemplating life at the same time.

For those who doubted whether the group could play something other than computers with piano keys, the surprise of the night came when Gore brought out an acoustic guitar to play solo versions of "World Full Of Nothing" and "I Want You Now." As usual for Depeche Mode, the light show, complete with a large number of searchlights, was spectacular. To top things off—in a moment reminiscent of the sudden thunderstorm during "Blasphemous Rumors" at the group's 1988 Rose Bowl concert—a shooting star streaked behind the stage during "Waiting For The Night."

Special guest Electronic—led by ex-Smiths guitarist Johnny Marr and Bernard Sumner of New Order—made its live debut at the concert. Both musicians disappointed with uninspired performances of songs from their respective bands.

By contrast, industrial rockers Nitzer Ebb came across well in their opening set, hitting as hard

(Continued on next page)

MAURICE'S STARR RISES HIGHER WITH NEW BIZ

(Continued from page 36)

time, Starr is involved in every aspect of an act's development. "I'm there every inch of the way... A to Z on everything," he says. "Up until six months ago, I wrote every press release myself and I still review every photo and press release that goes out the door. I also spend every Monday and Tuesday on the telephone talking to radio, retail, and record companies."

The man his employees call "the

*These are artists
that I'm trying
to take to the moon'*

General" also writes and produces all of his artists' material. Using a team of ghost writers and producers to flush out ideas, Starr conceived the New Kids' smash "Step By Step" in less than 30 minutes and the debut albums by New Edition and Stylistics in an hour each.

"Whatever it is that needs to be done, I'm the man to do it," he adds.

At the same time, Starr gives credit to his staff—including his brother, Larry Johnson, who runs his five studios—for keeping the operation going. He also believes that GEM's new senior VP, Holmes, will give the company a boost by overseeing marketing, promotion, and artist development.

"In the beginning, I was looking

for artists that I could sell to record companies," Starr says. "Now, offers are no problem. I can concentrate on looking for talent. That makes my job a lot easier."

Both Starr and Holmes express confidence in their continued working relationship with CBS, despite the fact that, for the first time, Starr recently signed an act to a non-CBS label.

"I'm a loyal person," Starr says. "The reason I signed Chris Pittman to Atlantic is that there comes a time when you can't put all your eggs in one Easter basket. It's got to be colorful."

He added that he would give CBS first option on distributing his new record label, Boston International Records. If a deal is struck with CBS, then some of GEM's CBS artists would likely move to the new logo.

Starr frankly admits that his biggest challenge now is to help his artists mature from the teen and pre-teen market to the next stage of their careers.

"Young kids' music is my specialty," he says. "I've had some problems taking the really young music over the middle. However, I do feel that I can do anything if I sit down and research it for 30 seconds."

"A career is very delicate," he adds. "I just pray to God that it keeps going as long as it can. When it's over, it's over. But you've got to make it last as long as possible."

THE BEAT

(Continued from page 36)

Pumpkins, the Dangtrippers, the Something Brothers, and former Island Records artist Nicholas Tremulus.

RAVE ON: Even Mayor David Din-

kins showed up at Paul McCartney's annual Buddy Holly birthday celebration, held for the first time this year in New York, at the Lone Star Roadhouse Sept. 4. Macca, who owns the Holly song catalog, led wife, Linda McCartney, and stellar guests—Dave Edmunds, Steve Forbert, Garry Tallent, Max Weinberg, Ricky Van Shelton, Pat DiNizio of the Smithereens, Henry Gross, the cast of the upcoming Broadway musical "Buddy: The Buddy Holly Story," Holly band mate Tommy Allsup, and the present-day Crickets Jerry Allison, Joe B. Mauldin, and Gordon Payne—in a grand jam of "Rave On," "Oh Boy!," and McCartney's cover of Little Richard's "Lucille." Other musical moments included DiNizio's heartfelt version of "Maria Elena" for Mary Elena Holly.

Assistance in preparing this column was provided by Jim Bessman in New York and Moira McCormick in Chicago.

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Busch Memorial Stadium St. Louis	Aug. 26	\$1,143,675 \$23	50,697 sellout	Contemporary Prods.
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	British Columbia Place Stadium Vancouver, British Columbia	Sept. 5	\$859,733 (\$982,675 Canadian) \$29.50	34,201 sellout	Beaver Prods. Perryscope Concert Prods.
PHIL COLLINS	Capital Centre Landover, Md.	Aug. 27-28	\$752,850 \$25	30,114 32,000	Cellar Door Prods.
GRATEFUL DEAD	Richfield Coliseum Richfield, Ohio	Sept. 7-8	\$717,140 \$20	35,857 sellout	Belkin Prods. Metropolitan Entertainment
LUTHER VANDROSS LEWIS DIX	Star Plaza Theatre Merrillville, Ind.	Sept. 1-3 & 5	\$340,790 \$26	13,600 sellout	in-house
ERIC CLAPTON	St. Louis Arena St. Louis	Aug. 29	\$306,906 \$20.50	15,380 sellout	Contemporary Prods.
THE BEACH BOYS MARSHALL TUCKER BAND	Grandstand, Minnesota State Fair St. Paul, Minn.	Sept. 1	\$305,732 \$12.50/ \$7.50	28,351 41,870	in-house
M.C. HAMMER TROOP AFTER 7 OAKTOWN'S 3-5-7 MICHEL'LE	The Omni Atlanta	Sept. 2	\$292,017 \$19.50	14,894 17,154	A.H. Enterprises
CELIA CRUZ LOS HERMANOS FLORES EL GRAN COMBO	Los Angeles Sports Arena Los Angeles	Sept. 8	\$257,934 \$35/\$30/\$23	10,725 16,000	Promotions of the World
CHER DOM IRRERA	Montreal Forum Montreal	Aug. 28	\$230,447 (\$260,635 Canadian) \$32.50/\$23.50	8,086 10,233	Donald K. Donald Prods.
CROSBY, STILLS & NASH	Garden State Arts Center Holmdel, N.J.	Sept. 5	\$204,239 \$30/\$17.50	8,985 10,802	in-house
KENNY G MICHAEL BOLTON	Garden State Arts Center Holmdel, N.J.	Sept. 6	\$193,589 \$25/\$15	10,692 10,802	in-house
KENNY G MICHAEL BOLTON	Grandstand, Allentown Fair Allentown, Pa.	Aug. 31	\$191,369 \$21/\$19	9,189 sellout	Makoul Prods. in-house
BONNIE RAITT JEFF HEALEY BAND CHARLES BROWN	Grandstand, Minnesota State Fair St. Paul, Minn.	Aug. 27	\$169,014 \$12/\$7	16,607 20,935	in-house
BOB DYLAN WIRE TRAIN	Grandstand, Minnesota State Fair St. Paul, Minn.	Aug. 29	\$156,125 \$12/\$7	14,777 20,935	in-house
ALABAMA CLINT BLACK SUZI BOGGUS	Centrum in Worcester Worcester, Mass.	Sept. 8	\$152,360 \$20	9,500 15,000	Keith Fowler Prods.
BILL COSBY	Grandstand, Minnesota State Fair St. Paul, Minn.	Aug. 25	\$140,540 \$12/\$7	13,240 20,935	in-house
BRUCE HORNSBY & THE RANGE	Garden State Arts Center Holmdel, N.J.	Sept. 8	\$138,371 \$22.50/\$15	7,545 10,802	in-house
HARRY BELAFONTE LADYSMITH BLACK MAMBAZO	Filene Center, Wolf Trap Farm Park for the Performing Arts Vienna, Va.	Sept. 4	\$136,535 \$25/\$15	6,600 6,986	in-house
THE JUDDS MCBRIDE & THE RIDE HIGHWAY 101	The Greek Theatre Los Angeles	Aug. 3	\$133,090 \$22/\$20	6,187 sellout	Nederlander Organization
THE MOODY BLUES DARLING CRUEL	Concord Pavilion Concord, Calif.	Sept. 2	\$130,091 \$19.50/\$17.50	7,474 8,725	in-house
CHICAGO EDLOS	Concord Pavilion Concord, Calif.	Sept. 8	\$129,921 \$22.50/\$18.50	6,817 8,725	in-house
BRUCE HORNSBY & THE RANGE COWBOY JUNKIES	Filene Center, Wolf Trap Farm Park for the Performing Arts Vienna, Va.	Sept. 5	\$128,081 \$22/\$14	6,986 7,122	in-house
RICHARD MARX WILSON PHILLIPS	Grandstand, Minnesota State Fair St. Paul, Minn.	Aug. 24	\$126,259 \$12/\$7	11,859 20,935	in-house
CONWAY TWITTY LORETTA LYNN	Lanierland Music Park Cumming, Ga.	Sept. 8	\$124,470 \$15	8,437 8,766 sellout	in-house

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

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$65.00 1000 - \$90.00
COLOR
1000 - \$396.00

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

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

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

Money Talks—But Not In The Publishing World

BY IRV LIGHTMAN

FOR YOUR INFORMATION: The caller may say he (or she) is a reporter doing a story on the music business, or someone representing investors who seek opportunities in the music industry, or a student writing a thesis on the subject. Usually among the big-player questions is one whose answer is one of the industry's best-kept secrets:

Who are the top 10 music publishers in dollars-and-cents terms? Their grosses? Their net publisher share?

The awful truth is that those who know the answers—if they exist at all—are unknown to Words & Music. Even settling the issue of who is No. 1 is inconclusive without a direct comparison of figures.

Why is this so? The top five or so publishers are the subsidiaries of major corpora-

tions whose financial sheets merge music publishing activity under the broad "entertainment" umbrella, with their numbers known to but a few, who carefully guard them. When major publishers have been put on the sales block a similar confidentiality holds on the prospectuses that land on the desks of a limited number of potential buyers.

There is no debate, however, over the issue of contenders who vie for the title of world's biggest music publisher. There are only two: It is either Warner/Chappell or EMI/SBK. Barring a miracle of equal financial results, one of them is the biggest music publisher in the world. Some argue that the recent EMI acquisition of Filmtrax has settled the matter in favor of EMI. But don't try to sell the folks at Warner/Chappell on that point. Among other factors, they note that, unlike EMI, W/C also operates a huge print company, Warner Bros. Publications.

With the No. 1 issue unresolved, let's also unresolve some others. Who holds the No. 3 global spot? Is it PolyGram, BMG, MCA Music, Virgin, Irving/Almo Music (the onetime A&M affiliate that wasn't sold to PolyGram with its acquisition of that label), or Famous Music, or the Freddie Bienstock companies? Perhaps one of the few remaining old-line independents, such as Peer or Shapiro-Bernstein? Even with the sale of its once mighty catalogs, CBS is somewhere in the picture, while it tries hard to regain its clout in publishing.

So to those who inquire about the 10 top publishers—in terms of annual dollar amounts, not chart share at a given moment—don't call us. You've just read our answer.

DEALS: NEM Entertainment continues to build its catalog with the purchase at an undisclosed price of Dileo Music Group, umbrella com-

pany for such firms as Powerforce Music, Larry Butler Music, and the Wishbone catalogs. The new company, run in the U.S. by Los Angeles-based Ira Jaffe, can now claim such copyrights as "The Thrill Is Gone," "Tequila," "Eddie My Love," and "Cherry Pie." The Dileo songs will continue to be supervised by Richard Butler, who operates out of Nashville at NEM's offices there, where he serves as creative manager. NEM recently acquired the catalog of Fleetwood Mac songs... MCA Music has acquired worldwide co-publishing rights to "Merry GoRound," the new single from Keith Sweat's platinum album, "I'll Give All My Love To You," on Elektra.

BELIEVE OR NOT, there has been but one commercial recording—by Bobby Vinton—of one of

America's most familiar songs. But Bernie Wayne, the song's composer back in 1955, now hopes that at

least a second recording is on its way. Wayne recently decided to enter a studio to record "There She Is, Miss America." He is hoping this date, along with a B side of another Wayne ditty, "Ring Ding A Ding Ding," might interest a label. Not that the song's exposure has been limited to the Miss America beauty pageant, the most recent edition of which aired Sept. 8 from Atlantic City, N.J. In the new Marlon Brando movie "The Freshman," it is performed with a lyrics variation by Bert Parks, who introduced it and recently reappeared at the pageant after a decade's absence. The song has also been performed in other recent films or TV shows: "Roger & Me," "Roseanne," "China Beach," "Who's The Boss?" and "A Current Affair." Labels interested in talking to Wayne about his session can reach him at 213-285-3590. By the way, Vinton's recording of "There She Is, Miss America" didn't sell very well, but a Vinton recording of another Wayne song was one of Vinton's biggest hits: "Blue Velvet."

WORKSHOPS: The National Academy Of Popular Music, custodian for The Songwriters' Hall of Fame, has set 11 writer workshops this fall. The courses, ranging from beginning through professional levels, begin in late September/early October. Instructors are writers Lou Stallman, Alexandra Forbes, and Peter Bliss, as well as music theory specialist Steve Tarshis. For more info, call NAPM projects director Bob Leone at 212-319-1444.

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

1. Bob Dylan, Under The Red Sky
2. Paul Simon, The Rhythm Of The Saints
3. AC/DC, The Razor's Edge
4. Paul Simon Complete
5. Philip Glass, Songs From Liquid Days

TALENT IN ACTION

(Continued from preceding page)

as they do on their recent, angst-ridden TVT album. Though it was obvious that a majority of the crowd didn't know who they were, by the time they played their closing number, judging by the applause, they won several converts.

LAURA TEASLEY

JOHNNY MATHIS
DIONNE WARWICK

The Greek Theater, Los Angeles

FOR LOVERS OF adult contemporary music, a Johnny Mathis-Dionne Warwick concert is an obvious treat, and in a show that emphasized quality and class, both performers at this Greek Theater date clearly demonstrated how they have been able to survive in a musical environment often fraught with trends, fads, and gimmicks.

In a show of professionalism that is rare these days, Warwick appeared a day after sustaining a back injury that obviously caused her a great deal of pain. And although she remained seated throughout the show, the singer was in top form vocally and gave one of her most heartfelt performances in recent memory.

Aside from her 20-minute-plus medley of famous and truly timeless Bacharach/David hits, Warwick (who like Mathis was accompanied by a full orchestra and rhythm section) featured songs

from her latest album, a collection of Cole Porter tunes, and her rendition of "Night And Day" was superb. The vocalist's version of another Bacharach classic, "Any Day Now," was another highlight of an excellent set.

Mathis has to sing only a single note to induce admiration from his audiences. Opening with "It's Not For Me To Say," the legendary stylist's reading of staple items in his repertoire, like "Misty," "Chances Are," and "The Twelfth

Of Never," were greeted with fervent applause.

A special "West Side Story" medley of songs was much appreciated, while "Prelude To A Kiss" and Cole Porter's "Begin The Beguine" were additional standouts for Mathis, whose fluffing of lines from a duet of "Too Much, Too Little, Too Late" ("My only No. 1 hit!") and Warwick's "Deja Vu" provided some comic relief for audience and performers.

DAVID NATHAN

THE CURE DEBUTS DISK VIA 'PIRATE' BROADCAST

(Continued from page 36)

premises.

"The most the authorities could have done would be to jam the signal, but in the event we ran into no problems at all."

The broadcast aired on 94.5 FM, which is very close to the BBC Radio Two national network wave band. "At one point, there was some very innovative mixing between a Cure track and some Mozart being played on Radio Two," says Meyers. "We had promoted the event to fans through leaflets at the band's recent gigs, including the Glastonbury Festival."

"Because of the illegality of the exercise, we weren't able to give precise details of what wavelength we would use but, judging from feedback, lots of fans did manage to find it. We

gather the program was picked up within an 80-mile radius of central London," Meyers says.

The Cure package was hosted by two U.S.-based DJs, Louis Larget from KROQ Los Angeles and Mike Halloran from XETRA-FM (91X) San Diego. Apart from chats with the five Cure members, there were also interviews with the band's families, friends, and fans, and with video director Tim Pope. MTV filmed part of the event for transmission at a later date.

"We enjoyed the exercise and are considering doing it again very soon," says Meyers. "We would like to record the event on DAT next time so that transcript tapes can be sent out to the media and other radio stations for their own use."



ILL•EAGLE

ENTERPRISES

THE GOLD AND PLATINUM RECORD
AWARD MANUFACTURERS
RIAA LICENSED
SPECIALIZING IN CUSTOM DESIGNED AWARDS

Custom
Embroidered Tour Jackets
and Merchandising

ILL•EAGLE ENTERPRISES, LTD. DARRYL SAGE, PRESIDENT
487 BLOOMFIELD AVENUE, CALDWELL, NJ 07006 (201) 403-7888

Fiddler Mark O'Connor Featured On New CMF Set

NASHVILLE—The Country Music Foundation has compiled a 40-cut collection of early live performances by fiddler Mark O'Connor. The recording, "Mark O'Connor: The Championship Years," will be released Oct. 1 on CD and cassette.

The collection embraces fiddle contest pieces that O'Connor recorded from 1975-84. Since moving to Nashville from his native Seattle in 1983, O'Connor has become one of Music City's most versatile and busiest session players. He is also a solo artist for Warner Bros. and is one of the nominees for the 1990 Country Music Assn. award for musician of the year.

As a fiddler competing for

prizes, O'Connor won nine first places and three seconds at the National Old Time Fiddlers Contest. He is also a six-time winner of Frets magazine's best-instrumentalist award.

Accompanying the historical album is an eight-page booklet compiled by CMF scholar Charlie Seeman.

The album is available by mail from the CMF. CDs are \$15.98 each, cassettes, \$10.98. There is also a \$2 postage and handling charge for domestic orders and a \$4 charge for foreign delivery. Orders can be called in to 800-255-2357, extension 1, or, within Tennessee, to 615-256-1639.

4th West Fest Is A Rousing Success Murphey's Event Draws 13,000 Daily

BY GERRY WOOD

COPPER MOUNTAIN, Colo.—Record-breaking attendance, beautiful Rocky Mountain weather, an expanded Western-themed concept, and brilliant performances turned Michael Martin Murphey's fourth annual West Fest into the best fest he has yet masterminded. The Sept. 1-3 event, held at the Copper Mountain Resort, drew daily crowds in the 10,000-13,000 range for three days of solid Western Americana. From a Mountain Man Rendezvous, headed by historian Jeff Hingesbaugh, to American Indian weavers and dancers, the festival showcased the glories of past and present Western life.

Performers included Riders In The Sky, Bill Miller, St. James Gate,

Robert Earl Keen Jr., Suzy Bogguss, Sons Of The San Joaquin, John McEuen, Waddie Mitchell, Tish Hinojosa, Don Edwards, Storm, Willis Alan Ramsey, Michael Woody, Asleep At The Wheel, the Desert Rose Band, Bearheart, the Colorado Springs Symphony Orchestra, and, of course, Murphey, whose festival offered the perfect showcase for his vast Western-influenced repertoire, including his epic new Warner Bros. album, "Cowboy Songs."

Musical highlights included the highly entertaining Riders In The Sky, with their offbeat Western humors and harmonies, the booming voice of Don Edwards, which makes Easterners want to burn their plane tickets for home, the tight vocalizing of the Sons Of The San Joaquin, and the polished professionalism of Asleep At The Wheel and the Desert Rose Band. The most glorious moments came when Murphey joined the Colorado Springs Symphony Orchestra under the direction of one of the youngest, most energetic, creative conductors in the country, Christopher Wilkins. The strings, horns, and percussion of the symphony merged perfectly with the simple and beautiful melodies of Murphey's songs and those of fabled Western composers. Wilkins proved himself to be the Zubin Mehta of neoclassical conductors, as the symphonic sounds swept past Murphey into the audience and up the majestic Rocky Mountain slopes

to the heavens.

Besides the performances from the Copper Mountain Resort outdoor stage (noon-7 p.m. on Sept. 1 and 2, and noon-6 p.m. on the final day), the music by many of these same artists continued into the wee hours at Jacque's Loft, a Copper Mountain nightclub. And, continuing the tradition of the unbroken circle, Murphey concluded each day's show with an Indian dance that included performers and members of the audience. Bob Burwell handled production and talent procurement chores, while Bridget Dolan Little took care of the public relations aspects.

The \$12 daily ticket price included the shows, demonstrations, dances, exhibits, and an arts-and-crafts area with more than 150 booths—each one personally visited by Murphey, who is the complete conceiver and creator of West Fest. The art of the West was displayed, and sold, by such artists as Amado Pena, William C. Matthews, and Daryl Howard. American Indian weavers and dancers demonstrated their skills, including the nationally acclaimed Red Dawn Dancers from Murphey's hometown of Taos, N.M. Festivalgoers were able to watch the breaking of four wild horses by lecturer/trainer Richard Shrake. Food also carried a Western motif, with such popular dishes as beef brisket tacos cooked over wood-burning stoves, buffalo, and American Indian

(Continued on next page)

A Tribute To Michael Martin Murphey West Fest Man Graces Fans With 'Cowboy Songs'

IN PRAISE OF MICHAEL MARTIN MURPHEY: Witnessing Michael Martin Murphey's West Fest in Copper Mountain, Colo. (see story this page), the fact came back repeatedly that Murphey is one of the few true gems in the music industry. He grew up in Texas, where he gained a love for all things Western, cowboy, and American Indian. He later attended UCLA and played in a group called Lewis & Clark Expedition, which scored with a single pop hit back in 1967. While in Los Angeles, Murphey wrote songs that were cut by such acts as the Monkees, Flatt & Scruggs, and the Nitty Gritty Dirt Band, and scored critical raves by writing the Kenny Rogers concept album "The Ballad Of Calico." He moved back to Texas in 1971, becoming a prime player in the Austin music scene, which was flourishing with such stars as Willie Nelson and Jerry

Jeff Walker. "Geronimo's Cadillac" in 1972 launched his career as a hit-making artist/songwriter and became an anthem for the American Indian rights movement. (As Bearheart said from the West Fest stage, "We had a word for this country before the white man came—ours.") In 1975 "Wildfire" and "Carolina In The Pines" soared up the Billboard pop chart. He followed with one more pop hit, "Renegade"; then he slid over to the country charts with "A Mansion On The Hill."

After living in Colorado, Murphey moved to Taos, N.M., in 1978—and the region's history, culture, and color molded his music into a unique spiritual voice. Academy of Country Music and Country Music Assn. awards began coming his way—and his music has gotten better and deeper. But music is just one facet of Murphey's life. He is active in American Indian causes and he tries to peacefully bridge the gap between environmentalists and ranchers on various issues. He has one of the gentlest spirits of any entertainer on the globe. During the three-day festival he found time to chat with all the performers, jam in the nightclub into the wee hours, meet with the media, and visit personally with all of the exhibitors (more than 150).

His new Warner Bros. album, "Cowboy Songs," should become a collector's item for those who treasure America's Western heritage—from cowboys to Indians. Murphey's cosmic vision takes this cowboy collage all the way back to the roots of some of the songs—the British Isles and Ireland—and it equals a record version of what Roy Rogers meant to Western movies. Such newly written songs as "Cowboy Logic" blend harmoniously with old favorites like "Tumbling Tumbleweeds,"

"Home On The Range," and "Red River Valley," all enhanced by Murphey's cowboy compassion and creativity. Not only does the finale, "Happy Trails" (with a new verse), make this Western trip mandatory, but Murphey's liner notes in the CD version make this a pleasure for the eyes as well as the ears.

To this remarkable artist and beautiful soul, Nashville Scene wishes decades more of happy trails followed by a nonstop final ride beyond the setting Western sun, where life is as loving and giving and celebratory as Murphey deserves.



by Gerry Wood

showcased acts from his newly formed DPI Records label and a broad assortment of top national acts. Logistically and artistically, Conroe Music Fest '90 was a success—plenty of refreshment stations and toilets, adequate and level-headed security, and tent-protected autograph and backstage areas. Unfortunately, the crowd was small and the heat was hot. Red hot. Hoyt Axton scored with the most powerful set of the DPI acts, while Jamie Robbins was long on personality and punch. Entertainers also included Mary-Chapin Carpenter, Dan Seals, Southern Pacific, Lee Roy Parnell, Billy Hill, Johnny Dee & the Rocket 88's, Jerry Jaramillo, Ed Hunnicutt, Steve Douglas, the KILT Long Neck Band, and Darlene Austin. Lawrence vows to make the fest an annual event, perhaps with shorter hours, more compact lineup, and in cooler climes.

NASHVILLE'S SISTER: Nashville Mayor Bill Boner and Country Music Assn. executive director Jo Walker-Meador recently planted a pine tree in Music Row Park, commemorating the twinning of Nashville and Edmonton, Alberta. The tree was a gift from Mayor Jan Reimer of Edmonton, Nashville's first sister city. Remarkable Boner, "Edmonton is the country music capital of Canada and Nashville is, of course, the country music capital of the world. We share a love and respect for country music."

SIGNINGS: Pirates Of The Mississippi to Ken Stilts Co. for personal management ... Billy Dean, Buckwheat Zydeco, Ashley Evans, and Crown Music Group to Creative Media Services for media representation.

CONROE CROONING:

A top line of country talent entertained at the first annual Conroe Music Fest beneath the scorching Texas sun Aug. 18. Staged by Lawrence Productions, headed by Jim Lawrence, the 11-hour event, held outdoors at Lawrence Park near Conroe, Texas,

Asleep At The Wheel Marks 20 Years With Special Show

BY JIM BESSMAN

AUSTIN, Texas—Asleep At The Wheel celebrated its 20th anniversary here in vintage '70s style: a sold-out show at \$2.50 a pop.

Some 1,700 people filled the Austin Opera House the night of Aug. 15, "Asleep At The Wheel Day," according to a mayoral proclamation.

Also on hand, besides the current Asleep lineup still fronted by lead guitarist/vocalist Ray Benson, were core originals Lucky Oceans and Leroy Preston, as well as other former band mates including Jann Browne and Floyd Domino.

Bob Wills & the Texas Playboys vocalist Leon Rausch and Asleep producer/Buddy Holly band member Tommy Allsup sat in as well. An introductory video, following opening sets by Darden Smith and Lee Roy Parnell, carried salutes from a dozen or so luminaries, including Chris Hillman, Bonnie Raitt, Lyle Lovett, Dennis Hopper, Huey Lewis, and Dick Clark.

The cheap ticket matched the admission price of the two-decades-old Western swing band's first gig, and resulted from strong label support.

Shannon Vale, co-owner with Benson of Asleep At The Wheel's Austin-based management company, Benson Vale Management, credits Arista

Records with continuing a "come-back" begun in 1987, when the then-Epic group had a top 20 hit with "House Of Blue Lights."

"Earnings quadrupled from '87 to '89," says Vale, adding that last year was the group's best ever on the road, raking in "seven figures" at a 250-nights-a-year pace.

Pointing to Asleep's recent initial appearance on the "Tonight" show, Vale says that its Arista debut album and title-track first single, "Keepin' Me Up Nights," is sparking a "breakthrough" for the venerable band.

"You can tell when radio has made an act a priority," says Vale, noting that Asleep is even getting Nashville airplay for the first time "in at least a decade."

Getting such airplay for Arista/Nashville's first signing, according to the label's VP and GM Tim DuBois, was a key goal.

"I'd been a fan of theirs for many years and always felt that nobody ever marketed them properly," says DuBois, who produced "Keepin' Me Up Nights" with Benson, Barry Beckett, and Scott Hendricks.

"We tried hard to get today's technical standards with an Asleep At The Wheel feel."

Among those assisting Benson and DuBois in the songwriting department

(Continued on next page)

COUNTRY CORNER



by Marie Ratliff

HOT BREAKOUTS

K.T. Oslin—"Come Next Monday" (RCA): KEEN, KASE, KXXY, KRAK, KCKC, KHEY, KSAN, WSIX, KMPS, KEBC, KFDI.

Billy & the American Suns—"Hot Night In A Small Town" (Atlantic): KSAN, KEEY, KVOO, KFDI, WDSY, KUPL.

Rosanne Cash—"What We Really Want" (Columbia): WXTU, WPOC, WSIX, WKJN, WTDR, KSOP, KVOO, WFLS, KFDI.

Mark Collie—"Hardin County Line" (MCA): WKJN, WAMZ, WSIX, WKEZ, WTDR, WFLS, WWYZ, KEEN, KVOO, KFDI, KWDJ, KSOP, WRKZ.

Sawyer Brown—"When Love Comes Callin'" (Curb/Capitol): WWYZ, WTDR, WIVK, WNOE, WKEZ, KRPM, KSOP, WSIX, KHEY, WFLS.

RALLY 'ROUND THE FLAG: As the American military response to the Iraqi invasion of Kuwait continues, songs that appeal to the emotional and patriotic side of listeners are getting a lot of attention on the airwaves. We mentioned in last week's column the hurriedly written and recorded **Hank Williams Jr.** song "Don't Give Us A Reason" (Warner/Curb) that debuted last week on the Hot Country Singles & Tracks chart at No. 28. While it moves this week to No. 27, some programmers have already begun to back off somewhat from the heavy initial airplay schedule they gave it in its first week, citing listener reaction that the song is promoting war.

New to the chart this week is **Johnny Cash's** "Goin' By The Book" on Mercury, which debuts at No. 72. Unlike the Williams song, Cash's was first recorded several years ago and deals with the similarity of current events and Bible prophecies. "We got instant response on it," says MD **H. David Allen**, KRKT Albany, Ore. "People see it as a biblical reference to the Iraqi situation and they're going crazy to hear it in this market. I can't play it enough for them."

Others giving airtime to the Cash single include KSAN San Francisco, WWYZ Hartford, Conn., WSM Nashville, KWDJ Riverside, Calif., WDAF Kansas City, Mo., KEEN San Jose, Calif., WBEE Rochester, N.Y., WCTK Providence, R.I., KKAT Salt Lake City, and KSSN Little Rock, Ark.

A CUT from Eddie Rabbitt's "Jersey Boy" album (Capitol) is being featured at WKSJ Mobile, Ala., says PD **Scott Johnson**. "The album's been out awhile, but this cut—"American Boy"—is real timely right now. It's about mom and apple pie and has a montage of speeches by **John Kennedy** and **Martin Luther King**. We've thought of inserting a current **George Bush** speech and things like that to make it even more timely."

ANNE'S ON FIRE: **Anne Murray's** "Feed This Fire" (Capitol) moves 44-34 with adds at WZZK Birmingham, Ala., KSON San Diego, KZSN Wichita, Kan., WKHK Richmond, Va., KZLA Los Angeles, and KMLE Phoenix, and big jumps at WFMS Indianapolis, KRAK Sacramento, Calif., KEEY Minneapolis/St. Paul, KKAT Salt Lake City, WWYZ Hartford, WYAY Atlanta, WEZL Charleston, S.C., WRKZ Hershey, Pa., and WGKX Memphis.

"It's doing surprisingly well out here," says MD **Bozz Collins**, KTWO Casper, Wyo. "Her whole album ["You Will"] is dynamite. There's even better songs than this one on it, and that's saying a lot."

RECURRENT FACTS: **George Strait's** "Love Without End, Amen" (MCA), which reached its 21-week maximum on the singles chart last week, moves to the head of the Hot Country Recurrents chart. It prints at No. 41 in the overall combined ranking of gross impressions of both current and recurrents. Also moving into the recurrents category, at No. 11, is **Marty Stuart's** "Hillbilly Rock" (MCA), which ranks 57th overall. **Alabama's** "Pass It On Down" (RCA) comes on at No. 23, ranking 72nd overall. And **Dan Seals' "Bop"** (Capitol), which was released in 1985, moves onto the listing at No. 25, showing nearly 5 million gross impressions.

ASLEEP AT THE WHEEL AWAKENS NEW INTEREST

(Continued from preceding page)

ment were such Nashville stalwarts as Harlan Howard, Bobby Braddock, Fred Knoblock, as well as ex-Wheeler Preston.

"We're also trying to tap back into the Asleep At The Wheel audience which discovered them back in the '70s, but lost touch because they're not today country listeners," says DuBois.

He adds that to this end, "alternative press" is being targeted, with as-

sists from Arista's New York office and an indie West Coast publicist.

According to DuBois, a series of postcards carrying a comic strip conceived by Benson and Kinky Friedman is being prepared for radio and media outlets. He says press kits are already being stickered with the following: "Why should Lyle Lovett get all the press? Our band is almost as large, and Ray Benson's hair is just as weird."

Florida Swap Shop Proves Popular Venue

BY JOHN LANNERT

FORT LAUDERDALE, Fla.—Country acts have found an odd—but lucrative—venue in the 87-acre Fort Lauderdale Swap Shop. Ranked as the second-largest flea market in the U.S., the Swap Shop draws more than 7 million visitors annually from all over the world.

In the last year, more than 20 country stars, including Ricky Skaggs, Emmylou Harris, and Lorrie Morgan, have played at the flea market's 100,000-square-foot Indoor Entertainment Center (IEC).

The concerts are free. Swap Shop owner Preston Henn says he uses the shows to attract new customers. Even admission to the flea market itself is free.

The Swap Shop's reputation as a place that can attract lively crowds of up to 5,000 has not gone unnoticed. In November, the Nashville Network will begin taping eight shows there for its "On Stage" series.

Although some nostalgia pop acts, such as Gary Puckett and the Association, also have performed at the Swap Shop, Henn says he started bringing in country artists because "we're very similar to a state fair, except we're open year-round, seven days a week. Fairs go 70% country and, seeing that the fairs had put on name entertainment for free, I decided to try the same concept here."

Henn says that well-known artists initially shied away from his

venue but, several months later, he added, "those same country acts had their manager call us to book them after they had heard from other country acts what the facility was like. I would say that they're as surprised as anybody else at what happens here."

Set toward one end of the IEC, the 3-foot-high, 20-by-30-foot rectangular stage offers optimum viewing from all three levels of the building. Only the back of the stage is blocked from the audience. Two Thomas lighting trusses hang over the stage and the sound is provided by two JBL Concert Series consoles, one a 40-channel house console and the other a 32-channel monitor console.

Debra Young, special events coordinator for the Swap Shop, says

most of the country acts are booked during the winter months as a "fill-in date on Sunday afternoons." The majority of groups perform two Sunday-afternoon shows per date.

Preshow publicity comes via TV, radio, and newspaper ads, as well as through fliers that are distributed to visitors entering the flea market. Each concert is co-promoted with WKIS-FM (Kiss FM).

Henn says the Swap Shop will start going for even larger crowds by booking fewer, but bigger, country stars. The upcoming concert slate features Ronnie Milsap, Sept. 23; Ricky Skaggs, Sept. 30; the Desert Rose Band, Oct. 14; Restless Heart, Oct. 20; and Exile, Oct. 28.

FOURTH ANNUAL WEST FEST

(Continued from preceding page)

choices. The Copper Mountain Resort provides the perfect setting for the annual West Fests. A highly rated ski and golf resort 75 miles west of Denver, the facility has more than enough space for the spectators, entertainers, and exhibitors.

"The response has been that West Fest is bigger and better," Murphey told Billboard, "but it has also been different—it has really changed. Some of the things we brought in this year are harbingers of the future." Referring to Shraake's gentle-but-demanding psychological techniques used in taming wild horses, Murphey commented with a laugh, "I was watching him and it struck me that if I had used his methods in the music business more often I would have gone much further with much less stress." Murphey noted that getting the mountain men to-

gether at West Fest was "a real victory for us." Another first for this year's fest was stretching the ethnic boundaries to include Irish music by St. James Gate. Murphey pointed out that Irish music was the basis for most 19th century cowboy music.

West Fest goes on the road to Houston later this year, and Murphey advised Billboard that Radio City Music Hall sent representatives to Colorado to scout the touring potential of an arena-type production like Buffalo Bill Cody's Wild West events in the late 1800s. "As I've gotten into [staging West Fest], I've found it's very difficult to improve on his methods," Murphey commented. "Those guys really wrote the book on American entertainment a hundred years ago—"

(Continued on page 43)

Canada hands out country-music awards ... see page 71

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.		
49 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI)	ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twylla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM	69 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Warner-Tamerlane, BMI)	Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
11 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM	48 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL	55 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP) CPP	ASCAP/Getareajob, ASCAP) HL
15 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) CPP/HL	2 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joel Chambers, ASCAP) HL	62 SOMEONE ELSE'S TROUBLE NOW (Tree, BMI/Cross Keys, ASCAP)	46 SOMETHING OF A DREAMER (EMI April, ASCAP/Getareajob, ASCAP) HL
70 COWBOY LOGIC (Cross Keys, ASCAP/Terrace, ASCAP) CPP	23 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP) HL	20 STORY OF LOVE (Bar None, BMI)	66 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP)
50 CRAZY IN LOVE (Screen Gems-EMI, BMI)	1 JUKEBOX IN MY MIND (Maypop, BMI)	44 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Hear, BMI/Hardscratch, BMI/Irving, BMI) CPP	53 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM
43 DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI) HL/CPP	56 KEEPIN' ME UP NIGHTS (Tom Collins, BMI/Collins Court, ASCAP) CPP	13 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL	17 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP) HL
33 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP) CPP	57 LET'S CALL IT A DAY TODAY (Polygram Int'l, ASCAP/Gid, ASCAP) HL	8 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL	51 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CPP
27 DON'T GIVE US A REASON (Bocephus, BMI)	36 LONELY OUT TONITE (Eddie Rabbitt, BMI/Englishtowne, BMI) HL	19 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP) WBM	61 WHEN IT RAINS IT POURS (Inorbit, BMI)
18 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL	58 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP) CPP	39 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP	60 WORK SONG (Sabal, ASCAP)
9 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP	21 LOVE IS STRANGE (Ben-Ghazi, BMI)	32 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM/CLM	42 YET (With Any Luck, BMI/Sun Mare, BMI)
34 FEED THIS FIRE (Careers, BMI) HL	63 MAN TO MAN (Bocephus, BMI/Tommy Barnes, ASCAP/Greg Humphreys, ASCAP) CPP	16 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Krisnik, ASCAP)	64 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)
65 A FEW MORE REDNECKS (Cabin Fever, BMI/Miss Hazel, BMI)	52 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	40 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) HL	73 ZYDECO LADY (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)
30 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP)	59 MOONSHADOW ROAD (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP)		
28 FOOL SUCH AS I (MCA, ASCAP) HL	22 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI)		
6 FOURTEEN MINUTES OLO (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	29 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP)		
3 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL	75 NEVER ENDING SONG OF LOVE (EMI Unart, BMI)		
72 GOIN' BY THE BOOK (Chester Lester, BMI/Vidor, BMI/Warner-Elektra-Asylum, BMI)	68 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogarda, ASCAP/WB, ASCAP)		
54 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI) CPP	14 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL		
25 GOOD TIMES (Abkco, BMI)	71 THE NIGHT'S TOO LONG (Lucy Jones, BMI)		
38 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL	10 NOTHING'S NEWS (Howlin' Hits, ASCAP) CPP		
35 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP) CPP	31 OH LONESOME ME (Acuff-Rose, BMI) CPP		
41 HE WAS ON TO SOMETHING (Tree, BMI) HL	47 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL		
4 HOLDIN' A GOOD HANO (Songs Of Grand Coalition, BMI/Marledge, ASCAP)	67 OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn, BMI) HL		
24 HOME (Texas Wedge, ASCAP)	12 PRECIOUS THING (Steve Wariner, BMI/Irving, BMI/Beginner, ASCAP) CPP		
26 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI) CPP	74 PUT SOME DRIVE IN YOUR COUNTRY (Tree, BMI/Post Oak, BMI)		
7 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	37 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP)		
5 I FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis,	45 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don		

HOT COUNTRY SINGLES & TRACKS™

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

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'JUKEBOX IN MY MIND', 'I MEANT EVERY WORD HE SAID', 'FRIENDS IN LOW PLACES'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'WHEN SOMEBODY LOVES YOU', 'YOU REALLY HAD ME GOING', 'HE WAS ON TO SOMETHING'.

HOT COUNTRY RECURRENTS

Table with columns: RANK, THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'LOVE WITHOUT END, AMEN', 'NOBODY'S TALKING', 'HELP ME HOLD ON'.

Table with columns: RANK, THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'FOREVER AND EVER, AMEN', 'LOVE ON ARRIVAL', 'CHAINS'.

4TH ANNUAL WEST FEST

(Continued from page 41)

their promotions were incredible and their logistics were amazing." Murphey terms Cody "America's first major superstar," whose greatest accomplishment is something that Murphey achieves with West Fest: "Getting the Indian people and the cowboys and the rough riders who are in the show to get along." Cross-cultural and cross-generational relationships play a key role, not only in West Fest but in Murphey's music and lifestyle. "West Fest is an attempt to get cultures to respect each other, like each other, buy each other's wares. And it's also a respect for the land and nature."

Possible future West Fest projects could include a live album taped for Warner Bros. Records at West Fest '91. The next Colorado West Fest will place even more emphasis on environmental and ecological

'West Fest is an attempt to get cultures to respect each other'

matters, including recycling, according to Murphey.

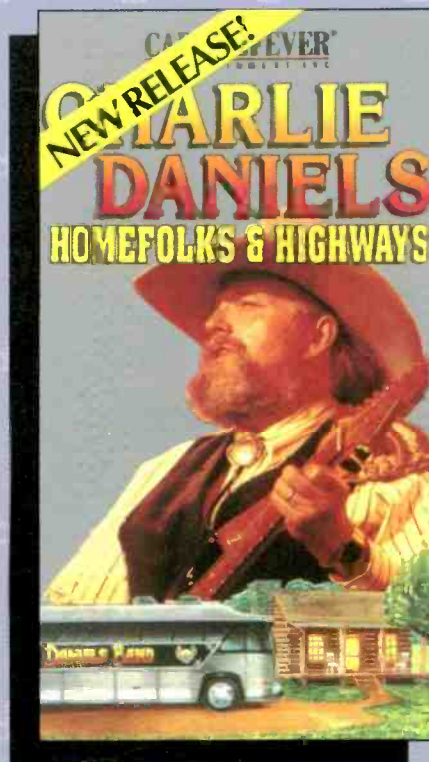
Murphey, who could easily live with the moniker of a Country Cody, has read 117 books on Buffalo Bill and is three chapters into writing a historical novel on Cody. Murphey admits he has a problem attacking a major book project now because his two closest friends in Taos are novelists—John Nichols and Doug Terry. "Even when I write a letter to the paper, I take it over to them and they rip it apart. Thank God that they both try to write songs and I can get back at them. They try to write songs that are 20 minutes long."

Future West Fest thrusts also include getting a better reflection of people in the West who had a big impact, including those from the Hispanic culture. "I'd love to have a big strolling mariachi band here and more Hispanic people on the show—I'd like to do a whole village, not just their music, but their carvings, the furniture they make. That's coming—I promise." Murphey also notes that Australians have a kindred spirit with the American West, and he plans to lure some Australian performers to West Fest next year.

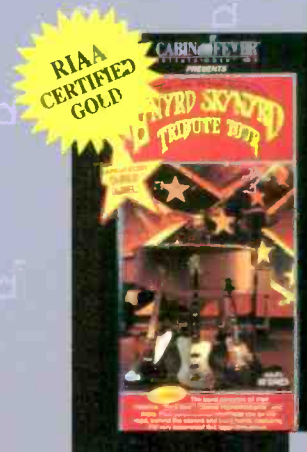
It would be difficult to imagine a West Fest that could top this year's ethnic exhibition of the talents, dreams, and souls of those attending, but entertainment industry professionals who have watched Murphey mold these events over the last four years predict that he will do exactly that.

COUNTRY MUSIC NEVER LOOKED SO GOOD

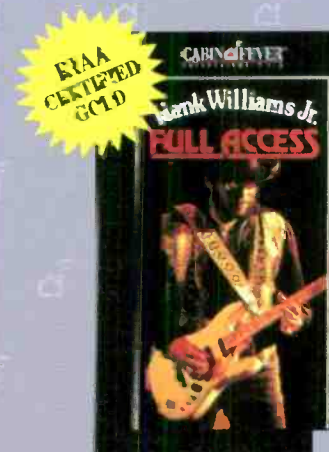
On stage...Backstage...Off stage, Fans Love Our Country Music Superstars



Charlie Daniels Homefolks & Highways \$19.95



The Lynrd Skynrd Tribute Tour \$19.95



Hank Williams Jr. Full Access \$19.95



The Making of Will The Circle Be Unbroken Vol. II \$19.95



Some Enchanted Evening with Willie Nelson \$14.95



The Real Patsy Cline \$14.95

SELL-EBRATE COUNTRY MUSIC MONTH WITH CABIN FEVER'S 900# FANTASTIC FANFAIR Sweepstakes Promotion.

A major national advertising campaign will direct consumers to retail to find the answers that could win them a dream trip for four to the world's largest country music festival...Fanfair '91 in Music City, USA...Nashville, Tennessee

PROMOTION SUPPORT

- 25,000,000 targeted impressions on TNN, CMT, Unistar Radio Network, People Magazine •

MAKE COUNTRY MUSIC MONTH COUNTRY SALES MONTH

CABIN FEVER
ENTERTAINMENT INC

The Home Of Country Music's Greatest Legends

For a distributor near you, call 1 (800) 42-FEVER

Don't forget the CMA/
NARM display contest
... details, page 51

Billboard® TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	71	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
2	2	2	71	GARTH BROOKS ● CAPITOL 90897* (9.98)	GARTH BROOKS
3	3	6	37	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
4	4	3	45	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
5	5	4	15	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
6	6	5	16	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
7	7	7	27	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
8	8	9	34	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
9	14	20	4	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
10	10	8	26	TRAVIS TRITT WARNER BROS. 26094* (9.98)	COUNTRY CLUB
11	9	11	10	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
12	11	12	66	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
13	12	10	49	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
14	13	13	15	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
15	16	15	23	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
16	18	17	31	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
17	15	14	74	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
18	20	18	46	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
19	17	16	16	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
20	30	—	2	KATHY MATTEA MERCURY 842 330* (8.98)	A COLLECTION OF HITS
21	22	23	174	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
22	19	22	47	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
23	26	25	109	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
24	21	19	20	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
25	24	31	6	EMMYLOU HARRIS REPRISE 25791* (9.98)	DUETS
26	27	24	48	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
27	31	29	82	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
28	32	28	162	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
29	29	27	9	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
30	25	36	5	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
31	28	26	28	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
32	23	21	31	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
33	40	—	2	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
34	37	34	67	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
35	33	38	4	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
36	34	41	156	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
37	41	39	253	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
38	39	33	83	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	36	37	6	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
40	38	32	9	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
41	35	30	50	SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
42	42	44	239	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
43	53	63	3	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
44	47	50	222	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
45	48	56	52	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
46	57	48	101	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
47	50	58	33	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
48	43	35	16	LIONEL CARTWRIGHT MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
49	45	43	71	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
50	49	49	58	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
51	46	40	185	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
52	52	55	61	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
53	62	60	7	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
54	51	47	45	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
55	75	—	2	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
56	54	53	69	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
57	55	57	330	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
58	65	52	118	KEITH WHITLEY ● RCA 6494 (8.98)	DON'T CLOSE YOUR EYES
59	67	51	112	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
60	61	61	66	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
61	56	67	74	THE JUDDS ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
62	70	68	12	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III
63	RE-ENTRY	97		K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
64	72	69	359	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
65	44	42	25	DAN SEALS CAPITOL 91782* (9.98)	ON ARRIVAL
66	NEW ▶		1	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
67	69	66	13	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
68	66	73	25	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
69	60	46	57	KEITH WHITLEY ● RCA 9809 (8.98)	I WONDER DO YOU THINK OF ME
70	58	62	13	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
71	NEW ▶		1	THE BELLAMY BROTHERS MCA 42340* (9.98)	REALITY CHECK
72	59	64	24	STEVE WARINER MCA 42335* (8.98)	LAREDO
73	73	—	2	ASLEEP AT THE WHEEL ARISTA 8550 (8.98)	KEEPIN' ME UP NIGHTS
74	NEW ▶		1	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
75	71	72	100	PATTY LOVELESS MCA 42223 (8.98)	HONKY TONK ANGEL

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

**CRAZY IN LOVE
CRAZY IN LOVE
CRAZY IN LOVE
CRAZY IN LOVE
CRAZY IN LOVE**

Conway Twitty's hot new single.
Conway Twitty's brand new album.
Conway Twitty's first video ever.
Available NOW on MCA Records.
After 25 years of hits, the
Conway Twitty *craze* continues!



MCA RECORDS
© 1990 MCA Records, Inc.

Retail

IN THIS SECTION

Who Is Funding INDI?	46
Nelson In-Store Canceled At Spec's	48
New Releases Previewed	50
Display Contest Invites Entries	51

France Lends An Ear To XIS Booths Listeners Storm FNAC Bastille Store

BY RAYMOND BOULT

PARIS—Listening booths, a concept that fell out of favor as the mom-and-pop record store grew into a big business industry, may be making a comeback in a new hi-tech guise if XIS, a French computer software and services firm, has its way.

Already, the Montpellier-based company is fielding operational units of its Audiocatalogue system in a store operated by FNAC, the 33-unit, Paris-based retailer of recorded music and video, home electronics, and books. The company hopes to enlist other French chains and eventually market the system in other countries as well.

The system, through a touch-screen audio/visual terminal, enables customers by simple interactive dialog to listen to selections from albums, or sort through a database, by music genre, to receive details on the latest recordings available. Also, the system can be adapted into a sampling device servicing video retailers.

What makes this system different from other sampling devices is that the central database and sound recordings might be stored hundreds of miles away from the music store and are transmitted almost instantly over telephone wires to the store's local database. What's more, stores with multiple terminals will be able to tap into the database simultaneously.

The central database contains information on 2,000 album titles. Audiocatalogue allows a customer to listen to a two-minute excerpt in high-quality sound—two pairs of headphones per terminal are provided for this purpose—during which the sleeve is displayed on the screen. From each album, several short, pre-selected excerpts from different songs can be played.

Textual information, including the name of the composer and artist and the title and number of the album, is also displayed.

"The package will work with audio records or even videotapes—indeed, with any type of information which

can be copied onto a digital support and stored in a computer-managed database," says XIS' development manager, Michele Boujard.

The initial Audiocatalogue units reside in a FNAC store in a specialty retail complex anchored by the opera house in the historic Place de la Bastille in Paris. Claude Cappuzzo, FNAC's Bastille store manager, notes, "The most important feature of Audiocatalogue is that customers can, once more, listen to records before buying. That was the situation back when FNAC started retailing

'Customers can listen to records before buying'

disks. But customers became impatient with having to wait in line until a store assistant, acting as a disk jockey, got around to playing their record, so we had to stop.

"Now, 95% of customers are satisfied with the new system, and I've also noticed that they like playing with this new toy." Cappuzzo adds, "We're going to introduce a 'Disque Of The Week' feature. Moreover, toward the end of this year, by which time nine or 10 FNAC stores throughout France will have been equipped with Audiocatalogue, we intend to display a 'Hot Hundred'-style Hit Parade, based on customers' listening requests. This information may also be supplied to interested TV and radio stations."

Audiocatalogue was developed by XIS, which holds full commercial rights to the system, in cooperation with Issy, France-based CNET, the research organization owned by France Telecom, the state-controlled telecommunications common carrier.

The deal is part of the ongoing promotional effort for France's Numeris integrated services digital network (ISDN), by which France Telecom enters into partnership agreements with key users and system develop-

ers.

Based on audio digitization concepts similar to those used for compact disk recordings, combined with data exchange techniques developed for communication between remote computers, ISDN enables simultaneous transmission of sound and other data down the same regular telephone line.

Generally, transmission of music over telephone wires yields low-quality sound, but ISDN allows for the original signal to be digitally reconstituted at the local site, without any loss of fidelity.

For management, Audiocatalogue allows instant updating of the retailer's catalog. As soon as a new recording is in stock, it can be entered into the database and immediately presented to potential customers. Obsolete recordings are deleted in a similar manner. The database is updated automatically at a central location.

Moreover, information transmitted to each store's local database and to its terminal can be personalized. In this way, stores in the same chain may have different stock lists. Specific marketing operations can be carried out, such as the promotion, at stores in a given geographic area, of a recording related to, say, an upcoming concert.

Finally, Audiocatalogue is a marketing-analysis tool that provides computerized statistics on parameters such as the correlation between what customers wish to listen to and what they actually buy.

On the technical side, XIS' Boujard explains, "The Audiocatalogue package consists of software which runs on IBM-compatible personal computers—in FNAC's case, the Compaq 386, which we have found to be extremely reliable—together with networking services related to connection, via Numeris, to our Sernis on-line data server."

France Telecom rents the necessary hardware to Numeris subscribers. In addition, subscribers pay an installation cost. With regard to Au-

(Continued on page 51)



Things Are Buzzing At Tracks. Members of Atlantic recording group Sleeze Beez drop by Tracks No. 225 in Tucson, Ariz., during their tour to support their new album, "Screwed, Blued And Tattooed." The Beez, based in Amsterdam, signed autographs and promoted their upcoming single, "Heroes Die Young." Shown, from left, are Ed Jongsma, Chris Van Jaarsveld, Don Van Spall, and Andrew Eit, all of Sleeze Beez; Martin Thomas, manager, Tracks; Jan Kosten, Sleeze Beez; and Michael Brannen, Western representative, WEA.

'CEMA Vision' Is Stepping Up Use Of In-Store Promo Clips

BY JIM BESSMAN

NEW YORK—CEMA Distribution is intensifying the practice of programming promotional videoclips in-store.

The multilabel distribution company has launched "CEMA Vision," an ongoing series of video compilation reels. The approximately two-hour tapes will be serviced every 60 days to major retail accounts.

"The goal is to provide an easy way for retailers to play in-store videos that include key artist development projects from the CEMA label family," says Rand Bleimeister, CEMA's VP of marketing and strategic planning.

These CEMA-distributed labels include Capitol, EMI, Chrysalis, SBK, Rhino, Enigma, I.R.S., Chameleon, Curb, and Gold Castle/Cypress. The music genres represented include pop, alternative, metal, R&B, and contemporary country.

The first "CEMA Vision" compilation went out to approximately 1,200 stores on Sept. 4. Additional copies of the tape will be serviced as demand dictates.

Acknowledging that retailers and labels have previously used in-store video as a sales tool, Bleimeister looks at "CEMA Vision" as a value-added refinement.

On the initial compilation, the 31 clips fall under the subtitle "New Music For Your Eyes And Ears" and feature such artists as Was

(Not Was), Jane Wiedlin, Concrete Blonde, London Quireboys, Cheryl Wheeler, Dread Zeppelin, Dramarama, Kool Skool, and World Party.

The clips have been modified to display album cover graphics during the last 30 seconds in the lower right hand corner of the frame, thus promoting easy recognition of the product in-store. Bleimeister says that artist and album information is "extra large," so as to be read from afar off ceiling monitors.

Bleimeister adds that "CEMA Vision" complements traditional retail merchandising techniques. "It involves a unified marketing strategy connected to overall artist development, with the objective being to build awareness and demand for key artist development projects," he says.

In addition to the clips, nine public-service announcements by artists representing Rock Against Drugs are included on the tape. Bleimeister says that additional programming may be developed to generate further interest in the featured artists.

Maurice Starr creates an artist-development firm for new acts
... see page 36

fièvre
LATINA

LATIN MUSIC DISTRIBUTOR

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

- Best Prices Guaranteed
- Personalized Service

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE: 1-800-87-LATIN

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

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print ANY THING YOU WANT.



FOR A FREE CATALOG CALL
800/648-0958
GOPHER PRODUCTS



CD'S, CASSINGLES, TAPES, RECORDS, CD5'S, VHS MUSIC VIDEOS, LASER DISCS, VIDEO GAMES.
OVER 600,000 CD'S IN STOCK!
-WEEKLY SPECIALS-
SAME DAY SERVICE -PERSONALIZED REPS-
FOR FREE MAILER CALL US & DIAL EXT.423

DEALERS ONLY

ABBEY ROAD DISTRIBUTORS

2228 S. RITCHIEY, SANTA ANA, CA. 92705
PHONE 714-546-7177 TOLL FREE CA. 800-ABBEY RD
TOLL FREE OUT 800-843-0955 -FAX 714-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOS MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

RETAIL TRACK



by Geoff Mayfield

PACKAGING PERSPECTIVES: By the time you eye this column, a National Assn. of Recording Merchandisers meeting on the use of disposable packaging for the merchandising of compact disks will have taken place—and you can bet this summit will have a major impact on the debate, even if it fails to produce immediate results. The NARM Packaging Committee meeting was slated for Sept. 13 in Los Angeles, and the list of attendees represents a major cross section of music suppliers and sellers.

For the first time since this controversy began to take shape last year, some players who appeared to have inflexible stances now seem open to options. Executives who once swore by the 6-by-12-inch packaging standard now feel that they must seriously weigh concerns that have been voiced by environmentalists; folks who once found the notion of a universal security tag for music product to be impractical are giving that option a second look.

And, it appears that the 6-by-12 isn't the only element of CD packaging that will undergo scrutiny. Some players, noting that the petroleum from which plastic is manufactured might become an even more limited resource than the trees that produce paper, wonder if this is an appropriate juncture to discuss options for the CD jewel box, too.

At any rate, people on both sides of the 6-by-12 issue look less stubborn these days. There seems to be a spirit of cooperation in the air—the kind of spirit that will be

needed to resolve a conflict that seemed unsolvable at the start of the year.

ON TARGET: To put it mildly, some label and distributor types are very concerned about the future of the internal rack division at **Target Stores**, what with the leave announced by director **Doug Harvey** and the departure of key buyer **Ted Lance**, who is headed for a Chicago post with **PolyGram**. Says one national-level sales executive, "To us, they are one of industry's largest accounts. To Target, music and video combined are probably only 3%-5% of their business."

But Harvey himself says not to worry—that personal considerations prompted him to take his leave. Further, if for some reason he elects not to return to Target, he expresses strong confidence in Target's management and is certain that executives at the Minneapolis-based department store chain will not allow the music and video rack to drift far off course.

GOIN' SOUTH: **Mike Dungan**, the one who works for **Arista**, as opposed to the one who works for **Camelot Music** (Billboard, Sept. 1), is making a move. Dungan, one of the Retail Trail's original yardudes, will soon be leaving his post as the label's Minneapolis-based regional marketing manager to become national director of marketing at **Arista Nashville**, the company's young-but-mighty country division. You read it here first.

STRAIGHT TALK: Retail Track heard two refreshing lines during product presentations at the recent Camelot conference. **Keith Spittler**, Cleveland branch manager for **CEMA**, told attendees, "Not all of the records you'll be hearing about today will be hits," but he added a pledge that the distributor and its labels would make every effort to maximize the sales on each of its releases. Other record companies might regard such a remark about its own product as heresy, but I say hat's off for
(Continued on page 48)

Who Is Funding The New INDI Distribution Network?

BY DEBORAH RUSSELL

213-381-2000.

CONFUSED? SO ARE WE: Although **George Hocutt** told Billboard that **Peers & Co.**, an international merchant banking consortium, had acquired his **California Record Distributors Inc.** in an attempt to create a national network of independent distributors (Billboard, Aug. 25), an official with the financial firm called **Grass Route** to say the report is incorrect.

Confusion stems from the fact that **Mel Klein**, the brains behind **Independent National Distributors Inc. (INDI)**, is a client of **Peers & Co.** The merchant bank advises Klein on deals, such as the recent **CRDI** purchase, but "our money is not in any way connected to this acquisition," says **Pat Begley**, managing director and chief administrative officer there.

So who is funding INDI? In a market where lenders are becoming more conservative, Klein, a former financial executive at **Island Records**, says INDI is capitalized by a number of institutional investors, whom he declines to name.

Some indie distributors have speculated that one such investor could be **Chris Blackwell**, Island founder and chairman. Klein refutes the rumors and claims that Blackwell "has no investment financially or operationally, whatsoever, with INDI." Island also denied any connection between Blackwell and INDI.

INDI is set to open a West Coast office in Burbank, Calif., to be run by **CRDI's Hocutt and Dick Kline**, a former senior executive at **Atlantic and PolyGram**. For information, call **Larry Solters** at **Scoop Marketing**,

SONGWRITER/PRODUCER/businessman Joseph Nicoletti has mixed emotions regarding "Soldier's Eyes," a tribute song he wrote a few years ago, which he will release on an EP, "Step Into The Light," on his **Newport Beach, Calif. label, Global Village Records**. The tune, a modern pop/rock/folk song with a bluesy edge, seems particularly relevant in



light of the current Middle East crisis. Nicoletti is happy about the attention, but not about the reason.

"Soldier's Eyes" is not a novelty record exploiting the current crisis in the Persian Gulf, he says. He wrote what he considers a timeless tune about issues that all soldiers always face. "It's not a hate song; it doesn't glorify war; it has no political point of view," says Nicoletti. "Every generation has had soldiers, and deep down there's something generic about them. They're the ones who are willing to fight for the freedom, for the things we take for granted."

Nicoletti currently is negotiating with **Brave Heart** and the **Coming Home Committee**, among other organizations, to ship his cassettes to troops in the Persian Gulf. For information, call 714-494-0181, or fax 714-494-0982.

BAINBRIDGE RECORDS, the L.A.-based indie that carved its niche in the adult marketplace, just cele-
(Continued on page 50)



Six Easy Steps to Success

1. Call us.
2. We enter your CD and Cassette orders into our computers and tell you how many are in stock and provide you with the latest sale pricing.
3. With a single keystroke, the items you select are now instantly yours Guaranteed!
4. Your order ships overnight air express (at no extra charge) and arrives at your doorstep the next day with absolutely no surprises. The order you place is the order you get.
5. Look over our easy to read invoice, compare the prices. compare the fill.
6. Call us again.

AMERICA'S LARGEST ONE STOP
COMPACT DISCS · CASSETTES

Saturday Delivery Now Available!

- Representing 450 labels with over 50,000 titles in stock
- Worldwide service
- Incredible deals and sale pricing
- Comprehensive new release and product information
- Supported by the most knowledgeable sales staff in the U.S.

800-388-8889 CT 203-798-6590 NY 212-517-3737 LA 213-388-9834 FAX 203-798-8852

DIVIDER CARDS

CHECK OUR PRICES!

Direct From Manufacturer

Call
1-800-222-5116
1-317-935-2990

Or Write

H.E. Woodruff Corporation
1235 North F St.
Richmond, IN 47374

(A Subsidiary of Primex Plastics Corporation)

Special Volume Rates

400 CD Books in 2 sq. ft.-
CD's kept in jewel boxes
behind the counter.



Call for
FREE
sample
CD See-
Through
Browser
Pak
Today!

Browser[®]
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

BEST PRICES!

WEEKLY SPECIALS!

AUDIO 1 ONE
Your Best Distributor of C.D.'s and Cassettes

"If AUDIO ONE is not your 1st stop every order...
you are simply missing the AUDIO ONE ADVANTAGE."

Call: 1-800-8-AUDIO-1
Call: 1-203-381-0202
FAX: 1-203-381-0255
NEXT DAY DELIVERY AVAILABLE Call today
400 Long Beach Blvd., Stratford, CT 06497

Your 1st Stop!

Your BEST Stop!

Your AUDIO 1 Stop!

TWO WINNERS!

CHET ATKINS AND MARK KNOPFLER, "NECK AND NECK."

In the competition for the world's most instantly recognizable guitar stylist, Chet Atkins and Mark Knopfler are "Neck And Neck."

Chet has played on literally hundreds of hit songs, and his own best-selling albums have made him the most imitated and successful guitarist in country music.

Mark is the most exciting guitarist in rock today. His band, Dire Straits, regularly tops the charts, and his special projects, such as the Notting Hillbillies, regularly amaze, surprise and electrify fans the world over.

Now, on "Neck and Neck" Chet brings out the best in Mark...Mark brings out the best in Chet...

And it doesn't get any better than that!

NO CONTEST!

CHET ATKINS AND MARK KNOPFLER
ARE TWO OF THE WORLD'S PREMIER GUITARISTS,
"NECK AND NECK"
INCLUDING THE SINGLE "POOR BOY BLUES."

ON COLUMBIA

"Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. © 1990 CBS Records Inc.



Police Nix Nelson In-Store After Eyeing Huge Crowd At Fla. Spec's

BY TRUDI MILLER

NEW YORK—Spec's Music & Video executives thought an in-store appearance by members of DGC recording group Nelson would ensure a good turnout for the Labor Day grand opening of the chain's newest store in Coral Springs, Fla. But the turnout was so good, in fact, that the appearance had to be canceled.

"We'd heard that other things they did in the South drew 700 or 800 people," says Joe Andrules, VP of advertising of Miami-based Spec's Music & Video. "It was a holiday, so we planned on maybe 1,000." The band was due to arrive at 3 p.m. "By 8 a.m. people were already waiting," says Andrules. "By 11, there was a huge line that circled around the store and went down the road about an eighth

or a quarter of a mile." Andrules is not sure how many people eventually turned up. "At least 2,000 or 3,000," he says, "and the police were saying it might have been as many as 4,500."

The two Nelson brothers, meanwhile, were being interviewed on radio station WSHE, telling listeners to come down to the store. "Ten minutes before the limo drove up, the police said, 'We can't handle it. It's canceled,'" says Andrules.

The crowd was disappointed, but not unruly. "There were no problems or arrests, just a lot of boos," says Andrules. "They were upset, but they didn't trash anything or break anything. A lot of people shopped in the store and got to see the store."

WSHE managed to get the appear-

ance moved to a local club, Summer's on the Fort Lauderdale beach, that night.

In retrospect, Andrules can see why the turnout was so huge. "Their album ['After The Rain'] is in the top 20; they're the sons of Ricky Nelson; and they weren't playing in town anywhere. They were brought down just for the grand opening," he says. "So this was the only chance to see them."

But despite the turnout, Andrules did not see any need to cancel. "Most of the people were still in our parking lot," he says. "The line went down this grassy area with trees between two streets, so they weren't in anyone's way. There were no complaints from other businesses. We were 10

minutes away from it happening."

Andrules plans to continue holding in-store appearances, but next time, he says, "we'll take every aspect into consideration. Maybe if we'd had police there right when they first started showing up, we could have lined them up better or something."

The cancellation went much smoother than that of the Depeche Mode in-store at a West Hollywood Wherehouse Entertainment store in March (Billboard, April 7). In that incident, the estimated 10,000-15,000 assembled fans banged on windows and threw bottles and cans; Wherehouse later agreed to pay the city of Los Angeles \$25,000 to compensate for the police and fire officials brought in for crowd control.



HUGE INVENTORY
DYNAMITE PRICES
WEEKLY SALES
PERSONALIZED SERVICE

**LARGEST DISTRIBUTOR OF
PRE-RECORDED MUSIC IN THE WORLD!**

"LET US BE YOUR ONESTOP"

Receive your order in 48 hrs. or less
at no extra cost including Saturday!

OVER 100,000 TITLES IN STOCK
Specializing in new store openings, Reggae, Metal & Miami Sound

Local: (305) 621-0070 Ask For Bruce
Or Call Toll-Free: 1-800-359-7664

15960 N.W. 15th Ave., Miami, FL 33169 Fax# (305) 621-0465

COMPACT DISCS, TAPES, LP'S, ACCESSORIES, 12" S, CASSINGLES, VIDEOS

RETAIL TRACK

(Continued from page 46)

Spitler's truth in advertising.

Then, if that wasn't enough, I almost fell over the following day when I heard CBS Records' Cleveland branch manager, Jim Hawn, say, "We don't have time to run the CMV video, but..." as he went on to mention the video logo's key releases. Standard procedure at most product sessions that I've attended is to treat the program's agenda as if it were set in stone.

At most presentations, the distributor would just go ahead and hit all the videos it had planned, regardless of how much overtime might result from blindly following that agenda with no regard for the clock or the convention's overall schedule. Like a great jazz musician, Hawn knew the right time to improvise.

BOTH WAYS: As most of you know, there are two versions of the new **Jane's Addiction** album, "Ritual de lo Habitual." One carries the original artsy cover, which some people have deemed objectionable. The other, which **Warner Bros.** refers to as the "First Amendment version," is simply a white cover that carries the language of the First Amendment verbatim. During a recent visit to a **Wherehouse Entertainment** store, Retail Track was intrigued to find out that the chain is carrying both editions, leaving the ultimate choice to the consumer.

By the by, Warner is selling a lot more of the one with the original, controversial artwork than it is of the amended version. The label says die-hard Jane fans are buying both.

MYTH-TAKEN: **Nipper** fans take heart! The pup's picture is apparently not as bleak as the one described in this column's July 14 edition.

In that item, **HMV U.S.** president **Tony Hirsch** and VP of marketing

Peter Herd told Retail Track that the original painting of the pooch, who serves as the mascot of **RCA Records** in this country and the logo of **HMV** in the U.K. and Canada, had the dog sitting on its master's coffin, lamenting the owner's absence and hearing the sound of "His Master's Voice."

Well, this dreary picture didn't sit pretty with **Sue Satriano**, VP of public relations for **Capitol-EMI**. Satriano is a dog lover who could safely be described as one of **Nipper's** most avid caretakers. As soon as Hirsch and Herd's "coffin" story hit the pages of **Billboard**, she jumped into gear, and has provided Retail Track with evidence that pokes holes in the previously reported account.

According to a British book called "The Story Of 'Nipper' And The 'His Master's Voice' Picture," compiled by Leonard Petts, the coffin theory is one of the three "most bizarre" rumors regarding the image's origin. According to the mistaken legend, the painting rendered by Francis Barraud had the dog sitting on the coffin of Barraud's brother, but the coffin was "painted out" when it became a copyrighted trademark in 1899.

So, it appears that Hirsch and Herd have been taken in by this unfounded myth. Now that this column has set the record straight, Satriano—and **Nipper**—can rest easier, and all I can say about being misled is doggone!

**ORIGINAL CD JEWEL BOX &
VHS V-O CASSETTE**

• Licence of CD Jewel Box and Multipack Case (for 2 CDs, 3CDs, 4CDs) Manufacturing according to Polygram Specifications, accurate Dimensions and Automatic Packaging Machine.



CD Jewel Box



V-O Cassette

VIVA MAGNETICS LTD.
16th/F., E On Factory Bldg., 14 Wong Chuk Hang Road,
Aberdeen, Hong Kong Tel: 8700119 Fax: 852-8731041

MATRIX
USA REPRESENTATIVES
Tel: 213-459-6913 Fax: 213-459-6416 Tlx: 272767

NEXT DAY AIR & SATURDAY DELIVERY AT NO EXTRA CHARGE!

SERVICE IS OUR BUSINESS!

**LET OUR NEW 80,000 SQ. FT. WAREHOUSE
WORK FOR YOU**

**GREAT PRICES, FANTASTIC FILLS ON ALL CD'S,
TAPES, ACCESSORIES, MUSIC VIDEOS,
DISCOS & CASSETTE SINGLES!**

For more information and free sale catalog
1-800-523-0834
(215) 426-3333 FAX (215) 426-2667

UNIVERSAL ONE-STOP * 2055 RICHMOND STREET * PHILADELPHIA, PA 19125




SCHWARTZ BROTHERS, INC.
Compact Disc Distribution




Impressive fill!
Nearly 30,000 titles!
Computerized inventory!
Free domestic freight!
Tailor-made backorder service!
Special orders welcome!
Export service!

Call today for our exclusive
compact disc sampler and free catalog!

1-800-638-0243
1-301-459-8000
FAX 1-301-731-0323

Let over 43 years of experience work for you.
Distributors of Distinction Since 1946.

4901 Forbes Blvd. Lanham, Md. 20706

Billboard® TOP ADULT ALTERNATIVE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
-----------	------------	---------------	--	--------

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	15	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P* 9 weeks at No. 1	YANNI
2	2	21	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	3	15	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
4	7	5	PIANISSIMO PRIVATE MUSIC 2073-2-P*	SUZANNE CIANI
5	6	15	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
6	4	21	CITIZEN OF TIME NARADA ND-62008*/MCA	DAVID ARKENSTONE
7	9	9	TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P*	JOHN TESH
8	13	9	JET STREAM SONIC ATMOSPHERES CD 80028*	CHI
9	5	23	KOJIKI Geffen 24255-2	KITARO
10	10	37	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089*	MANNHEIM STEAMROLLER
11	11	13	CAUGHT IN THE BLUE LIGHT NOUVEAU A 892-2*	BILL WOLFER
12	8	71	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
13	NEW		THE NARADA WILDERNESS COLLECTION NARADA N-63905*/MCA	VARIOUS ARTISTS
14	14	7	SHADES OF SHADOW MIRAMAR MPCD3001*	QUINTANA + SPEER
15	NEW		TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
16	15	85	WATERMARK ● Geffen 24233	ENYA
17	12	13	MAGICAL CHILD NARADA ND-61027*/MCA	MICHAEL JONES
18	20	3	REFERENCE POINT GRP GRD-9614*	ACOUSTIC ALCHEMY
19	18	29	SET FREE HEARTS OF SPACE HS11016-2*	CONSTANCE DEMBY
20	19	9	ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM	WIND MACHINE
21	NEW		OCEAN DREAMS SOUNDINGS OF THE PLANET SP-7140	DEAN EVENSON
22	17	21	BODYMUSIC NUAGE 89888*	NICHOLAS
23	21	98	CRISTOFORI'S DREAM NARADA 61021*/MCA	DAVID LANZ
24	16	101	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
25	NEW		THAT'S WHAT PRIVATE MUSIC 2068-2-P*	LEO KOTTKE

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	11	ELEGIBO MANGO 539-855/ISLAND 3 weeks at No. 1	MARGARETH MENEZES
2	2	11	MEK WE DWEEET MANGO 539-863/ISLAND	BURNING SPEAR
3	5	19	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
4	3	19	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
5	4	15	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
6	7	19	NOW MESA 79021	BLACK UHURU
7	6	9	PUZZLE OF HEARTS COLUMBIA CK 45435	DJAVAN
8	11	7	FROM THE SECRET LABRATORY MANGO 539-869/ISLAND	LEE PERRY
9	9	9	PANCHA NADAI PALLAVI ECM 841 641-4*	SHANKAR
10	14	3	CLASSIC TRACKS SHANACHIE 43074	LADYSMITH BLACK MAMBAZO
11	NEW		PASSAGES PRIVATE MUSIC 2074-2-P	RAVI SHANKAR/PHILIP GLASS
12	12	3	THE BEST OF ALPHA BLONDY SHANACHIE 43075*	ALPHA BLONDY
13	10	5	BAREFOOT GLOBAL PACIFIC R2 79333*	BAREFOOT
14	NEW		NOW DUB MESA R2 79022	BLACK UHURU
15	RE-ENTRY		GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS

○ 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.



TRAVEL TO THE EDGE WITH MICKEY HART

HART'S FIRST SOLO ALBUM IN OVER A DECADE

RCD 10124/RACS



THE COMPANION BOOK

ISBN 0-06-250374-X (paperback);
0-06-250372-3 (hardcover)

Grateful Dead percussionist Mickey Hart has spent most of his adult life in pursuit of the ancient spirit of percussion, and he has now documented that journey with two remarkable works: the album **AT THE EDGE**, released by Rykodisc, and the book **DRUMMING AT THE EDGE OF MAGIC**, published by HarperSanFrancisco. Rykodisc and HarperSanFrancisco are combining forces for a multi-faceted marketing effort, to include:

- Appeal to New Age market, Grateful Dead crossover, World music and culture fans, audiophile listeners, musicians, and more!
- National publicity campaign to include profiles in **PEOPLE, TODAY SHOW, CNN, UPI, FRESH AIR**, and 20-city satellite local TV tour.
- National print advertising campaign includes **ROLLING STONE, DOWNBEAT, MUSICIAN, DRUMS & DRUMMING, NEW AGE JOURNAL, RELIX, SHAMAN'S DRUM**.
- Features in consumer Christmas catalogues.
- Full-color countertop displays available: Books only, and CD/Cassette/Book pre-pack formats.
- In-store play copies available.
- Album listening parties for press/retail on the East & West Coasts.



RYKODISC USA
Licensing/Marketing
Pickering Wharf, Bldg. C-3G
Salem MA 01970
508 744 7678
508 741 4506 FAX



HarperSanFrancisco
A Division of HarperCollins Publishers

RYKODISC USA
Sales/Distribution
200 N. 3rd Ave.
Minneapolis MN 55401
612 375 9162
612 375 0272 FAX

CASSETTE SINGLE SPECIALISTS

**EXCELLENT STOCK • SERVICE • SELECTION
INFORMATION • PRICES • FANTASTIC FILLS**

CALL OR WRITE FOR OUR FREE CATALOG

Over 2000 Titles in Stock

Including Oldies and
Maxi-Cassette Singles

CHECK OUT OUR EXTENSIVE INVENTORY
WE OFFER PRE-RELEASE INFORMATION
FROM ALL COMPANIES

WE SHIP ACROSS THE USA • WEST COAST CALL US

(800) 992-9011 OUTSIDE
NYS

Try us—We want to be your cassette single supplier

We Also
Specialize
in
CD-5

UNIQUE MUSIC CORP.

110 DENTON AVE. • NEW HYDE PARK, N.Y. 11040
TEL. (516) 294-5900 • FAX (516) 741-3584 • FAX (516) 741-1988

**ALBUM
RELEASES**

The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—vinyl 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

**THE CALL
Red Moon**

CD MCA MCAD-10033
CA MCAC-10033
LP MCA-10033

**CONCRETE BLONDE
Bloodletting**

CD I.R.S. X1-13037 (Colored Vinyl Only)

**ROBERT CRAY
Midnight Stroll**

CD PolyGram 846652-2
CA 846652-4
LP 846452-1

**DEREK & THE DOMINOES
The Layla Sessions, 20th Anniversary**

CD PolyGram 847083-2
CA 847083-4

**DREAD ZEPPELIN
Up-Unleaded Vinyl**

LP I.R.S. X1-13048 (Colored Vinyl Only)

**TIM FEEHAN
Full Contact**

CD MCA MCAD-10069
CA MCAC-10069
LP MCA-10069

**ELISA FIORILLO
I Am**

CD Chrysalis F2-21678
CA F4-21678

**JOE HENRY
Shuffle Town**

CD A&M 5315-2
CA 5315-4

**HUMAN LEAGUE
Romantic**

CD A&M 5316-2
CA 5316-4
LP 5316-1

**HUNTERS & COLLECTORS
Collective Works**

CD I.R.S. X2-13053
CA X4-13053

**EVAN LURIE
Selling Water By The Side Of The River**

CD Island 846265-2
CA 846265-4

**JUDAS PRIEST
Pain Killer**

CD Columbia CK-46891

CA CT-46891
LP C-46891

**THE POGUES
Yeah, Yeah, Yeah, Yeah, Yeah**

CD Island 846723-2
CA 846723-4
LP 846723-1

**THE ROCHEs
We Three Kings**

CD MCA MCAD-10020
CA MCAC-10020
LP MCA-10020

**KRISTEN VIGARD
Private Music 2066-2-P**

CA 2066-4

**WARRANT
Cherry Pie (Edited Version)**

CD Columbia CK-45487
CA CT-45487
LP C-45487

**VARIOUS ARTISTS
Just In Time For Christmas**

CD I.R.S. X2-13052
CA X4-13052

**VARIOUS ARTISTS
Save The Children**

CD PolyGram 843981-2
CA 843981-4

BLACK

**GERALD ALSTON
Open Invitation**

CD Motown MOTO-6298
CA MOTC-6298
LP MOT-6298

**ARTZ & KRAFTZ
The Beginning Of An Era**

CD Motown MOTO-6305
CA MOTC-6305
LP MOT-6305

**G LOVE E
Chillin' On The G Spot**

CD Chrysalis F2-21782
CA F4-21782

**L.L. COOL J
Mama Said Knock You Out**

CD Columbia CK-46888
CA CT-46888
LP C-46888

**NO FACE
Wake Your Daughter Up**

CD Columbia CK-46837
CA CT-46837
LP C-46837

**PHALON
Rising To The Top**

CD Elektra 2-60966
CA 4-60966
LP 1-60966

**TODAY
New Formula**

CD Motown MOTO-6309
CA MOTC-6309
LP MOT-6309

COUNTRY

**RICH GRISSON
Have You Seen Me Lately?**

CD PolyGram 842341-2
CA 842341-4

**JAMES HOUSE
Hard Times For An Honest Man**

CD MCA MCAD-10026
CA MCAC-10026

**MCBRIDE & THE RIDE
Burnin' Up The Road**

CD MCA MCAD-42343
CA MCAC-42343

**CONWAY TWITTY
Crazy In Love**

CD MCA MCAD-10027
CA MCAC-10027

JAZZ/NEW AGE

**JEANNIE & JIMMY CHEATHAM & THE
SWEET BABY BLUES BAND
Luv In The Afternoon**

CD Concord Jazz CCD-4429
CA CJ-429-C

**DON CHERRY
Multi Kulti**

CD A&M 5323-2
CA 5323-4
LP 5323-1

**STANLEY COWELL
Live At Maybeck Recital Hall, Vol. Five**

CD Concord Jazz CCD-4431
CA CJ-431-C

**SUSANNAH MCCORKLE
Sabia**

CD Concord Jazz CCD-4418
CA CJ-418-C

**CHRISTOPHER PEACOCK, GENE NERY,
RICHARD PALALAY
Oceans**

CD Pure & Simple PS-9002
CA PS-9002

**IRMIN SCHMIDT-BRUNO SPOERRI
Toy Planet**

CD Caroline 1655/\$13.98

**JIM SELF
Tricky Lix**

CD Concord Jazz CCD-4430
CA CJ-430-C

**RAVI SHANKAR & PHILIP GLASS
Passages**

CD Private Music 2074-2-P
CA 2074-4

**ANDY SHEPPARD
Soft On The Inside**

CD Island 842927-2
CA 842927-4

**DOUGLAS SPOTTED EAGLE
Sacred Feelings... Native American Flute
Music**

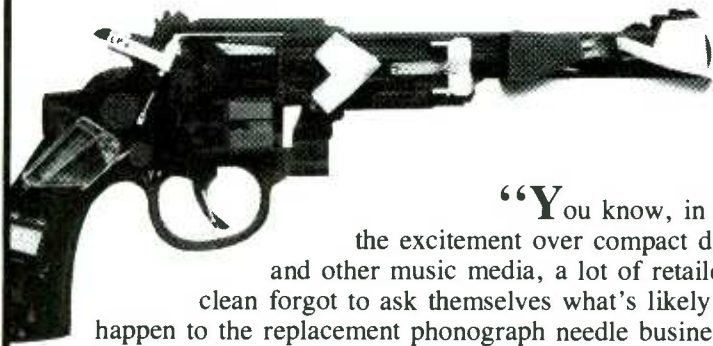
CD Soar 109-CD
CA 109-MC

**SUN-RA
Purple Night**

CD A&M 5324-2
CA 5324-4

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.

“Go ahead,
make YOUR day . . .”



“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?’

Well? Do ya?”

MAIL TO:

Pfanstiehl

3300 Washington St
Waukegan, IL 60085
Tel: 1 (800) 323-9446

Go ahead, make my day. Send me a Pfanstiehl Needle Information Kit.

Name _____
Your Name _____
Address _____
City _____ State _____ Zip _____
Your Phone Number (____) _____

GRASS ROUTE

(Continued from page 46)

brated its 10th anniversary. Label president Harlene Marshall recently completed the purchase of jazz label Quartet Records, with “Tango Cool” by Ted Gioia and Mark Lewis as the first new release. Bainbridge celebrates the decade in business with such releases as “Stormy Memories,” the first new recording by the Mystic Moods in 15 years, and “Sonic Booms 2,” the latest in the label's series of sound-effects disks. For information, call 213-476-0631.

ROUGH TRADE'S CURRENT release roster boasts The Glove's “Blue Sunshine,” a 1983 collaboration between the Cure's Robert Smith and Steve Severin of Siouxsie & the Banshees. The album has never been released in the U.S. Other choice selections from the New York-based label include the Butthole Surfers' version of “Hurdy Gurdy Man,” Galaxie 500's second album, “This Is Our Music,” and the Velvet Monkeys' “Rake,” featuring Sonic Youth's Thurston Moore and Dinosaur Jr.'s J. Mascis. Call 212-777-0100 for more information.

ATLANTA'S Ichiban Records Inc. has announced the exclusive distribution and marketing of Sanford, Fla.'s King Snake and Washington, D.C.'s Powerhouse labels. Expect new and selected reissue product from the blues and roots rock labels later this year. More info at 404-926-3377.

ANDY PRIEBOY (Wall Of Voodoo) and **Johette Napolitano** (Concrete Blonde) duet on “Tomorrow, Wendy,” a new single from Prieboy's Dr. Dream Records album, “... Upon My Wicked Son.” L.A.-based video director **Thomas Mignone** of **DOOM Inc.** shot an emotionally captivating video that tells the story of an AIDS-infected prostitute who committed suicide. The “viewer awareness” clip is set in Chicago locations in which the real-life subject of the song actually lived and worked. Napolitano covers the Prieboy song on Concrete Blonde's I.R.S. album, “Bloodletting.” Dr. Dream Records is in Orange, Calif. Call 714-997-9387 for more information.

**It's Our Service
That Makes The Difference!**



**VINYL
VENDORS**
Music Merchandisers

We sell it ALL!
AC/DC to Zappa... Bach to Zappa
Compact Discs to Cassette Singles!

90% fill on 90% of your orders!
Box-lot prices!

Same day shipping!
Weekly new release mailer!

Professional Advice • Personal Service
Competitive Pricing!

Guaranteed initial orders for
all new customers!

7870 SPRINKLE ROAD, KALAMAZOO, MI. 49002
(616) 323-0131 FAX: (616) 323-9517
TOLL FREE: 1-800-446-0006

CMA/NARM Put Out The Call For Contest Entries

NEW YORK—The National Assn. of Recording Merchandisers and the Country Music Assn. are inviting all NARM retail stores to participate in the 1990 CMA/NARM in-store display contest.

Contestants should submit photos of window or in-store displays built prior to the CMA awards show, which will be televised live from Nashville Oct. 8. Entries must be submitted in the form of a wrap-up book and accompanied by an entry form, which is available from NARM and CMA. Entries should be sent to the CMA office, P.O. Box 22299, 7 Music Circle North, Nashville, Tenn. 37202, and must be received by Oct. 31.

A panel of manufacturers will judge the entries based on the following criteria: use of CMA/NARM merchandising materials in display; inclusion of product in or near display; prominence of display in store; creativity and originality; and effectiveness.

The first-prize winner will receive \$500. The second prize is \$300; third prize, \$200; and fourth prize, \$100. The winners of the contest will be announced in November.

RETAIL PEOPLE

Show Industries in Los Angeles announces two appointments. **Shelly Tucker** is named director of purchasing. She was manager of audio purchasing for the company. **Patti Baca** is named purchasing manager/video and special products. She was manager/special products purchasing for the company.

Maureen Bigon is named director of product marketing for Warehouse Entertainment in Torrance, Calif. She was manager of music product marketing for the company.

Dave Carroll is named director of purchasing at CD One Stop in Bethel, Conn. He was head buyer for the company.

Our Readers Are Always On The Move



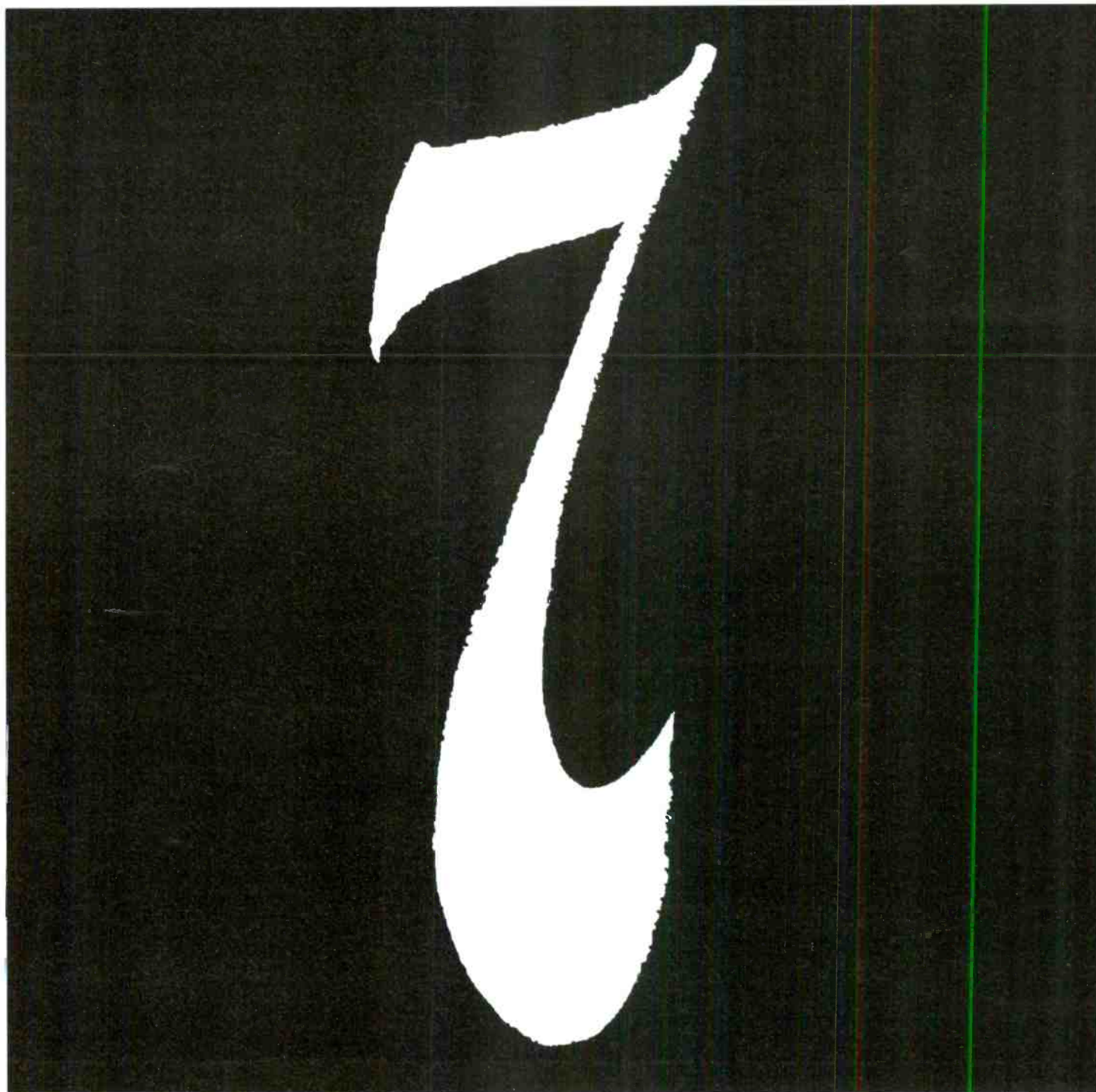
Properties in North America, Europe and the Caribbean are selling in Billboard's

REAL ESTATE TO THE STARS

classified section

Call Chic Walker 1-800-950-1018 212-536-5284
fax 212-536-5351

COMING



AMERICAN GRAMAPHONE
AMERICAN GRAMAPHONE RECORDS

9130 MORMON BRIDGE ROAD
OMAHA, NEBRASKA 68152

Member of
NAIRD

FRANCE LENDS AN EAR

(Continued from page 45)

diocatalogue, the music retailer can either buy or lease the additional hardware from XIS. In the case of FNAC, the retailer bought the units at a cost of about \$16,350 per terminal. The Bastille store fields about 14 terminals. If retailers choose to rent the hardware, they pay about \$673 a month.

The FNAC chain has yet to measure what impact Audiocatalogue has on store sales.

Meanwhile, XIS is offering the package to other French retail organizations, including a couple of other leading record specialists, Boujard says.

From a telecommunications point of view, although Numeris is arguably the most advanced ISDN in the world, other countries, such as Germany and Japan, are rapidly catching up. For their part, the U.S. and U.K. are currently lagging somewhat behind, mainly because of political and commercial problems.

Once all these national systems are operational and interconnected, the Audiocatalogue concept could theoretically be applied throughout the world.

Boujard says, "XIS has trademarked Audiocatalogue, as well as its American spelling, Audiocatalog. We are closely following ISDN development worldwide, and we will offer the package in other countries as and when ISDN becomes available."

*The Anti-Defamation League
cordially invites you to attend
a testimonial dinner-dance and presentation of its
Human Relations Award
for Lifetime Achievement*

to

David Handleman
Chairman and Chief Executive Officer
Handleman Company



Keynote Speaker

The Hon. Thomas R. Pickering
United States Ambassador to the United Nations

sponsored by the
ADL Music & Video Division
Music & Performing Arts Unit of B'nai B'rith

Marriott Marquis Hotel
New York City

Tuesday, October 2, 1990, 6:30 p.m.

Honorary Chairman
Walter Yetnikoff

Dinner Chairpersons
Cy Leslie Mickey Granberg

For information call: Jane E. Forster (212) 490-2525 ext. 391

Robert L. Johnson is the creative force who, at the dawn of the burgeoning cable network industry, envisioned a minority-oriented cable network and made it a reality.

Thus, Black Entertainment Television was born in 1980. Since then, Johnson has built his enterprise from a tiny network that cablecast two hours a week on the Madison Square Garden Network channel to a 24-hour-a-day superstation that offers news, entertainment, sports, music videos, and public affairs.

Now celebrating his network's 10th anniversary, Johnson is already looking to BET's next decade of diversity in programming and expansion. Here Johnson recounts the company's beginnings and history to the present, and offers glimpses of the future.

Q: What was your background before you began the cable network?

A: I was a lobbyist for the National Cable TV Assn., VP for government relations. I would lobby the Congress, the FCC, and various citizens' groups for the growth of the cable TV industry. I was fortunate to be there when the

'We have created a whole black video music industry for producers, artists, and directors as a result of our commitment. We can draw that same parallel with 'BET News'—we're the only network providing news to black America . . . We give voice to a wide variety of facets for the black community.'

cable industry was just getting off the ground.

Q: At what point did you decide to start your own network?

A: I think the point came about as I saw other cable services going on the air and becoming national networks. I had the good fortune of lobbying for the deregulation of pay TV—there used to be regulations for pay TV that were in place because they thought that pay TV would hurt free TV. This was 1979, '80.

Because of my job I was talking to Bob Rosencrantz of Madison Square Garden Sports, and Jerry Levan of HBO (now with Time-Warner), and Ralph Baruch of Viacom, who started Showtime. And as I listened to people talking about providing specialized programming to unique audiences, I thought that somebody ought to do black programming. There is such a tremendous entertainment value that black people have provided through records, TV, and sports, and cities will be looking for cable companies to provide more diversity in programming. I said, why not a minority channel?

In about April 1979 I borrowed \$15,000 from a local bank, told the guys at NCTVA that I would try a new venture, then I went and talked to John Malone at Telecommunications Inc. about my concept. He said he would invest in it, he put up half a million dollars, and that's how I got started.

President/CEO ROBERT L. JOHNSON BET IN THE '90s—GIVING VIEWERS EVEN MORE OF A CHOICE IN THE DECADE OF DIVERSITY

By JANINE McADAMS



Q: So when did you get your funding?

A: We got funded in October of 1979, and the programming went on-air in January 1980.

Q: What was that early programming like?

A: Two hours a week. We debuted on Jan. 25, 1980. We had Friday and Saturday from 11 p.m.-1 a.m., piggy-backed on the Madison Square Garden Network, which became the USA Channel. We had mainly gospel music, black classic films, and some limited music videos. In 1982 we went to six hours a day, seven days a week, from 8 p.m. to 2 a.m. That's when we made a major commitment to music video with "Video Soul." In 1984

we went 24 hours a day.

Q: BET is 24 hours, but there's a lot of leased-time programming. Are you moving toward 24 hours of original programming?

A: We are moving to do 24 hours original programming. Most of the leased stuff is in the early a.m. We will decrease that as we get more revenue from cable operators. Right now we get the lowest fee, so we have to supplement that. Our goal is to get rid of that programming. We're into the second year of a five-year contract with the operators, and in two years there will be little leased programming, but it's difficult to sell advertising in the early mornings, and we're targeting black households, where hopefully most of the viewers are at work. We are working with different demographics. And as a minority business you have to take steps to make your business grow first, then spend money on things you like.

Q: Do you have a programming philosophy?

A: Yes—to provide programming that reflects the black cultural experience in fact or in fiction, and programming that features blacks in leading or dominant character roles. Our theme, and I believe, our foundation is "Giving You A Voice." We want BET to be a voice for black America in all of its facets. For example, when we began music video programming, when MTV wasn't covering it at all, we said to the music industry, "We will play as many music videos as you can produce," and this was long before rap was all over MTV. We were late in getting a specific rap show on the

air, but we said to the music video community, "We'll give you a voice." We have created a whole black video music industry for producers, artists, and directors as result of our commitment.

We can draw that same parallel with "BET News"—we're the only network providing news to black America . . . We give voice to a wide variety of facets for the black community.

Once inside, the BET headquarters takes on more warmth, with walls festooned with African-American art. The facility's huge open-air office is the control center where BET's success is engineered. Though the network broadcasts 24 hours, the beast that is BET doesn't really stir until about 8 a.m.

That's about the time BET VP of Network Operations Jeffery K. Lee arrives at work. Lee's job encompasses a variety of duties: programming, technical engineering, purchasing and building maintenance.

Lee starts his week reading overnight discrepancy reports which chronicle the events of the weekend. The document serves as a sort of barometer for the rest of Lee's day. If the report indicates, say, a temporary system failure, Lee will surely receive calls from concerned cable operators nationwide.

"The morning basically is repetitive, a series of checks and balances," Lee says. "Everything from checking the production schedule to a malfunctioning air conditioner comes under me."

Lee figures he and his BET colleagues work

America. And there would not be coverage of black college football anywhere if not for BET. We give voice to a wide variety of facets for the black community. That's why we're not totally (music) videos, but that's why it will be the foundation of our programming. We've got rap music, we've got "Soft Notes," which is jazz and new age, "Video Soul," "Too Hot," "Midnight Love," which is ballads and soft R&B, now we have "Video Gospel." Many black artists are doing gospel videos now, and they have a place for airplay.

Q: Are there any videos BET will not play?

A: The only videos we won't play are either technically inferior or by our definition lewd and obscene.

Q: BET now runs a rap music show called "Rap City," which debuted last fall. Why didn't BET incorporate a rap show sooner? Will the show's format continue in the same way?

A: There was no pressure to put it on earlier; we simply put rap music in our regular rotation on the assumption that it was the best way to get them seen and not to segregate rap into one particular show. It got so hot it demanded its own show and we gave it. We were playing rap before anybody else made a commitment to rap music—we just didn't give it its own umbrella. We're continually looking at our program to make it the most attractive to viewers, so the programming will continue to evolve. We feel that the host, Chris Thomas, is doing a good job and he'll be back next season.

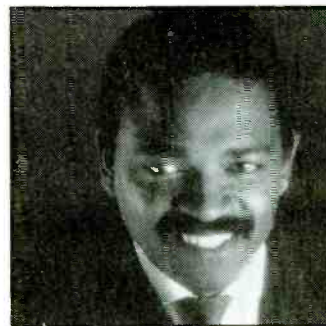
Q: College sports are a large part of BET's coverage. Why did you incorporate college sports and how has the viewership responded?

A: We started "Black College Football" in fall '80. We had college football that fall, and in the spring we started "Black College Basketball." We also have boxing with Butch Lewis, and a sports talk show called "Budweiser's Sports Rap" hosted by Charlie Neal. We're the only network where you have black sports writers talking about the personalities in sports, and most of the sports stars are black. The response has been very positive.

Q: I know many people really enjoy the talk show "Our Voices," hosted by Bev Smith. How did that come about?

A: "Our Voices" came in last year as our effort to say, who is providing a forum for viewers to talk about what's happening among themselves? If they want to talk about Bensonhurst, or male-female relationships, they can. Another thing black America wants is to be

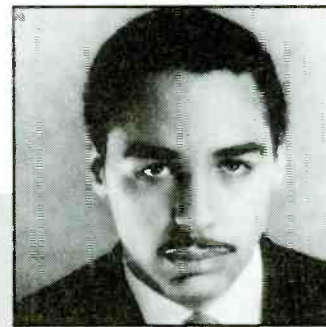
(Continued on page BET-20)



Jeff Lee,
VP of Network Operations



Curtis Symonds,
VP of Affiliate Marketing



News anchor Ed Gordon



Sportscaster Charlie Neal

just as hard, if not harder, than staff at other networks. Yet he strongly feels the network is undervalued by some cable operators.

"At the high end you have the ESPNs or USAs, which are valued at about 50-60 cents a subscriber, where BET is about six cents a subscriber," Lee says. "It costs me the same to put an antenna out there. It costs me the same to buy a camera. So tell me why those other networks are valued 10 times more than BET?"

Curtis Symonds understands Lee's frustration all too well. As BET VP of Affiliate Marketing, Symonds is responsible for building up the network's subscriber base. His efforts helped put BET in 28.2 million homes, with marketing staffs in New York, Los Angeles, and Chicago. By Symonds' estimates, BET is in about 50% of cable homes.

"Not good enough," sniffs Symonds. With BET in most major markets with sizable black populations, Symonds' challenge now is to lure skeptics turned off by the "Black" in the name Black Entertainment Network. Like many of the black music stars it has helped establish, BET

(Continued on page BET-8)

A DAY IN THE LIFE OF SPACESTATION BET

Flanked by a massive satellite dish, visitors might mistake the ultra-modern building at 1899 9th St. NE in Washington, DC for a NASA control station. Interestingly enough, the misconception would not only be excusable, but somewhat appropriate. For inside the headquarters of Black Entertainment Television are hundreds of people commandeering the blazing ascent of one of entertainment's most stellar success stories.

BET lifted off in 1980 and has been one of cable television's constellations ever since, currently boasting over 28.2 million subscribers. Establishing itself by bringing viewers sports and news, the network steadily expanded into a full-service network featuring news, sports and family programming. The network's headquarters is, in fact, the gleaming symbol of its success: 30,000 square feet housing two studios, two on-line edit suites and two off-line edit suites.

"I've seen a lot of recording artists come in here, look around and say 'wow,'" says "Video Vibrations" host Alvin Jones. "It's a real impressive place."

POWERFUL
IMAGES ARE BUILT
WITH STRONG
VISIONS

THANKS TO YOUR
VISION, WE CAN ALL
SEE OUR DREAMS
REALIZED

HAPPY 10TH
TO BOB JOHNSON
AND EVERYONE AT BET
FROM ALL OF US AT

ASHFORD & SIMPSON
THE BRAXTONS
TAYLOR DAYNE
EXPOSÉ
FOUR TOPS
ARETHA FRANKLIN
KENNY G
DARYL HALL JOHN OATES
JENNIFER HOLLIDAY
WHITNEY HOUSTON
JERMAINE JACKSON
ICEY JAYE
K-9 POSSE
KASHIF
KIARA
LaFACE RECORDS
GEOFF McBRIDE
MILLI VANILLI
JEFFREY OSBORNE
SERIOUS-LEE-FINE
SNAP
LISA STANSFIELD
THREE TIMES DOPE
URBAN DANCE SQUAD
DIONNE WARWICK
SYDNEY YOUNGBLOOD



From every area of black music, rap to gospel, R&B to jazz, recording artists all agree that BET has made an immeasurable contribution to their success. Here's a sampling of artist opinion.

TOP RECORDING ARTISTS ALL AGREE— THE VIEW IS BETTER FROM BET . . .

By DAVID NATHAN

ABOVE THE LAW: "Congratulations BET. Keep doing what you do so well, providing an outlet for our brothers and sisters to be seen and heard over the last 10 years."

AFTER 7: "We owe a debt of gratitude to BET. They were the first to run our video 'The Heat Of The Moment,' giving us the visibility along with airplay that helped propel us up the charts. BET is all-important to every black artist. Congratulations."

ALYSON WILLIAMS: "The best thing that has happened for my career is BET. Because of their programming, my music was able to reach people across the country that I couldn't get to myself. We need more stations like BET."

ANGELA WINBUSH: "BET has been our black artists' bridge over troubled waters and a gateway to the record-buying masses. Personally, BET has given my fans a tangible and positive image of me to identify with, along with the music I've created and recorded."

ANITA BAKER: "If it hadn't been for BET, I wouldn't be where I am today. BET's 'Video Soul' was the first program to play my videos and I still depend on them since MTV still does not play my videos. Along with a lot of other artists, I depend on BET for our music to be exposed. BET is a place to which I can tune in while I'm touring and always be aware of current community issues. Congratulations on your 10th anniversary!"

ARETHA FRANKLIN: "BET has terrifically increased my sales while coming into the living room of others. It has helped to hone my skills and is great fun."

BABYFACE: "BET is the only major outlet we have to educate our people not only musically but through news, films and sports reports about black people. I feel better just knowing that BET is here for us. The two-hour special I did with 'Video Soul' is a prime example of the impact that BET has. I can't tell you how many times

someone has come up to me in the U.S., as well as overseas, and said 'Hey Face' I saw your special on BET, etc."

BARRY WHITE: "BET has been very effective for me. Currently it's the only vehicle around for black Americans to get the entertainment and information needs they desire from the black music industry. In the '90s, it's the best thing we've got going."

BEBE WINANS: "Donnie Simpson and Bobby Jones have supported me and my sister CeCe as well as my family. BET was another vehicle that transported us from the sidelines to the forefront and has allowed us to spread our message to a wider audience."

RICKY BELL of BELL BIV DEVOE: "From my start with New Edition to being part of Bell Biv Devoe, BET has always had a tremendous impact not only on our careers, but the careers of many black artists over the last 10 years. BET was there from the beginning of New Edition, giving us the support and exposure we needed, and I'll always be thankful to know that black artists have a place to go which has proven to be indispensable."

BIG DADDY KANE: "Congratulations on your 10th anniversary. You have been a positive aspect to me and to all black entertainers."

BIG LADY K: "I feel that BET is a positive outlet for black people in general. To see someone they relate to is important to our society. To be black is to be proud."

BOBBY BROWN: "From my early days with New Edition to my solo career today, BET has been there for me, with me and a part of me. They have stayed in my corner for years and supported my music and my message. I never need to be reminded of their strong commitment to our black performers and the support they give in exposing the many talents of our people. I'll always be grateful knowing that we have a media outlet such as BET whose services remain invaluable to the careers of brothers and sisters. Peace!"

THE BOYS: "BET has been essential in our career. The early exposure we got helped break us nationwide. We love you BET."

BRENDA RUSSELL: "BET really helped to get my music out to their audience. An artist like myself only has VH-1 and BET. Not only did they support my videos on 'Piano In The Dark' and 'Get Here' but they also did a profile on me. Thanks a lot for your support and congratulations."

CARL ANDERSON: "BET was the first network that allowed me to do my full-range thing. They aired a special I did in 1988. They were the video service that put my face with my voice. People finally had a face to relate to."

CHERRELLE: "BET has made an excellent impact on the careers of black artists especially when MTV and VH-1 were not airing R&B videos. I think BET is the best because they've always been there for
(Continued on page BET-10)

'I'm proud of our relationship with the music industry. We've had the best marriage of any two industries. We wouldn't be what we are without the support of the labels and the artists, and we have been a big help in getting those artists to reach their audience, financially and creatively.'

ROBERT L. JOHNSON



Vintage "Video Soul" with co-hosts Donnie Simpson and Sheila Banks.



"Video Soul" host Donnie Simpson with New Edition.



Donnie Simpson interviews Phil Collins on "Video Soul."

Ask just about any record executive who deals with contemporary black music what he or she thinks of BET and you're likely to hear one universally-expressed opinion: the station and its various music programs now play a crucial, vital role in the launch and development of any artist's career.

No one denies the impact and importance of black radio but, as many industry figures point out, BET's willingness to air videos by new acts, to go beyond the rigid confines that many black radio stations have created in regard to the music they play and to give exposure to such a wide range of acts has had a major impact on the entire black music scene.

Naturally, there are critics, but the overwhelming consensus is that the opportunity for exposure that the station has provided to many acts who might never have been seen otherwise continues to be invaluable; that BET has been the launch pad for a number of new and exciting acts; and that, all in all, BET has definitively altered the world of contemporary black music. Here's a sampling of industry reaction:

"BET is the one place where everyone can see a broad spectrum of today's black music, both established and new artists. BET is a crucial element in A&M's marketing plan for black artists."—**DON EASON, VP, R&B/Promotions, Black Music Marketing, A&M Records**

"BET has been a major vehicle for exposing not only our R&B roster but our acts in general and has proved extremely positive and beneficial in the development of our acts: for example, they played a major role in the launch of Lisa Stansfield. We at Arista look forward to our continuing positive relationship with BET over the next decade and beyond."—**TONY ANDERSON, VP, R&B Promotion, Arista Records**

"BET's impact on the record business and the music industry at

. . . THE MUSIC INDUSTRY APPRECIATES THE POWER OF BET—BECAUSE IT SELLS MUSIC

large has been considerable. Both their steadily growing audience and popularity have been major contributing factors to increasing video budgets devoted to black music which is allowing us to break more acts with better marketing tools. BET has become a key element in any marketing and artist development campaign: it's very difficult to believe that it's been just 10 years since BET became the first and only nationwide channel devoted to black music. It's commendable that BET hasn't rested on being the first of its kind, that the network has tried to move forward by introducing new programming. Recently, Atlantic Records did a special feature, 'Live In Studio 'A'' and by not just showing videos but expanding into 'live' performances, they've expanded the marketing possibilities that we have as far as our artists are concerned. Indeed, without BET where could we go? The network is a leader in the field and will be as long as they continue to be innovative."—**SYLVIA RHONE, Sr. VP, Black Music, Atlantic Records**

"BET has had a tremendous impact because it's been the only outlet that black and urban acts have had due to the format that MTV has. A lot of our acts would not have gotten the exposure they did without BET. Look at the exposure they gave M.C. Hammer on his first album. The network has been a tremendous help in what we're doing with our acts—thank God for BET!"—**STEP JOHNSON, Sr. VP & GM, Black Music Division, Capitol Records**

"BET has given us here at Cold Chillin' an opportunity to reach that next level of expression and we look forward to working with them in the future. Congratulations and best wishes."—**TYRONE WILLIAMS, Chairman, Cold Chillin' Records**

"Congratulations to BET on their 10th anniversary. The impact

that BET has made has been incredible. When we talk about developing our artists' careers, having the kind exposure we get at BET helps in getting across to the consumer the particular image we want to convey. BET has been extremely helpful in regards to the success we've had with artists like Regina Belle, LL Cool J., Public Enemy, Terence Trent D'Arby, George Michael, Michael Bolton, Earth, Wind & Fire, Alyson Williams and the list goes on. Take the group Surface: we held a major contest with the group and BET and Surface got to perform a record that became a No. 1 hit, 'Shower Me With Your Love,' at the winners' anniversary, wedding or gathering and clearly that contest helped us in developing the group's career. BET has really helped us get our musical message across to the people. It's an avenue that helps in building careers, imaging artists and strengthening the hit potential of songs."

RUBEN RODRIGUEZ, Sr. VP, Black Music, Columbia Records
"BET was there first in the visualization of black acts through videos and therefore has made it possible for black acts to continue to be placed as video priorities at record companies. BET has also made other channels see the need for black music videos in their programming and may BET celebrate many more anniversaries in the future."—**SARA MELENDEZ, VP, Marketing, Black Music & Jazz, Columbia Records**

"BET is the bridge between our artists and their audience—we thank them for 10 years of strength and growth."

CARMEN ASHURST-WATSON, President, Def Jam Records
"BET has basically carried the torch in bringing black music videos to the masses. We look to BET to support and break our upcoming acts in the next decade. Thanks for all the support and we hope to deliver the def new music for the '90s with you."

MICHAEL ROSS, Co-Owner/President, Delicious Vinyl Records
(Continued on page BET-16)

MOTOWN
RECORDS
SALUTES BET ON
TEN YEARS OF
INNOVATION
AND
EXCELLENCE IN
QUALITY BLACK
PROGRAMMING.
CONGRATULATIONS,
AND HERE'S TO
MANY MORE!



HARD-WORKING BET PERSONALITIES ENJOY SPECIAL BOND WITH VIEWERS AND STARS

By DAVID NATHAN

During its 10-year history, BET has indeed been fortunate in attracting an enviable line-up of on-air personalities (a number of whom also produce their own shows) whose experience, knowledge and appeal have clearly contributed to the network's success.

The name **Donnie Simpson** has become synonymous with BET and his "Video Soul" continues to be the network's top-rated show; **Alvin Jones**, the mysterious "Unseen VJ," hosts and produces "Soft Notes," "Midnight Love" and "Video Vibrations," reflecting the increasing importance of black adult contemporary music; **Bobby Jones**, whose "Gospel Show" was the first program to be purchased by owner Bob Johnson for the then-fledgling network 10 years ago, has expanded the vital role of gospel music with a second show, "Video Gospel"; **Sherry Carter**, working as host and associate producer, has helped "Video LP" become one of BET's most successful programs; while **Mayor Chris Thomas**, fast becoming a star comedian in his own right, gives BET's ever-growing audience full coverage of what's happening in rap today with "Rap City."

Together, this exciting team of creative individuals working with a truly talented staff of producers, writers and administrative personnel have helped make BET the No. 1 vehicle today for exposing the best in contemporary black music.

Donnie Simpson: That Detroit-born Donnie Simpson would become host for BET's "Video Soul" and that the program would become the network's most popular daily show comes as no surprise to those who know anything about Simpson's unending passion for music and his love for its proponents.

Program director for WKYS-FM in Washington, D.C. (a position he's held since 1979), Simpson has spent the past 21 years working in the media, starting out as one of the nation's youngest DJs for WJLB-AM in the Motor City in 1969 in his mid-teens. "I grew up around all kinds of music," says Simpson, who moved to D.C. in 1977 but still maintains a home in Detroit, "since my mother owned a record store."

After Simpson participated in a special project at WJLB with other high school students, his distinctive voice landed him the opportunity to work as a DJ "at weekends and during vacation time." By the time he was 16, Simpson—known as "The Luvv Bugg"—had become a full-time jock at the station "playing whatever I wanted and that meant a whole mixture of music from Jimi Hendrix, B.B. King and Ramsey Lewis to Elton John and Lonnie Liston-Smith!"

In 1977, he accepted a job at WKYS initially as an announcer and two years later as program director, taking the station to the top slot in the marketplace. "I still don't consider myself a program director," says Simpson. "I believe in what I call radio magic, the gut feeling about music, that off-the-cuff, intuitive sense about what to play."

Initiating his television career as local back-up for weekend sports reports on local NBC affiliate WRC-TV in D.C. in 1980, Simpson was approached by BET's Bob Johnson in 1983 to take on "Video Soul" and admits that "I didn't say 'yes' first off because I've always been very cautious of what I've gotten involved in. But I saw that what BET was offering was the opportunity to literally get in on the ground floor at the nation's first black TV network and that was the determining factor. To start out with, we just had 1.5 million viewers and I saw that I could be a part of making BET what it could be: now we have an audience of 29 million."

Out of the hundreds of shows he's taped, he cites interview sessions with Smokey Robinson ("he was so relaxed and open and he's very special to me, especially since I grew up in Detroit") and Frankie Beverly ("when he really opened up to talk about Marvin Gaye and how he'd contributed to Maze from the beginning") and an opportunity to briefly become a member of The Temptations on-air in 1989 ("they're my favorite group of all time and I was really in heaven, standing up there singing with them!") as among the most memorable.

"The show has been very important for the artists, many of whom haven't had other vehicles in which to present themselves," says Simpson modestly. "You can make one stop here and cover a whole lot of territory." Regarding BET's growth as a powerful network, Simpson is justifiably "very proud of what's happening because we're really becoming what we were originally conceived to be, a voice for black America. I consider that BET has made giant strides, especially in the last two years and even if I wasn't involved with 'Video Soul,' I'd be a fan. It makes me feel real good to be a part of a network that's respected by the audience and the entertainment industry."

Alvin Jones: He's known as "The Unseen VJ" and Alvin Jones, host and producer of "Soft Notes," "Video Vibrations," and "Midnight Love," says that such anonymity "helps, gives what I do that taste of mystery." With his distinctive voice, Jones—who began working with BET in September 1984—has helped cultivate a mystique that results in recognition "on the phone but not in person" through the three widely-viewed shows that strongly reflect an 11-year stint with WHUR (which ended recently when Jones moved over to WKYS) where he hosted the station's famous "Quiet Storm" show.

"When we started out with 'Video Vibrations' [now a 90-minute daily show], around the time that the station went to 24-hour programming, I wanted to do a show that would encompass a real diversity of music, everything from R&B and reggae to rock and country," says Jones who recalls that Prince's "When Doves Cry" was actually the first video shown on the program. "We aired videos on Bruce Springsteen, Scandal, Rod Stewart and Bob Marley as well as major black music artists. Of course, at the time, a lot of black artists only got videos after their records became hits."

Proud that BET has expanded to the point where he's responsible for three shows ("Midnight Love" debuted in January 1985 while "Soft Notes" began in



Bobby Jones, host of "The Bobby Jones Gospel Show."



"Teen Summit" host Lisa Johnson.



BET Sports with Charlie Neal (center) in 1981. (Photo: John B. Henderson)

March 1986), Jones remembers "many a funny moment, when we were all in just one big room together!" Even though the station's video library has expanded from 400 when he started out in '84 to now over 2,500 titles, Jones says "having a good memory means I know pretty much where to find anything."

Jones confesses that combining his radio and TV activity means "my days run into each other although I enjoy balancing both aspects of what I do." He credits station owner Bob Johnson with "being supportive of what I'm doing from day one. When I was growing up," Jones notes, "I wanted to start my own black TV network. I take pride that Bob's dream is the same dream that I had and I'm glad to be part of BET, especially because I know I've had the opportunity to help break a lot of artists through playing their videos, acts like M.C. Hammer and Kid 'N Play." Jones adds that his future plans include "expanding into some other areas. I just did some writing for Hip Hop Magazine and acting is definitely very much in my career plans."

Bobby Jones: A former professor at Tennessee State Univ. and still a popular speaker who lectures in multi-cultural affairs (encompassing the social, political, economic and educational life of black America and their relationship to black music) and the history of gospel music as well as performing with his group New Life, Bobby Jones has been a part of BET virtually since its inception.

"Bob Johnson saw my show, which at the time aired on an NBC affiliate in Nashville, at a NAPTA convention. He purchased it for BET and we came on after soccer, early in the morning!" recalls Jones, whose career in the media goes back 15 years. With the introduction of "Video Gospel" in 1989's fall season line-up alongside his "Bobby Jones Gospel Show" (both of which he produces), Jones has created an outlet for gospel music that has hitherto been virtually non-existent.

"What's unique about our show is that we include not only gospel artists but others whose music is inspirational, like Journey, Amy Grant, Howard Hewett and David Peaston. And, to be honest, until 'Video Gospel' came along, there was no conduit for gospel artists' videos so in a sense we're revolutionizing the gospel music industry," says Jones, whose show has featured "live" performances by such gospel greats as Albertina Walker, Rev. James Cleveland, Andrae Crouch, Sally Martin and Edwin Hawkins as well as a whole spectrum of special guests including Maya Angelou, Oprah Winfrey, Louis Farrakhan, Millie Jackson, Take 6, and Thelma Houston.

Jones, who has earned Grammy, Dove and Stellar awards for his work, anticipates that "Video Gospel" will expand to one hour and will include "even more interviews with artists, tour dates and album reviews," noting that "the whole image of gospel music has changed because people have had a chance to see its many forms through BET. Frankly," he adds, "I don't think gospel could have survived at the level that it's at now without BET. I think we'll continue to maintain our position with 'The Bobby Jones Gospel Show' and 'Video Gospel' because of the tremendous loyalty of the audience to our music."

Sherry Carter: No day's worth of BET viewing would be complete without "Video LP," the 30-minute show that takes the network's avid audience behind the scenes to check on some of the hottest names in contemporary black music. Sherry Carter, who began her media career at radio station WJMO-AM in her hometown of Cleveland, Ohio back in 1984, is the lady who has the enviable task of tracking down the stars.

Carter's background has included modeling, working as a radio traffic reporter, hosting a local Cleveland video show ("Soul Sound Tracks"), handling the news for country station WGAR-FM and working for a cable shopping network, QVC. "Within a couple of months of doing that job, I knew I'd want to move on," says Carter, who circulated a tape to stations across the country. Just when a local Philadelphia station was considering hiring her for an evening magazine program Carter got a call from BET to audition. "I had to decide whether to wait and see if I'd



Boogaloo Shrimp, Donnie Simpson, Lucinda Dickey and Shabba Doo.

get the Philly slot or go with BET. Now I can say there's no doubt that working on 'Video LP' is the best job I've had so far."

In addition to hosting the show, Carter has been "developing my production skills" and serves as the program's associate producer. On occasion, she's also filled in for Donnie Simpson on "Video Soul," recalling that when she was first asked to do that, "I figured, hey, I might as well go for it—and I loved doing the show!"

Now doing more and more shows from the road—Carter's taped at the homes of artists like Miles Jaye and Frankie Beverly as well as broadcasting from London with Soul II Soul—"Video LP's" host is heartened by audience reaction to the program. "We definitely want to get out of the studio even more often and we're playing with some new ideas that will involve more audience involvement," Carter adds.

Chris Thomas: "As rap grows, 'Rap City' will continue to grow," says Chris Thomas, dubbed "The Mayor" as the program

(Continued on page BET-22)

$\frac{20}{200}$

I

$\frac{200 \text{ FT.}}{61 \text{ M}}$

$\frac{20}{100}$

O O

$\frac{100 \text{ FT.}}{30.5 \text{ M}}$

$\frac{20}{70}$

K I N'

$\frac{70 \text{ FT.}}{21.3 \text{ M}}$

$\frac{20}{50}$

G O O D !

$\frac{50 \text{ FT.}}{15.2 \text{ M}}$

THE CBS RECORDS FAMILY CONGRATULATES BLACK ENTERTAINMENT TELEVISION ON TEN YEARS OF INNOVATIVE AND OUTSTANDING PROGRAMMING. WE'VE WATCHED YOU GROW INTO SOMETHING TRULY SPECIAL. YOUR DEDICATION TO SUPPORTING BLACK MUSIC IS UNPRECEDENTED IN TELEVISION HISTORY. HERE'S LOOKING AT YOU FOR A LONG TIME TO COME.



**C O L U M B I A / D E F J A M / R A L
E P I C A N D T H E A S S O C I A T E D L A B E L S**

DAY IN THE LIFE

(Continued from page BET-2)

itself is now attempting to "cross over."

Symonds is optimistic about his chances of meeting BET's lofty subscriber goals. With many cable operators upgrading from the 1980s' norm of about 25 channels to approximately twice that number, Symonds believes his opportunity is at hand.

"My job is to drive awareness of BET," Symonds says. "To keep us in the forefront, it's good for us to supply them with information. If there's a great article about us in TV Guide, we make sure the operators read it. You're constantly building on those relationships."

News Director Debra Tang starts her day at a pace she describes as "Warp Factor 10." She says her job entails so much trouble shooting that she often doesn't get around to gathering news until early evening. Tang usually starts the morning checking with producers and news anchor Ed Gordon. The rest of the day is spent supervising the assignment desk, camera crews and correspondents.

But, as is the nature of the news business, plans go awry or fate intervenes, and contingency plans must be drawn up quickly.

"Our Voices" comes on 5-5:30 p.m., and you find out the guest just left the airport with five minutes to air," Tang says. "So you troubleshoot. Is the guest that important to the show that we can't work around him?"

For news anchor Ed Gordon the day has been known to start as early as 5 a.m. and end as late as midnight. Such was the case during Nelson Mandela's historic North American jaunt, when Gordon and a four-man crew followed the black South African leader across the country.

Gordon's mornings start with a producer's meeting on the day's events. The news anchor then takes to the phones, gathering information or trying to book a guest for a special. Amidst all the activity, Gordon reads up to four newspapers to keep abreast of events worldwide—a necessity, he says. "If you're lucky enough to interview President Bush, you want to be prepared and knowledgeable," Gordon says.

During the course of a week, Gordon might have four shows working on "BET News," "Personal Diary," "Black Agenda 2000," and "Conversation With Ed Gordon."

"We obviously have a lot more time than ABC or NBC to develop the news because we're a weekly show," Gordon explains. "But if you sit back and wait, you might lose the story. You have to jump on it while it's hot, or the story won't be as interesting. By the time it reaches the air, we've had time to reflect and offer some perspective."

But though BET has made tremendous strides in its news programming, Gordon and some of his colleagues fear the news department has made smaller strides in achieving credibility.

"It's hard for us to get taken seriously by the general media," Gordon says. "We periodically air these shows called 'Conversations With Ed Gordon,' and I had the first TV interview with Bryant Gumbel after the NBC flap, and nobody wanted to pick it up."

This despite the fact that I covered much of what the much-ballyhooed Barbara Walters show did.

"I was the one of the first people to talk to Louis Farrakhan before he hit the Donahue circuit, but nobody picked that up, either. We're fighting the same credibility battles CNN fought years ago."

For BET's entertainment department, the day is even more unwieldy. Director of Music & Program Management Lydia Cole is invariably greeted at her desk by an "in" mailbox stacked three times over its height. Much of the day is spent wading through countless resumes and viewer mail.

But mostly Cole manages BET's major remote budget, which has escalated in recent years as a result of the work generated by the network's New York and Los Angeles bureaus. It's a job that entails coordinating shoots, dealing with outside contractors, submitting paperwork on travel and checking with producers on their responsibilities.

Alvin Jones, the notorious "Unseen VJ" and host of "Video Vibrations," says he has occasionally holed himself up at BET's headquarters from sunup to sundown. That's not to mention more unorthodox hours. "I may see the sun come up, go down and watch the sun come up again," he says.

Jones says the hours are not caused by a tyrannical management, rather his own intense desire to excel. "It's hard for me to take a day off, because your mindset's always on 'got to get the thing done,'" Jones says. "You want people to go 'wow' when your product comes on the air."

The VJ keeps such odd hours, in fact, that he often loses track of the days. Aside from "Video Vibrations," Jones hosts and helps produce "Midnight Love" and "Softnotes." To stay ahead he has gotten into the habit of stockpiling future shows, so he's constantly ahead of the actual calendar. "I'm always jumping back and forth in time," Jones says.

Like most BET workers, Jones doesn't have anything resembling a typical day. He arrives at work around 9 a.m. and scans the shows that aired overnight. Then he might assess new videos with Lydia Cole and Senior Producer of Music Verna Dickerson. Paperwork consumes a small portion of the day, as well as answering mail from inquisitive viewers.

But it's formatting his shows that gives Jones the most pleasure. The VJ selects the various videos he plans to use pulled from the network's extensive library, then tries to record as many voiceovers as possible. All the while, publicists are phoning in, tossing Jones their best pitches.

Insiders might call BET's Billy Woodruff "the Unseen Producer." As the overseer of "This Week In Black Entertainment," Woodruff lives a great deal of his life jetting to the U.S.'s cultural meccas, New York and Los Angeles. "I'm everywhere," he says with a laugh.

Woodruff sees himself as an educator of sorts. Aside from rushing camera crews to interview the best in black talent, he also keeps an eye on the conventional pop music market. His industry has resulted in interviews and features on Sting, Simply Red, Michael Keaton, Basia and INXS.

"I'll call up a publicist and request an interview with Paul Young, and they'll ask 'why do you want to talk to him?'," Woodruff says. "I say 'I know it says Black Entertainment Network, but that doesn't mean black people aren't interested in him.'"

"We want the average 'This Week In Black Entertainment' to be diverse, something aside from music, something from theater, something from dance. And we really try to educate people. We did one segment called 'The Soul Of Rock'n'Roll' that had Jimi Hendrix, Fishbone, Jean Beauvoir, Living Colour and other black rock'n'roll acts. We're trying to make people see there's other stuff out there."

Most viewers know Sherry Carter as the host of "Video LP," the show that profiles popular recording artists. But the hours Carter spends away from the camera are just as crucial. When she's not conducting an interview, the attractive Ohio native is overseeing editing, finishing scripts, assessing tapes from stringers in New York and Los Angeles, as well as other duties.

"It's almost like putting a jigsaw puzzle together," Carter explains. "There's a lot of creativity, and we are pretty much given carte blanche."

BET Senior Producer of Music Verna Dickerson screens 15 music videos a day, keeping an eye and ear out for quality and anything that might be deemed offensive. Though the constant influx of videos can be tiring, Dickerson tries to keep up with the flow. "If I don't it turns into video hell," she explains.

After writing and approving scripts with the help of associates, Dickerson prepares to cut her live show, "Video Soul." She also coordinates specials, such as the recent Motown special "Soul By The Sea."

Editing sessions have been known to last until 3 a.m., but Dickerson is philosophical about her work and the extra effort it sometimes requires. "After you promote that show, there's no turning back," Dickerson says. "It's not like you can say, 'regularly-scheduled programming will not be seen tonight because Verna Dickerson was tired.' You stay here until you get it right."

1990 BET MUSIC PROGRAM GUIDE

Black Entertainment Television established itself in part by answering the black community's need for its own music video programming. As a result, the network helped fuel the crossover craze typified by black pop success stories like Michael Jackson, Luther Vandross, Anita Baker, and Bobby Brown.

In recent months some of black pop's brightest stars have begun showing their appreciation to BET. Rap sensation M.C. Hammer mentions the "Unseen VJ"—aka "Video Vibrations" host Alvin Jones—in his latest single "Have You Seen Her?" The Time's critically-acclaimed comeback album "Pandemonium" commences with "Video Soul" host Donnie Simpson introducing the band to a boisterous throng. The controversial rap group 2 Live Crew parodies Simpson on their recently released "Banned In The U.S.A." album.

These recent instances dramatically illustrate the power BET exerts over its audience. MTV may boast massive viewership, but few mainstream pop acts have been compelled to write songs alluding to the network's VJs.

But BET's music video personalities enjoy a special bond with viewers and stars alike, and it's that bond that makes BET more than just a reflection of MTV. Indeed, BET's music department has struck a resonant chord within the black community.

Just as the week begins on the Sabbath, so does BET's music programming. "The Bobby Jones Gospel Show" and "Video Gospel" exhibit BET's reverence toward its musical roots. Then, with its spiritual respects paid in full, the week shifts into high gear with an energetic mix of black pop, soft pop, jazz, blues, black rock, and reggae programming.

A run-down of BET's music programming supplied here illustrates just how comprehensive the network's music content is. All times indicated are EST.

BLACK SHOWCASE: From the scintillating vocal stylings of the late Sarah Vaughan, to B.B. King's big-shouldered blues and Ramsey Lewis' R&B-tinged jazz, "Black Showcase" is the show for jazz aficionados. The show features world-class performances by legends past and present. (Thursday noon to 1 p.m.).

THE BOBBY JONES GOSPEL SHOW: The church has always been the bedrock of black music, and BET pays homage to this musical legacy with "Bobby Jones Gospel Show." Grammy Award winner Bobby Jones and the New Life singing aggregation serve up an inspiring hour of contemporary gospel music, with guest appearances by the Clark Sisters, Shirley Caesar, Milton Brunson, the Richard Smallwood Singers, the Thompson Community Singers and others. (Friday 11 a.m.-noon, Sunday 9-10 a.m., 9-10 p.m.).

MIDNIGHT LOVE: With its emphasis on lights-out balladry, "Midnight Love" transforms the average television set into a serenade machine. While most video shows offer the beat-driven sounds of contemporary pop, "Midnight Love" takes the opposite tact with music suited for lovers (or lovers of good music). Host Alvin Jones guides the viewer on a romantic journey featuring video clips by Anita Baker, Marvin Gaye, Atlantic Starr, Luther Vandross and more. (Monday-Friday 12 a.m.-1 a.m., Saturday 1-2 a.m.).

RAP CITY: It's pronounced "rhapsody," as in soft balladry. But BET's premier hip-hop video show is anything but rhapsodic. This daily, hourlong program showcases the hyper-charged street sounds of rap. "Mayor" Chris Thomas oversees the proceedings with an electrifying street humor and up-to-the-minute news on the rap music scene. With its combination of videos, news and views, "Rap City" is one program that's as exciting and fast-paced as the hip-hop scene itself. (Monday-Friday 4:30-5:30 p.m., Saturday 11-noon).

SOFTNOTES: A calming "quiet storm" has drifted onto the tempestuous pop music scene, and BET welcomes the lifting new music style with its hit music show "Softnotes." Featuring an hour of hypnotic pop, "Softnotes" soothes the viewer with a mix of soft rock, jazz-pop, new age and fusion jazz. Hosted by Alvin Jones, the show features clips from the likes of Anita Baker, Gladys Knight, Joe Sample and Regina Belle. (Monday-Friday 6-7 p.m.).

VIDEO GOSPEL: "Video Gospel" allows the opportunity to keep up with the evolving world of contemporary gospel music. "Video Gospel" features clips from some of today's brightest gospel music stars like Take 6, Tramaine Hawkins, the Winans and others. Take 60 (minutes, that is), and enjoy the spirit-lifting sounds of the new gospel. (Sunday 10:30-11 a.m., 10:30-11 p.m.).

VIDEO LP: A pastiche of video clips, vintage footage and interviews, "Video LP" is for the hardcore music fan. Hosted by Sherry Carter, the show offers insightful profiles of the most popular recording artists of today and yesterday. Recent improvements have combined to make "Video LP" even more informative: "Backstage Passes" gives fans a behind-the-scenes look at what goes on backstage during live concerts, while "On The Road" is a travelogue that allows fans to glimpse the goings-on of a specific tour. "On The Look Out," a special highlighting new acts BET believes will become major forces in the music industry, completes the "Video LP" package. (Monday-Friday 5:30-6:00 p.m., Saturday 7:30-8 a.m., 4:30-5 p.m.).

VIDEO SOUL: A solid staple of the BET lineup, "Video Soul" is unsurpassed in offering viewers the best in black pop, urban and jazz. More than just a video hit parade, host Donnie Simpson juggles exclusive interviews, live performances and choice video clips from both established and upcoming acts. The show incorporates "In The Groove," a calendar of the latest news in the recording industry. Fridays, Simpson counts down the 20 most popular videos of the week on "Video Soul Top 20." (Monday-Friday 1-3 p.m., 9-11 p.m., 2-4 a.m.; Saturday 9-10:30 a.m., 8-10 p.m., 2-4 a.m.).

VIDEO VIBRATIONS: As its name would imply, "Video Vibrations" is a rump-shaking mix of cutting-edge videos from the house, rap, reggae, black rock and dance-pop fronts. Host Alvin Jones offers one of the most diverse music video program anywhere on television. The "In Concert" segment of the show provides fans with tour information concerning today's hottest acts. "Monday Music Marathon," a favorite "Video Vibrations" segment, showcases popular recording artists, complemented by star profiles. (Monday-Friday 3-4:30 p.m.).



Sight
and
sound
transformed
forever

Thank you, BET,

for making music sweeter,

vision clearer,

stars brighter and

life richer.



©1991 Warner Records America, Inc.

TOP RECORDING ARTISTS

(Continued from page BET-4)

me. Thank you, BET."

CHERYL "PEPSII" RILEY: "I can't imagine my career—or any other R&B artist's career—without BET. BET has provided the perfect medium for keeping our audience up to date on what's going on—past, present and future. That constant exposure is valuable to any career and I'm thankful that there is a BET."

CHUCKII BOOKER: "Without the exposure of BET, my career would have taken a lot longer to take off. I owe BET a lot of credit for my success."

DAVID PEASTON: "BET is just as important as radio. Being interviewed by Donnie Simpson is very comfortable; it's like you're just having a relaxing conversation with a friend. It's a great outlet for new black artists."

POSDNUOS of DE LA SOUL: "I don't have BET on Long Island. When can I get it? I'd like to get it!"

DIANNE REEVES: "BET has opened many doors for me and introduced my music to a new audience. I commend them on their thorough research and especially on Donnie Simpson who not only genuinely appreciates the artists' music but the artists themselves."

DIONNE WARWICK: "With BET as the nation's first black-owned cable network, programmed at and by minorities, it goes without saying that many of us in the entertainment industry appreciate the special character of BET and wish it continued success in and beyond the '90s. Happy 10th anniversary."

MAURICE WHITE of EARTH, WIND & FIRE: "I admire and respect BET for making a positive contribution to the community. BET is celebrating the history of black music while continuing to perpetuate the legacy of black stars. I'm proud to salute you on your 10th anniversary."

PHILIP BAILEY of EARTH, WIND & FIRE: "It has been with great pride that I've watched BET evolve into the major communications vehicle it is today. I am especially proud of the way it targets the needs and interests of the black audience not only to entertain but to inform and educate as well and what a privilege for me to have been a part of it."

EDWIN HAWKINS: "BET has played a critical role in establishing

black gospel music as a leading music form. And, along the way, many great talents have been discovered, many careers have been nourished, and our very important spiritual message has been respected."

CINDY HERRON of EN VOGUE: "BET has impacted our careers by giving us the exposure we need to get people to know who we are because we are a new group. I think the first time anyone saw us performing was on BET. Thanks to BET our record 'Hold On' went to No.1 on the R&B charts and of course, visuals play such an important part in the success of a record."

THE FAMILY STAND: "BET has had an enormous impact on the recording industry and it particularly helped break our hit 'Ghet-to Heaven' with BET getting into the record even before radio did."

FOSTER & McELROY (FM): "Before BET we didn't know about the inside of the music industry. BET had a big impact on us, especially 'Video Soul.' Through its interviews, we were exposed to more than just the artist's side of the business; it also exposed us to executives like John McClain and Jheryl Busby and producers Jimmy Jam & Terry Lewis."

FREDDIE JACKSON: "BET was the first TV channel to show my videos. They enhanced my visibility as well as my record sales."

BOW-LEGGED LOU of FULL FORCE: "BET has meant so much to all black artists' careers [white artists too]. I just love BET as a total black entertainment package. It spotlights everything from black music, black news, black sports, black TV shows and also Donnie Simpson [former lead singer of The Temptations for one day!] is on there everyday. I just wish that BET would get its full respect from the entire industry. If MTV can be beamed in on every cable system existing, why can't BET?"

GEORGE HOWARD: "BET has had a very positive influence on my career as it has with a lot of other artists and without it, there would be a huge void in the music business. On a personal note, the network gave me the opportunity to host 'Soft Notes' on one occasion and I'm deeply appreciative of that. I'm really glad BET's there for all of us and I hope they continue to survive and grow."

GLENN JONES: "BET has helped viewers to identify the face behind the music. Oftentimes radio does not or is not capable of providing listeners with who the artist is. Without BET a great number of people would not be familiar with my image."

THE GOOD GIRLS: "We would like to thank BET for supporting

us and the black community. We are proud that they have come this far and are doing such a great job. We support them and know they will continue doing a fantastic job. Happy 10th anniversary, BET!"

HOWARD HEWETT: "Through the years, BET has become an integral part of the music scene. BET is so important to black music and music as a whole that I don't know where a lot of us would be without them. BET has been such a positive force in my career and the careers of so many others and it's great to have an outlet and such great support."

THE INTELLIGENT HOODLUM: "Even though there are other music video shows that have larger audiences, BET's whole focus is to entertain the people I am writing about and for and that is very important to me."

RONALD ISLEY of THE ISLEY BROTHERS: "BET is a very important outlet for black artists. It has been unequalled in keeping our fans up-to-date with what we've been doing and what we're all about. Throughout our career, BET has always been a tremendous support for us."

JANET JACKSON: "I'm very appreciative of BET for supporting me throughout my career. My 'Rhythm Nation' project would not have been possible without BET."

JODY WATLEY: "Where else but on BET do you see classics like 'Carmen Jones,' live gospel music, the hottest music videos and shows dealing with issues concerning our community? I hope that the immediate future will make BET as readily accessible as other cable channels, and I appreciate that they have been a consistent support in my career."

JOHNNY GILL: "I really feel that BET helped launch my career. I will never forget the very first time I saw myself on television was when I saw myself on BET. It was such an incredible feeling knowing that BET was supporting me and for this, I am grateful. Happy 10th anniversary."

JONATHAN BUTLER: "BET has been a great support not only to me but to all the promising black musicians in America who have found other avenues closed to them. They play a critical role in the development of black music and may they go from strength to strength."

KARYN WHITE: "When I look back on the success of my first album, there were so many people to thank. However, I must say the exposure on BET of my videos for 'The Way You Love Me,' 'Secret

(Continued on page BET-12)

BET 10 YEARS

ST PRINCE • QUEEN LATIFAH • NICE-T • GRADY WARRILL • BOOGIE DOWN PRODUCTIONS • MORRIS DAY
 • YOUNG MC • TOO SHORT • KID 'N PLAY • FORCE M.D.'S • AL JARREAU • RICK JAMES • THE JACKSONS • CHAKA KHAN • GEORGE BENSON • BIZ MARKIE • RANDY CRAWFORD • MIDNIGHT STAR
 • DINO • TROY JOHNSON • RUFFIN & KENDRICK • CHAD • THE WINANS & ANITA BAKER • ROB BASE & DJ E-Z ROCK • SNAP • HOWARD HEWETT • VANDROSS • CALLOWAY • LUKE • 3 TIMES
 DOPE • REDHEAD KINGPIN • PARTNERS • HI TEK 3 & YA KID K • BABYFACE
 • THE BOYS • GLENN JONES • BOY • KOOL MOE DEE • DIANA ROSS
 • TONE LOC • MICHAEL COOPER • THE DEELE • S.O.S. BAND • MARLY MARL • JUNGLE
 YOUNG MC • JOYCE SIMPSON • BROTHERS • DIGIT

INTRODUCING INTENSIVE SECONDARY RETAIL MARKETING (MAJOR MARKETS)

BESTPERFORMANCES INC
 National Marketing and Promotion

19 WEST 34 STREET, SUITE 1204, NYC TEL. 212-465-1380 FAX 212-465-1386

"DON'T TAKE A CHANCE WHEN YOUR MARKETING IS THIS IMPORTANT"

BLACK

When these three words first appeared together just ten years ago,

Black artists found their first national forum for visual expression.

The success of Black Entertainment Television in the ensuing decade

ENTERTAINMENT

pays tribute to the vision and tenacity of its creators.

MCA Records salutes the men and women of BET,

TELEVISION

and those artists and fans whose lives they have enriched.

MCA

TOP RECORDING ARTISTS

(Continued from page BET-10)

Rendezvous' and especially 'Superwoman' really helped me to make the breakthrough. I congratulate Bob Johnson, Donnie Simpson and the entire staff of BET on their 10th anniversary."

KASHIF: "BET gives you additional exposure outside of radio and regular scheduled TV appearances. It gives TV audiences a better feel of the artist's personality."

KEITH SWEAT: "BET is a really great station which reaches a lot of people. Donnie Simpson is a wonderful talent and BET has opened a lot of doors that would never have been opened before."

KID 'N PLAY: "BET has been extremely supportive of independent labels, thus allowing groups like us to be more visible in the black community and the marketplace."

KLYMAXX: "We feel that BET has exposed our careers and talents to the many fans we could not have reached in such a massive form. We love you BET!"

L.A. REID of L.A. & BABYFACE: "BET has made a tremendous impact on black entertainment and with programs like 'Video Soul,' 'Video Vibrations' and 'Video LP' has affected the world of black music. I'm truly grateful for all the exposure that BET has given to the records that Face and I have produced. Thank you to all the staff and VJs who have been supportive of our work. Congratulations on your 10th anniversary and may you continue to grow and become stronger than ever."

LENNY WILLIAMS: "BET has afforded me a medium for national exposure that heretofore was not available to African-American artists in the past. Prior to BET's existence, the national exposure wasn't there for new African-American artists and artists that are returning to the music scene such as myself."

LEVERT: "BET has made Levert more visible to our public and has created avenues for us to express our views and our music. It has definitely been an asset to our careers and we are very thankful for the opportunity it has given us and other upcoming black artists to display talent and sell more records. We love ya. Don't ever change, BET!"

LISA LISA of LISA LISA & CULT JAM: "BET has always been close to my heart, not only because it has supported my videos but because of its overall importance to the black and Hispanic viewer-

ship. I'll always cherish Black Entertainment Television—happy birthday BET!"

LISA STANSFIELD: "BET has been brilliant—they've been very supportive from the beginning and have continued to increase my popularity here in the U.S."

LL COOL J: "I wish BET continued success. They have a great staff with innovative ideas."

LONNIE LISTON-SMITH: "I feel that BET is probably the most important network on TV today because one of the main ingredients of democracy is having choices and BET has given America a significant choice."

LUTHER VANDROSS: "For a long while, most of my success came via black radio, press and black music consumers and now at a time when the visual medium is of paramount importance to an artist's career, BET has been instrumental in keeping my music in the consciousness, ears and 'eyes' of music lovers worldwide. My career has taken off on new facets and it's wonderful to know that my home base is covered through the work of BET. I personally know virtually all of the artists that BET exposes through its various formats and I'm sure they all agree that BET is a growing and progressively more important part of our careers. It's my 10th anniversary as a solo artist, so it's with first-hand enthusiasm that I wish BET happy 10th anniversary."

FRANKIE BEVERLY of MAZE: "Congratulations to BET on your 10th anniversary. You have been a positive source in the exposure of the arts and history of Afro-Americans as well as featuring personalities such as my good friend Donnie Simpson. May you have many, many more anniversaries."

M.C. HAMMER: "Black Entertainment Television has been with me from the very beginning. They are very important to the black community and the music industry as a whole. Here's to many more years of success."

MELBA MOORE: "The introduction of music videos has provided me and many other artists with the means of obtaining greater exposure, but it has been a difficult task getting producers to air music videos that feature African-American artists. BET has served as the catalyst to showcase our musical styles and for that I am appreciative."

MICHAEL JACKSON: "I am extremely appreciative of BET's support of my efforts. They have always provided a welcome home for my music."

MICHEL'LE: "I shall always be grateful to the management and staff of BET for providing me with the platform and visibility which ultimately delivered a new BMW to my door!"

MELVIN GENTRY of MIDNIGHT STAR: "BET has been so instrumental for so many African-American artists in terms of visibility. They've been consistent in showing our videos and that has helped our career tremendously."

MIKI HOWARD: "BET has exposed me to people of my culture visually, whereas I may not have otherwise been seen, only heard."

MILES JAYE: "BET is such a godsend. If not for BET, a black adult contemporary project such as my own would surely have been denied a vehicle as valuable as video airplay on national television. I clearly remember a couple of people advising me to concentrate on radio exposure because videos with no chance of airing on MTV were a waste of money. I thank you BET for proving them wrong. Happy 10th anniversary."

MILLI VANILLI: "BET is one of the most important means of exposure for both up-and-coming and established artists. It has been key in our receiving such a great amount of visibility in the States. Happy 10th, BET and much continued success."

NARADA MICHAEL WALDEN: "First of all let me extend congratulations to BET on their 10th anniversary and to my dear friend Donnie Simpson. What I'm most happy about is that BET has helped give exposure to many great black artists who quite possibly may not have been given that once in a lifetime opportunity. I say 'go ahead BET' from now until eternity."

NAJEE: "BET has been my strength. It has helped to bring contemporary jazz to the forefront of today's music. Without their support, music like mine would cease to exist."

NATALIE COLE: "Congratulations BET on your 10th anniversary. BET has truly made a difference for so many people. I'm really grateful for the support I've received from BET and wish you many more years of success."

THE O'JAYS: "BET has further legitimized the O'Jays to a wider audience because television allows us to present an even stronger image. Carry on for another 100 years."

PATTI LABELLE: "With its focus on African-Americans in the arts and entertainment business, BET has made it possible for millions across the country to discover and appreciate the wealth of talent in our community. Hundreds of artists—both young and old—who

(Continued on page BET-14)

BOBBY BROWN PRODUCTIONS

Congratulates

BLACK ENTERTAINMENT TELEVISION

On 10 years of success and invaluable support of our people.

Peace,

Bobby Brown



CONGRATULATIONS

ON

YOUR

10TH

ANNIVERSARY

from

**M.C. HAMMER
DAKTOWN'S 3.5.7
SPECIAL GENERATION
ONE CAUSE ONE EFFECT
B ANGIE B
HO FRAT HO
SOFT TOUCH**

Bust It Management/Production

TOP RECORDING ARTISTS

(Continued from page BET-12)

might otherwise be ignored have been brought to the public's attention thanks to B.E.T.—the B.E.S.T.—'cause that's what it is."

PAUL JACKSON JR.: "For me, BET has been not only a source of entertainment but a source of inspiration. Whereas the general media doesn't pay proper or positive attention to the black community as a whole, BET takes up the slack. In terms of entertainment programs, sports programs, news and talk shows, I have found BET to be first rate."

PAULA ABDUL: "For me, BET was there in the beginning. They were among the first people to believe in me, among the first to take a chance with my music. Congratulations BET on your 10th anniversary, I'm looking forward to another decade of great programming."

PEBBLES: "I owe a great deal to BET. They were instrumental in launching me as a successful new artist, and they have always been there for me."

CHUCK D. of PUBLIC ENEMY: "I'd like to thank Alvin Jones of 'Video Vibrations' for playing us before anyone else was playing us, and being kind of the prelude to the 'rap-video-on-TV' scene. What kind of moves do I see them making in the future to stay competitive? Being more innovative than MTV, being a lot more 'black' than MTV, and getting in more areas. For example, I don't have BET where I live in Long Island."

QUINCY JONES: "I've watched BET over the past decade and I have tremendous admiration for what Robert Johnson and his staff have accomplished. Last year, I had the pleasure of hosting Donnie Simpson and a BET crew when they taped their New Year special at my home. For the occasion we assembled many of the people who participated in the 'Back On The Block' album, including the late great Sarah Vaughan, Tevin Campbell, Barry White, Caiphus Semenya, Ice-T, Kool Moe Dee and Big Daddy Kane. Three generations of important black artists were there. It was an exciting day and it was representative of the kind of programming that sets BET apart from anything else currently on television."

REGINA BELLE: "BET has given me the additional exposure and support necessary to maintain my popularity especially in the urban communities."

SALT of SALT-N-PEPA: "BET has helped to bring to light talented black performers that wouldn't otherwise be exposed to such a large audience black or white. They were there for us from the beginning and we'd like to thank everyone at BET for their support of Salt-N-Pepa. The new group I'm producing 4-Play [a new breed of black talent, a mix of R&B and hip-hop] has gotten some airtime on BET and I think they're an example of the new young acts BET is promoting."

SIR MIX-A-LOT: "It's only obvious that there are some rap videos that other stations won't play. BET understands the core rap audience."

SMOKEY ROBINSON: "BET has come along over the last 10 years and it has gone from a fledgling video outlet to the premier black network. The constant exposure that black artists—particularly new ones—have received over the years has provided a tremendous opportunity for all of us."

JAZZIE B. OF SOUL II SOUL: "From Soul II Soul to BET: Continue making great strides. You have been a major supporter of our work and we thank you. All the best."

STEPHANIE MILLS: "BET has supported thousands of black singers and performers and I am happy to count myself in that number. In addition to playing the videos that keep our images in front of the public and our fans, BET says to its viewers, 'Here are OUR people, see them, listen to them, and support them!' That kind of message is invaluable to an artist's career and BET has proven invaluable to mine."

DADDY-O of STETSASONIC: "BET is like having JET, Ebony and Rap Masters on the TV screen. I've appeared on 'Rap City,' 'Video Soul' and 'Other Voices' which allowed me to express three totally different sides of what I have to say. BET is an integral of the African-American experience."

STEVIE WONDER: "BET has been instrumental in helping shape black music over the last 10 years not only through 'Video Soul' and their music video shows, but especially with Black Entertainment News. They report what's happening in black America accurately. They are there for us and with us. That's what I can say and I know that you'll agree, we don't just want but we need our BET!"

BERNARD JACKSON of SURFACE: "When I think about BET, I don't just think about Surface but I think about what they've done for black music, for rap music because there was a time when no one would play house music or rap music. There's a lot of good tal-

ent to be seen and heard and BET gives us the medium to expose that. We've been fortunate enough to host 'Video Soul' so we've had a lot of fun with BET and if it wasn't for BET, I'd be real nervous about being exposed to 'live' audiences."

SYBIL: "There are many media situations that don't positively reflect the face of the music industry and focus on the strengths of black artists with the integrity, insight and respect that BET shows. If it had not been for the support and encouragement that I've received, my songs would not have had the impact they've had and my career the possible longevity that now seems inevitable with the constant push of BET."

TASHAN: "BET reaches directly into the hearts of my audience. It serves as an important forum for me to address social and political issues lyrically in song. This outlet has been vital in exposing African-American artists."

TAKE 6: "Early on BET made a real commitment to us, even before the first single or hit video. They were very important to the success quotient of this group. We are greatly appreciative of them for their support and efforts. We're especially grateful to Billy Woodruff for his support of what we're trying to do. Congratulations!"

3RD BASS: "BET, Alvin Jones and The Mayor hooked us. The network enabled the black community to peep what 3rd Bass was truly about."

TINA TURNER: "I salute BET for bringing black entertainment, artists and videos into the mainstream and for all the support I have received. Congratulations on your 10th anniversary."

TODAY: "BET is the black MTV for us. We appreciate that they have taken interest in Today and our videos, as black performers. We salute BET for being there for us."

STONE ISLAND: "Congratulations to BET. It's been an incredible 10 years for a musical outlet, opening the way to black music for the American TV watching people. Keep on jammin' for the next 10—love ya."

WAYNE WIGGINS of TONY! TONI! TONÉ!: "BET broke TITIT! Because the visual aspect of what we're about is as important as the audio, BET allowed people to see what we were about from the start, with our moves, our attitude, our clothes. Our first video [for 'Little Walter'] created a real buzz so BET is our first love. We're looking forward to BET getting stronger and stronger."

(Continued on page BET-16)

Black Entertainment Television

Congratulations To Your Success

Thanks For Your Support

PRIORITY RECORDS

- N.W.A
- EAZY-E
- BOBBY JIMMY
- TRES
- ICE CUBE
- LOW PROFILE
- KMC
- BIG LADY K
- JUST PERFECT



JANET JACKSON



BARRY WHITE



SEDUCTION



VESTA



INTELLIGENT HOODLUM



GROOVE B CHILL



BRENDA RUSSELL



THE NEVILLE BROTHERS

Turn on.
Tune in.



JOAN ARMATRADING



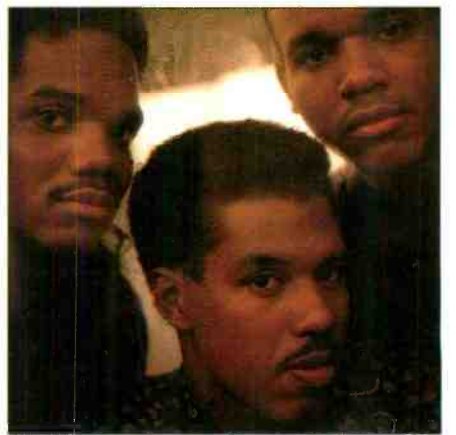
VERNELL BROWN, JR.

Throw down.

CONGRATULATIONS

ON A DECADE OF

PROGRAMMING EXCELLENCE,



THE WOOTEN BROTHERS

WITH DEEP THANKS

FOR YOUR SUPPORT.



TOP RECORDING ARTISTS

(Continued from page BET-14)

TRAMAIN HAWKINS: "BET has helped keep gospel in the forefront. Thanks, BET."

ALLEN McNEIL of TROOP: "BET has impacted our career immensely! Without BET, we wouldn't have gotten as far as we have. It is the only outlet for black artists to be visually brought into millions of homes. BET has been key for our success."

TWIN HYPE: "Congrats to BET on 10 years of television with soul and thanks for helping hype the Twins."

TYLER COLLINS: "BET has been instrumental in giving me visibility and has been extremely important and supportive from day one. I wouldn't be where I am today without BET; I didn't realize how much visibility I had gotten through my videos until I went out on the

road so BET was the key factor in introducing me to the world. As a new artist, I really appreciate that BET has been there to help make that happen."

VANESSA WILLIAMS: "Over the past decade, BET and 'Video Soul' have arguably been the most influential TV medium for introducing emerging black artists in the music industry. In regards to my own career, BET aired my debut video and single 'The Right Stuff' three weeks before it was released and they supported my entire album project while some other popular video channels never carried any of my four videos. I feel fortunate to have launched my recording career at a time when BET existed and I feel myself, along with most other black artists, owe a great deal of gratitude to Bob Johnson and BET for their ongoing support and commitment to black artists and music. BET is an important part of my television diet and I'm already committed for the next 10 years... congratulations, Bob, Donnie and everyone at the network."

VESTA: "In my particular experience, BET has been the catalyst for the amount of visibility that I have received. In essence, without BET there would be no Vesta. God bless BET!"

WALTER SCOTT of THE WHISPERS: "Not only us but for all black acts, BET has been the only game in town in terms of airing our videos. As far back as our first interview with Donnie Simpson, BET has had a tremendous impact for us and we're extremely grateful. BET is very necessary and without it, black music wouldn't be black music today."

TERK of WHISTLE: "BET has been an inspiring cable network for black artists. I have always found admirable any black entrepreneurial venture that will allow us to grow economically. BET has been that inspiring force."

WHITNEY HOUSTON: "Happy anniversary to everyone at BET—may this decade be as great as your last one. Congratulations."

WILL DOWNING: "I love what BET is doing specifically because they make the general public aware of what's happening in black music."

THE WINANS: "We would like to thank the BET family for their support of our ministry. Your acceptance and willingness to promote our work has been a blessing. May the next decade be as successful and entertaining as the previous 10 years."

X-CLAN: "Thank God for BET. They made it truly 'vanglorious' for X-Clan."

ZIGGY MARLEY & THE MELODY MAKERS: "Happy anniversary to BET. We are pleased that you are celebrating 10 years of programming. We wish you all the best for the future and thanks for being here for all of us."

MUSIC INDUSTRY

(Continued from page BET-4)

"BET is a medium that was definitely needed to fill a void in terms of video for black music artists. The network has been most effective in key markets with advertising and print advertising tie-ins—it makes a difference in sales. May BET's future stay bright—congratulations."—**DOUG DANIELS, VP, Black Music, Elektra Records**

"In the last 10 years BET has been there to promote black pride, perpetuate black music and programming innovation. BET is progressive, insightful and has definitely become a staple in the black community."

GLYNICE COLMAN, VP, Urban Promotion, EMI Records

"I'm overwhelmed by the growth of BET in the last 10 years. The network has become a major player in black music. More specifically as far as Epic is concerned, the job they've done on Babyface, Calloway and on Midnight Star, for instance, has been nothing short of incredible. I'm glad BET's here; we need BET and I hope they have 10-plus more fantastic years."

HANK CALDWELL, Sr. VP, Black Music Division, Epic Records

"Thank God for BET! Black radio is very important but BET is our only visual outlet to expose new upcoming recording artists, songwriters, record producers and video producer/directors. It also plays a key role in re-playing black TV shows that had what major networks considered 'poor ratings.' It also gives us an opportunity to learn our history in sports, politics or through old movie classics. BET is a great example of what we should be doing, as opposed to asking someone else for opportunity and/or chance; we should get it together ourselves since you can control when you own. We come in all shapes, colors and sizes and BET allows us to see it, enjoy it and learn from it."—**CHERYL TYRRELL, Black Music Marketing Director, Geffen Records**

"Since the natural concentration on other video channels is on rock'n'roll, BET provides the possibility for all forms of black music to be programmed. It's immediately identifiable with black music so that people can recognize it and have easy access to it. On a personal note, I happen to think they do an excellent and caring job."

JOHN ABBEY, President, Ichiban Records

"BET has had a measurable impact on black music and more. It has obviously broadened the scope of presenting black music to the public and has aided in the imaging of artists. It has also given more black filmmakers more opportunity to work and will surely be a force in black music for a long time to come."

ROD BUTLER, VP, Urban Promotion, Island Records

"I've worked with BET for six-and-half of their 10 years and the influence and impact they've had on us as a record label has gone beyond just programming and exposing of our records via video. BET is first and foremost a human organization of people whom we as a label have come to trust for insight and advice on various aspects of the artist development and imaging of our artists. Jonathan Butler, Billy Ocean and Kool Moe Dee are just a few of our artists whose careers have been influenced by the feedback, advice, criticism, praise and whatever, generously given by some of the truly caring individuals at BET."

ANN CARLI, Sr. VP, Artist Development, Jive Records

"BET has proven to be a major asset for black music artists, offering them a national outlet for video exposure. Now, thanks to BET, live concerts aren't the only way artists can present their visual side. The network complements the record company marketing

(Continued on page BET-18)



L. A. Reid

Babyface

LaFace

LaFace Records, 3500 Parkway Lane, Suite 240, Atlanta, Georgia 30092, 404-416-6100



**The
Artists Of
PolyGram
Celebrate
10 Years Of
Choice With
BET**

From
The
Mercury,
Polydor,
Wing
And
Associated
Labels



**THANKS
FOR LETTING
US SHARE YOUR VISION**

MUSIC INDUSTRY

(Continued from page BET-16)

efforts to establish an artist's image and can even help influence radio programmers' decision-making process. BET has been and will continue to be an invaluable resource for black music."

ERNIE SINGLETON, President, Black Music, MCA Records

"Not only for the record business, but for the total entertainment industry, BET has been tremendous and irreplaceable. In an age where audio/visual has become so important to the development of recording artists, BET has been the only medium that has offered any kind of extended daily service to black music artists. There have been numerous occasions where the network has played a major role in breaking a new artist: Bell Biv DeVoe was a prime example; their video debuted on BET two weeks before the record was

shipped to radio and it created major excitement at both radio and retail. I'd like to extend my congratulations to BET for 10 years of great service and pledge my support to them in the future."—**A.D. WASHINGTON, Sr. VP/Promotion & Marketing, Black Music, MCA Records**

"In an industry so dependent on building images, BET has been a godsend for black music. The touring business, once the backbone of the music industry, has dramatically been on the decline, due largely to its cost-prohibitive nature, especially for a new act. BET allows an act to be seen nationally on a constant basis. We are able to market images of our artists. For all artists, this is important but for a new or breaking act it is essential. Ten years ago when BET began, there really were no other outlets for black music videos. You got the occasional MTV play but generally for artists on a Michael Jackson level and never on a new artist. Motown has always been taking our artists and their images to the public, as witnessed

by our revival of the Motown Revue this past summer, and BET continues to allow black music this opportunity."

JHERYL BUSBY, President, Motown Records

"We all look forward to the next 10 years at BET. Specifically here at Nasty Mix, BET has been a significant vehicle and has given us a new avenue especially in the last five years in breaking new artists and providing an alternative means of exposure for us. We can't measure the value in dollars and cents—the network is truly invaluable. We look forward to supporting them in the best way we can and look forward to their continued support."

ED LOCKE, President, Nasty Mix Records

"We're finding that BET is not only affecting the major markets, but the small secondary markets as well. It's having more influence than we ever imagined. Many record programmers, retailers and consumers are paying serious attention resulting in a large influx of sales every time BET adds one of our acts. We wish them continued success."—**ED O'LOUGHLIN, President, Next Plateau Records**

"BET became the single most important mechanism for the expansion of black music in the '80s. As far as PolyGram is concerned, Tony!Toni!Tone! and Vanessa Williams enjoyed the initial stages of their success because of BET exposure and with TIT! in particular, because we got them the video four weeks before the record was released. BET was playing it and people were calling radio and retail. It was almost like we had a hit before the record came out. We realize the power of BET and at times I wonder if BET realizes the power of BET."—**ED ECKSTINE, Exec. VP, Talent & Creative Affairs, PolyGram Records/GM, Wing Records**

"BET's exposure of developing groups like Low Profile has been and continues to be one of the most important promotional vehicles available to us independently-owned labels. Nowadays, we take it for granted but 10 years ago, Bob Johnson's launching of this video channel was a pioneering and precarious venture."

BRYAN TURNER, President, Priority Records

"From its inception, BET's music video programs have always been supportive of Profile artists, aiding the careers of Run-D.M.C. and Dana Dane, for example. Now, with 'Rap City,' BET has been influential in developing the careers of new artists like Special Ed, Twin Hype and Poor Righteous Teachers. All of us here at Profile Records wish BET continued success and growth."

CORY ROBBINS, President, Profile Records

"BET has been an added outlet as a marketing tool. One advantage is that it is 'live' and can be seen in a lot of marketplaces at the same time as opposed to how it is with certain other shows where they're on a 'bicycle' schedule and they're shown at different times on different days in different parts of the country. Plus, with radio support and BET we can almost force additional video coverage from other channels. BET gives the consumer a perspective on what's happening and nowadays BET is exposing not only black music artists but general market artists as well and that's a major change we've seen in the past 10 years."

SKIP MILLER, VP, Black Music, RCA Records

"Since BET started, it's given us an outlet for breaking new product. Since mainstream radio doesn't give us maximum exposure, BET has been a vehicle that has allowed us to present our product to the masses. It's been very instrumental in the breaking of new artists and BET looks at programming an artist from the audience standpoint as opposed to whether they think a record is a hit. It's definitely been to our advantage to have a BET, allowing us more coverage as well as providing an avenue for advertising our product."—**MILLER LONDON, VP of Sales & Product Development, RCA Records**

"We all know that frequently American TV has been referred to as a 'wasteland.' However, at least in the area of music television, a bright light began to beam a decade ago and it's becoming brighter and brighter. That light is BET, a concept that has provided equal opportunity programming for viewers everywhere."

JERRY HELLER, President, Ruthless Records

"BET has been an integral part of the promotion and artist development of many of the acts on Select Records. They were instrumental in exposing many of our new artists at a time when alternatives were few. BET continues to exert that kind of influence today."—**FRED MUNAO, President, Select Records**

"Congratulations to Bob Johnson and BET on their 10th anniversary. BET has been innovative and inspirational for the entire African-American community. The network has obviously been responsible for exposing artists that other networks and cable outlets were not amenable to exposing. It's obvious that BET has been invaluable for the careers of all African-American artists and for record companies that feature their music. Thank you for exposing our culture to the world in a way that has never been done before. May BET go on forever."—**DICK GRIFFEY, Chairman, Solar Records**

"Thank God for BET. It has given its competitors a suntan!"

CLARENCE AVANT, Owner, Tabu Records

"BET is the last word on what's happening in black music today. Simply put, they're the biggest urban outlet in the country and essential to the success of our artists and crucial to the awareness of our staff. Best wishes on your 10th anniversary."

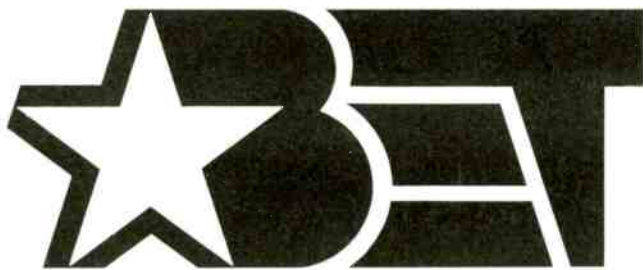
MONICA LYNCH, President, Tommy Boy Records

"We are fortunate in having BET among our friends. Their 10 years in broadcasting has made a major impact not only from an entertainment point of view but they have also expanded to include programming which is geared for the entire black family, and for that we as a community are especially proud. Looking forward to your continued growth and success."—**SHARON HEYWARD, VP, R&B Marketing & Promotion, Virgin Records**

(Continued on page BET-20)

CONGRATULATIONS

TO THE



FAMILY

ON YOUR

10th ANNIVERSARY

from Bobby Jones and our family
at



RECORDS

AND OUR ASSOCIATED COMPANIES....



HAPPY TENTH ANNIVERSARY, BET • HAPPY TENTH ANNIVERSARY, BET • HAPPY TENTH ANNIVERSARY, BET • HAPPY TENTH ANNIVERSARY, BET

10



the

HUGEST

**Congratulations
TO
B.E.T.'S
10th Anniversary**

**Love & Peace,
Jack The Rapper & Staff**

ROBERT L. JOHNSON

(Continued from page BET-2)

able to participate, so we made that show interactive. It's not just listening to what we say, they can provide their own commentary on important issues.

BET as a network is a unifying link for black America. A black kid in San Diego can tune into the same music as the black kid in Manhattan; it's a unifying force. Also for the white community. Whites can see black congressmen talking about black policy issues on BET, they can see black business people talking on "Our Voices." That's why BET is more than a network for blacks, it's a forum for exchange of ideas for a diverse audience.

We've decided to add another voice for the Hollywood entertainers, another show called "Live From L.A." for the entertain-

ment community. The reason we're doing that is because the key entertainers are in the recording industry. They dominate economically, and in terms of viewing, there are more blacks in TV and film, and they have no forum. Only the top ones get on "Entertainment Tonight" or even "Arsenio," for that matter. What about the hundreds of other actors, producers, directors? Where do they get exposure, a forum? They can come on, and we'll have a place for them.

Q: What other new programming does BET have in store? Will you have more children/youth-oriented shows?

A: We'll continue with "Teen Summit," which won a National Education Assn. Award for providing positive programs for teens. We have two children's programs, one an original program produced with The Family Channel called "Zap" with live action and original, Muppet-like characters. Also, we've purchased from Africa a cartoon series called "Kimboo" about a kid and his sister who travel to the U.S. It's a cross-cultural cartoon, the first time that a series produced for an African network has been presented on U.S. television. "Zap" will premiere in January 1991. "Kimboo" starts this September.

For adults we have a black game show, produced by B.L. Taffner, called "Family Figures." It's a family game show where family members have to answer questions with relevance to the black experience. So it's educational as well as fun.

We have a pilot we're looking at, hosted by Ramsey Lewis, where he introduces both big names and emerging jazz artists.

Q: BET is also known for its Sunday gospel program.

A: "Bobby Jones Gospel" is BET's longest-running show, and we're going to keep that. That's our best-known program. Bobby is becoming an institution.

Q: Last year you opened a new state-of-the-art production facility in Washington. Tell me how that came about.

A: We went to the cable industry and said that for us to provide the programming we want, we need you to increase our subscriber revenue. They did, and we took that to increase programming. We built a \$10 million production facility with state-of-the-art equipment, and we're also leasing a small facility on the West Coast, and with the two facilities we're becoming one of the most attractive cable networks around.

Q: Is BET involved in other kinds of business ventures?

A: We have invested jointly with Time-Warner in a black magazine called Emerge. We are looking for that to provide several cross-promotion opportunities.

We hope to announce in September a joint venture with Tim Reid for the production of made-for-basic-cable and TV movies. We have a BET sports and PPV agreement with Butch Lewis Productions. He's a promoter, and now we do monthly programs on boxing with Butch. We're looking to do PPV events.

There are other ideas on the drawing board that we can't talk about at the moment.

Our goal is to become a multimedia company. We're in magazines, we're in sports, we're in entertainment. We have direct synergy with our ability to reach 30 million homes. In the next four years we'll be in 40 million, and at that time we'll be in over 65% of all black households in America.

Q: What programming or accomplishment have you been proudest of at BET?

A: What we're doing with "BET News." It is so important that black Americans be made aware of how issues affect their lives. Because news tends to be focused on the interests of the majority, the minority gets lost. The news is only 30 minutes, even other cable doesn't address issues of minority interest.

Also, I'm proud of our relationship with the music industry. We've had the best marriage of any two industries. We wouldn't be what we are without the support of the labels and the artists, and we have been a big help in getting those artists to reach their audience financially and creatively.

MUSIC INDUSTRY

(Continued from page BET-18)

"The impact of BET has revolutionized black music in the electronic media. BET has proven to be a viable medium for breaking new artists. For instance, BET broke Biz Markie's single 'Just A Friend' as well as records by many other artists on our label. I applaud their growth and wish them continued success."—RAY HARRIS, Sr. VP, Marketing & Promotion, Black Music, Warner Bros. Records

"Having worked with BET from the beginning, I've seen their impact grow and grow. BET has definitely affected sales in the marketplace and can affect radio and request lines. We've had some videos on BET before we went to radio and that's resulted in requests at retail. It's critical for black artists to have this outlet. BET has had a phenomenal impact on all our acts, including Prince, a cutting-edge artist making videos before it was fashionable, Quincy Jones, Karyn White, Al B. Sure! and so many others. BET has made a huge difference in breaking new artists and is much more open to exposing new artists than other channels."—MARYLOU BADEAUX, Marketing Director, Black Music, Warner Bros. Records

Compiled by DAVID NATHAN

10
YEARS

NASTYMIK Recording Artists
Thank You
for your support of their
"Nasty" Videos.
Continued Success
in your pursuit of
video excellence.

PEACE

NASTYMIK RECORDS

HAPPY ANNIVERSARY

NEXT PLATEAU RECORDS

Salutes
B.E.T.

On their 10 year contribution to R&B and Rap Music

Member of
NAIRD

© 1990 Next Plateau Records, Inc.

**NEXT
PLATEAU
RECORDS INC.**

Happy 10th Birthday to all of my friends at B.E.T. and special thanks for helping us break through with

D. Rock and The Bayou Crew!



Yo, us too,
**D. Rock and
The Bayou Crew!**



213 • 288-1808

CONGRATULATIONS,
B.E.T.!

. . . and thanks for all your support
through the years.

from *everyone*
at
Orpheus Records

EXTRAORDINARY



COPYRIGHT 1990 SBK RECORDS

Congratulations B.E.T. on your first 10 years.



PERSONALITIES

(Continued from page BET-6)

host, "and I expect it to be a long-running show. I'm just glad to be part of the growth and success of it." A D.C. resident, Thomas—who began to make a name for himself as a successful stand-up comedian in 1980, subsequently touring with major acts like Luther Vandross, Patti Labelle, Prince and Al Jarreau—had his own show on radio station WHUR during 1984-'85 and was first approached by BET to be on a TV game show entitled "Tell Me Something Good" after appearing in a four-minute segment the network did for "This Week In Black Entertainment" in 1987.

Prior to his TV debut, Thomas had been opening act on the road for an array of performers from jazz drummer Max Roach to funksters Parliament as well as appearing at comedy clubs throughout the country. A 1987 tour with Run-D.M.C. and Public Enemy resulted in a cameo appearance in a Public Enemy video and, says Thomas, "a lot of acclaim and recognition."

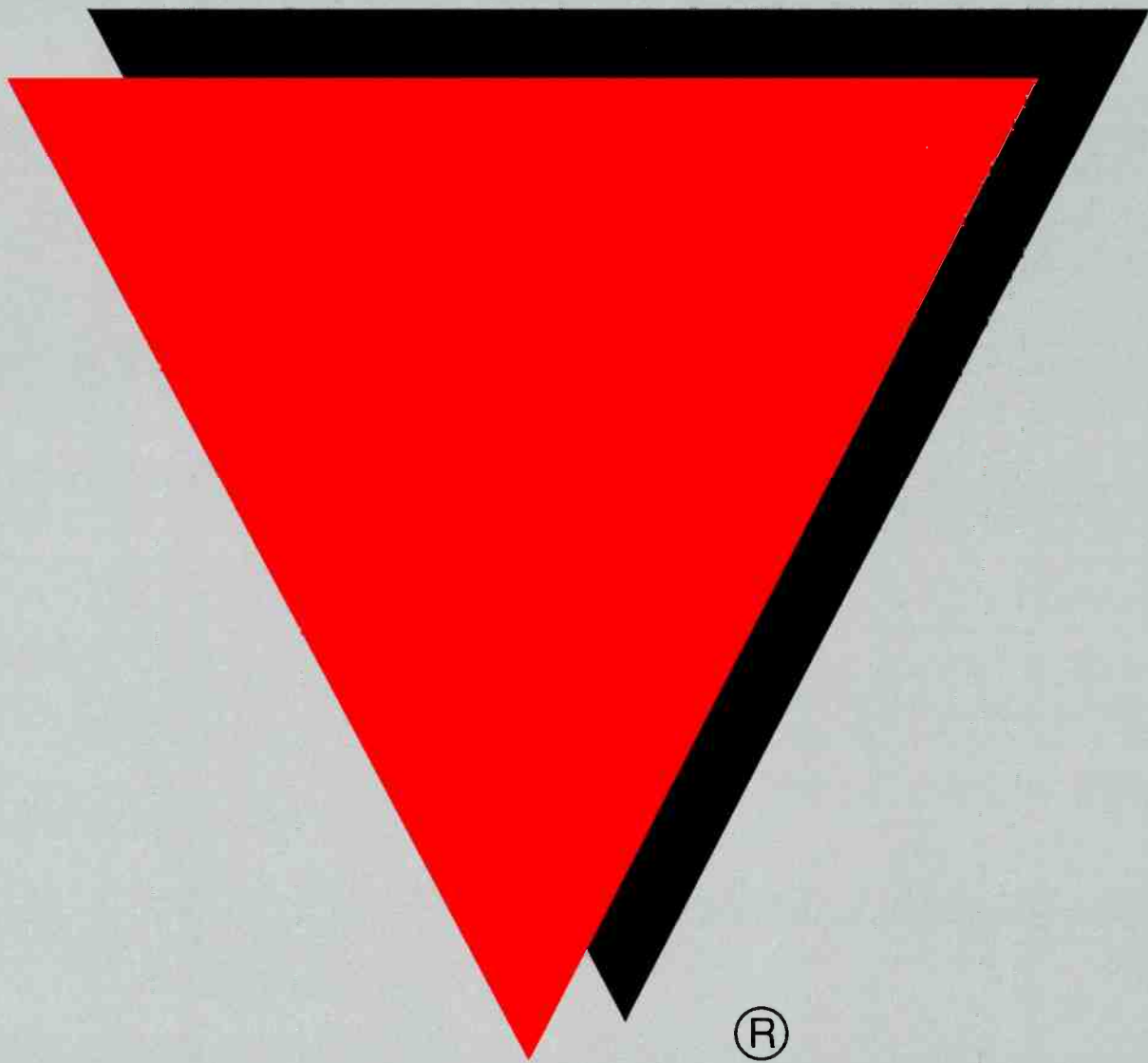
Re-runs of "Tell Me Something Good," appearances on "Showtime At The Apollo" and a BET comedy special with the late Robin Harris at the end of 1988 contributed to Thomas' ever-growing list of accomplishments and when he was approached to host "Rap City," he notes, "I was very, very happy although I didn't know what image they really wanted at first."

Thomas has a record deal, movie situations and a cable TV special pending while continuing to work with a group of fellow comedians known as "The Turn-Em-Out Posse" as well as owning with two partners the D.C. comedy club, The Comedy Connection. Thomas says, "BET has been great as far as my success is concerned and the fan support has been incredible. I like what 'Rap City' stands for, the way we treat rap in a serious way but still with humor and keeping it clean. To be honest, when I first came to 'Rap City,' I didn't know that much about working in television. BET has a great staff of people, some of the best I've ever been involved with so I've had some of the best teachers in the world to help me learn and grow."



News and public affairs show "On The Line" with host Doris McMillon.

CREDITS: Executive Editor, Curtis Symonds, BET VP of Affiliate Marketing; Editorial by Janine McAdams, Billboard's Black Music Editor, David Nathan, Billboard contributor in L.A., and L.A. freelance writers; Executive Producer, Terri Rossi, Billboard's Associate Director, Special Markets; Cover & design, Steve Stewart.



VINTERTAINMENT
Recordings

KEITH SWEAT
ENTOUCH
D-CAPONE

**CONGRATULATES BET ON
THEIR 10th ANNIVERSARY OF
BROADCASTING EXCELLENCE**

CONGRATULATIONS
TO OUR PARTNER
BLACK ENTERTAINMENT
TELEVISION
AND
BOB JOHNSON
ON THEIR FIRST DECADE



O'Connor Captures Top MTV Video Music Award

(Continued from page 5)

awards, including best direction (David Fincher), best editing (Jim Haygood), and best cinematography (Pascal Lebeque).

Other top winners at the show were M.C. Hammer, whose "U Can't Touch This" topped the best-rap-video and best-dance-video categories, and Aerosmith, whose "Janie's Got A Gun" won in the best-metal/hard-rock-video and viewers'-choice categories.

International viewers' choice

awards also went out to Midnight Oil ("Blue Sky Mine"), chosen by MTV Australia; Titas ("Flores"), MTV Brazil; the Creeps ("Ooh I Like It"), MTV Europe; Gloria Estefan ("Oye Mi Canto"), MTV Internacional; and Kome Kome Club ("Funk Fujiyama"), MTV Japan.

Janet Jackson, whose performance of "Black Cat" opened the show, also won in two categories: Her "Rhythm Nation" clip clinched the best-choreography award for both her and Anthony Thomas, while she also won the video-vanguard award.

Tears For Fears' "Sowing The Seeds Of Love" won big in the professional category, netting both the best-special-effects and breakthrough-video awards for the group and director Jim Blashfield. Blashfield won in the breakthrough category last year with Michael Jackson's "Leave Me Alone."

"Love Shack," by the recently revitalized B-52's, garnered its share of awards as well, topping both the best-group-video category and, on the technical side, the best-art-direction (Martin Lasowitz) field.

Don Henley, whose onstage appearance in a business suit might well have been the night's wackiest wardrobe choice, won the award for best male video with his "The End Of The Innocence" clip.

Looking as healthy as ever despite his recent, much-publicized motorcycle accident, Billy Idol quickly strut-

ted onstage to receive the year's-best-video-from-a-film award for his "Cradle Of Love" clip, from "The Adventures Of Ford Fairlane."

Michael Penn's "No Myth" video took honors in the best-new-artist category—a win that seemed to take him by surprise, if the four-letter word he un-self-consciously used in his acceptance speech was any indication. However, since the show was broadcast on a seven-second delay, those outside of Universal Amphitheatre were not privy to Penn's exclamations.

Aside from O'Connor, Madonna, Hammer, and Jackson, performers on the show included Motley Crue, Phil Collins, INXS, Faith No More, World Party, and a reunited New Edition, featuring artists Bobby Brown, Ralph Tresvant, Johnny Gill, and the members of Bell Biv DeVoe.

One especially noteworthy perfor-

mance was 2 Live Crew's, which ended with a rap "show of solidarity" when Public Enemy's Flavor Flav and M.C. Hammer came onstage to join in on the group's controversial "Banned In The U.S.A."

Last year's MTV Awards show featured a racy performance by Andrew Dice Clay that ultimately got him "banned for life" from MTV (and instituted the decision to go to the tape delay); this year's major point of controversy, aside from Madonna's live "Vogue" performance, may well have been the cans of Pepsi product rapper Hammer and his crew brought onstage while accepting an award. Such blatant product placement—Hammer just clinched a lucrative deal with the soft drink company—caused several audience members after the show to criticize the artist for his apparent crassness.

Stan Hitchcock Exits CMT Will Form Own Production Firm

BY MELINDA NEWMAN

NEW YORK—Stan Hitchcock, senior VP of Country Music Television, has left the 24-hour-a-day music video channel to form his own production company.

The move, deemed by Hitchcock as "a happy parting," comes shortly after Group W Satellite Communications and Opryland USA, parent of CMT rival The Nashville Network, announced their intent to buy CMT (Billboard, Aug. 4).

"I left CMT at a crossroads," says Hitchcock, whose resignation was official Aug. 31. "I brought it from being a startup to where it's a successful company. I'm very proud of Opryland's interest and I think they can take CMT to the heights it can go."

Hitchcock says he probably would have left even if the Opryland deal had not come to pass. "My contract was up Aug. 31 and I'd indicated that I wanted to start my own production company," he says. "I've been moving toward production for quite some time. And this allows me to get into an

area that I dearly love and get rid of some of the pressures I'd had."

No replacement has been named for Hitchcock at CMT. Ric Trask, CMT's program manager, has assumed his programming duties. Nan Olson, VP of advertising and administration, is handling some of Hitchcock's other duties. Hitchcock had been with the channel since it started six years ago.

Hitchcock retains control of his interview show, "Heart To Heart," which he hopes will continue to run on CMT. If not, he says he will shop for another home for the program.

"The thing I'm proudest of in my time with CMT is the opportunity that the channel had in breaking the new artists that represent the new happenings in country music. We were able to reach a new, younger audience to perpetuate the music and to bring about the recognition of the new artists," Hitchcock says.

His new company, Hitchcock Productions, will develop country music projects as well as documentaries and other works.

THE EYE



by Melinda Newman

MTV DOES IT AGAIN: Congratulations to MTV on the searing success of "The 1990 MTV Video Music Awards." The Sept. 6 show pulled an 8.5 rating, according to A.C. Nielsen national reports. That's almost a full point higher than the 7.6 score last year and is the best the show has ever done. For the first time, it was simulcast on VH-1. Combined, the program had a 9.1 rating and 16 share. That makes it among the highest-rated entertainment specials in the history of cable television.

MTV has an additional reason to pat itself on the back: The channel produced the show itself instead of bringing in an outside company (in past years, **dick clark productions** had done the honors).

"We're still feeling the euphoria of the moment," says a jubilant **John Reardon**, president of MTV. "We were very happy with the way it turned out, and I think our team did a wonderful job, from talent to production to press coordination." Hear, hear.

The show gets an A+ for its ability to present a well-paced program and to keep its presenters and the winners from rambling on. With few exceptions, presenters were spared long, embarrassingly unfunny scripts—this was not the case in years past—and got on with the important thing, i.e., honoring the winners. And the winners, all of whom attended, except the B-52's, were succinct in their acceptance speeches. No canes to yank long-winded winners off stage were needed for this bunch. We also like the fact that MTV shows snippets of the nominated clips, instead of focusing on the nominees' faces, who have to look cheerful even if they lose. Although certainly beyond MTV's control, it would certainly be nice if the winners acknowledged the directors and producers of the clips. Startlingly few did. Not everyone has to go to the lengths that **Sinead O'Connor** did by bringing director **John Mayberry** to the podium with her every time she won (and not introducing him), but a little recognition would be nice.

Having acknowledged that the show is certainly better than most in its genre, here are a few slight criticisms—all meant constructively, of course.

Though he still does a good job of hosting, **Arsenio Hall** is getting a little tired. At one point—two-thirds of the way through the show—he said, "Don't fall asleep on me now," and it was a legitimate concern. Possible host replacements? **Jay Leno** (except he does the Emmys), **Richard Lewis**, and **Billy Crystal** (he has hosted everything else). The other thought is, why not have rotating music hosts, like **Phil Collins**, **Steven Tyler**, or **Paula Abdul**—artists who we know have charisma and

can pull off hosting duties but don't have to carry the whole show. For a channel that prides itself on always reinventing itself, MTV should reinvent a new hosting method.

We also recommend trimming the show's length. At three hours plus, it's just too long. Reardon contends that the length is in line with other awards shows, but the main complaint one *always* hears about the Oscars and Emmys is that they're too bloody long. A shorter show would obviously mean cutting out some performances, but I think that's OK. For those who disagree, watch the two-hour syndicated version, and if you really feel that the condensed show leaves something to be desired, I'm wrong.

It is good to know that **Madonna** can have her breasts squeezed on cable TV but **Michael Penn** can't curse (his espletive over his surprise victory was bleeped). It will be interesting to see if that little grab by one of Madonna's dancers makes the syndicated version of the show.

Madonna's exciting performance would have been all the more so if she hadn't lip-synched. We'd much rather have off-key performances like that of **2 Live Crew** done live than sterile, canned tape. According to Reardon, MTV has no set policy on the issue. "We try to let the artists do what they want to do," he says. "I think just the way some of the performances were staged, they had to be synched."

Let's turn to fashion, shall we. What can you say about a ceremony at which **Cher** is the best-dressed participant? Who let Hall on the air with that outfit, and what was the deal with the glasses-to-ear chains? Is that for people who are too scared to get their noses pierced but want the same effect? And though it's very nice that O'Connor and director **Mayberry** wore matching outfits, it looked like they were headed straight to the airport to hand out flowers and solicit donations after the show. On the plus side, **Don Henley** looked like the hippest professor you could ever hope to have. And **Abdul** looked striking in black, as she provided one of the nicest moments of the night—paying tribute to **Stevie Ray Vaughan** and **Bobby Brooks**.

All in all, it was a job extremely well done, especially for MTV's debut as solo producer. "There's no question we're going to keep it in-house," says Reardon. That move will also make Thursday the permanent night of the awards—previous shows had been on Wednesday. "We moved it to Thursday to give us one more day to rehearse," says Reardon. "I don't see how we would have been able to produce the show without that extra day."

Executive producers **Doug Herzog**, MTV's senior VP of programming, and **Greg Sills** certainly deserve congratulations, but we'd rather shake Herzog's hand for his other crowning achievement of Sept. 6. That morning, his son **Daniel Andrew Herzog** was born, and—is this guy a company man or what?—baby Herzog weighed in at 8 pounds, 5 ounces, matching the show's Nielsen rating.

VIDEO TRACK

LOS ANGELES

THOSE GUYS NEXT DOOR and the team at **Freedman-Lippert Productions** had a busy month, reeling three new clips in support of the band's **SBK** debut and their Saturday morning TV show on **NBC**. "Parasite" is a comical clip in which a vampire "gets the girl!"; "Telephone Talking" features the age-old problem of getting that girl on the line; and "That's Love" is a more serious take on love in its various forms. **Dominic Orlando** directed the clips with producer **Michael Simmons**. **Jerry Lippert** executive-produced in cooperation with **NBC Productions**.

West Coast rapper **G Love E** recently wrapped "Dance Baby" for his debut **Chrysalis** album, "Chil-

lin' On The G Spot." **Zack Snyder** directed, shot, and edited the sexy dance video, which features some interesting choreography with a fire hydrant. **Nancy DiToro** and **David Palmer** produced for **MGM**.

NEW YORK

NEXT PLATEAU'S Antoinette and her female posse put a crew of petty criminals out of business in the video "She Operates Around The Clock." **Yvette Pineyro** and **Jay Ellis** directed the clip, which comes from the album "Burnin' At 20 Below." Ellis produced.

Kenneth Doty directed "Life In The Ghetto," a new **Fragile Films** clip for rapper **Cool C**. Doty reeled footage of the artist cruising around the inner city in a Cadillac. The camera captures all the crazy characters **Cool C** encounters. **Paul Morgan** produced; **Terance Power** and **Rupert Wainwright** executive-produced.

Liz Heller heads up
Island Visual Arts
... see page 55

MUSIC VIDEO

MTV Video Music Awards Are Presented In L.A.



Sinead O'Connor makes one of her three trips to the winners' podium, accepting the best-female-video award for "Nothing Compares 2 U" with the clip's director, John Mayberry.



Don Henley accepts the award for best male video for "The End Of The Innocence."



A well-dressed Madonna vamps her way through a revealing rendition of "Vogue," which won three technical awards.



Arsenio Hall, host for the third consecutive year, announces one of the endless stream of performers appearing on the show.



Aerosmith's Steven Tyler gets the crowd going with "Love In An Elevator." During a commercial break, the band really pumped up the amphitheater audience with a version of the Beatles' "I'm Down."



Not only did Janet Jackson open the show with "Black Cat," she also captured two awards, including the prestigious video-vanguard category.

AS OF SEPTEMBER 22, 1990

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

MTV
MUSIC TELEVISION™

Continuous programming
1515 Broadway, New York, NY 10036

EXCLUSIVE

AC/DC, Thunderstruck
Faith No More, Falling To Pieces
*Heart, Stranded
INXS, Suicide Blonde
M.C. Hammer, I Shy Away
Motley Crue, Same Ol' Situation
*Poison, Something To Believe In
Snap, Ooops Up
Warrant, Cherry Pie
*Winger, Miles Away

BUZZ BIN

Iggy Pop, Candy
Jane's Addiction, Stop
Soup Dragons, I'm Free

STRESS

Deee-Lite, Groove Is In The Heart
Urban Dance Squad, Deeper...

HEAVY

Bell Biv Devoe, Do Me!
Jon Bon Jovi, Blaze Of Glory
Depeche Mode, Policy Of Truth
Billy Idol, L.A. Woman
Janet Jackson, Black Cat
Living Colour, Type (Everything...)
Nelson, Love And Affection
Slaughter, Fly To The Angels

ACTIVE

*Black Crowes, Hard To Handle
Phil Collins, Something Happened...
Concrete Blonde, Joey
Dino, Romeo
Extreme, Decadence Dance
Love/Hate, Why Do You Think...
Maxi Priest, Close To You
*Pebbles, Giving You The Benefit
Queensryche, Empire
Ratt, Lovin' You's A Dirty Job
Lisa Stansfield, This Is The Right Time
Vanilla Ice, Ice Ice Baby

MEDIUM

*Alias, More Than Words Can Say
Aztec Camera, The Crying Scene
Blue Tears, Rockin' With The Radio
Jude Cole, Time For Letting Go
Don Dokken, Mirror Mirror
Duran Duran, Violence Of Summer
Gene Loves Jezebel, Jealous
Indecent Obsession, Tell...
*Information Society, Think
Railway Children, Every Beat Of...
Stryper, Shining Star

BREAKOUTS

Crosby, Stills & Nash, If Anybody...
David J, I'll Be Your Chauffeur
The Rave Ups, She Says
The Smithereens, Blue Period
Too Much Joy, That's A Lie
Wire Train, Should She Cry

IMPACT CLIPS

Black Crowes, Hard To Handle
Heart, Stranded
Poison, Something To Believe In
Soup Dragons, I'm Free
Winger, Miles Away
* DENOTES ADD

VH1
VIDEO HITS ONE™

Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Taylor Dayne, Heart Of Stone
Mariah Carey, Love Takes Time

DEVELOPMENT

Oleta Adams, Rhythm Of Life
After 7, Can't Stop
Basia, Until You Come Back To Me
Breathe, Say A Prayer
David Cassidy, Lyin' To Myself
Robert Cray, Forecast Calls For Pain
Bob Dylan, It's Unbelievable
Fleetwood Mac, Skies The Limit
John Hiatt, Bring Back Our Love
Brenda Russell, Stop Running Away
Lisa Stansfield, This Is The Right Time
S.Youngblood, I'd Rather...

HEAVY

Michael Bolton, Georgia On My Mind
Phil Collins, Something Happened...
Janet Jackson, Come Back To Me
Maxi Priest, Close To You
Wilson Phillips, Release Me
Paul Young, Oh Girl

Black Entertainment Television

14 hours daily
1899 9th St NE, Washington, DC 20018

ADDS

Hi Five, Just Can't Handle It
Jasmine Guy, Try Me
Nayobe, I Love The Way You Love Me
Brenda Fassie, Black President
Mariah Carey, Love Takes Time

CURRENT

En Vogue, Lies
The Boys, Crazy
Tony Toni Tone, Feels Good
Prince, Thieves In The Temple
Black Box, Everybody Everybody
Lalah Hathaway, Heaven Knows
The Whispers, Innocent
M.C. Hammer, Have You Seen Her
The Winans, A Friend
Pebbles, Giving You The Benefit
Maxi Priest, Close To You
Father MC, Treat Them Like...
The Time, Jerk Out
Babyface, My Kinda Girl
D-Nice, Call Me D-Nice
Janet Jackson, Come Back To Me
Oleta Adams, Rhythm Of Life
Force MD's, Are You Really Real
Bell Biv Devoe, Do Me!
Teddy Pendergrass, Glad To Be...
Bernadette Cooper, I Look Good
Tracie Spencer, Save Your Love
TKA, I Won't Give Up On You
Mac Band, Someone To Love
Caron Wheeler, Livin' In The Light
Soul II Soul, Get A Life
Soul II Soul, A Dreams A Dream
Cynda Williams, Harlem Blues
Cee Cee Chapman, Everything
Janet Jackson, Black Cat

HEAVY

Vince Gill, Never Knew Lonely
Jeff Chance, Talkin' To Your Picture
Dale Watson, One Tear At A Time
Billy And Terry Smith, Blues Stay...
D. Parton/K. Rogers, Love Is Strange

HEAVY

Alan Jackson, Wanted
T.Tucker/T.G.Brown, Don't Go Out
R.V.Shelton, I Meant Every...
Carlene Carter, I Fell In Love
Bellamy Bros., I Could Be...
K.Mattea/T.O'Brien, Battle Hymn...
Mark Chesnutt, Too Cold At Home
Pirates/Mississippi, Honky Tonk...
Reba McEntire, You Lie
Holly Dunn, You Really Had Me Going
Tim Ryan, Let's Dance In Circles

LIGHT

Shenandoah, Next To You, Next To Me
Asleep At The Wheel, Keepin' Me...
Mary Chapin Carpenter, This Shirt
Tammy Wynette, Let's Call It A...
Texas Tornados, Who Were...
Matraca Berg, Things You Left Undone
William Lee Golden, Louisiana Red...

THE JUKE BOX

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS

Breathe, Say A Prayer
Candyman, Knockin' Boots
DNA/S. Vega, Tom's Diner
David Baewald, Dance
Don Dokken, Mirror Mirror
Hi-Five, Just Can't Handle It
Janet Jackson, Black Cat
Jody Grind, Eight-Ball
Kid 'N Play, Energy
Michael Bolton, Georgia On My Mind
Michel'le, Keep Watchin'
Phil Collins, Something Happened...
Ratt, Lovin' You's A Dirty Job
Too Much Joy, That's A Lie
Urban Dance Squad, Deeper...
The Winans, A Friend

PEOPLE-POWERED HEAVIES

Bell Biv Devoe, Do Me!
Boogie Down Productions, Love's...
The Boys, Crazy
Compton's Most..., One Time...
Doc Box & B. Fresh, Slow Love
En Vogue, Lies
Johnny Gill, My, My, My
Kid Frost, La Raza
Kwame/New Beginning, Ownlee Eue
Kyper, Tic-Tac-Toe
Luke Feat.2 Live Crew, Banned...
M.C. Hammer, Have You Seen Her
M.C. Hammer, U Can't Touch This
MC Pillsberry/4 Large Crew, Me So...
New Kids On The Block, Tonight
Oaktown's 3.5.7, We Like It
Public Enemy, Brother's Gonna...
Seiko/D.Wahlberg, The Right...
Suicidal Tendencies, You Can't...
The Time, Jerk Out
2 Live Jews, Ouil It's So Humid
Vanilla Ice, Ice Ice Baby
W.Coast All-Stars, We're All In...

GMT
Country Music Television

Continuous programming
704 18th Ave South, Nashville, TN 37203

ADDS

Ray Kennedy, What A Way To Go
Wild Rose, Everything He...
K.T. Oslin, Come Next Monday
Bill Anderson/Roy Acuff, I Wonder If
God...
Clinton Gregory, Couldn't Love...
Aaron Tippin, You've Got To Stand...
Charley Pride, A Whole Lotta...
Michael Johnathon, Mountain
Paul Ott & Friends, Plant A Tree
Delbert McClinton, Who's Foolin' Who
Cee Cee Chapman, Everything

WORLD PREMIERE

Mary Chapin Carpenter, You Win Again
Shelby Lynne, Things Are Tough...

HEAVY

R.V.Shelton, I Meant Every...
Mark Collie, Looks Aren't Everything
Kevin Welch, 'Til I See You Again
Helen Cornelius, Ask Any Woman
Vince Gill, When I Call Your Name
Waylon Jennings, Wrong
Lorrie Morgan, He Talks To Me
Reba McEntire, You Lie
Holly Dunn, You Really Had Me Going
Ky.Headhunters, Oh Lonesome...
Cleve Francis, Love Light
Jann Browne, Mexican Wind
Carlene Carter, I Fell In Love
Shenandoah, Next To You, Next To Me
Pirates/Mississippi, Honky Tonk...
Mark Chesnutt, Too Cold At Home
Ray Stevens, Sittin' Up With The Dead
Randy Travis, He Walked On Water
Garth Brooks, The Dance

WORLD PREMIERE

9 hours weekly
1722 Gower Street, Los Angeles, CA 90028

ADDS

Mariah Carey, Love Takes Time
Public Enemy, Brother's Gonna...
Alias, More Than Words Can Say
Candyman, Knockin' Boots
Vanilla Ice, Ice Ice Baby
Iggy Pop, Candy

HEAVY

Phil Collins, Something Happened...
Maxi Priest, Close To You
Paul Young, Oh Girl
Cheap Trick, Can't Stop Falling...
Nelson, Love And Affection
Wilson Phillips, Release Me
Prince, Thieves In The Temple

MEDIUM

Lisa Stansfield, This Is The Right Time
Winger, Can't Get Enuff
Slaughter, Fly To The Angels
Deee-Lite, Groove Is In The Heart
Stryper, Shining Star
Black Box, Everybody Everybody
24-7 Spyz, Don't Break My Heart
Damn Yankees, High Enough
Janet Jackson, Black Cat
Depeche Mode, Policy Of Truth
After 7, Can't Stop
The Boys, Crazy

THE ALL NEW

GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Poison, Unskinny Bop
Duran Duran, Violence Of Summer
Suicidal Tendencies, You Can't...
O Positive, Imagine That
Maria McKee, Show Me Heaven
Lalah Hathaway, Heaven Knows
Stryper, Shining Star
Damn Yankees, Come Again
M.C. Hammer, Pray
Jude Cole, Time For Letting Go
New Kids On The Block, Tonight
Steve Stone, Faces In The Rain
The Boys, Crazy
Something Happen, What Now
Railway Children, Every Beat Of...
Luke Feat.2 Live Crew, Banned...
The Afros, Feel It Where A Ring...
Mojo Nixon, Kill All Lawyers
Jane Siberry, Everything Reminds...
Colin James, Just Came Back
Basic Black, Nothin' But A Party
Jaz, The Originators

FRIDAY NIGHT VIDEOS

1 hour weekly
888 7th Ave, NY, NY 10106

CURRENT

Paul McCartney, Hey Jude
Wilson Phillips, Release Me
Nelson, Love And Affection
Paul Young, Oh Girl
Bell Biv Devoe, Do Me!
Maxi Priest, Close To You
Prince, Thieves In The Temple
Johnny Gill, My, My, My
Sinbad, I Ain't Lyin'

WORLD PREMIERE

Mary Chapin Carpenter, You Win Again
Shelby Lynne, Things Are Tough...

HEAVY

R.V.Shelton, I Meant Every...
Mark Collie, Looks Aren't Everything
Kevin Welch, 'Til I See You Again
Helen Cornelius, Ask Any Woman
Vince Gill, When I Call Your Name
Waylon Jennings, Wrong
Lorrie Morgan, He Talks To Me
Reba McEntire, You Lie
Holly Dunn, You Really Had Me Going
Ky.Headhunters, Oh Lonesome...
Cleve Francis, Love Light
Jann Browne, Mexican Wind
Carlene Carter, I Fell In Love
Shenandoah, Next To You, Next To Me
Pirates/Mississippi, Honky Tonk...
Mark Chesnutt, Too Cold At Home
Ray Stevens, Sittin' Up With The Dead
Randy Travis, He Walked On Water
Garth Brooks, The Dance

HIT VIDEO

10 hours daily
1000 Louisiana Ave, Houston, TX 77002

ADDS

Deee-Lite, Groove Is In The Heart
Caron Wheeler, Livin' In The Light
Elisa Fiorello, On The Way Up
UB40, The Way You Do The Things...

POWER

Wilson Phillips, Release Me
Prince, Thieves In The Temple
Jon Bon Jovi, Blaze Of Glory
Phil Collins, Something Happened...
M.C. Hammer, Have You Seen Her
Cheap Trick, Can't Stop Falling...
Poison, Unskinny Bop
Maxi Priest, Close To You
Nelson, Love And Affection
Paul Young, Oh Girl
Dino, Romeo
Depeche Mode, Policy Of Truth

THE ALL NEW

GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Poison, Unskinny Bop
Duran Duran, Violence Of Summer
Suicidal Tendencies, You Can't...
O Positive, Imagine That
Maria McKee, Show Me Heaven
Lalah Hathaway, Heaven Knows
Stryper, Shining Star
Damn Yankees, Come Again
M.C. Hammer, Pray
Jude Cole, Time For Letting Go
New Kids On The Block, Tonight
Steve Stone, Faces In The Rain
The Boys, Crazy
Something Happen, What Now
Railway Children, Every Beat Of...
Luke Feat.2 Live Crew, Banned...
The Afros, Feel It Where A Ring...
Mojo Nixon, Kill All Lawyers
Jane Siberry, Everything Reminds...
Colin James, Just Came Back
Basic Black, Nothin' But A Party
Jaz, The Originators

FRIDAY NIGHT VIDEOS

1 hour weekly
888 7th Ave, NY, NY 10106

CURRENT

Paul McCartney, Hey Jude
Wilson Phillips, Release Me
Nelson, Love And Affection
Paul Young, Oh Girl
Bell Biv Devoe, Do Me!
Maxi Priest, Close To You
Prince, Thieves In The Temple
Johnny Gill, My, My, My
Sinbad, I Ain't Lyin'

TNN

The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN 37214

ADDS

Travis Tritt, Put Some Drive In...
Aaron Tippin, You've Got To Stand...

HIT VIDEO

10 hours daily
1000 Louisiana Ave, Houston, TX 77002

ADDS

Deee-Lite, Groove Is In The Heart
Caron Wheeler, Livin' In The Light
Elisa Fiorello, On The Way Up
UB40, The Way You Do The Things...

POWER

Wilson Phillips, Release Me
Prince, Thieves In The Temple
Jon Bon Jovi, Blaze Of Glory
Phil Collins, Something Happened...
M.C. Hammer, Have You Seen Her
Cheap Trick, Can't Stop Falling...
Poison, Unskinny Bop
Maxi Priest, Close To You
Nelson, Love And Affection
Paul Young, Oh Girl
Dino, Romeo
Depeche Mode, Policy Of Truth

HEAVY

Lisa Stansfield, This Is The Right Time
Glenn Medeiros, All I'm Missing Is You
S.Youngblood, I'd Rather...
Jude Cole, Time For Letting Go
After 7, Can't Stop
Indecent Obsession, Tell...
Johnny Gill, My, My, My
Michael Bolton, Georgia On My Mind
Janet Jackson, Black Cat
Black Box, Everybody Everybody
Pebbles, Giving You The Benefit
Alias, More Than Words Can Say
Vixen, How Much Love
Breathe, Say A Prayer



MOVIES

SEPTEMBER

"Act Of Piracy" (Lorimar). Street: 9/26; Price: \$89.95. Gary Busey, Ray Sharkey.
 "The American Angels—Baptism Of Blood" (Paramount). Prebook: 8/20; Street: 9/13; Price: \$79.95. Jan MacKenzie and ladies wrestling team.
 "Border Shootout" (Turner). Street: 9/12; Price: \$79.98. Glenn Ford, Charlene Tilton.
 "Brain Dead" (MGM/UA). Street: 9/19; Price: \$79.98. Bud Cort, George Kennedy.
 "The Cellar" (South Gate). Street: 9/6; Price: \$89.95.
 "China Beach" (Warner). Street: 9/12; Price: \$79.95.
 "Common Threads: Stories From The Quilt" (HBO). Street: 9/5. Price: \$25. Documentary.
 "Crash And Burn" (Paramount). Street: 9/27; Price: \$89.95.
 "Crazy People" (Paramount). Street: 9/13; Price: \$91.95. Dudley Moore, Daryl Hannah.
 "Cry-Baby" (MCA Universal). Street: 9/13. Price: \$92.95. Johnny Depp.
 "Deadly Dancer" (AIP). Street: 9/5; Price: \$79.95.

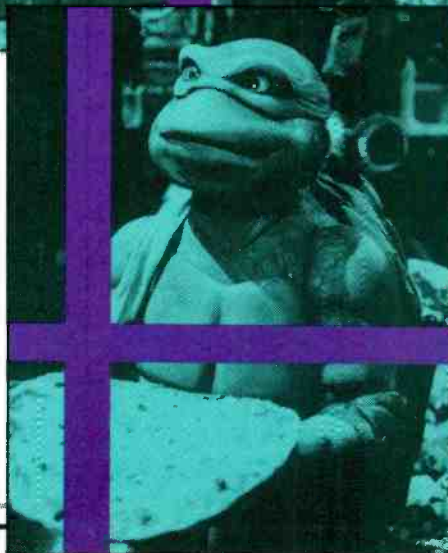
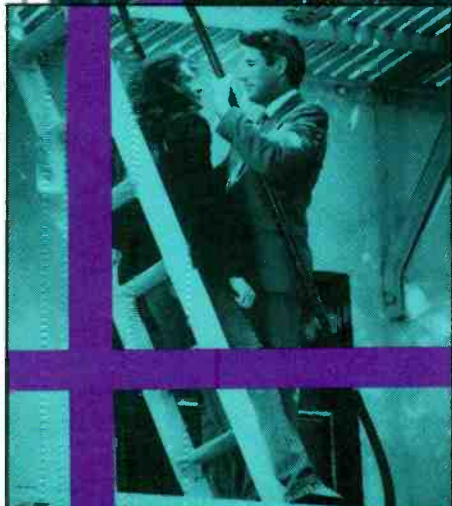
(Continued on page H-3)



SELL-THROUGH

SEPTEMBER

"When Harry Met Sally" (Nelson/Orion). Prebook: 8/32; Street: 9/20. Price: \$19.98.
 "The Karate Kid Part III," "Ghostbusters II," "Loverboy" and "Chances Are" (RCA Columbia Pictures Home Video) headline Fall Blockbusters Promotion. Street: 9/12; Price: \$19.95.
 Among 25 "military" and "martial arts" oriented movie titles in the Rough 'N' Ready promotion are "Above The Law," "Bloodsport," "Enter The Dragon," "The Yakuza" and "The Battle Of The Bulge" (Warner). Prebook: 9/6; Street: 9/29; Price: \$19.98. Promotion includes three Cannon titles including "Cyborg" and "Kinjite: Forbidden Subjects."
 Rogers & Hammerstein movie musicals "The Sound Of Music," "South Pacific," "State Fair," "Oklahoma!," "Carousel" and "The King And I" (CBS/Fox) highlight Music To Your Ears promotion. Street: 9/13; Price: \$19.98 except "Sound Of Music" at \$24.98.
 "Working Girl," "A Room With A View" and "The Gods Must Be Crazy" (Continued on page H-7)



Spotlight

HOLIDAY VIDEO SHOPPING GUIDE

An Easy-Access Preview of Top Fall/Winter Titles Scheduled for Home Video Release, and How to Increase Seasonal Rental & Sell-Through Profits

This will be the best sell-through Christmas season ever and especially hot will be children's product, say any number of sources at video retail specialty firms, many of them just back from the annual Video Software Dealers Assn. convention in Las Vegas where the vendors stressed sale items. The enthusiasm about sell-through is so high it has even enlivened those who constantly complain about how the mass merchandisers, Phar-Mor, K mart, Wal-Mart and so on continually preempt sales.

As for what else to look for and be prepared for, the list is a long one:

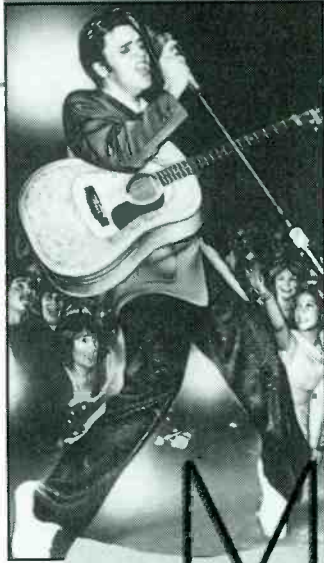
Gift Packs: Beth Beard, sell-through buying manager at 210-store Erol's believes this year more than ever the gift pack will loom important. "You have the 'Raiders' still out there," she says of the Harrison Ford series. "There are packages like John Wayne. CBS/Fox is bringing out a gift pack of 'Star Wars,' which we think is really going to be great. It's a neat package, a real collector's item. There'll be a 'Rocky' gift pack, a 'Ghostbusters,' 'Karate Kid,' and then Paramount reduced the 'Godfather Epic' from \$179 to \$99.95, which is great because 'Godfather III' comes out in November."

Rental Opportunities in Sell-Through Items: Closely related to the vast opportunities in sell-through is the advantage of loading in for rental those titles offered at lower prices, advises Rich Thorward, president of six-store Home Video Plus in New Jersey and editor of Movie Monitor newsletter. Thorward emphasizes how depth of copy is important to certain titles. He says research shows that with "Batman" there was a viewing in seven households for every copy sold "because the kids bring home one copy and pass it around. If there are enough copies initially it just increases rental opportunities. Then you can sell off used copies at a very competitive market price" if the rental demand is handled quickly and it can be if there are sufficient copies.

Give Yourself A Tax Break: Harry Landsburg, partner in Lavenhol & Horwath, the huge accounting firm that consults VSDA and its members, advises that many retailers are concerned about large quantities of goods they bring in at Christmas time that can be added to rental stock. The worry is in terms of depreciation. The confusion comes in that the goods are still around after the end of the year. "Expense them, or a good portion of them because you will dispose of them early in the new year," says Landsburg. "An item must be kept a year to be depreciated," he further advises. Too many retailers are presently depreciating too much inventory. If you keep only a couple or so copies to remain in the rental library, those are the only ones you depreciate, Landsburg offers.

Rent Camcorders: At Home Video Plus Music in Austin, Tex. (Continued on page H-9)

HOLIDAY VIDEO SHOPPING GUIDE



MUSIC

By CHRIS MCGOWAN

SEPTEMBER

"Winger: In The Heart Of The Young" (A*Vision). \$14.98.
 "Alannah Myles" (A*Vision). \$14.98
 "Banned In The U.S.A.: Luke Featuring 2 Live Crew" (A*Vision). \$14.98.
 "Billy Joe Royal" (A*Vision). \$14.98.
 "Detonator Videoaction 1991" (A*Vision). \$16.98. Ratt's new music video title includes an X-rated clip.
 "Troop: Attitude" (A*Vision). \$12.98.
 "Dance International" (BMG Video). \$12.98. Debut issue of new video magazine.
 "Country Music Video Magazine" (BMG Video). \$12.98. Debut issue of another new video magazine.
 "Metalhead, Vol. 2" (BMG Video). \$12.98. More of the slashing chord stuff in ongoing vid mag.
 "Lita Ford: A Midnight Snack" (BMG Video). \$14.98.
 "More Of Jive's Greatest Rap Videos" (BMG Video). \$14.98.
 "John Hammond: From Bessie Smith To Bruce Springsteen" (CBS Music Video). \$19.98.
 "Perfect Gentlemen: Rated PG" (CBS Music Video). \$9.98. Interviews with and footage of the trio who are currently on tour with New Kids On The Block.
 "Maiden England" (CBS Music Video). \$19.98. Features Iron Maiden.
 "Toto: Past To Present, 1977-1990" (CBS Music Video). \$19.98.
 "Midnight Oil: Black Rain Falls" (CBS Music Video). \$19.98.
 "Johnny Mathis: Home For Christmas" (CBS Music Video). \$19.98.
 "Charlie Daniels: Home Folks And Highways" (Cabin Fever Entertainment). \$19.95. Live concert footage and a behind-the-scenes look at life on the road.
 "The Very Best Of Talk Talk: Natural History" (EMI Music Video). Price TBA.
 "Queen: We Will Rock You" (Image Entertainment). Laserdisk, \$29.95.
 "Alice Cooper: Welcome To My Nightmare" (Image Entertainment). Laserdisk, \$39.95.
 "Pavarotti In Concert In China" (Kultur Video). \$29.95. Emerson Buckley conducts the orchestra of the Municipal Opera Theatre of Genoa as Pavarotti performs Puccini and Verdi in Beijing.
 "Carmen" (Kultur Video). \$29.95. Mikhail Baryshnikov (Don Jose) and Zizi Jeanmaire (Carmen) sizzle in the ballet set to Bizet's music.
 "Cinderella" (Kultur Video). \$29.95. The Bolshoi Ballet performs this fairy tale to the music of Prokofiev, in this 1961 production.
 "Der Rosenkavalier" (Kultur Video). \$59.95. In this '62 production, sopranos Elisabeth Schwarzkopf, Sena Jurinac and Anneliese Rothenberger perform in Richard Strauss' comic opera.
 "Inside Country Music, Vol. 1, No. 1" (MCA Music Video). \$14.95. Debut title of bimonthly video magazine features Randy Travis, Tammy Wynette, Les Paul, the Oak Ridge Boys, and Roy Clark.
 "The GRP Video Collection" (MCA Music Video). \$9.95. Dave Grusin, Lee Ritenour, Spyro Gyra, Larry Carlton, Patti Austin, and more.
 "Bell Biv DeVoe" (MCA Music Video). \$12.95.
 "Glenn Medeiros, Vol. 1" (MCA Music Video). \$14.95.
 "Def Hype Clips" (MCA Music Video). \$14.95. Tairrie B., the Vicious Beat Posse, Mark Dee, Smooth Ice, and Eric B. and

Rakim.

"Hard 'N' Heavy Video Magazine, Vol. 9" (MCA Music Video). \$19.95. Robert Plant, Lita Ford, Anthrax, and Winger are among those featured.
 "California Raisins II: Sold Out" (The Maier Group). \$14.95. (212) 534-4100.
 "The Best Of The Fest" (Pioneer Artists). Laserdisk, \$29.95. Highlights of New Orleans Heritage and Jazz Festival.
 "Khovanschina" (Pioneer Artists). Laserdisk, \$44.95. The Bolshoi Opera performs Mussorgsky.
 "La Gazza Ladra" (Pioneer Artists). Laserdisk, \$44.95. Rossini comic opera.
 "Roxy Music: The High Road" (Pioneer Artists). Laserdisk, \$29.95.
 "Bob Marley & The Wailers" (Pioneer Artists). Laserdisk, \$29.95.
 "Peter, Paul And Mary: 25th Anniversary Concert" (Rhino Video). \$19.95.
 "Berlin Philharmonic 1985 New Year's Eve Concert" (Sony Classical). Laserdisk, \$54.95. Debut of "Karajan Legacy" series includes Bach's "Magnificat."
 "Berlin Philharmonic 1984 All Soul's Day Concert" (Sony Classical). Laserdisk, \$54.95. Karajan conducts Strauss.
 "Berlin Philharmonic 1988 New Year's Eve Concert" (Sony Classical). Laserdisk, \$54.95. Karajan conducts Prokofiev and Tchaikovsky; Evgeny Kissin guests on piano.
 "Vienna Philharmonic 1987 New Year's Day Concert" (Sony Classical). Laserdisk, \$64.95. Karajan conducts J. Strauss and R. Strauss; Kathleen Battle guests.
 "Sounds Of The '70s: Kenny Rogers & The First Edition, With Ike & Tina Turner And Gladys Knight And The Pips" (VIEW Video). \$19.95.
 "Sounds Of The '70s: The Lou Rawls Show With Duke Ellington" (VIEW Video). \$19.95.
 "Sounds Of The '70s: Bobby Darin—The Darin Invasion With Linda Ronstadt And George Burns" (VIEW Video). \$19.95.
 "Industrial Symphony No. 1: The Dream Of The Broken-Hearted" (Warner Reprise Video). \$19.98. David Lynch and Angelo Badalamenti offer their twin talents as singer Julee Cruise guests.
 "Faith No More: You Fat Bastards" (Warner Reprise Video). \$19.98.
 "R.E.M.—Tourfilm" (Warner Reprise Video). \$19.98.

OCTOBER

"Boogie Down Productions: Live In New York" (BMG Video). \$16.98.
 "Stop The Violence Movement" (BMG Video). \$14.98.
 "Houdini: Greatest Hits" (BMG Video). \$16.98.
 "Bruce Hornsby & The Range: A Night On The Town" (BMG Video). \$19.98.
 "Leonard Matlin's Movie Memories, Vol. 1: 1940s Music Machine" (BMG Video). \$16.98.
 "Leonard Matlin's Movie Memories, Vol. 2: Singing Stars Of The Swing Era" (BMG Video). \$16.98.
 "Leonard Matlin's Movie Memories, Vol. 3: Big Band Swing" (BMG Video). \$16.98.
 "Leonard Matlin's Movie Memories, Vol. 4: Harlem Highlights" (BMG Video). \$16.98.
 "The Best Of Word Up" (BMG Video/Worldwide Entertainment Marketing). \$16.98.
 "Rap And R&B Video Magazine (BMG Video/Worldwide Entertainment Marketing). \$16.98.
 "The Highwaymen Live, Featuring Johnny Cash, Willie Nelson, Kris Kristoferson and Waylon Jennings" (CBS Music Video). \$19.98.
 "George Michaels" (CBS Music Video). \$19.98.
 "Aerosmith: The Making Of Pump" (CBS Music Video). \$19.98.
 "Smithereens 10" (Capitol Video). \$19.98.
 "M.C. Hammer: Hammer Time" (Capitol Video). \$19.98.
 "Moscow Peace Festival, Vols. 1 & 2" (Elektra Entertainment). \$24.98 each. Stars Ozzy Osbourne, Bon Jovi, Scorpions and many more.
 "Do It A Cappella" (Elektra Entertainment). Price TBA.
 "Cinderella" (Pioneer Artists). Laserdisk, \$39.95. Rudolph Nureyev reworks ballet of the fairy tale.
 "Alberta Hunter" (Kultur Video). \$29.95.
 "Benny Carter" (Kultur Video). \$29.95.
 "World's Young Ballet" (Kultur Video). \$29.95.
 "Art Farmer" (Kultur Video). \$29.95.
 "Mel Lewis" (Kultur Video). \$29.95.
 "Horton Dance Method" (Kultur Video). \$29.95.
 "Die Entfuhrung" (Pioneer Artists). Laserdisk, \$39.95. Mozart opera stars Deon van der Walt and Inge Nielson.
 "Frankie Goes To Hollywood" (Pioneer Artists). Laserdisk, \$24.95.

(Continued on page H-10)

KIDS



SEPTEMBER

First three Garfield titles, "Here Comes Garfield," "Garfield On The Town" and "Garfield Goes Hollywood" (CBS/Fox). Street: 9/13; Price: \$12.98.
 "Peter Pan" (Walt Disney). Street: 9/21; Price: \$24.99.
 Video Playground promotion features "How The Leopard Got His Spots," "Pecos Bill," "The Emperor's New Clothes" and "Paul Bunyan" among 14 star-studded Storybook titles plus "The Snowman" and "Rich Little's Christmas Carol" (SVS). Street: 9/19; Price: \$14.95 each.
 "The Animated Adventures of Dick Tracy, Vols. 7-13" (Paramount). Street: 9/27; Price: \$12.95.
 "Great Expectations" (Walt Disney). Prebook: 9/10; Street: 9/19; Price: \$49.95. Jean Simmons, Anthony Hopkins.
 Fourteen "Pee Wee's Playhouse" (Hi-Tops) titles. Street: 9/12; Price: \$9.95
 Stories To Remember series features "Pegasus" narrated by Mia Farrow and "Baby's Morningtime" sung by Judy Collins, along with four other titles from the series (Hi-Tops). Street: 9/9; Price: \$14.98 each. Bonus tape: "Through The Looking Glass" narrated by Phyllis Diller, Mr. T. & Jonathan Winters.
 Six animated titles in The Classic Tales Collection series at \$14.95 including "Black Beauty" and "Around The World In 80 Days" (IVE). Street: 9/13. Also at \$14.95, "Babar's First Step."
 Friends Forever promotion features eight titles including "Bim The Little Donkey," "Voyage En Balloon" and "Circus Angel" (Nelson/Orion). Street: 9/27; Price: \$14.95 each.
 Woody's Golden Anniversary promotion features "Woody Woodpecker 50th, Vols. 1 & 2" (MCA Universal). Street: 9/13; Price: \$12.95.
 Series titles on "Greatest Adventures," "Flintstones," "Jetsons," "Timeless Tales" and "Yogi Bears" (Hanna-Barbera). Street: 9/5; Price: \$9.95-\$14.95. Two "Scooby-Doo" titles hit the street on 10/4 at \$29.95 each.
 Three "Star Street" titles including "Rappin' 'N' Rockin' With The Star Kids—Music Video" (Just For Kids). Street: 9/6; Price: \$14.95.
 Three new titles in the 18-volume "Tell Me Why" series are "Sports And Games," "Science, Sound And Energy" and "Beginnings: Civilization And Government" (Prism/Paramount). Street: 9/13; Price: \$14.95.
 Eight-title Christmas product promotion includes "Jiminy Cricket's Christmas" and "Mickey's Christmas Carol" (Walt Disney). Street: 9/25; Price: \$12.99 except "Babes In Toyland" and "One Magic Christmas" at \$19.99.
 In Holiday Favorites promotion, two movie classics, "The Red Shoes" and "White Christmas" at \$14.95, four animated titles, "George And The Christmas," "Mister Magoo's Christmas Carol," "The Trolls And The Christmas Express" and "Yes Virginia, There Is A Santa Claus" at \$12.95 each (Paramount). At \$14.95 is "Black Beauty."
 In Christmas Collectibles promotion are "How The Grinch Stole Christmas" and "A Pink Christmas" (MGM/UA). Street: 9/26; Price: \$14.98.
 "McGee & Me: Take Me Out" (Tyndale). Street: 9/12; Price: \$19.98.
 "Dot And Santa Claus" (CBS/Fox). Street: 9/27; Price: \$14.98.

OCTOBER

"Teenage Mutant Ninja Turtles—The Movie" (FHE). Prebook: 9/7; Street: 10/4; Price: \$.
 Two "Scooby-Doo" titles for Halloween, "The Reluctant Werewolf" and "Mostly Ghostly" (Hanna-Barbera). Prebook: 9/12; Street: 10/4; Price: \$29.95.
 Two "Rude Dog And The Dweebs" titles, "In The Mood To Be Rude" and "Dweebin' Around In A Pink Cadillac" (Just For

Kids). Prebook: 9/14; Street: 10/3; Price: \$24.95 each.

"Jetsons: The Movie" (MCA Universal). Prebook: 9/28; Street: 10/25; Price: \$22.95.

Nine titles in Tom & Jerry's 50th Birthday campaign include new "Classics 2," "Classics 3" and "Here Comes Droopy" along with five Bugs Bunnys (including "Very Best Of" and "Greatest Hits" and "Pink At First Sight" (MGM/UA). Prebook: 9/19; Street: 10/10; Price: \$12.98 each except "Bugs Bunny Superstar" at \$14.98.

Five new titles include three-tape box set of "A Little Princess" (\$79.95), "Miracle At Moreaux" and "A Girl Of The Limberlost" (Public Media). Preorder: 9/3; Street: 10/17; Price: \$29.95.

"The Best Of The Soupy Sales Show" (Rhino) with Frank Sinatra, Sammy Davis Jr., Alice Cooper. Prebook: 9/10; Street: 10/4; Price: \$19.95.

"McGee & Me: The Fight Before" (Tyndale). Prebook: 10/8; Street: 10/15; Price: \$19.98.

NOVEMBER

Two "Barnyard Commandos" and two "Pretty Piggies" (Hi-Tops) titles. Prebook: 10/22; Street: 11/7; Price: \$14.98 each.

MOVIES

(Continued from page H-1)

"Demon Wind" (Paramount). Street: 9/13; Price: \$89.95. "3-D" box.

"Dr. Caligari" (Shapiro Glickenhau). Street: 9/27; Price: \$89.98.

"Fire Birds" (Touchstone). Street: 9/26; Price: \$89.95. Nicholas Cage, Tommy Lee Jones, Sean Young.

"The Handmaid's Tale" (HBO). Street: 9/5; Price: \$89.99. Natasha Richardson, Robert Duvall.

"Glory" (RCA Columbia Pictures Home Video). Street 9/19; Price: \$91.95; Matthew Broderick, Denzel Washington, Cary Elwes, Morgan Freeman.

"The Hillside Stranglers" (Fries). Street: 9/26; Price: \$79.95. Richard Crenna.

"Henry—Portrait Of A Serial Killer" (MPI). Street: 9/26; Price: \$79.98.

"House Party" (RCA Columbia Pictures Home Video). Street: 9/6; Price: \$89.95. Kid 'N Play, Full Force, Robin Harris.

"Impulse" (Warner). Street: 9/12; Price: \$92.95. Theresa Russell, Jeff Fahey.

"In The Realm Of The Senses" (Fox/Lorber). Street: 9/20; Price: \$79.95.

"Intrigue" (Vidmark). Street: 9/26; Price: \$89.95. Scott Glenn, Robert Loggia.

"Invasion Force" (AIP). Street: 9/5; Price: \$79.95. Richard Lynch.

"King Boxer" (South Gate). Prebook: 9/19; Street: 10/3; Price: \$69.95.

"The Kissing Place" (Paramount). Street: 9/13; Price: \$79.95. Meredith Baxter-Birney.

"Laser Mission" (Turner). Street: 9/12; Price: \$79.98. Brandon Lee, Ernest Borgnine.

"The Last Of The Finest" (Orion). (Continued on page H-4)

Introducing PBS Home Video.



Now 93 million people have a new reason to visit your store.

Each week 93 million diehard PBS fans tune in to their favorite entertainment choice. PBS. All kinds of fans. Active, involved fans demanding to know "where can I find my programs on video?" And with good reason. Many PBS Home Video titles have won numerous awards and each has received critical acclaim.

Don't say no to 93 million people!

Buy the 24-title floor display and get two free PBS bonus titles. Or, choose the 12-title counter display and receive one free title. Offer expires Nov. 12, 1990.

Call your authorized Pacific Arts distributor for details or call Joanne Held at Pacific Arts 1-800-538-5856. And ask for your FREE 20 minute preview tape.



- Prebook Date: Sept. 5, 1990
- Warehouse Date: Sept. 24, 1990
- Street Date: Sept. 26, 1990

©1990 Pacific Arts. Exclusive distributor. All rights reserved.



AT&T Makes Jetsons®: The Movie The Right Choice

AT&T teams up with MCA/Universal Home Video to spread the word on the videocassette release of **Jetsons®: The Movie**. In its first videocassette promotion ever, AT&T offers a free \$3 Gift Certificate with the purchase of **Jetsons®: The Movie**.

- The cross-promotion with AT&T will enhance consumer interest in purchasing **Jetsons®: The Movie** with a special limited offer Gift Certificate, which can be used to pay AT&T long-distance bills or to purchase equipment at any AT&T phone center.
- AT&T supplies long-distance service to more than 70 million households nationwide, and provides access to more than 270 countries and areas around the globe.
- Extensive network, cable and spot television advertising in over 25 markets will insure awareness throughout the galaxy!
- Sticker on each box alerts consumers to the mail-in redemption offer form included inside each videocassette.
- Minimum advertised price: \$16.88. Through December 9, 1990.
- Co-op Advertising Available.



Dimensions:
27" wide x 68" high.
Approximate weight: 8 lbs.

This 24/48 piece floor display is available for qualifying orders. Call your Sales Representative for details.

\$22.95
sugg. retail

PLEASE PRINT

Name _____ Apt. _____
Address _____
City _____ State _____ Zip _____
Telephone # _____

AT&T GIFT CERTIFICATES
To redeem the AT&T Gift Certificates, recipients simply include the Certificates in their phone bill for credit towards AT&T Long Distance calls. Certificates can also be used to purchase or lease an AT&T Product at over 400 AT&T Phone Centers nationwide.
AT&T Gift Certificates are also great for bringing family and friends together over the phone—it's the gift that will have everybody talking. Call 1 800 GIFT-ATT, extension 622 right now to order an AT&T Gift Certificate.
1 800 GIFT-ATT
Extension 622
(Limit one per household.)
Please allow 6-8 weeks for shipment.



Color/1 Hour 22 Mins./G
VHS Beta HiFi Stereo Surround
Videocassette #80977
Digitally Recorded
CC Closed Captioned



STREET DATE: OCTOBER 25, 1990.

CALL YOUR SALES REPRESENTATIVE AND ORDER TODAY.



MOVIES

(Continued from page H-3)

- Street: 9/27; Price: \$89.98. Brian Dennehy.
- "Martians Go Home" (LIVE). Street: 9/27; Price: \$89.95. Randy Quaid.
- "Mob Boss" (Vidmark). Street: 9/26; Price: \$89.95. Morgan Fairchild.
- "Mob Story" (Shapiro Glickenhau). Street: 9/13; Price: \$89.98. Margot Kidder.
- "Mortal Passions" (CBS/Fox). Street: 9/27; Price: \$89.98. Zach Galligan.
- "Mountains On The Moon" (LIVE). Street: 9/6; Price: \$89.95.
- "Never Say Die" (J2). Street: 9/11; Price: \$59.95. George Wendt, Lisa Eilbacher.
- "Night Breed" (Media Home). Street: 9/5; Price: \$89.98. Craig Sheffer, Anne Bobby.
- "Opportunity Knocks" (MCA Universal). Street: 9/13; Price: \$91.95. Dana Carvey.
- "Peter Pan" (Walt Disney). Street: 9/21. Price: \$24.99.
- "Planet Earth" (Unicorn). Street: 9/5; Price: \$59.95. John Saxon, Janet Margolin.
- "Playroom" (Republic). Street: 9/20; Price: \$89.98. Chris McDonald, Lisa Aliff.
- "The Raggedy Rowney" (Cannon/Warner). Prebook: 9/5; Street: 9/26; Price: \$89.95. Bob Hoskins.
- "Red Surf" (Academy). Street: 9/13; Price: \$89.95.
- "Rosalie Goes Shopping" (Vidmark). Street: 9/5; Price: \$89.95. Judge Reinhold, Marianne Saegbrecht.
- "Satan's Princess" (Paramount). Street: 9/27; Price: \$79.95.
- "A Shock To The System" (HBO). Street: 9/19; Price: \$89.99. Michael Caine.
- "Side Out" (RCA Columbia Pictures Home Video). Street: 9/26; Price: \$89.95. C. Thomas Howell.
- "Spaced Invaders" (Touchstone). Street: 9/19; Price: \$89.95.
- "S*P*Y*S" (CBS/Fox). Street: 9/27; Price: \$59.98. Donald Sutherland, Elliot Gould.
- "Tales From The Crypt" (HBO). Street: 9/19; Price: \$89.99. Leah Thompson, Amanda Plummer, M. Emmet Walsh.
- "Time Of The Gypsies" (RCA Columbia Pictures Home Video). Street: 9/5; Price: \$79.95.
- "Twisted Obsession" (LIVE). Street: 9/13; Price: \$89.95. Jeff Goldblum, Miranda Richardson.
- "Tusks" (Magnum). Street: 9/12; Price: \$89.98. Andrew Stevens, John Rhys-Davies.
- "Vital Signs" (CBS/Fox). Street: 9/27; Price: \$89.98. Jimmy Smits.
- OCTOBER**
- "Angel Town" (Imperial). Prebook: 10/12; Street: 10/30; Price: \$89.95. Theresa Saldana, Olivier Gruner.
- "Backstab" (Media Home). Prebook: 9/17; Street: 10/3; Price: \$89.98. James Brolin, Meg Foster.
- "Blood Salvage" (Magnum). Prebook: 9/26; Street: 10/17; Price: \$89.98. John Saxon, Ray Walston.
- "Buried Alive" (RCA Columbia Pictures Home Video). Prebook: 9/17; Street: 10/3; Price: \$79.95. Robert Vaughn, Donald Pleasence, John Carradine.
- "The Cook, The Thief, His Wife &

Her Lover (Vidmark). Prebook: 10/1; Street: 10/17; Price: \$89.95.

"Deceptions" (Republic). Prebook: 10/3; Street: 10/25; Price: \$89.98. Harry Hamlin, Robert Davi.

"Def By Temptation" (Shapiro Glickenhaus). Prebook: 9/25; Street: 10/11; Price: \$89.98. Ka-deem Hardison, Melba Moore, Bill Nunn.

"The Final Alliance" (RCA Columbia Pictures Home Video). Prebook: 10/1; Street: 10/17; Price: \$79.95. David Hasselhoff, John Saxon.

"The First Power" (Nelson/Orión). Prebook: 9/24; Street: 10/11; Price: \$89.98. Lou Diamond Phillips.

"The Fourth War" (HBO). Prebook: 10/3; Street: 10/24; Price: \$89.95. Roy Scheider.

"Full Fathom Five" (MGM/UA). Prebook: 9/19; Street: 10/10; Price: \$79.98. Michael Moriarty, Maria Rangel.

"Ghosts Can't Do It" (RCA Columbia Pictures Home Video). Prebook: 10/1; Street: 10/17; Price: \$89.98. Bo Derek, Anthony Quinn.

"The Gods Must Be Crazy II" (RCA Columbia Pictures Home Video). Prebook: 9/17; Street: 10/3; Price: \$89.95.

"The Guardian" (MCA Universal). Prebook: 9/14; Street: 10/4; Price: \$9.95.

"The Hunt For Red October" (Paramount). Prebook: 10/8; Street: 10/25; Price: \$99.95. (Will be placed on one-year moratorium on 10/26). Sean Connery, Alec Baldwin.

"I Love You To Death" (RCA Columbia Pictures Home Video). Prebook: 10/1; Street: 10/17; Price: \$89.98. Kevin Kline, Tracey Ullman, William Hurt.

"In The Spirit" (Academy). Prebook: 9/13; Street: 10/4; Price: \$89.95. Peter Falk, Marlo Thomas.

"Jetsons—The Movie" (MCA Universal). Prebook: 9/28; Street: 10/25; Price: \$22.95.

"King Boxer" (South Gate). Prebook: 9/18; Street: 10/3; Price: \$69.95.

"Liberty & Bash" (Fries). Prebook: 10/2; Street: 10/24; Price: \$89.95.

"Loose Cannons" (RCA Columbia Pictures Home Video). Prebook: 9/17; Street: 10/3; Price: \$89.95. Gene Hackman, Dan Aykroyd.

"Love At Large" (Orion). Prebook: 10/9; Street: 10/25; Price: \$89.98. Tom Berenger, Elizabeth Perkins.

"Q&A" (HBO). Prebook: 9/14; Street: 10/3; Price: \$92.99. Nick Nolte, Timothy Hutton, Armand Assante.

"Meet The Hollow Heads" (Media). Prebook: 10/1; Street: 10/17; Price: \$89.98. John Glover.

"Merchants Of War" (Vidmark). Prebook: 10/15; Street: 10/31; Price: \$89.98.

"Miami Blues" (Orion). Prebook: 10/8; Street: 10/25; Price: \$89.98. Alec Baldwin, Jennifer Jason Leigh.

"Modern Love" (SVS). Prebook: 9/7; Street: 10/3; Price: \$89.95. Robby Benson, Karla DeVito.

"Murder On Line One" (Academy). Prebook: 9/13; Street: 10/4; Price: \$79.95.

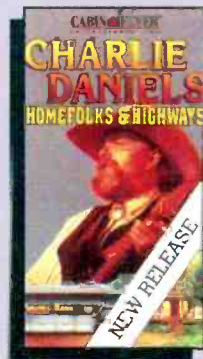
"Nightlife" (MCA Universal). Prebook: 9/14; Street: 10/4; Price: \$79.95. Marilyn d'Abo, Ben Cross.

"Pretty Woman" (Touchstone). Prebook: 10/1; Street: 10/19; Price: \$19.99. Richard Gere, Julia Roberts.

"Red Blooded American Girl"
(Continued on page H-6)

RECORD MAKERS

On stage...backstage...offstage, fans love our Country Music Superstars



Charlie Daniels
Homefolds & Highways
\$19.95



Hank Williams Jr.
Full Access
\$19.95



The Lynyrd Skynyrd
Tribute Tour
\$19.95



The Making of Will
The Circle Be
Unbroken Vol. II
\$19.95

Some Enchanted
Evening with Willie
Nelson
\$14.95



The Real
Patsy Cline
\$14.95

Country Music Never Looked So Good

RECORD BREAKERS

A grand slam, action-packed look at the greatest heroes of America's favorite pastime

Billy Martin
The Man...The
Myth...The Manager
\$14.95



500 Home Run Club
with Bob Costas and
Mickey Mantle
\$14.95



The Baseball Time
Capsule
with Nolan Ryan
and Don Mattingly
\$14.95



Great Hits as Holiday Gifts...Make Sure Your Bases are Covered!

MAJOR 4th QUARTER SALES PROMOTION

Watch for Cabin Fever's powerful national advertising campaign and consumer sweepstakes on

TNN, CMT, ESPN

Network Radio

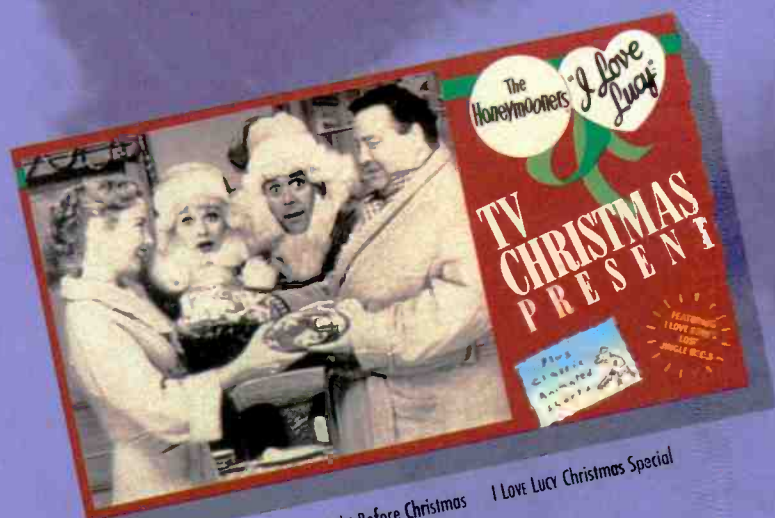
People Magazine

CABIN FEVER
ENTERTAINMENT INC.

America's Special Interests are Our Special Interest
For a distributor near you, call 1 (800) 42-FEVER

Spend the Holidays with Some Dear Old Friends

Video Christmas



THE HONEYMOONERS — 'Twas the Night Before Christmas
Cat. #2850 **\$14.98*** I Love Lucy Christmas Special

SPECIAL BONUS

CBS/FOX VIDEO presents a new yuletide tradition — THE HONEYMOONERS/I LOVE LUCY TV CHRISTMAS PRESENT — a holiday collection from the Golden Age of Television.

Featuring a duet of classic holiday episodes from I LOVE LUCY, and THE HONEYMOONERS on one great video, it's the one package everyone wants to see under the tree.

As a special bonus, we've included the lost I LOVE LUCY Jingle Bells music video clip, not seen in 35 years. This clip will receive national TV and radio exposure throughout the holiday season to promote this home video release.

ADDED BONUS — Award-winning, classic animated CBS "seasons greetings" have also been included on this cassette as an extra bonus!

We've also unwrapped a quartet of great Christmas classics to make sure there's plenty of holiday cheer this season. All these festive collection titles are priced for giving.



Catalog #1072 \$19.98*



Catalog #1517 \$19.98*



Catalog #7126 \$19.98*



Catalog #6295
New low price — just \$14.98*

Order date to guarantee street date 9/4/90
Street Date 9/27/90



It's a warm and wonderful Video Christmas your customers will celebrate all year long!

© 1990 CBS/FOX Video. All Rights Reserved. CBS™ is a trademark of CBS Inc. used under license. FOX™ is a trademark of Twentieth Century Fox Film Corporation used under license.

* Suggested Retail

MOVIES

(Continued from page H-5)

(Paramount). Prebook: 9/10; Street: 10/4; Price: \$89.95. Andrew Stevens, Heather Thomas, Christopher Plummer.

"Road Lawyers And Other Briefs" (AIP). Prebook: 9/19; Street: 10/3; Price: \$79.95.

"A Show Of Force" (Paramount). Prebook: 9/10; Street: 10/4; Price: \$91.95. Amy Irving, Lou Diamond Phillips, Robert Duvall.

"Sorcerer" (MCA Universal). Prebook: 9/14; Street: 10/4; Price: \$79.95. Roy Scheider. New to video.

"Spaced Invaders" (Touchstone). Prebook: TBA; Street: TBA; Price: \$TBA.

"Stanley & Iris" (MGM/UA). Prebook: 9/26; Street: 10/17; Price: \$89.98. Jane Fonda, Robert De Niro.

"Strapless" (RCA Columbia Pictures Home Video). Prebook: 9/17; Street: 10/3; Price: \$79.95. Blair Brown, Bruno Ganz, Bridget Fonda.

"Syngenor" (South Gate). Prebook: 9/18; Street: 10/3; Price: \$89.95.

"Tales From The Darkside: The Movie" (Paramount). Prebook: 9/17; Street: 10/4; Price: \$91.95. Deborah Harry, James Remar, Rae Dawn Chong.

"Tales Of The Unknown" (AIP). Prebook: 9/19; Street: 10/3; Price: \$79.95.

"Teenage Ninja Mutant Turtles—The Movie" (FHE). Prebook: 9/7; Street: 10/4; Price: \$24.99.

"That's Action" (AIP). Prebook: 9/19; Street: 10/3; Price: \$79.95. Hosted by Robert Culp.

"Thelonious Monk: Straight, No Chaser" (Warner). Prebook: 9/27; Street: 10/17; Price: \$89.95. Clint Eastwood-produced documentary.

"Wild Orchid" (RCA/Columbia Pictures Home Video). Prebook: 10/15; Street: 10/31; Price: \$92.95. Mickey Rourke.

NOVEMBER

"Back To The Future III" (MCA Universal). Prebook: 10/23; Street: 11/8; Price: \$92.95. Michael J. Fox, Christopher Lloyd.

"Bird On A Wire" (MCA Universal). Prebook: 10/26; Street: 11/15; Price: \$92.95. Mel Gibson, Goldie Hawn.

"Cadillac Man" (Orion). Prebook: 10/30; Street: 11/15; Price: \$94.98. Robin Williams, Tom Robbins.

"Camille Claudel" (Orion). Prebook: 10/30; Street: 11/15; Price: \$79.98. Isabelle Adjani.

"Frankenhooker" (Shapiro Glickenhau). Prebook: 10/23; Street: 11/8; Price: \$89.98. Louise Lasser.

"Mystery Train" (Orion). Prebook: 10/30; Street: 11/15; Price: \$79.98.

"Prancer" (Nelson/Orion). Prebook: 10/23; Street: 11/8; Price: \$89.98. Sam Elliot, Cloris Leachman.

"That Summer Of White Roses" (Media). Prebook: 10/22; Street: 11/7; Price: \$89.98. Tom Conti, Susan George, Rod Steiger.

"Total Recall" (LIVE). Prebook: 10/15; Street: 11/1; Price: \$24.99. Arnold Schwarzenegger.

DECEMBER

"Robocop 2" (Orion). Prebook: 12/4; Street: 12/20; Price: TBA. Peter Weller.

SELL-THROUGH

(Continued from page H-1)

Be Crazy (CBS/Fox) headline six-title Critics' Choice promotion. Street: 9/27; Price: \$19.98.

Nineteen titles for Halloween include "Child's Play," "Pumpkin-head" and "Freaks" (MGM/UA). Street: 9/19; Price: \$19.98. New for the promotion are "House Of Dark Shadows," "Night Of Dark Shadows," a "Poltergeist" trilogy, and uncut "Fearless Vampire Killers."

"Night Of The Demons" and "The Monster Of Piedras Blancas" (Republic) headline 12-title Halloween promotion. Street: 9/6; Price: \$14.98. Also from Republic, the final full-length episode of "Beauty And The Beast: Though Losers Be Lost" along with two other "Beauty And The Beast" titles. Street: 9/20; Price: \$19.98.

Among 14-title Christmas promotion are "A Christmas Story," "Christmas In Connecticut" and "The Nutcracker" (MGM/UA). Street: 9/26; Price: \$19.98. New for the campaign are "The Canterville Ghost," "Blossoms In The Dust" and "The Next Voice You Hear." Available at the same time is "Gone With The Wind" at \$89.98.

Headlining Rocker, Rogue And Rebel promotion are "Great Balls Of Fire," "Farewell To The King" and "Lost Angels" (Orion). Street: 9/27; Price: \$19.98.

Part II of Hollywood On \$14.95 A Day promotion features "Foul Play," "Planes, Trains And Automobiles," "Scrooged," "Fatal Attraction," "Sunset Boulevard" plus "The Delicate Delinquent" and "Fancy Pants" (Paramount) among 19 titles. Street: 9/10; Price: \$14.95 each.

Five-title Christmas promotion includes "The Honeymooners—I Love Lucy TV Christmas Present" (CBS/Fox) at \$14.98 featuring a duet of classic holiday episodes from each show, along with "Miracle On 34th Street," "Scrooge" and "A Tree Grows In Brooklyn" at \$19.98. Street: 9/27.

"East Of Eden," "Rebel Without A Cause" and "Giant" headline James Dean promo (Warner). Street: 9/12; Price: \$19.98. Also: "Forever James Dean" retrospective. Price: \$29.98.

"Leave 'Em Laughing," "Shattered Vows" and "Children Of Times Square" (Fries). Street: 9/26; Price: \$14.95.

First of 15 first-time colorized John Wayne movies, "Sagebrush Trail," "The Man From Utah" and "West Of The Divide," kick off Golden Age Of Westerns Collection promotion (VidAmerica). Prebook: 8/21; Street: 9/6; Price: \$19.98 each.

James Cagney in "Johnny Come Lately" and "Blood On The Son" and Nelson Eddy in "Northwest Outpost" (Republic) headline 7-title Big Stars, Big Stories, Big Sellers promotion. Street: 9/20; Price: \$19.98.

"It's A Wonderful Life," "The Bells Of St. Mary's" and "The Miracle Of The Bells" (Republic) highlight Christmas promotion. Preorder: 10/3; Street: 10/25; Price: \$19.98. Also for the holidays three-feature gift sets of John Wayne, James Cagney, Cary Grant, Gary Cooper, and others. Price: \$59.98.

Twelve RKO Westerns include (Continued on page H-8)

MAY THE TRILOGY BE WITH YOU AT THE LOWEST PRICE EVER!

INTRODUCING THE TRILOGY GIFTPACK

STAR WARS, EMPIRE AND JEDI ARE NOW AVAILABLE AT A NEW LOW PRICE. \$19.98* EACH

NEW! THE STAR WARS TRILOGY GIFTPACK!
This graphically exciting packaging includes "behind-the-scenes" information and an inscription from George Lucas. All three films, now an unbelievable value at **\$59.98***
Cat #0609

STAR WARS

Cat. #1130, \$19.98*

THE EMPIRE STRIKES BACK

Cat. #1425, \$19.98*

RETURN OF THE JEDI

Cat. #1478, \$19.98*

DEALER ORDER DATE: 9/11/90
STREET DATE: 10/11/90

EXTRA SPECIAL! FROM STAR WARS TO JEDI: THE MAKING OF A SAGA.
Cat. #1479, \$9.98*
Behind-the-scenes secrets of the most spectacular trilogy in motion picture history... just \$9.98*

\$1,000,000+ FOURTH QUARTER TELEVISION ADVERTISING SCHEDULE ... THE FORCE THAT WILL MOVE THE TRILOGY!
Significant National Coverage Totalling over 180,000,000 Consumer Impressions.
Heavy-up Advertising In Top Twelve Major Spot Markets. Advertising will reach 80% of people 18-49 an average of 3.5 times per market!

*Suggested Retail * & © 1988 Lucasfilm Ltd. All Rights Reserved.

STAR WARS: © 1977 Twentieth Century Fox Film Corporation. All Rights Reserved. TM & © 1980 Lucasfilm Ltd. (LFL) All Rights Reserved. Used under authorization.
THE EMPIRE STRIKES BACK: TM & © 1980 Lucasfilm Ltd. (LFL) All Rights Reserved. Used under authorization.
RETURN OF THE JEDI: TM & © 1980 Lucasfilm Ltd. (LFL) All Rights Reserved. Used under authorization.
FROM STAR WARS TO JEDI: THE MAKING OF A SAGA: TM & © 1983 Lucasfilm Ltd. (LFL) All Rights Reserved. Used under authorization.

GRP VIDEO... NOW SEE THE MUSIC

THE GRP VIDEO COLLECTION

FEATURING:
Acoustic Alchemy
Carl Anderson
Patti Austin
David Benoit
Larry Carlton
Chick Corea Elektric Band
Dave Grusin
The Rippingtons featuring Russ Freeman
Lee Ritenour
Spyro Gyra
Diane Schuur & The Count Basie Orchestra
Rob Wasserman
The Yellowjackets

DIGITAL MASTER VIDEO

Great artists in stunning visual and musical performances showcasing more than 14 great stars. Over 50 minutes of glittering entertainment. At a very special price!

World-class artistry and extraordinary visual imagery — videos that belong in everyone's VCR.



SELL-THROUGH

(Continued from page H-8)

three John Wayne titles (Turner). Street: 9/12; Price: \$19.98 each. Nine-title RKO Gold classics promotion includes "Gunga Din" and "King Kong." Street: 9/20; Price: \$19.98.

Horror series "Nightmare On Elm Street, 1-4" (Media). Street: 9/26; Price: \$9.98. Also: "Nightmare 5" at 19.98.

Biggest Stars, Best Movies promotion features "Tootsie," "Barabbas," "Brian's Song" and "Holiday" (RCA Columbia Pictures Home Video). Street: 9/26; Price: \$19.95 each. Same street date for "Ghostbusters I & II Collector's Edition" and "The Karate Kid Trilogy" at \$34.95 and \$54.95 respectively.

The Russian Classics Series presents "The Sergei Eisenstein Collection" which includes "Battleship Potemkin," "Alexander Nevsky" and "Ivan The Terrible I & II" (White Star). Street: 9/18; Price: \$29.95.

Fifteen-title Halloween promotion features "The Stepfather," "The Howling," "Scanners" and "The Fog" (Nelson/Orion). Street: 9/27; Price: \$14.98.

Elvira's Midnight Madness series features three camp scaries at \$19.95 each plus "Dick Tracy" serial drama and John Wayne in "The Hurricane Express" (Rhino). Street: 9/13; Price: \$24.95

"Knute Rockne & The Fighting Irish" (Fries). Street: 9/26; Price: \$19.95.

OCTOBER

Headlining the 48-title Stock To Win! Christmas promotion are "An American In Paris," "Ben Hur," "Fiddler On The Roof," "Rolling Stone Presents 20 Years Of Rock & Roll," "Moonstruck," "The Manchurian Candidate," "2001: A Space Odyssey," the James Bond and Clint Eastwood catalogs (MGM/UA). Prebook: 9/19; Street: 10/17; Price: \$19.98 each.

"Rain Man," "Lenny," "Leviathan," "The Year Of Living Dangerously" (MGM/UA) and four other titles hit the low price point for Christmas. Prebook: 9/26; Street: 10/17; Price: \$19.98.

Leading the Great Movies Christmas promotion are "Coming To America," "Crocodile Dundee II," "Major League," "Cousins," "Naked Gun" and "Tucker" (Paramount). Prebook: 9/10; Street: 10/1; Price: \$19.95. Also: "Godfather I & II," "Ten Commandments" and "War And Peace." Price: \$29.95.

It's a "Star Wars" holiday with "Star Wars," "Return Of The Jedi" and "Return Of The Jedi" (CBS/Fox) returning at a new low price. Prebook: 9/11; Street: 10/11; Price: \$19.98 each. Also: "From 'Star Wars' To 'Jedi': The Making Of A Saga" has been repackaged. Price: \$9.98.

"Look Who's Talking" (RCA Columbia Pictures Home Video). Prebook: 9/21; Street: 10/9; Price: \$19.95.

Headlining five-title Jazz Ensemble promotion are "Bird" and "Round Midnight" (Warner). Prebook: 9/27; Street: 10/17; Price: \$19.98.

"The Sergei Eisenstein Collection" of Russian classics continues with "October" (White Star). Street: 10/16; Price: \$29.95.

Six-title Classic Chaplin Collectibles promotion features early work in "At Keystone Studios," "At Esanay Studios I & II" and "At Mutual Studios I, II & III" (Media). Prebook: 10/1; Street: 10/17; Price: \$19.98 each.

"Lone Ranger," "Peter Gunn," "Sgt. Preston" serials. (Rhino). Prebook: 9/7; Street: 10/4; Price: \$14.95.

PREVIEW

(Continued from page H-1)

as, co-owner Herb Wiener can point out individual camcorders that have brought in \$4,000 each. The 11-store chain rents camcorders at \$39.95 a night. The extra service is a natural during the holidays with all the parties and relatives visiting and Wiener's main problem is just having enough machines to handle the rush.

Special Orders: "This is one thing the mass merchandisers and large chains have left in our domain," says Richard Rostenberg, owner of single store Hollywood At Home in Kansas City. Special ordering is really an extension of service, which the smaller video specialty store strives to excel in, believes Rostenberg. A key element is maintaining liaison with several distributors. Not easy if you are a small account to begin with and on top of that spread your business around. But to deliver on special orders you have to have multiple sources. "We also place orders directly with the manufacturers," says Rostenberg who does business with around seven distributors. Another key to special orders is demanding a deposit. "We would never want to have even one copy of some of the things people order." Still another key—lots of research resources.

Stress the Service Aspect: Steve Gabor, owner of three-store Odyssey Video in Los Angeles, goes even further in stressing special ordering as the ultimate expression of customer attention. There is one person in each store designated to review special orders constantly. Moreover, the customer order file is updated every 14 days. Thus, whether an order has arrived, or is on backorder, or is unavailable, the customer is guaranteed to receive word from the store in 14 days. No action is taken on any special order until there is a special order slip. This information is transferred to a customer request sheet. And just as Rostenberg insists on a deposit, the Odyssey refuses to process a special order if the customer will not put their name on the slip.

Add Fun Food Items: At VSDA, Wiener, Rostenberg, Kevin Kilroy, and Janice Williams, all brainstormed the number of alternative items stores can add, at anytime, though some make a lot of sense at Christmas. Wiener says some Haagen-Dazs counter-top freezers are bringing in \$50 in profit weekly in each of four stores where he's trying it. Williams, who moderated the panel, urged retailers to be constantly aware of what items are selling. Using five of the 22 stores in the Williams' Video Towne Ohio chain, she came up with the following ratio: candy 54%; cookies 17%; popcorn 17%; ice cream 10%; soft drinks 7%. **EARL PAIGE**

Rock, Rogue and Rebel

One Hell Of A Trio At One Low Price

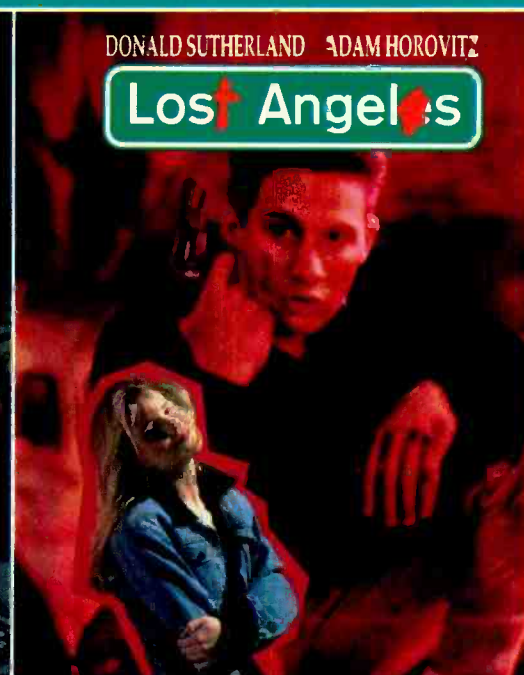
\$19.98 Each
Suggested Retail



The music was hot. The man was wild. The name was Jerry Lee Lewis ...and he was born to raise hell! Dennis Quaid, Winona Ryder and Alec Baldwin star. Rated PG-13. □



In the midst of war he came from nowhere to be their king. Now he alone can save their lives. Nick Nolte and Nigel Havers star. Rated PG-13. □



Fast cars. Big homes. Wild parties. They had everything. And nothing to lose. Donald Sutherland and Adam Horovitz star. Rated R. □

ORDER CUT OFF DATE:
SEPTEMBER 11, 1990

ORION
HOME VIDEO
© 1990 Orion Home Video. All Rights Reserved.

ON SALE:
SEPTEMBER 27, 1990

MUSIC

(Continued from page H-2)

"The Huberman Festival, Vol. 1" (Pioneer Artists). Laserdisk, \$29.95. Features Itzhak Perlman, Pinchas Zukerman and Zubin Mehta.

"Motown Time Capsule: The 60's" (Pioneer Artists). Laserdisk, \$29.95. Stars the Supremes, Four Tops, the Miracles and the Temptations.

"Roger Waters: The Wall" (PolyGram Music Video). \$19.98.

"Folk City: 25th Anniversary" (Rhino Video). \$19.98.

"Taylor Dayne" (6 West Home Video). Title, date, price TBA.

"Alan Jackson" (Six West Home Video). Title, date, price TBA.

"Miles In Paris" (Warner Reprise Video). \$19.98. Stars legendary jazz trumpeter Miles Davis.

"Laurie Anderson: Collected Videos" (Warner Reprise Video). \$19.98.

"Peer In My Beer And Other Great Country Videos" (Warner Reprise Video). \$16.98. Features Randy Travis, k.d. lang, Dwight Yoakam and others.

"Jane's Addiction: Gift" (Warner Reprise Video). \$19.98.

"The Four Faces Of Eric Clapton" (Warner Reprise Video). \$19.98.

"Gwar: Live From Antarctica" (Warner Reprise Video). Price TBA.

"Completely Country" (Warner Reprise Video). \$16.98. Various artists.

NOVEMBER

"Mandela In America" (A*Vision). \$19.98.

"Debbie Gibson" (A*Vision). Title, price TBA.

"Phil Collins" (A*Vision). Title, price TBA.

"Michel'le" (Atco). Title TBA, \$14.98.

"Sweet Sensation" (Atco). Title TBA, \$14.98.

"Enuff Z'Nuff" (Atco). Title TBA, \$14.98.

"Art Blakey" (Kultur Video). \$29.95.

"Joe Williams" (Kultur Video). \$29.95.

"Sleeping Beauty" (Kultur Video). \$29.95. The '64 Russian production of the Tchaikovsky ballet.

"Red Norvo" (Kultur Video). \$29.95.

"Tribute To Sidney Bechet" (Kultur Video). \$29.95.

"Holiday Of Ballet" (Kultur Video). \$29.95.

"Inside Country Music, Vol. 1, No. 2" (MCA Distributing). \$14.95. Second installment of country-music video magazine looks at Ricky Van Shelton, Holly Dunn, Clint Black, and the Country Gold Concert in Japan.

"The Moody Blues: Greatest Hits" (PolyGram Music Video). \$19.95.

"Bon Jovi Tour Tapes" (PolyGram Music Video). \$19.95.

"Great Arias With Placido Domingo And Guests" (VIEW Video). \$19.95. Gala evening presented by UNESCO features Domingo, Shirley Verrett, others.

"Madonna: Greatest Hits" (Warner Reprise Video). Price: TBA.

DECEMBER

"Ringo Star 'All-Star' Band" (PolyGram Music Video). \$19.95.

TRIPLE TREAT!



Rob Reiner



THE PRINCESS BRIDE



THIS IS SPINAL TAP



THE SURE THING

AVAILABLE NOVEMBER 15, 1990

Rob Reiner. He's one of Hollywood's hottest directors. His films have audiences and critics laughing and cheering, begging for more. His track record is one long success story both in the theaters and on video.

From his sleeper hit sensation "The Sure Thing" to instant classics "The Princess Bride" and "This Is Spinal Tap," the name Rob Reiner has been synonymous with great entertainment (Who can forget the deli scene in "When Harry Met Sally"?).

He's a director who brings out the best in his stars. People like Billy Crystal, Meg Ryan, Mandy Patinkin, Cary Elwes, Wallace Shawn, Christopher Guest, Michael McKean, John Cusack and Daphne Zuniga,

to name a few.

Now Nelson Entertainment gives you the last laugh with three of Rob Reiner's funniest films, packaged together in a very collectible three-pack that's priced at a low \$49.98.

Of course, they're available individually, too, with "The Princess Bride" now just \$19.98, and "The Sure Thing" and "This Is Spinal Tap" a mere \$14.98, but at just \$49.98 for the collector's set, why not treat your customers to all three?

If you want a good laugh...or two...or three, ask for Rob.



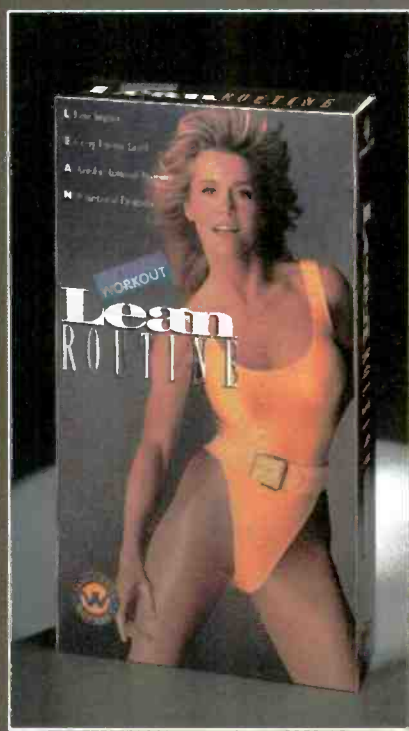
Prices are suggested retail. Prices may vary in Canada. Prices subject to change without notice. Artwork and Design © 1990 Nelson Entertainment Inc. Contact your authorized Orion distributor.

FUN. FIT. FONDA!

Take it off and keep it off with JANE FONDA'S LEAN ROUTINE—a unique new approach to fitness and nutrition. New LEAN ROUTINE features the latest *interval training* with low impact/high energy aerobics...20-40- or 60-minute segments for *every fitness level*. Exciting new music. And innovative exercise/dance choreography. Plus, a special 15 minute segment on *nutrition, fat-burning, and lifelong weight control!*

GET FIT. GET FONDA.

JANE FONDA'S LEAN ROUTINE.



JANE FONDA'S
WORKOUT

Lean ROUTINE

NOW ON VIDEOCASSETTE. \$29.98*



WARNER HOME VIDEO



*Suggested List Price per Cassette. Higher in Canada.
Program and Photography © 1990 Jane Fonda
Executive Producer: Julie LaFond
Music by: Jason Miles
Photography: Matthew Rolston
Design © Warner Home Video Inc. All rights reserved.

ORIGINALLY
PRICE \$39.98

This November, the video industry will focus on something extraordinary.



4th Annual American Video Conference

After a decade of explosive growth, the video industry continues to move at breakneck speed. Be part of the action at the American Video Conference. Start by attending a gala Awards Banquet and Dinner honoring achievement in special interest video, sponsored by Federal Express. Then get a close-up look at financing, producing, marketing and distributing special interest videos while meeting and mingling with some of the biggest names in the business.

4th Annual American Video Conference

November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California



Awards Dinner

November 7,
Westwood Marquis Hotel and Gardens

Special interest video awards information:
Kimberly Wright, (213) 856-7690.

Conference registration information:
Anita Daly, (212) 353-2752
(212) 473-4343 • Fax: (212) 353-3162



12th Annual Billboard Music Video Conference

What *is* video's place in the music marketing mix? Join top producers, directors, record company executives and other industry insiders exploring new technologies, innovative marketing strategies and some of music video's most controversial issues.

The conference will be capped off with a star-studded awards show and one of the hottest parties of the year—the Billboard Tanqueray Sterling Music Video Awards at The Palace in Hollywood.

12th Annual Billboard Music Video Conference

November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California

*Tanqueray
Sterling®*
VODKA

Awards Show

November 9, The Palace, Hollywood

Music video awards information:
Peggy Dold, (212) 353-2752
(212) 473-4343

Conference registration information:
Anita Daly, (212) 353-2752
(212) 473-4343 • Fax: (212) 353-3162

Itself.

Presented By

 **The American
Film Institute**

BPI COMMUNICATIONS, INC.
Publishes Billboard • The Hollywood Reporter • American Film • Back Stage

Billboard® Home Video

IN THIS SECTION

Survey: Canadian Vid Biz Tops \$1 Bil	56
Dealers Facing Frantic Fall	56
Radio Shack Bowing \$500 Laser Player	58
'Sorcerer' Makes Belated Video Debut	58
2nd Features: Monk Documentary	60

SkyPix Sets PPV Sights High (Tech) Planned System Boasts Some New Twists

BY PAUL SWEETING

NEW YORK—The pay-per-view business could be flying high soon if Seattle-based SkyPix Corp. gets off the ground as scheduled early next year.

The new, privately financed company plans to launch an 80-channel, direct broadcast satellite (DBS) TV system in the first quarter of 1991 in Seattle and one or two other cities. A national rollout is slated for the second quarter.

The key to the system is a newly developed digital video compression technology that the company claims allows for the transmission of 20 separate programs in the same amount of band width typically required for one program.

Consumers will be able to choose from among 40-50 different movies at any given time, plus an assortment of news, sports, specials, children's programs, and conventional superstations and cable channels.

The company claims to have license agreements with most of the Hollywood majors and several large independent producers, such as Columbia Pictures, Disney, MGM/UA, Orion, Paramount, Universal, Carolco, Castle Rock, Miramax, and New Line Cinema.

Consumer hardware for the system will go on sale in the first quarter in the initial markets, according to company officials. The hardware, being manufactured under subcontract by several home satellite equipment suppliers, consists of a receiver dish and a black box that descrambles the picture and handles all ordering and billing.

Because the system uses medium-power Ku-band satellites, rather than the low-power C-band, the dishes will be only 22-36 inches in di-

ameter.

The signal transmitted by SkyPix will contain both digital video and digital audio, which will be converted to analog by the decoder before being displayed on the TV screen. The company claims it will transmit 480 horizontal lines of video resolution, compared with the 230 lines or so delivered by most consumer VCRs.

SkyPix expects the introductory price for the hardware to be about \$700; it will be offered through a network of authorized dealers/installers.

Movies will cost \$3-\$4 each for current hits and about \$2 for older titles, according to SkyPix president Brian McCauley.

Each month's top movies will be available on several channels, with start times falling at 15-minute intervals, allowing for "virtually on-demand access," according to McCauley.

The decoders will be connected to SkyPix headquarters through con-

sumers' phone lines, so all billing and ordering can be transacted instantly. Consumers establish a credit-card account with SkyPix and then prepurchase movies in any amount. That amount is then stored in the decoder. Each time a movie is ordered, that amount is automatically deducted from the account.

The decoder also can generate a "menu" of choices on the TV screen. Consumers will place their orders simply by pushing a button on the remote-control device.

Initially, SkyPix will have access to movies during the prevailing pay-per-view release window, which typically falls 30-45 days after the home video window, although McCauley anticipates eventually establishing an earlier window for SkyPix.

The company has developed what it claims is a proprietary anti-copying technology that would prevent consumers from using their VCRs to copy a movie broadcast on the

(Continued on page 60)



Retail Train-ing Ground. The first "Shining Time Station General Store," starring Thomas The Tank Engine licensed products, went into gear recently at Dayton's Department Store at the Southdale Mall in Minneapolis. The 400-square-foot boutique features a range of Thomas The Tank Engine products, including home videos, which are distributed by Strand VCI Entertainment. Shown, from left, are Pete Palmisano, senior buyer, the department store division of Dayton Hudson Corp.; Robert Shaw, director of sales, Strand VCI Entertainment; a young customer; Britt Allcroft, president, Quality Family Entertainment, co-creator of the boutique along with Dayton Hudson; and Rob Gruen, divisional merchandise manager, children's, the department store division of Dayton Hudson Corp.

New IVA North America Arm To Flex Home Vid Muscle

BY JIM McCULLAUGH

LOS ANGELES—While specializing primarily in music-based titles, the newly formed North American arm of Island Visual Arts plans to eventually flex its home video programming base with a variety of original, nontheatrical projects.

In addition to company-generated material, IVA will also be open to acquisitions and licensing arrangements.

Newly named president Liz Heller, previously an executive with Giant Records and MCA Records,

says she does not want to pigeon-hole upcoming projects into such categories as "comedy, children, or sports, since that doesn't capture what we are trying to do."

Rather, she says, "We are looking at a lot of proposals that are more cutting-edge and more audio/visual in nature, which cross a lot of different boundaries and enter new marketplaces."

"We want to look at things that might be ahead of their time," Heller continues. "A lot of them will be related to the Island Records tradition of forging new mar-

ketplaces—like reggae music or world beat music."

Among IVA North America's initial priorities, she says, are finalizing several music-based releases, as well as "working" recently released titles that focus on such artists as Bob Marley, Marianne Faithfull, and Buckwheat Zydeco.

A few titles, which will relate to "active" records by such artists as Anthrax, are expected to ship before the end of the year.

A major priority in 1991, she adds, is a "large existing catalog of titles from IVA UK which we

will time, introduce, and market in 1991." Simultaneous release between record and video formats will also be a major 1991 priority.

Distribution of IVA North America home video product—which is expected to be in the \$10-\$20 suggested-retail-list range—will be distributed by PolyGram.

And for appropriate original programming that will have broad appeal beyond the music/video chains, Heller says PolyGram will look to broaden its distribution sights to such other outlets as video specialty stores.

These are two names that "Great" fits:

Denise Austin Jody Watley

25% of the Billboard Health & Fitness Chart.

parade
VIDEO

PPI Entertainment Group

88 St. Francis Street, Newark, New Jersey 07105, Telephone: 201-344-4214, Fax: 201-344-0465



NEWSLINE

Canadian Dealers Assn. Estimates 1989 Business At \$1.16 Billion

Long-awaited survey figures indicate that videocassette sales and rental revenue last year were \$1.162 billion in Canada, reports the fledgling Video Dealers Assn. of Canada (VIDAC). The association estimates the total included \$960 million in rentals and \$202 million in home video sales. The dealers' association also estimates that there were 6.4 million VCRs in 5.5 million Canadian homes (900,000 of which have more than one VCR), a household penetration rate of 60%, and that 88% of all VCR households rent at least one video a month.

Seventy per cent of the respondents said video specialty stores were their favorite places to rent or buy video, while 14% said convenience stores, 7% said grocery stores, 4% each said book stores or discount stores, 3% said electronics stores, 2% said drug stores, and 4% said other outlets.

Feature films accounted for 56% of the business, children's product represented 23%, adult videos amounted to 7% of business, music videos 5%, fitness and how-to's 1%, and all others 2%.

Action-adventure videos accounted for 16% of business, comedies 15%, drama 10%, horror/science fiction 7%, westerns 5%, classics 3%, and others 2%.

Toronto Man Jailed Again For Piracy

In one of the stiffest penalties yet for a video pirate in Canada, a Toronto man has been sent to jail for nine months and put on probation for a further two years. Victor Serpa pleaded guilty Sept. 9 to fraud in an amount of more than \$1,000, forgery of trademarks, and possession of obscene material. It was his third conviction on video piracy charges; Serpa was sent to jail for 90 days in 1987 and six months in 1989. Some 680 tapes and five interconnected VCRs were seized in the raid leading to his latest conviction; two of the machines were actually making pirated tapes when the search warrants were executed Aug. 25. Ontario Provincial Court Judge George Carter said Serpa will, as part of his probation conditions, not be allowed to be in possession of videos for rent or sale. Carter told Serpa he should soon start seeking "gainful employment" to curtail his desire to pirate tapes. The Canadian Motion Picture Distributors Assn. (CMPDA) and its Film/Video Security Office's Ontario division participated in the raid at Serpa's residence.

PHV Renews License Pact With Malofilm

Paramount Home Video has renewed its exclusive agreement with Malofilm Distribution for distribution of French-language videocassettes in Canada. The new deal runs for two years. In making the announcement, Yves Dion, president of Malofilm, said, "In the future, Malofilm will continue to make every effort to ensure that French-language videocassettes are released simultaneously with English versions. Malofilm is the largest distributor of French-language cassettes in Canada, handling product from MGM/UA, Cineplex Odeon Films, and Turner Home Entertainment, in addition to Paramount.

Bogner Entertainment Enters Kid Vid

Bogner Entertainment, a Sherman Oaks, Calif.-based music clearance and supervision company headed by Jonathan Bogner, is launching a children's video division. Two tapes are currently in production, "Workout With Mommy And Me" and "Mr. Baby Proofer," both directed by Peter Lippman, a veteran music video director. B.E.I. acquired the exclusive rights for use of the trademarked names "Mommy And Me," a national education workshop sponsored through YMCAs, and "Mr. Baby Proofer," made famous by Danny McNeill, who caters to a Hollywood celebrity clientele. The sell-through-priced programs are expected to be available in the fall, while B.E.I., says Bogner, is currently shopping for distribution.



by Earl Paige

OPEN TO BUY: Have video store buyers ever had a more frantic fall season? Everyone is buzzing about the combination of high-priced "The Hunt For Red October" and two top potential rentals at sell-through prices, "Total Recall" and "Pretty Woman," plus at least seven other must-stock sell-throughs—including "Little Mermaid" (slated to be repromoted for the fourth quarter) and "Sound Of Music" (Billboard, Sept. 15). **Walt Wiseman**, president of **Major Video Concepts**, talks about the decision involving two main rental titles. "We are trying to convince retailers to buy four copies of 'Pretty Woman' for every one copy of 'Red October,'" he says. "Let's say the average cost of 'Pretty Woman' is \$15. They're still putting less money into that than [into one] 'Red October' . . . If they rent each one of those copies six times in the first two weeks, which is not unheard of, and then at the end of the period sell those titles that have been viewed six times, for

\$5, they've already gotten a healthy return on investment. And then they've got half of their inventory that they can rent with no cost associated with it. Hopefully, we're getting that message across and they will make a bunch of money on it. And they satisfy a lot of their customers."

In Los Angeles, senior buyer **Terrel Frey** at **Music Plus** talks about the agony of having to hold off on "Red October" because the extra cost does add up. She mentions "Born On The Fourth Of July" and "Driving Miss Daisy" as two movies Music Plus brought in with "very big numbers. We won't on 'Red October,'" she says.

Frey adds that "there is a lot of competition now in the rental market. There are some very good movies coming out between now and the end of the year for rent and for sale: 'Back To The Future III,' 'Bird On A Wire' Nov. 15. And there are a lot of other just nice movies, like 'Miami Blues,' 'Stanley & Iris,' 'I Love You To Death,' 'The Gods Must Be Crazy Pt. 2,' and 'Loose Cannon.'"

But **Kirk Kirkpatrick** at **WaxWorks/VideoWorks** does not agree with Frey. As for the \$99-list price on "Red October," he says, "We're making as much on a \$99 as an \$89 movie . . . We're passing along only the increase, at least in this case and probably in the future. Ultimately, the marketplace will decide if \$99 is a good or bad price." He thinks

(Continued on page 60)

FOR WEEK ENDING SEPTEMBER 22, 1990

Billboard. TOP SPECIAL INTEREST VIDEOS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★ ★ NO. 1 ★ ★	
1	8	180	AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39	14.95
2	1	50	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
3	2	15	100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072	19.95
4	4	22	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98
5	9	78	MICHAEL JORDAN: COME FLY WITH ME ◆ CBS-Fox Video 2173	19.98
6	17	123	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024	14.95
7	12	22	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95
8	11	13	THE BOYS OF SUMMER VidAmerica 7017	14.95
9	6	32	NBA AWESOME ENDINGS CBS-Fox Video 2422	14.98
10	3	8	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95
11	16	89	NFL CRUNCH COURSE Fox Hills Video	19.95
12	5	41	CHAMPIONS FOREVER ◆ J2 Communications J2-0047	19.95
13	RE-ENTRY		DORF ON GOLF ◆ J2 Communications J2-0009	19.95
14	10	128	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95
15	15	116	A KNIGHT OF BASKETBALL Kartes Video Communications	19.95
16	14	72	DAZZLING DUNKS AND BASKETBALL BLOOPERS ◇ CBS-Fox Video 2229	14.98
17	RE-ENTRY		THE NEW YORK YANKEES: THE MOVIE Magic Video	29.95
18	RE-ENTRY		GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95
19	19	17	FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95
20	20	65	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1 Paramount Home Video 12623	19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★ ★ NO. 1 ★ ★	
1	1	193	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
2	2	193	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
3	3	85	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
4	6	47	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95
5	9	193	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ Warner Home Video 070	29.98
6	7	35	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466	19.95
7	4	33	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
8	8	97	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059	19.95
9	17	3	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
10	5	15	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
11	11	81	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
12	13	99	SUPER CALLANETICS ◇ MCA/Universal Home Video 80809	24.95
13	RE-ENTRY		JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069	29.98
14	18	111	KATHY SMITH'S STARTING OUT ◇ Fox Hills Video FH1027	19.95
15	10	15	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
16	12	193	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
17	19	28	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
18	RE-ENTRY		KATHY SMITH'S PREGNANCY WORKOUT ◆ Fox Hills Video M032223	19.95
19	20	5	CATHY LEE CROSBY'S BEAUTIFUL BODY WORKOUT Century Film Studios	19.95
20	RE-ENTRY		DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32	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.

THIS IS THE VIDEO YOUR CUSTOMERS HAVE BEEN WAITING FOR!



**EXTREMELY HOT!
EXTREMELY EXCITING!**

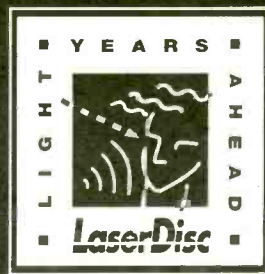
WARREN MILLER'S
**EXTREME
SKIING**

STARRING THE
HOTTEST EXTREME SKIERS!

SUGGESTED LIST
\$19.95

CONTACT YOUR LOCAL DISTRIBUTOR
OR WARREN MILLER ENTERTAINMENT
213 376-2494

VHS · HI-FI STEREO CATALOG #970



UPDATE #1

**THE SINGLE MOST COMPREHENSIVE
MARKETING EFFORT *EVER*
IN SUPPORT OF THE LASER FORMAT.
IT COULD ONLY COME FROM PIONEER.**

YEAR LONG
MULTI-MILLION DOLLAR
PRINT CAMPAIGN.



NATIONAL AND REGIONAL
TELEVISION COMMERCIALS
DEVOTED EXCLUSIVELY
TO THE LASER FORMAT.



NATIONAL PRINT AND BROADCAST
PROMOTION, IN CONJUNCTION
WITH THE RE-RELEASE OF WALT
DISNEY'S CLASSIC FILM *FANTASIA*.



NATIONWIDE *LIGHT YEARS
AHEAD* MALL TOUR. VENUES
INCLUDE 23 MALLS IN 11
MARKETS RUNNING FOR MORE
THAN SIX MONTHS.



MAJOR-MARKET NEWSPAPER
CAMPAIGN FOCUSING ON THE
SOFTWARE/HARDWARE SYNERGY
OF THE LASER DISC FORMAT.



SPONSORSHIP OF MADONNA'S *BLOND AMBITION*
WORLD TOUR. PROMOTIONAL EFFORTS FEATURED
NEWSPAPER CAMPAIGNS IN 11 CITIES NATIONAL
CONSUMER SWEEPSTAKES AND EXCLUSIVE
PIONEER/MADONNA LASER DISC



 **PIONEER**
The Art of Entertainment

JOIN THE LEADER. BE A PART OF THE LASER DISC REVOLUTION.

LOOK
FOR MORE
UPDATES
TO COME...

Radio Shack To Launch \$500-List Combiplayer MD-1000 Unit Expected To Bolster Laserdisk Market

BY CHRIS MCGOWAN

LOS ANGELES—Radio Shack's impending launch of a \$499.95-list combiplayer is expected to add needed visibility to the laserdisk format.

The Fort Worth, Texas-based home electronics web will bow its Realistic MD-1000 Laser Multi-Disc Player on Oct. 30 and carry it in all of the chain's nearly 5,000 stores. In addition, many of the approximately 2,000 outside dealers who carry Radio Shack product will also handle the MD-1000.

"We think the laserdisk market is going to grow. We wouldn't have gotten into it if we didn't think it was a growing business. It offers video at its best today, and you just can't find a better quality source," says Bob Miller, Radio Shack VP of merchandising.

The MD-1000 will play 3-inch CD singles, 5-inch CDs and CDVs, and 8- and 12-inch laserdisks. It features

a 16-bit D/A converter with 4-times oversampling, plus 425 lines of video resolution.

Radio Shack will advertise the unit nationally, but at the moment has no plans for any promotional tie-ins with laser software manufacturers. "But it's always a possibility," says Miller.

Radio Shack will not be carrying laserdisks for sale in its stores, at least not in the near future. "We're not in the software business," adds Miller. The stores will carry demo laserdisks, however, to show off the new unit.

Pioneer introduced a \$500-list combiplayer (the CLD-980) earlier this year, but Radio Shack's entry at that price point has sparked perhaps even more anticipation in the laserdisk industry because of the chain's vast reach. "It heightens the visibility of the laserdisk format. If it's in 5,000 of their stores, then all those people [visiting Radio Shack outlets] are going to be seeing the

combiplayer and saying, 'Wow, what's this?'" says Colleen Benn, director of business development operations for MCA Home Video.

"I think it will have a strong impact," adds George Feltenstein, director of laserdisk sales and marketing for MGM/UA Home Video. "We have to remember that only 20% of the country has CD penetration. And that 80% that haven't yet taken the leap to CD may be willing to spring for a couple extra bucks and thus be able to both see state-of-the-art motion pictures and hear state-of-the-art albums... More and more efforts have been undertaken by both the hardware and the software people to make the general public aware of laser. And now, with the overall growth that laser is experiencing, plus low-priced software, hot titles, and day-and-date releases, there is every seduction possible to make the consumer go ahead and take the plunge."

Thru The Magic Of Video (& MCA/Universal), Friedkin's Long-Awaited 'Sorcerer' Reappears

VIDEO DEBUT: Director William Friedkin's "Sorcerer"—a gritty, nail-biting suspense saga set in the South American jungle and released theatrically in 1977—often appears on home video wish lists. Film buffs need wish no more as MCA/Universal Home Video plans an Oct. 4 rental release of the Roy Scheider-starring epic, the same day it releases the horror-tinged "The Guardian," a more recent Friedkin effort. Interestingly, "Sorcerer" joins yet another wished-for film also finally arriving on the home video scene in the fourth quarter—CBS/Fox Video's "The Rocky Horror Picture Show."

Based on French novelist George Arnaud's "The Wages Of Fear," the plot of "Sorcerer" revolves around a treacherous mountain/jungle journey whereby several adventurers transport nitroglycerin to the site of an oil-company fire.

The film opened to rave reviews in 1977 for its stark realism and jolting suspense, but like other films that year, was overshadowed at the box office by the runaway success of "Star Wars."

As to the home video delay, Friedkin says, "It was really a question of who had the rights. The film was originally produced by Paramount and Universal and there was no provision for how the video rights would be handled. Home video was not a factor in 1977." Recent negotiations, he says, resulted in MCA obtaining video rights.

Friedkin says he is pleased with the film's release to home video since he ranks it "the favorite film of all the ones I've made. I'm very happy to see it come out. I love the picture. It speaks to me and it's the closest to me. Although it's not flawless, I think it contributed a lot

to film vocabulary at that time. I don't think I would make it any differently today. The themes are universal.

"It didn't have superheroes and that may have hurt it at the box office," he continues. "Star Wars' changed what audiences expected of films. From then on, films had to be heightened and feature superheroic deeds performed by superheroes."

Among the director's other works



by Jim McCullough

are "The French Connection," which won best-director and best-picture Oscars in 1971, "The Exorcist," "Cruising," "Deal Of The Century," "El Exorcista," "El Negocio de las Armas," and "To Live & Die In L.A."

"I made the film-to-video transfer with great care," he adds, "over a six-to-seven-week period. I also re-mixed the soundtrack into stereo since it was originally a monoaural mix." The soundtrack features the group Tangerine Dream.

"I went over every frame and shot and made certain color changes in an attempt to get closer to my original intention," he continues. "There's much more possible with video technology in terms of achieving color balances and light and darkness levels than film technology. This version is a lot better to look at than any print of the film ever was."

The film will be available only in pan-and-scan versions, including the

laserdisk, says Friedkin. "I don't care for the letterbox format. I don't want to see a third of the screen black. After my pan and scan, nothing in 'Sorcerer' is lost. Perhaps letterboxing on a film like 'Lawrence Of Arabia' is justified since it's so loaded with wide-screen vistas."

Friedkin characterizes the film as "an intense and realistically based action/adventure film. It's extremely intense and much more realistic than the way the form has evolved." He likens it somewhat to "The Treasure Of The Sierra Madre" in that it is "totally realistic and there are no heroes or villains. Everyone has a little bit of both in them. That's how I see the characters in 'Sorcerer.' As I view human beings, they have a little bit of both courage and cowardice," he says.

In order to help heighten awareness of the film, Friedkin says that there has been "some conversation" about a limited theatrical release.

Friedkin says he is not sure "what type of audience it will find. I really don't make films for a certain kind of audience. I'm often surprised at who does and doesn't see a film. I make films that I would want to see. Sometimes I'm right."

The film was shot in Paris, Jerusalem, New Jersey, the Dominican Republic, and Mexico, he says, "and took 10 months of filming, seeming to go on forever. It was grueling. I lost half the crew to things like malaria and gangrene. I, myself, got malaria afterward. There were no miniatures or opticals. A lot of what we did was very dangerous. But the actors and crew wanted to get it right. The bridge scene, for example, is as dangerous as it looks."

Next up for Friedkin, he says, is a project called "Tail Gunner," an action-adventure film for Morgan Creek.

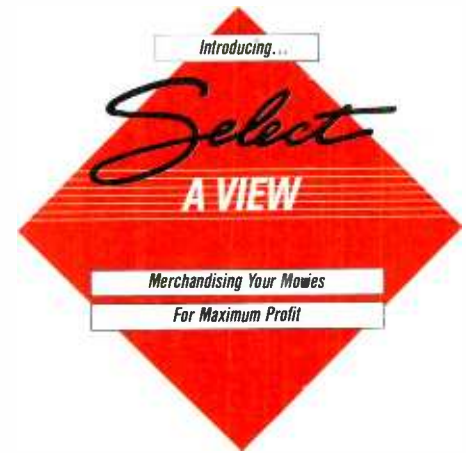
THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Ghost (Paramount)	6,510,023	1,766 3,686	8	133,437,093
2	Darkman (Universal)	4,027,320	1,782 2,260	2	24,581,360
3	Presumed Innocent (Warner Bros.)	3,464,921	1,410 2,457	6	71,897,460
4	Flatliners (Columbia)	3,201,954	1,483 2,159	4	44,343,977
5	Men At Work (Triumph)	1,832,599	1,034 1,772	2	10,007,511
6	Taking Care of Business (Buena Vista)	1,646,095	1,101 1,495	3	15,315,639
7	My Blue Heaven (Warner Bros.)	1,597,075	1,190 1,342	3	20,141,533
8	Young Guns II (Fox)	1,510,829	1,349 1,120	5	36,229,602
9	Air America (Tri-Star)	1,419,540	1,203 1,180	4	27,035,898
10	Exorcist III (Fox)	1,400,515	1,106 1,266	3	22,721,231
11	Wild At Heart (Samuel Goldwyn)	1,243,699	625 1,990	3	10,640,660
12	Pump Up the Volume (New Line)	1,210,322	812 1,490	2	7,289,985
13	The Witches (Warner Bros.)	1,118,559	827 1,352	2	7,202,073
14	Problem Child (Universal)	1,101,360	1,059 1,040	6	44,528,290
15	Die Hard 2 (Fox)	996,951	870 1,146	9	111,051,378
16	Pretty Woman (Buena Vista)	979,023	872 1,123	24	170,326,845
17	Delta Force II (MGM/UA)	761,672	759 1,042	2	5,200,587
18	Lemon Sisters (Miramax)	749,269	595 1,259	1	2,962,575
19	The Freshman (Tri-Star)	698,250	570 1,225	7	19,691,777
20	After Dark, My Sweet (Avenue)	629,895	153 4,117	2	1,383,620
21	Arachnophobia (Buena Vista)	559,621	680 823	7	49,053,460
22	Jungle Book (Buena Vista re-issue)	528,504	895 591	8	41,633,750
23	Mo' Better Blues (Universal)	488,070	319 1,530	5	14,432,785
24	Navy Seals (Orion)	420,244	588 715	7	23,709,656
25	Total Recall (Tri-Star)	378,000	432 875	14	117,152,138
26	Days of Thunder (Paramount)	326,601	306 1,067	10	81,035,504
27	Ducktales: The Movie (Buena Vista)	314,300	714 440	5	16,195,539
28	Gremlins 2 (Warner Bros.)	306,823	446 688	12	40,888,843
29	Slumber Party Massacre 3 (Concorde)	270,135	81 3,335	—	270,135
30	Two Jakes (Paramount)	240,850	179 1,345	4	9,684,243
31	A Cry in the Wild (Concorde)	238,590	90 2,651	1	331,710
32	Another 48 HRS. (Paramount)	199,497	235 849	13	79,409,727
33	Full Fathom Five (Concorde)	164,934	98 1,683	—	164,934
34	Robocop 2 (Orion)	158,808	211 753	11	44,994,385
35	Back To The Future III (Universal)	128,000	320 400	15	84,383,590
36	Cinema Paradiso (Miramax)	123,256	73 1,688	29	10,287,267
37	Shrimp on the Barbie (Unity)	120,175	105 1,144	1	458,996
38	Bird On A Wire (Universal)	106,875	125 855	16	70,171,735
39	Metropolitan (New Line)	97,042	21 4,621	5	712,132
40	Dreams (Warner Bros.)	83,125	7 11,875	2	430,083

TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
				★ ★ NO. 1 ★ ★			
1	1	6	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
2	2	4	BORN ON THE FOURTH OF JULY ◇	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
3	3	6	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
4	8	3	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
5	4	8	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
6	6	12	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
7	7	4	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
8	5	10	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
9	10	4	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
10	9	6	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R
11	NEW ▶		BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
12	NEW ▶		STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
13	11	12	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
14	12	13	ALWAYS ◇	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
15	13	9	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
16	14	8	TREMORS ◆	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13
17	NEW ▶		ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
18	NEW ▶		MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
19	NEW ▶		LORD OF THE FLIES	Nelson Home Entertainment 7746	Balthazar Getty Chris Furrh	1990	R
20	15	5	FLASHBACK	Paramount Pictures Paramount Home Video 32110	Dennis Hopper Kiefer Sutherland	1990	R
21	NEW ▶		NUNS ON THE RUN	Hand Made Films CBS-Fox Video 1830	Eric Idle Robbie Coltrane	1990	PG-13
22	17	21	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
23	18	6	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	1989	R
24	19	15	THE FABULOUS BAKER BOYS	Live Home Video 68910	Jeff Bridges Beau Bridges	1989	R
25	16	10	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13
26	21	7	MEN DON'T LEAVE	Warner Bros. Inc. Warner Home Video 11897	Jessica Lange	1990	PG-13
27	23	4	COUP DE VILLE	Universal City Studios MCA/Universal Home Video 80932	Alan Arkin Joseph Bologna	1990	PG-13
28	25	20	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
29	32	19	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
30	22	16	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
31	24	13	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
32	28	20	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
33	29	6	DOWNTOWN	CBS-Fox Video 1826	Anthony Edwards Forest Whitaker	1990	R
34	39	2	WATCHERS II	Live Home Video 68921	Marc Singer Tracy Scoggins	1990	R
35	20	11	MUSIC BOX	Carolco Home Video Live Home Video 68903	Jessica Lange	1989	PG-13
36	27	10	WE'RE NO ANGELS	Paramount Pictures Paramount Home Video 32154	Robert De Niro Sean Penn	1989	PG-13
37	31	17	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
38	26	10	SHE-DEVIL	Orion Pictures Orion Home Video 8752	Meryl Streep Roseanne Barr	1989	PG-13
39	30	17	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
40	35	6	EVERYBODY WINS	Orion Pictures Orion Home Video 8763	Debra Winger Nick Nolte	1989	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.



MOVIE PREVIEW AND MERCHANDISING SYSTEMS



Increases Profits:

- Rents Older Movies
- On Screen Programmable Advertising Promotes:
 - In-Store Specials
 - Concession Items
 - Sell-Through
 - Neighboring Businesses
- Increases Customer Service
- Interactive laser disc technology lets customers make choices instantly.

■ Now available in 3 models: *Standard, Deluxe and Image Maker.*

For more information call:

800-969-VIEW (USA)

OR

416-487-8998 (CANADA)

STORE MONITOR

(Continued from page 56)

the low sell-through price on "Pretty Woman" and "Total Recall" will have "little effect on 'Red October.' It just lets them buy more copies of 'Red October.' Also, 'Total Recall' and 'Pretty Woman' are going to put some money in their pockets."

MOVIE CLUB BOWS: The much-watched **Movie Club** prototype outside San Diego opened quietly the weekend of Sept. 1 with a reportedly successful shakedown, according to observers. A number of decisions had not been made

when **Tommy Heiman**, president, described the operation earlier (Billboard, Aug. 11). One was price. Movie Club went with \$1.99 for one day, seven days a week on everything, including adult, which is featured in a separate section. The one exception: **Nintendo** games are rented at 99 cents. Also decided: pay upon rental, which allows for night drop-off (hours were also decided, 9 a.m.-midnight seven days a week). "It's one of the hottest locations I have ever seen," says **Steve Gabor**, president of **Odyssey Video**, Los Angeles. "Tommy shares a parking lot

with a \$20 million annual Ralph's and a car wash that charges \$3.50 and runs 600-700 cars a day. There is also a Fed-Mart sharing the lot."

RENT CAMPAIGN: At Wax-Works/VideoWorks, Kirkpatrick says, "We're starting a campaign ourselves with respect to rental prices. We're putting together a poster. It shows rolls of quarters: Here's how many quarters it takes for two adult theater tickets, two kids' tickets, sodas, and so on. It comes to \$21.50. Then it shows \$3 worth of quarters for a rental." Kirkpatrick sees two things happening to the retail base: (1) stores are trying to educate their customers that there is a relationship between price and value—that the cheapest rental isn't always best—and (2) stores are looking less to the studios to make retail profitable. Store operators are coming to realize that's the role of retailers with help of distributors. The studios' role is to make good movies.

Assistance in preparing this column was provided by Jim McCullough in Los Angeles and Paul Sweeting in New York.

FOR WEEK ENDING SEPTEMBER 22, 1990

Billboard®

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

TOP 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	17	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
2	NEW		ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
3	3	49	BAMBI Walt Disney Home Video 942	1942	26.99
4	2	11	TEEN MUTANT NINJA TURTLES: SUPER... Family Home Entertainment 27336	1990	14.95
5	4	51	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
6	7	101	CINDERELLA Walt Disney Home Video 410	1950	26.99
7	5	24	TEEN MUTANT NINJA TURTLES: COWABUNGA... Family Home Entertainment 27319	1990	14.95
8	9	48	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
9	6	107	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
10	8	99	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
11	24	3	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
12	11	69	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
13	15	3	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Home Video 12054	1990	14.95
14	10	260	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
15	13	205	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
16	17	152	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
17	12	84	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
18	16	55	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
19	RE-ENTRY		DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
20	RE-ENTRY		DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
21	23	71	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video HB-1119	1987	29.95
22	21	17	TEEN MUTANT NINJA TURTLES: INCREDIBLE... Family Home Entertainment 27317	1988	39.95
23	RE-ENTRY		LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
24	18	47	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
25	25	9	THE JETSONS: ASTRO'S TOP SECRET Hanna-Barbera Home Video HB-1219	1962	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.

A Monk Documentary, 'Straight' From Warner Vid

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Thelonious Monk: Straight, No Chaser" (1989), Warner Home Video, prebooks 9/27.

Clint Eastwood presents this documentary written and directed

by Charlotte Zwerin, and it is a mandatory addition to any jazz library.

It features numerous interviews with Monk's friends and family, intercut with more than two dozen songs, including "Round Midnight," "Ruby, My Dear," "Misterioso," "Monk's Mood," and "Blue Monk." If you're already a fan, you'll find a cornucopia of rare footage and performances to die for. If you're an idiot like me who thought that Monk was a sax player, you'll get turned on to one of the rare geniuses of the keyboard, a man who clearly changed the face of music for the better. Rent it with "'Round Midnight" or Eastwood's jazz bio pic, "Bird."

• "Q&A" (1990), HBO Video, prebooks 9/24.

Unquestionably one of the best films of the year, Q&A got inexplicably buried at the box office by dozens of lesser attractions this summer. This is another fascinating study in cynicism by writer/director Sidney Lumet ("Serpico," "The Prince Of The City"), whose infatuation with police corruption seems to know no bounds. Nick Nolte ("48 Hours" and its sequel) gives one of his finest performances as a racist, fascist, crazed killer cop whose most recent indiscretion is being investigated by Tim Hutton ("Ordinary People"), a D.A. with his own personal ethical problems. Armand Assante ("Belizaire, The Cajun") gives a spectacularly evil twist to his portrayal of an underworld crime boss who is a witness to Nolte's deed in this complex and compelling thriller.

• "Buried Alive," RCA/Columbia Pictures Home Video, prebooks Tuesday (18).

A classic piece of trashy horror based on a wonderfully twisted tale by Edgar Allan Poe. It used to be an insane asylum but now it's a home for wayward girls who like to lounge about in their underwear. Too bad for them that the place is run by Robert Vaughn ("Towering Inferno"), who delights in perpetrating the title of the film upon all the girls who won't do his bidding, or for no reason in particular. With plenty of gore and cheesecake

(gorecake?), and some splendidly overwrought bits by Donald Pleasance, David Carradine, and Ginger Allen Lynn, it's all splendidly lurid, like a full-length "Tales From The Crypt," with which it would make an excellent double bill.

• "Full Fathom Five," MGM/UA Home Video, prebooks Thursday (20).



In a fascinating variation on world events, the Panamanians steal a Russian submarine to play nu-

clear blackmail before our recent invasion. But then their captain goes renegade and threatens to blow up Houston for his own devious ends. This is an intricate and exciting submarine thriller starring Michael Moriarty ("Who'll Stop The Rain"), who may be the most underrated actor in film today. He plays the American submarine captain who ends up playing a deadly game of chicken with his mad adversary. It's tense and unpredictable, full of surprising underwater tactics, plus some incongruous lovemaking. One of the best of Roger Corman's recent presentations. Rent it with "Hunt For Red October" when it comes out.

• "Intrigue," Vidmark Entertainment, prebooks 9/11.

A complex and genuinely intriguing international spy thriller starring Scott Glenn ("The Right Stuff") as a CIA agent sent to retrieve his ex-mentor, Robert Loggia ("Jagged Edge"), who defected to Russia years ago. The intricacies of East/West relations are explored with riveting detail as he discovers a tangled web of conflicting motives and outright lies along the way. Perfect with "The Package," although they're almost the exact same movie.

• "Eros, Love & Lies," Mystic Fire Video.

R.D. Laing was a psychiatrist whose thoughts on the nature of the mind of man were profound and surprisingly direct and understandable. This tape is a selection from various lectures, seminars, and interviews given by Laing in Boulder, Colo., in 1987, and his lucidity shines through every concept he describes. Anybody who's had a problem in a relationship will find something to identify with in his enlightened observations of the inevitable paradoxes brought about by emotional entanglements. As Laing says, "Life is a sexually transmitted disease with 100% mortality." Watch this tape if you want a chance of increasing your own survival rate.

TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★★ NO. 1 ★★					
1	1	17	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	NEW ▶		ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
3	2	14	STEP BY STEP	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
4	NEW ▶		PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
5	4	6	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
6	3	12	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95
7	8	3	ELVIS: VOL. 1-CENTER STAGE	Buena Vista Home Video 1032	Elvis Presley	1990	NR	19.99
8	5	34	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
9	17	2	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
10	7	3	ELVIS: VOL. 2-THE MAN AND THE MUSIC	Buena Vista Home Video 1033	Elvis Presley	1990	NR	19.99
11	11	49	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
12	6	30	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
13	12	26	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
14	10	43	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲24	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
15	14	17	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
16	18	12	AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
17	13	24	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
18	9	139	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
19	16	4	BANNED IN THE USA	Atlantic Records Inc. A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
20	30	3	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
21	20	32	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
22	22	21	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
23	15	19	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
24	23	58	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲21	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
25	31	174	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ♦	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
26	21	19	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
27	36	51	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
28	40	2	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
29	27	2	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦	Warner Home Video 616	Richard Simmons	1990	NR	19.98
30	26	6	MORRISSEY: HULMERIST	Warner Reprise Video 38175	Morrissey	1990	NR	19.98
31	24	98	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
32	29	2	PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL	HBO Video 392	Kerri Kendall	1990	NR	19.99
33	19	47	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
34	33	176	CALLANETICS ♦	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
35	34	113	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
36	28	43	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
37	25	23	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
38	32	7	AUNTIE MAME	Warner Bros. Inc. Warner Home Video 11152	Rosalind Russell	1958	NR	19.98
39	39	22	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
40	38	6	HARRY CONNICK, JR.: SINGIN' & SWINGIN'	CBS Music Video Enterprises 19V-49019	Harry Connick, Jr.	1990	NR	19.98

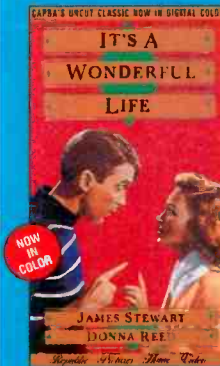
♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

Pre-Order Date: Oct. 3 • Street Date: Oct. 25

TURN YOUR WHITE CHRISTMAS GREEN WITH BUSINESS!

\$1998*

Suggested Retail Price



Color/132 Minutes
VHS 2061

IT'S A WONDERFUL LIFE
Starring JAMES STEWART and DONNA REED

Nominated for 5 Academy Awards®

Frank Capra's Original Uncut Classic

A timely visit from his guardian angel saves a troubled man from suicide... and teaches him a lesson about the value of his life



Orig. B&W/132 Minutes
VHS 2060

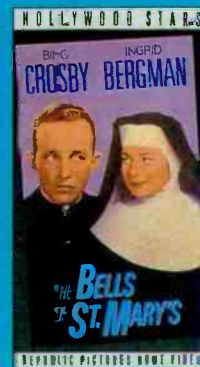
THE BELLS OF ST. MARY'S
Starring BING CROSBY and INGRID BERGMAN

Nominated for 8 Academy Awards®

One of America's most beloved movies, "The Bells of St. Mary's," is now available in color as well as in the original black and white. Bing Crosby portrays the high-spirited Father O'Malley who matches wits with Ingrid Bergman, the stubborn Sister Superior, in Leo McCarey's heavenly comedy-drama.



Color/126 Minutes
VHS 0254



Orig. B&W/126 Minutes
VHS 0252

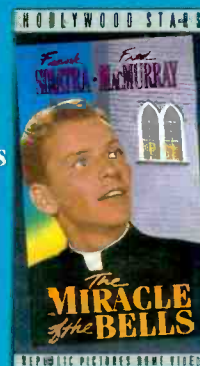
THE MIRACLE OF THE BELLS
Starring FRANK SINATRA and FRED MacMURRAY

News of a miracle at her funeral turns an unknown actress into a legend. But was it a miracle... or a publicity stunt?

Not Available in Canada



Color/119 Minutes
VHS 2767



Orig. B&W/119 Minutes
VHS 2766

A CURRIER & IVES CHRISTMAS

The joyous sights and sounds of an old-fashioned Christmas come home through the enriching American art of Currier & Ives. Set against everyone's favorite holiday music, this montage of classic lithographs and Christmas scenes makes for the perfect yuletide atmosphere.

Color/90 Minutes
VHS 0771



CARTOON HOLIDAYS
Featuring BETTY BOOP, LITTLE AUDREY, RUDOLPH and others.
Color/48 Minutes
VHS 0099

REPUBLIC'S COMMITMENT TO QUALITY
ALL TITLES DUPLICATED IN STANDARD PLAY (SP) MODELS

REPUBLIC PICTURES HOME VIDEO
© 1990 Republic Pictures Corporation

*PRICES MAY VARY IN CANADA

© Academy Award and Oscar are trademarks and service marks of the Academy of Motion Picture Arts and Sciences



Recording On The Run. Paul McCartney's 10-month, 14-country concert tour has reached the end of its long and winding road, but at least 75 of the performances have been recorded for possible use in a future movie or album project. Jeff Cohen, above, systems engineer with Showco—which provided sound reinforcement services for the tour—recorded the performances using the 40-channel Ramsa WR-S840 stage monitor mixing console and Mitsubishi X-880 32-track digital recorder. Direct outputs on individual channels were used to record the separate tracks.

Live, Unedited Clapton On The Way Titelman & Chase Ready 'Albert' Project

■ BY SUSAN NUNZIATA

NEW YORK—With overdubs and edits a way of life for most music projects outside of the jazz and classical genres, a live recording of a performance without any postshow "fixes" is a rare and wonderful thing.

A two-CD set, tentatively titled "Eric Clapton Live At The Royal Albert Hall" and scheduled for November release on Warner/Reprise, will be one of those strange treats.

Currently in the mixing stages at London's Townhouse Studios, the disks are being compiled from Clapton's 18-night stint this summer at the Albert Hall. The performances were taped on a Sony 3348 48-track digital recorder and are being mixed to Mitsubishi X-80 2-track digital without any overdubs or alterations.

Renowned Warner Bros. producer Russ Titelman and Townhouse engineer Steve "Barney" Chase are

putting together the project on Townhouse's Solid State Logic SL4000 E Series console, which also features some G Series EQ.

The mild-mannered Titelman, who also produced Clapton's "Journeyman" release, took time out

'The main job is to keep it exciting and a little loose'

from the mix sessions to discuss the project.

"The record is coming out beyond my wildest expectations," he says, noting that the biggest challenge in mixing the project lies in capturing the sound of the hall and making the album as exciting as the live experience.

The assortment includes a number of incarnations of the Clapton band, including a four-piece band, a 13-piece band, a blues band, and a full-size orchestra.

"There's only one recording of each incarnation of the Clapton band," explains Titelman. "Usually when you make a live album you record a bunch of performances and then decide what to use. We did that to a certain extent here in that 'Sunshine Of Your Love' was better in the four-piece than 13-piece. But

there's no editing on any of the takes."

Featuring approximately 22 songs, both old and new, the project will include versions of "Layla," "Bell Bottom Blues," and "Hard Times" with full orchestra; "Sunshine Of Your Love," "White Room," "Pretending," "Running On Faith," and "Wonderful Tonight" with the four-piece; "Have You Ever Loved A Woman" and "All Your Love" with the blues band; and a version of "I Shot The Sheriff" with the 13-piece band.

Performers include Robert Cray, Johnny Johnson, and Buddy Guy.

"That really is the biggest challenge—making it feel like you were there," Titelman reiterates. "The main thing is getting the echo right so it sounds heroic."

To get that heroic echo, Titelman and Chase are using a variety of outboard gear, including units from Lexicon and Yamaha. "It is live, but you have to make it sound like it is," notes Titelman. "Without the echo it sounds like a studio recording. The main job is to keep it exciting and a little loose."

Titelman notes that he is most comfortable mixing on SSL. "I'm very used to working on it," he says. "The Neve is great for recording—it's got that warm sound. [But] there's such an ease of use on (Continued on next page)

AUDIO TRACK

NEW YORK

UNIQUE HAD MCA ARTISTS Eric B. & Rakim in tracking an upcoming project with producer Patrick Adams. Eric Lynch and Andy Cardenas engineered. Run-D.M.C. mixed material with producer Marley Marl and engineer Everette "Bizz-E" Ramos. Arthur Steur assisted. Paula Abdul was in programming for a Virgin project. Dr. Freeze produced; Lynch engineered.

At Prime Cuts, Derick Jenkins and Duane Richardson recorded, overdubbed, edited, and mixed a number of projects, including Jomanda's new single/remix of "Share," Face Down's first single, "I'm Hip," and tracks for the new DJ Spen album. Gary Clugston engineered the projects for Big Beat Records. Justin Strauss worked on overdubs for his remix of the new Information Society release, "Think," for Tommy Boy Records. Shaun James engineered and Eric Kupper handled keyboards and programming.

SBK act The 4 Dudes (Elijah Wells, Craig Godwin, Norberto Delvalle, Noah Westmorland) conducted sessions at 39th Street with producers Howard Bowler, John Morales, and David Bowler. Lenny DeRose was at the desk, assisted by Edward Douglas. Denise Lopez was in recording her Christmas tune, "All I Want 4 Xmas Is Your Love," for WTG Records' Christmas compilation album. Douglas engineered, assisted by Matt Sietz and Steve Sonnen.

Comedian Chris Rock's upcoming Atlantic single, "Your Mother's Got A Big Head," was recorded at Greene Street Studios, and overdubbed and mixed at Eastside Studios. Kirth "Da One" Atkins produced, assisted by Angel "Speed" Colon and Roy Cormier.

Kirk Yano engineered.

At Calliope, Chris Julian produced several cuts for Atlantic Records artist Alta Dustin. Producer Prince Paul cut tracks on Slick Rick and Big Daddy Kane. Queen Latifah worked on a new cut for Tommy Boy. Gang Starr completed an album for Chrysalis; Lisle Leete was at the controls.

LOS ANGELES

BRIAN WILSON PUT DOWN tracks for his upcoming album at Take One Recording. Brad Gilderman engineered, assisted by Steve Montgomery. Jeff Lord Alge was in mixing Lloyd Cole's live performance from the Palace for Capitol. Montgomery assisted. Lord Alge also worked on tracks for the Blue Aeroplanes.

At Microplant, Keith Cohen put down tracks for ScatCat on Virgin. Jimmy Cliff and Steven Seagall were in with producer Heavy Love working on songs for Seagall's upcoming film, "Blackbird Fly." Kim Carnes and the McCrarys sang on "Let The Children Sing," written and produced by Steve Deutsch and Joel Moss. The movie stars Rain Pryor and Whoopi Goldberg.

Recent action at the Rock House included Larry Robinson producing two songs for Marva Hicks' solo debut on PolyGram. John Van Nest engineered; Tally Sherwood assisted.

At Track Record Inc., producer Godfrey Diamond (Billy Squier, Aerosmith) recorded debut albums on Geffen act the Lost Boys and Atlantic's I, Napoleon. Hanspeter Huber engineered both projects, assisted by Dan Bates on the latter. Ken Paulakovich assisted on both projects. Producer Michael Masser and engineer Russ Terrana worked on vocal tracks for an upcoming Whitney Houston release.

Elumba played host to Warner

Bros. artist Sheila E., who was in overdubbing and mixing with producer Peter Michael for an upcoming album. Jess Sutcliffe engineered, assisted by Rick Caughron. George Clinton was also in overdubbing and mixing tracks by Trey Lewd for Warner Bros. Mike Frenke engineered, assisted by Caughron.

Hall & Oates worked on tracks in Powertrax/55's Studio A, with Jon Bon Jovi and Danny Kortchmar producing. Ross Hogarth was at the board on the Arista project, assisted by Ken Felton. David Kershenbaum produced tracks on Kenny Loggins for an upcoming CBS project at Powertrax, Westlake Audio, and Lahaina Sound. Terry Nelson engineered at Powertrax, assisted by Julie Last.

NASHVILLE

DANIELE ALEXANDER recorded tracks and overdubs at the Music Mill with producer Harold Shedd. Jim Cotton, Joe Scaife, Paul Goldberg, and Mike McCarthy engineered the PolyGram project. Waylon Patton recorded vocal overdubs with Dan Seals and Suzy Bogguss for Patton's Capitol Records project. Jerry Crutchfield produced, with Cotton and Graham Smith at the board.

Marie Osmond was in tracking her new Curb album at Digital Recorders. James Stroud produced, with Lynn Peterzell engineering. John Kunz assisted. Giant recorded and produced vocals and overdubs for its upcoming A&M album. Jeff Balding engineered, and Jim DeMain assisted. Eddy Raven was in tracking his new Capitol record with producer Barry Beckett. Scott Hendricks engineered, assisted by DeMain.

OTHER CITIES

THE SCREAMING TREES were (Continued on next page)

EUROSOUNDS

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

GERMANY

TOP BERLIN RECORDING studio Hansa is reducing in size from four studios to one, along with various pre- and postproduction facilities. No official reason has been given for the trimming, though sources say that more revenue can be gained from renting out other parts of the building. Property prices and rental values in Berlin have soared since the dismantling of the Berlin Wall, making the Potsdamer Platz, where the studio is situated, one of the most desirable areas in the city.

THE INSTITUTE For Acoustics And Constructional Physics is organizing an October seminar on sound in Dresden, East Germany. Sound reinforcement technology is the main theme of the meet, which will explore technical areas and the specific problems inherent in installing sound systems in East Germany. The two-day seminar is slated for Oct. 30-31 in the Kulturpalast. Those interested in attending should write the organization at Keisweg 22, D-6370 Oberursel 6, Germany.

U.K.

THE ASSN. For Technical Support In Audio (ATSA) has been formed in the U.K. by a group of leading pro audio companies (yet to be named) in an attempt to "increase the value of technical support amongst customers."

Rod Thear, ATSA spokesman and technical director of London pro audio dealer Stirling Audio Systems, says the organization wants the whole notion of technical support to be put on a "proper business base." ATSA aims to "evolve a workable concept of support services," once an ideal of what is needed has been decided by those involved.

In doing so, ATSA hopes to prevent sales support suffering through decreased sales margins while at the same time putting the pro audio industry on the same footing as other technology-based industries, says Thear.

THE ASSN. OF PROFESSIONAL RECORDING STUDIOS (APRS) has relocated and now refers to itself as the Assn. of Professional Recording Services. The name change is designed to reflect the wider range of services from which the association now draws its membership. Contact: APRS, 2 Windsor Square, Silver St., Reading, Berks, England RG1 2TH; 011-44-71-734-218.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 15, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	ADULT CONTEMPORARY	MODERN ROCK
TITLE Artist/ Producer (Label)	RELEASE ME Wilson Phillips/ G.Ballard (SBK)	LIES En Vogue/ T.McElroy; D.Foster (Atlantic)	JUKEBOX IN MY MIND Alabama/ J.Lee;L.Lee; Alabama (RCA)	RELEASE ME Wilson Phillips/ G.Ballard (SBK)	STOP! Jane's Addiction/ D.Jerden; P.Farrell (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY/ WESTLAKE/ STUDIO ULTIMO Francis Buckley	LIVE OAK Ken Kessie; Steve Counter; Dale Everingham	EMERALD Steve Marc Antonio; Jeff Geidt	OCEANWAY/ WESTLAKE/ STUDIO ULTIMO Francis Buckley	TRACK RECORD Ronnie Champagne; Dave Jerden
RECORDING CONSOLE(S)	Custom API/ Neve V/Neve 8018	Sony MCI 636	SSL 4064-E Series	Custom API/ Neve V/Neve 8018	Neve 8232
MULTITRACK RECORDER(S)	Mitsubishi X-850/ Sony APR 24/ Ampex ATR 124	Sony MCI JH24	Mitsubishi X-850	Mitsubishi X-850/ Sony APR 24/ Ampex ATR 124	Mitsubishi X-880
MASTER TAPE	Ampex 456/ Ampex 467	Ampex 456	Ampex 467	Ampex 456/ Ampex 467	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	WESTLAKE Francis Buckley	CAN-AM Ken Kessie	EMERALD Steve Marc Antonio; Jeff Geidt	WESTLAKE Francis Buckley	SOUNDCASTLE Dave Jerden; Bob Lacivita
CONSOLE(S)	Neve V	SSL 4000-E Series	SSL 4064-E Series	Neve V	SSL 4000-G Series/ SSL 6000-E Series
MULTITRACK/ 2-TRACK RECORDER(S)	Mitsubishi X-850/ Sony MCI JH24	Studer A-80/ Studer A-820	Mitsubishi X-850/ Sony MCI JH24	Mitsubishi X-850/ Sony MCI JH24	Mitsubishi X-880/ Studer A-820
MASTER TAPE	Ampex 456/ Ampex 467	Ampex 456	Ampex 467	Ampex 456/ Ampex 467	Ampex 456/ Ampex 467
MASTERING HOUSE (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Brian Gardner	STERLING Ted Jensen	BERNIE GRUNDMAN Chris Bellman	FUTURE DISC Eddy Schreyer
PRIMARY CD REPLICATOR (ALBUM)	Capitol-EMI Music	WEA Manufacturing	JVC	Capitol-EMI Music	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol-EMI Music	WEA Manufacturing	Sonopress	Capitol-EMI Music	WEA Manufacturing
PRIMARY DUPLICATION TAPE	Agfa/Aurex Basf/Sunkyong	Agfa	Aurex	Agfa/Aurex/ BASF/Sunkyong	Agfa

©Copyright 1990, Billboard. No part of this publication may be reproduced without the prior written permission of the publisher. Hot 100, Black & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Is It Any Wonder? Stevie Wonder, second from left, recently added a third Akai Adam digital multitrack recorder to his collection for use on the road. The 12-track recorder will be used in hotel rooms and temporary locations for impromptu songwriting in the digital domain. Wonder's other Adams are installed at his Wonderland Recording Studio and his broadcast company, Taxi Productions, at KJLH-FM Los Angeles. Introducing Wonder to Adam were, from left, Akai U.S. director Woody Moran, digital product specialist Ron Franklin, and Akai rep Ken Kondo.

AUDIO TRACK

(Continued from preceding page)

in London Bridge Studios, Seattle, working on tracks for a CBS album. Terry Date produced and engineered.

Love Notes And Lithium were in Mobius Music tracking alternative guitar music for a three-song EP. Steve Masters produced, with Ken Kessie and Jane Scolieri at the board.

The Ellen James Society mixed its first album for Daemon Records at Musiplex in Atlanta. Amy Ray produced, with George Pap-

pas at the board. Dale Abbott assisted.

Soundworks Studio in Macon, Ga., had Kid Gloves in working on three tunes. Motown's AC Black was also in. David Norman produced and engineered both projects.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

LIVE CLAPTON SET DUE

(Continued from preceding page)

SSL. I know my way around it, and it's very user-friendly."

Titelman also prefers the Mitsubishi X-80. "I've tried other things but I like that the best," he says. "I always like to mix to digital, and I always wind up using it."

Titelman sat in on the live recordings, which were engineered by Chase in the Virgin Group's remote truck, Manor Mobile.

Chase also did some work on the "Journeyman" project at Townhouse, recording the song "Bad Love" and working on some overdubs for that project.

Titelman, who began his career working with producer Phil Spector, has also produced Steve Winwood's "Back In The High Life," George Harrison's eponymous 1978 album, Paul Simon's "Hearts And Bones," Rickie Lee Jones' first two albums, and projects for Chaka Khan, David Sanborn, George Benson, and Patty Austin.

In addition to being producer-in-residence at Warner, Titelman is involved in A&R at the label, and plans to return to those duties once the Clapton project is complete.



formerly the Record Plant Studios

CREATING THE LEGACY FOR THE MUSIC OF TODAY

Neve

Studer • Sony Digital

321 W. 44th STREET • NEW YORK, N.Y. 10036 • (212) 265-1843 • FAX 212-265-3787



Cashing In. Rosanne Cash recently completed "Interiors," her first album in two years. Due in stores this month, the project was recorded in studios in Los Angeles and Nashville, including Masterfonics, above, where Cash takes time out to discuss things with, from left, bassist Michael Rhodes, drummer Eddy Bayers, and guitarist Stuart Smith.

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$3.25 per word. Minimum order \$64.00.
 - Display Classified: 1 in./1x \$102.00 - 1 in./4x \$95 per in./12x \$88.00 per - 1 in./26x \$85 per = 1 in./52x \$69.00 per.
 - Reverse Ad \$10.00 additional charge
 - Box number/address \$6.50 for handling. Only regular mail forwarded - tapes not acceptable.
 - Position Wanted - \$50.00 per inch
- NEW! Broadcast/Media Rates!**
- 1 in./1x \$70.00 - 1 in./4x \$65.00 per
 - 1 in./12x \$60.00 per - 1 in./26x \$56.00 per
 - 1 in./52x \$52.00 per

Payment must be enclosed with your ad copy. Send to **Billboard Classified, 1515 Broadway, NY, NY 10036.**

Cancellations must be in writing and mailed to the **Classified Department.**

15% agency commission applicable only on ads of @'' or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174

Outside NY State - toll free-800/223-7524

****REAL ESTATE TO THE STARS****

For advertising information call Chic Walker
1 (800) 950-1018 - In NY (212) 536-5284

FAX YOUR AD TODAY! (212)/536-5351

FOR SALE

ALBUMS — CASSETTES — CD'S

At the Best Prices
Major Label overstocks and deletes. Send for our free 100 page catalog.

Dealers Only

Foreign customers and fleamarkets welcome.

Phone:

314 531 4644 Fax: 314 531 4646

Great Atlantic & Pacific Music
3310 Samuel Shepard Dr.
St. Louis MO 63103

FOR SALE

USED MOVIES & NINTENDOS BOUGHT AND SOLD

All quantities, Ratings
Specializing in Store
Openings & Buyouts
VIDEO DISTRIBUTORS, INC.
U.S. 800-220-2200 FAX 215 638 0770

WATCH REPLICAS

LOWEST NATIONWIDE

!!! Exact weight & color !!!

!! Warranty !!! 18 KT goldplated!!
(404) 963-3USA

Retail Shrinkwrap System

ONLY \$279.95 complete!
Stop wasting valuable return privileges and losing sales on unwrapped merchandise. The SHRINKMASTER™ wraps LP's CD's Tapes, POSTERS and more! Performance Dist., 2 Oak Street, New Brunswick, NJ 08901-0156 Tl: 201-545-3004 Fax: 201-545-6054

HELP WANTED

NATIONAL SALES POSITION AUDIO & VIDEO TAPE DUPLICATION

Recorded Publication Laboratories (RPL, Inc.) seeks an experienced and highly motivated individual with the proven ability to sell. This position requires sales experience. Knowledge of the music publishing and educational publishing industry helpful. Experience in the audio and video tape duplication, floppy disk duplication and related printing and/or packaging is desirable.

This position is based in either our New York or Philadelphia location. Other locations are feasible to accommodate the right candidate. RPL, Inc. offers a compensation and incentive package commensurate with experience. Excellent health and medical benefits are included. Potential for equity participation available.

For a confidential interview, please forward your resume and salary history to:

Ronald Oliano
RPL, Inc.
1100 State St.
Camden, NJ 08105

HELP WANTED

NY BASED DISTRIBUTOR OF CD'S/CASS NEEDS TELE-MARKETING PROS W/BASE CALL 718-335-2112 EXT 357.

OPPORTUNITY!

Assistant to Associate Publisher
Billboard Magazine

Highly organized, self-motivated individual needed to assist
Assistant Publisher in day to day operations. Very fast paced, interesting and exciting environment. Penchant for music/video is a plus. Previous administrative experience is essential. Flexibility is an important attribute to possess.

NO PHONE CALLS!
Send resume to:
Melissa Subatch
Billboard Magazine
1515 Broadway - 39th Floor
New York, NY 10036

EQUAL OPPORTUNITY EMPLOYER

SUPERVISORY SOUND TECHNICIAN

(NYC): Supervise 4 technicians, programmers, support personnel of musical instrument rental co. whose clients include electronic bands renting complete studio set-ups, individual set-ups, and sessions musicians who rent instruments for television commercial gigs; organize, maintain & modify musical instruments & audio systems; specialize in Midi-oriented equipment, including synthesizers, studio-outboard gear & computers; update sound libraries on computer memory disks; insure completion of assignments within deadlines & report to co. President; maintain & insure proper functioning of Midi equipment; 2 yrs exp; 5 days, 40 hr, \$440.63/wk; resume/letter in dupl to BB # 523, One Main St, Rm 501, Bklyn, NY 11201.

COMPUTERS

Ask one tough question
before you computerize.

Simply put: What's your payback? That's a question we've helped dozens of music and video retailers and wholesalers answer—accurately and profitably. Inventory control, POS, Video rental. We've got it all—for chain stores, single stores and one-stops. And with a decade of experience behind us, we're the experts in the music business. Call or fax today.

YSL Phone (404) 449-0338
Fax (404) 840-9723
YOUNG SYSTEMS LTD
6753-B Jones Mill Court, Norcross, GA 30092



Musicware
The #1 Software Hit in Record
Stores Across the Nation

Complete Family of Software
Systems for Record Stores
from Single Stores to Chains
Your One Stop Record Store Software and
Computer Hardware Company

MUSICWARE USA 5934 Royal Ln. Suite 1114 Dallas, TX 75230 (214) 692-6552 (214) 369-3840 FAX	MUSICWARE EUROPE Saxony House Laxthampnett, Chichester Sussex, England PO18 0JY UK (0243) 775419 UK (0243) 776327 FAX
--	---



RecordTrak
The proven computerized
inventory control system
for record stores.

Trak Systems call for more information
101 North Plains Road
Wallingford, CT 06492
203-265-3440 **800-942-3008**

SERVICES

ATTENTION ARTISTRY ACTS
Viking International Records and its mass merchandising subsidiary, The Easy Music Sales Network, is expanding its artistry roster in the following divisions: Rock-n-roll, Country, Black, Gospel and Bluegrass. Singer/songwriters welcome! Bands, groups and single artistry submit demo tape, promo packs, etc. to:
THE EASY MUSIC SALES NETWORK
P.O. Box 634, DICKSON, TN 37055
ATTN: A&R DEPARTMENT
615-441-2929
"OUR CLIENTS LOVE US. YOU SHOULD KNOW US"

AUDIOPHILE QUALITY

EUROPADISK LTD.

- CASSETTE DUPLICATION
*Finest European Equipment
Studer and Lyrec HX-Pro*
 - DMM LP MASTERING
 - LP & 7" PRESSING
 - COMPACT DISCS
 - GRAPHICS PACKAGES
 - DIGITAL STUDIO
*CD Master Tapes
Neve DTC/Sony Digital Editing*
- Europadisk, Ltd.**
75 Varick Street, New York, NY 10013
(212) 226-4401 • FAX (212) 966-0456

UNDERGROUND STRATEGIES OR DISCOUNT AIR FARES FOR REPORT, SEND S.A.S.E. plus \$5.00 to:

P.O. Box 1177-B
Evanston, Ill. 60204-1177

SERVICES

FROM THE USA-AIR FREIGHT

Transport daily. Special to the Music Industry since 1953. Worldwide. Confidential Attention. Low Rates. Contact:

Dennis Kleinberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434
Ph: 718-656-6066, Tlx 425628

MASTERING

REPLICATION PRINTING

COMPLETE CD AND CASSETTE PRODUCTION

DIGITAL HOUSE

FOR THOSE WHO HEAR THE DIFFERENCE

GRAPHIC DESIGN ART STUDIO

TOTAL PACKAGING

PERSONALIZED EXPERT SERVICE

212-333-5950

101 WEST 57th STREET, NEW YORK, N.Y. 10019

The Professional Edge in Cassette Duplication

Each order
custom personalized
to fit your budget

and your total needs

High speed - Realtime
& DAT Replication

LORAN

1-800-633-0455

Member of
NAIRD

Call For Free Sample

DISC MAKERS

MONEY SAVING PACKAGES

COMPLETE MANUFACTURING

**CASSETTES
CD'S, LP'S
& VIDEOS**

PROFESSIONAL DESIGN DEPT.

CALL FOR CATALOG

1-800-468-9353

ULTRA-FOG!!!

Premium quality, long lasting fog fluid at direct to user prices. Developed for club products by leading F/X MFR. Free samples and quantity discounts available. Expert, speedy repairs of most fog machines. Master card. Visa accepted.

Call Toll Free 1-800-798-5796
Club Products Co.
Dept. A90, P.O. Box 797546
Dallas, TX 75379-7546

ATTENTION

Agents, managers, producers and publishers - if you're looking for Top 40, dance and a ballad (all w/cross-over potential) for your artist or artists, please contact Rick Mahoney for a three tune songwriters package at:

Composer's Workshop
24 Track recording
Ph: 808-955-BEAT
FAX: 808-944-0462

COMPACT DISC

On-Line Music
• Buy and Sell used CDs
• New discs entered daily
• CD style conferencing
• Gateway access available
Modem: (415) 824-7603
(9:12-2400, 8-11)
"On-Line Service of the Month"
- PC MAGAZINE

FOR SALE

ALBUMS — CASSETTES — CD'S

At the Best Prices
Major Label overstocks and deletes. Send for our free 100 page catalog.

Dealers Only

Foreign customers and fleamarkets welcome.

Phone:

314 531 4644 Fax: 314 531 4646

Great Atlantic & Pacific Music
3310 Samuel Shepard Dr.
St. Louis MO 63103

While other people are raising their prices, we are slashing ours. Major label LP's, Cassettes and CD's as low as 50¢. Your choice of the most extensive listings available.

For free catalog call (609) 890 6000
FAX: (609) 890-0247 or write
Scorpio Music, Inc.
Post Office Box A
Trenton NJ 08691 0020

OUTSTANDING SELECTION AT BARGAIN PRICES

Budget/Midline/Cutouts, Gospel,
Blues, Jazz, MORE, etc.
LP'S/CASSETTES/CD'S
Serving independent outlets, rack jobbers, fleamarkets
Free Catalog — Dealers only!
A.B.A. Record Dist.
175 Main St., Lodi, NJ 07644
(201) 471-6543 Fax # (201) 471-7065

CARIBBEAN ARTS

Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more!! Call or write for color catalog.

(212) 598-9100
Nicholas Novelly Sales, Inc.
864 Broadway, New York, NY 10003
DEALERS ONLY

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
7925 N.W. 66th St., Miami, FL 33166
(305) 591-2188 DEALERS ONLY

CD'S AVAILABLE

Along with 1,000's of cassette and LP titles.
Dealers only. Write or call for free catalog.
Record-Wide Distributors, Inc.
P.O. # 8100
Fenton, MO 63026
(314) 343-7100

CUTOUTS!!!

Best selection of major and indy label LP's, Cass. & CD's overstocks & deletions.
Dealers only call or write for catalogue.
Alpha Music Corp.
3729 S. Robertson Blvd.
Culver City CA 90232
(213) 838 8800
(213) 838 8926 (FAX)

BUSINESS OPP.



★ BE RICH AND FAMOUS ★

IMAGINE A \$14.98 COUPON BOOK THAT OFFERS YOUR CUSTOMERS

- 20 CD'S, TAPES OR VIDEOS
- 35 MM CAMERA AND FILM
- 3-PIECE DESIGNER LUGGAGE
- PRE-PAID TROPICAL VACATIONS

YOUR COST AS LOW AS 50¢ EACH!

★ WE OFFER YOU ★

- PROTECTED TERRITORIES AVAIL.
- REDEMPTION COMMISSIONS
- COMPREHENSIVE TRAINING
- FULL COLOR COUNTER DISPLAYS
- PART-TIME • FULL-TIME
Min Inv \$795 1-800-999-8788

NOVELTIES

POSTERS • POSTERS • POSTERS

BUY DIRECT FROM MANUFACTURER
LARGEST SELECTION IN THE USA
ROCK 'N' ROLL • PIN-UPS • SPORTS •
CARS • FLOCKED • DOOR SIZE, MANY MORE!
FULL COLOR CATALOG AVAILABLE
CALL TOLL FREE 1-800-221-6730
(in N.Y. 718-441-5500)

WNY ENTERPRISES, INC.
132-05 ATLANTIC AVENUE
RICHMOND HILL, N.Y. 11418
DEALERS ONLY

DON'T LOOK ANY FURTHER
ZMACHARS POSTER, INC. IS YOUR COMPLETE ONE STOP FOR MUSIC RELATED MERCHANDISE. GREAT SERVICE AND SELECTION. POSTERS, T-SHIRTS, PATCHES, ETC. WE HAVE WHAT YOU NEED!

CALL US NOW!
8181 N.W. 91 TERRACE, BAY #6
MEDLEY, FLA. 33166
PH (305) 888-2238 FAX (305) 888-1924

VIDEO

MediaVision

FILM & VIDEO PRODUCTION
PLANNED, SHOT, EDITED, DELIVERED.
BROADCAST QUALITY EXCELLENT PRICE.

New York (718) VISIONS (718-847-4667)
Los Angeles (213) PRODUCE (213-776-3823)

TAPES

PROFESSIONAL RECORDING SUPPLIES

BLANK AUDIO & VIDEO CASSETTES
Looking for the best at the lowest prices? WE CAN HELP!

- Customized Blank Audio & Video Cassettes
- Norelco, Ampex & Solt Poly Boxes
- Cassette Labels • Ampex Mastering Tape
- Screw Type C-O's • AGFA, BASF & Magnetic Media bulk audio cassette tape

Our 23 years of experience in the recording industry speaks for itself. Give us an opportunity to speak to you. Don't Delay—Call Today For More Information

ANDOL AUDIO PROD., INC.

Recording Industry Supplies
4212 14th Ave. • Brooklyn N.Y. 11219
Call Toll Free 800-221-6578 NY Res (718) 435-7322
Fax (718) 853-2589 • We accept VISA/MC

TDK'S NEW SM CASSETTES: "IT'S ABOUT TIME"

- Now available in 10,20,30 and 60 minute lengths.
- Superior high bias cassette for studio and demo recordings.
- Uses top-quality SA tape pancake for low noise and wide dynamic range.

Ask for our new A/V catalog.

SONOCRAFT

360 West 31st Street
New York, NY 10001
TEL (212) 760-9300
FAX (212) 564-9488

TALENT

COMEDIANS NEEDED

A leading producer of audio cassette productions is looking for suitable comic material for their new line of comedy cassettes. Must reflect a sense of good, clean fun! Please submit sample (cassette or LP) with your name and phone number to:

Bev Owen
Product Development Manager
Silver Bells Music
467 Chestnut St.
Nashville TN 37203

TALENT

LOOKING FOR A RECORD DEAL OR RECORD PROMOTION

SEND TAPES OR CALL:
ALEX GREENE & ASSOC.
27380 GRATIOT AVE.
ROSEVILLE, MI 48066
or Call (313) 779-0207
or Fax (313) 779-2565

MERCHANDISE

\$19.95

CD CLOCK

CD-109 CD-111
CD-108 CD-110
QUARTZ CD-112 CD-110

FEATURES

- GENUINE COMPACT DISC
- DESK TOP STAND
- QUARTZ ACCURACY
- SWEEP SECOND HAND
- ONE YEAR GUARANTEE
- MODERN DESIGN
- GIFT BOX

YES! Please rush me one CD Clock at \$19.95 + \$3.50 shipping, two for \$34.90 + \$3.50 shipping.

My design choices are CD-1 _____ CD-1 _____
Payment by CHQ M.O. M/C VISA
Card No. _____ Expiry Date: _____

For \$ _____ Payable to: Arden Mfg. Co.

Signature: _____

Name (Print) _____

Address: _____ Apt # _____

City _____ State _____ Zip _____

Send to: Box 7860, Billboard Magazine
1515 Broadway, New York, N.Y. 10036

Distributors/Retailers/Promotional enquiries welcomed.

ROCK AND FILM STAR CALENDARS AND TEAR OUT POSTER BOOKS IMPORTED FROM ENGLAND. AVAILABLE IMMEDIATELY. PHONE APRIL AT 1-800-535-8013 OR 213-441-9207. IN CANADA PHONE NOVELLA INC. AT 514-939-0519.

FIXTURES

DANIEL E. GELLES ASSOC. INC.
NEW INNOVATIVE MODULAR DISPLAY SYSTEMS FOR THE RETAIL ENVIRONMENT

PROVEN TO INCREASE SALES
TEL (914) 687-7681
FAX (914) 687-4324

FACTORY DIRECT
COMPACT DISC DISPLAYERS
AUDIO CASSETTE DISPLAYERS
ALBUM DISPLAYERS
LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS
Complete Modular Merchandising System for entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.
1-800-433-3543
Ask for Ken Cohen

GOLDEN OLDIES

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.

HAVEMEYER PARK RECORDS
P.O. BOX 32B
OLD GREENWICH, CT. 06870
Satisfaction guaranteed

MISCELLANEOUS

Billboard Directories are what you might call Basic Tools. They are, in fact, the main sources of vital information for the entire Entertainment Industry.

Billboard's annual directories are constantly in use, year after year, and people who rely on them know how important they are in doing business effectively.

Order any one or all of the directories today!!

International Talent & Touring Directory — The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent—promotes and manages tours.

International Buyer's Guide — The Worldwide Music and Video Business-to-Business Directory. Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games.

Country Music Sourcebook — Radio stations, performing artists, booking agents, personal managers, recording companies and more.

International Recording Equipment and Studio Directory — Up-to-date statistics on professional recording equipment, recording studios, recording studio equipment usage.

International Directory of Manufacturing & Packaging — for the Record, Audio & Video Tape industries. Professional services and supplies for record and video manufacturers, audio and video tape manufacturers, video program suppliers and buyers, video music producers and production facilities.

Call: **Jeff Serrette**
1-800-223-7524 (Out of State)
212-536-5174 (Local)
Ask for prices...

STOP!!!

LOOKING FOR A NEW JOB? NOW YOU CAN RUN A POSITION WANTED ADVERTISEMENT FOR ONLY \$50.00 PER INCH.

CALL JEFF SERRETTE TODAY!!!

HOLD THE PHONE!



Dial 800-223-7524 toll free to place an ad in **ACTION-MART**, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 536-5174).

REAL ESTATE TO THE STARS

SADDLE RIVER, N.J.

\$2,500,000



MANSION OF STONE

Seven secluded acres in estate section of Saddle River. Built with the majestic quality of yesteryear. Seven bedrooms, solarium, three grand fireplaces & inground heated pool.

LOTS OF PRIVACY—Priced to sell.

Call our entertainment specialist about this or other estates.



Friedman Associates Realtors

Estates Club

Tel: 201-327-9090 • Fax: 201-327-9068

SO U Wanna B a Rock'n Roll Star

Need a professionally designed and built recording studio with kitchen, 1/2 bath and bedroom? Studio is detached from 2 bedroom 2 bath redone Spanish home with alcove den, hardwood floors, new kitchen and baths. All on large, maturely landscaped lot in Lorchmont Village section of Hollywood. Studios and Sunset Strip very nearby. Total price studio and home \$489,000.

Ask for **Tim Sullivan**
Office: (213) 665-1121 x 4353 Home: (213) 666-0359

Fred Sands

ALLENDALE, N.J. Only 18 Miles From Manhattan \$769,000



CRESCENT MEADOW

Unique! Spectacular! Contemporary luxury, 4300 sq. ft. of light, dramatic living space, overlooking a 100 acre nature preserve. 5 BRs, 3 full plus 2 half baths, 3 car garage etc. etc. Fantastic views, the perfect get-away from Manhattan hustle.

One of 8 new homes by architect Barry Poskanzer.

Call Tom Henman (201) 670-0500 eve. (201) 848-0935

30 MINUTES FROM N.Y.C.

Prestigious Montclair, N.J. landmark with over 4 acres of land. Make a statement while enjoying the benefits of a prime N.J. community. \$2,490,000.
Burgdorff Realtors - 201-783-2085.

More than 7 out of 10 BILLBOARD readers own a home AND 40% own 2!!!

WANT TO REACH THEM??

Call **CHIC WALKER**
800-950-1018
or 212-536-5284 TODAY!!!

SUBSCRIBE TO MUSICIAN MAGAZINE

The perfect complement to Billboard's weekly music coverage. 12 issues for \$16.

CALL NOW
1-800-247-2160 EXT. 68

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	3	17	REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH 1 week at No. 1
2	1	19	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
3	4	9	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
4	2	19	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
5	11	5	COMMISSIONED BENSON 2553	STATE OF MIND
6	6	11	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
7	5	63	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
8	8	15	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
9	12	21	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
10	9	43	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
11	10	27	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE ...
12	7	47	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
13	13	31	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
14	17	5	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
15	15	15	THE RICHARD SMALLWOOD SINGERS WORD 8469	PORTRAIT
16	16	13	JOHN P. KEE & FRIENDS TYSCOT 406143/SPECTRA	THERE IS HOPE
17	14	23	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
18	19	19	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
19	20	25	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
20	18	19	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
21	22	17	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO	IF ANYBODY CAN, GOD CAN
22	24	35	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA	WAIT ON HIM
23	21	35	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
24	23	19	DOUGLAS MILLER WORD 9109	LIVING AT THE TOP
25	25	47	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
26	28	27	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190	IN WORSHIP
27	35	59	THE WEST ANGELES C.O.G.I.C SPARROW 1189	SAINTS IN PRAISE VOL I
28	30	25	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
29	27	7	DOROTHY NORWOOD I AM 4002	A WONDERFUL DAY
30	26	27	THE RICKEY GRUNDY CHORALE SPARROW 1222	THE RICKEY GRUNDY CHORALE
31	NEW▶		KEITH STATEN LECTION 846 976/POLYGRAM	FROM THE HEART
32	NEW▶		O'LANDA DRAPER WORD 9176	DO IT AGAIN
33	32	7	JOHNNIE WILDER, JR. LIGHT 72036/SPECTRA	MY GOAL
34	31	13	KING BAPTIST CHURCH MASS CHOIR ATLANTA INTERNATIONAL 10153	HOLDING ON TO JESUS' HAND
35	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR WORD 8441	LIVE AGAIN
36	NEW▶		THE WEST ANGELES C.O.G.I.C SPARROW 1235	LITTLE SAINTS IN PRAISE
37	34	28	THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD
38	RE-ENTRY		THE CLARK SISTERS WORD 8449	BRINGING IT BACK HOME
39	NEW▶		LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
40	33	3	DONNA MCELROY WARNER BROS. 26213/SPARROW	BIGGER WORLD

○ 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.

**NEW from...
MALACO RECORDS**

Rev JAMES MOORE
"LIVE" with The
Mississippi Mass Choir

Manufactured and Distributed by Malaco Records, Jackson, MS 39213

In the SPIRIT



by Lisa Collins

COMMISSIONED CONTROL: It has been a year of changes for one of the funkier groups on record in gospel music. First, Commissioned left **Light Records** and subsequently signed with a new management team and the Nashville-based **Benson** label. To top things off, **Michael Brooks** (who produced some of the group's top hits) opted to leave the band. That was followed by the departure last month of lead vocalist **Keith Staten**.

In spite of the host of changes, "State Of Mind," Commissioned's first release for Benson, is already at No. 11 after only three weeks. That should allay fears that the loss of Brooks and Staten would destroy the group. In fact, surviving member **Fred Hammond** contends that the 11 songs are the band's most up-tempo and energetic ever. He also recommends that fans buy the cassette or CD, both of which contain longer versions of many of the songs.

Commissioned fans may soon get a firsthand chance to hear the new Commissioned as the group's current tour continues through December.

Meanwhile, Staten is finding it difficult coping with the split. Not that he would have done things any differently, mind you.

"I didn't have a real desire to do a solo album right now," he says, "but the offer came and the intention was to do it as a separate thing. It all went through a turn, more or less, with our manager [and some] contractual stipulations that didn't really work for me."

Staten is currently touring in support of his solo debut, "From The Heart," which was recently released through **Lection**. And while his distinctive singing style is the dominant form of vocal attack, there are definitely overtones of Commissioned, particularly because it was produced by Brooks and features backup vocals by Commissioned's **Mitchell Jones**. Not surprisingly, Staten believes it will appeal to the same market.

"This album is perhaps a little less funky, and it may attract more of a younger adult market," he says. "I've already done a video and there's another in the plans—and I'm with a great company."

Despite the progress he has made since signing with **Lection** in May, Staten admits that the biggest adjustment is life without Commissioned.

Commissioned still thrives, despite personnel changes

"It's really something that I'll have to get used to—being by myself," he says. "It's killing me. We're still good friends and we plan to keep doing a lot together."

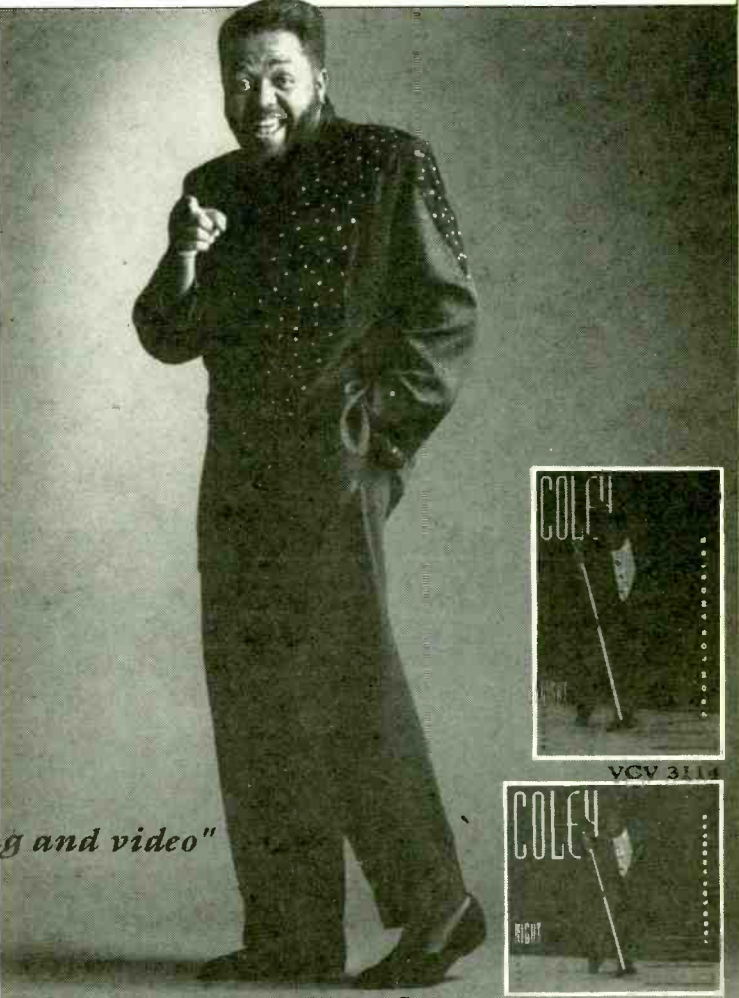
CLEVELAND UPDATE: On a happy note, the Rev. **James Cleveland**, who was hospitalized just one day prior to the opening of the Gospel Music Workshop of America last month in Washington, D.C., is now up and about. In fact, the Rev. Cleveland, who was released from the hospital Aug. 27, was well enough to attend Labor Day services at his Cornerstone Institutional Baptist Church in Los Angeles.

GOSPEL MUSIC'S PREMIER MALE VOCALIST -- Stellar Awards

**DARYL
COLEY**

HE'S
RIGHT
ON TIME

LIVE
FROM LOS ANGELES



"Daryl's first live recording and video"

On Sparrow Album, Cassette, CD and Home Video Cassette. SPR/C/D 1234

TAKIN' THE MESSAGE TO THE MASSES

Available through: **Great Bay Distribution** **Action Distribution** **Precision Sound**
Jerry Bassin Distribution **Malvern Distributors, Inc.** **Central South Music Sales**
Justin Entertainment **Navarre Corporation** **Gemini Distributing**

Gospel

LECTERN



by Bob Darden

WHAT IS THAT BAND that has been flirting with the top of the chart in recent months? The group is **GLAD**, and its "Acapella Project II" has been one of the year's big surprises, just as the original "Acapella Project" was a couple of years back. Founder/vocalist/songwriter Ed Nalle says the success of the band's latest **Benson** project has exceeded its wildest dreams.

"I don't think when we did 'The Acapella Project' we expected anything at all," he says. "We certainly weren't trying to capitalize on a certain demographic, because we've never done that. Besides, we put an acapella thing on 'Beyond A Star' back in 1980. It just seemed to us to be a good thing to do. It came from the heart. Maybe for that reason, 'The Acapella Project' continues to do well—although 'The Acapella Project II' is doing even better."

GLAD seems to have been around forever. Always a favorite with critics, the band has never enjoyed commercial success... until now. For those of us who have followed the band for years, it seems odd that success would come from a cappella renditions of hymns.

"We thought of the hymns right off the bat, partly because our arrangers are all so good at rearranging," Nalle says. "I didn't know what to think about 'Just As I Am'—it has been done to death. But **Bob Kauffman** did such a good job on it, we had no choice."

"As for the **Keith Green** song 'You Put This Love In My Heart,' I like to do remakes. Our industry is finally old enough to do remakes—there is some great stuff

back there. When we did 'Easter Song,' a lot of people thought it was really neat. They didn't know the **2nd Chapter Of Acts** had done it years ago. So as we were collecting material for the album, I was looking for something from either **Keith** or **Larry Norman** or **Love Song**, and this one just jumped out at me."

GLAD recently returned from a three-week a cappella tour of Britain, where the group played to phenomenal crowds at Spring Harvest services in the Scottish cities of Ayr, Minehead, and Skegnes. Before the tour was over, GLAD had performed before 50,000 fans and laid plans for a return visit.

"We did a full concert the next day and sold lots and lots of records," Nalle says. "We've never sold any records in England before! I think the record company was

'The response to "Acapella" has opened avenues for us'

caught totally off guard by the demand. It was wonderful. The Christians in England have an anti-star mentality. They don't want to see Christian performers who think highly of themselves. And hey, I'm with them. We're supposed to be servants, not stars."

Nalle also spent a week in May in Brazil with **Randy Stonehill**, **Garth Hewitt**, and **Stuart Henderson**, hosting a **Compassion International** special.

"So with the trips and 'Acapella,' it was a great year all the way around," he says. "The response to 'Acapella' has already opened new avenues for us. It's just given us new impetus as a band."

"The band was always good, but it was the vocals that interested people. I remember in 1980 mixing 'Beyond A Star' with **Brown Bannister** at the Gold Mine in Nashville when **Amy Grant** wandered by. We played her a couple of cuts and she said, 'That's all so good—but it is that a cappella thing that people love.'"

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	9	PETRA WORD 4191	7 weeks at No. 1 BEYOND BELIEF
2	2	7	TWILA PARIS STARSONG 8155/SPARROW	CRY FOR THE DESERT
3	3	45	CARMAN BENSON 2588	REVIVAL IN THE LAND
4	6	41	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
5	5	15	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
6	4	9	MYLON & BROKEN HEART STARSONG 8145/SPARROW	CRANK IT UP
7	8	105	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
8	9	7	STEVE CAMP SPARROW 1238	DOING MY BEST
9	7	9	PHIL KEAGGY WORD 6988	FIND ME IN THESE FIELDS
10	10	11	4 HIM BENSON 2624	4 HIM
11	12	45	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
12	15	3	PHIL DRISCOLL WORD 4197	WARRIORS
13	26	3	DALLAS HOLM DAYSPRING 4188/WORD	THROUGH THE FLAME
14	11	213	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
15	22	5	DELIVERANCE FRONTLINE 9089/BENSON	WEAPONS OF OUR WARFARE
16	14	41	SANDI PATTI WORD 8456	THE FINEST MOMENTS
17	13	21	GLAD BENSON 2602	ACAPELLA PROJECT II
18	16	33	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
19	21	3	COMMISSIONED BENSON 2653	STATE OF MIND
20	27	25	RICH MULLINS REUNION 0053/WORD	NEVER PICTURE PERFECT
21	19	45	STEVE GREEN SPARROW 1196	THE MISSION
22	18	7	77'S BROKEN 0518/WORD	STICKS AND STONES
23	17	126	CARMAN BENSON 2463	RADICALLY SAVED
24	23	49	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
25	NEW ▶		MASTEDON PAKADERM 2503/WORD	LOFCAUDIO
26	24	90	RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
27	25	53	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
28	20	105	AMY GRANT ▲ MYRRH 5199/WORD	LEAD ME ON
29	RE-ENTRY		THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
30	33	8	VARIOUS ARTISTS BRENTWOOD 5142	SMOKY MOUNTAIN HYMNS II
31	29	7	VARIOUS ARTISTS MARANATHA! 8702/BENSON	TIME WELL SPENT
32	35	74	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
33	31	36	RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR
34	RE-ENTRY		MICHAEL CARD SPARROW 1219	THE BEGINNING
35	30	10	HOSANNA! MUSIC INTEGRITY 030/SPARROW	AMAZING LOVE
36	NEW ▶		MARANATHA KIDS MARANATHA! MUSIC 8150/BENSON	KIDS' PRAISE! - AN EXPLOSION OF HAPPINESS
37	NEW ▶		RANDY STONEHILL MYRRH 6906/WORD	UNTIL WE HAVE WINGS
38	40	7	ONE BAD PIG WORD 6901	SWINE FLEW
39	RE-ENTRY		HOLY SOLDIER MYRRH 6896/WORD	HOLY SOLDIER
40	RE-ENTRY		CHARLIE PEACOCK SPARROW 1217	THE SECRET OF TIME

○ 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.



KEITH STATEN
FROM THE HEART

YOU CAN TELL IT'S "FROM THE HEART" WHEN YOU LISTEN TO KEITH STATEN'S DEBUT ALBUM ON LECTERN RECORDS.

LECTERN...REACHING THE WORLD PolyGram

AVAILABLE ON ALBUM, COMPACT DISC AND CHROME CASSETTE.

© 1990 POLYGRAM RECORDS, INC.

DID YOU KNOW...



that **MASTEDON** features **John Elefante**, former lead singer of **KANSAS?!!**



© 1990 A&M Records, Inc. All Rights Reserved

International

P'Gram Chief Targets Order Fulfillment *EROS System Lauded At U.K. Sales Meet*

■ BY NIGEL HUNTER

LONDON—PolyGram chairman and CEO Maurice Oberstein rebuked some sections of the retail trade during his address to the PolyGram sales conference, tagged "On Target For The '90s," Sept. 7 at Brighton.

"It's a matter of regret we don't find unanimity among dealers about using the EROS system," he said. "The record industry is unique in

being expected to turn around orders and deliver within 24 hours, but people still complain about not being able to get through on the telephone to place their orders."

EROS is an electronic reordering system installed at PolyGram's Chadwell Heath distribution center. Among the major retail webs, HMV, Our Price, and, increasingly, W.H. Smith and Woolworth are utilizing the system, which automatically transmits stock orders overnight to suppliers by a computer-to-computer method.

Utilization of the system is slight among independent retailers because of the installation and staff-training costs. Oberstein emphasized the need to use the system if a 24-hour service is to be maintained, and mentioned the growing traffic congestion on the roads as another handicap hampering successful fulfillment of orders within 24 hours.

Alluding to difficulties recently experienced at Chadwell Heath, Oberstein assured his listeners that the center would be turned into "a first-class operation" under Eric Wordsworth and revealed that former longtime CBS sales director John Mair is joining as customer services director.

A major, sophisticated computer system is being established at Romford, he said, with the latest in in-

formation technology "to give us the tools we need to market successfully." It is expected to be fully operational by next Easter.

Oberstein told the assembled sales and strike forces of the Polydor, London, and Phonogram labels that "the purpose of business is profit, which comes from excellence." He asked them to focus their minds on attaining excellence rather than on problems.

"The seed corn of our business is the development of artists and repertoire," Oberstein said.

Guest speaker at the conference was Jeremy Hanley, M.P. for Richmond and Barnes and parliamentary private secretary to Minister for the Arts David Mellor.

Hanley stressed the government's awareness of the value and importance of the music industry to the economy. He noted that currently general retail sales were flat but that the record business was not so badly affected. He quoted from BPI and IFPI statistics to underline the point, and noted that the record industry spent \$104 million on advertising during 1989 as opposed with \$83 million the previous year. The U.K.'s annual spending on music is now \$34.61 per head.

Hanley admitted his dismay about the fate of the blank-tape. *(Continued on next page)*

Small But Mighty Turnout At Scot Confab

■ BY HOWARD SHANNON

GLASGOW, Scotland—Conference coordinator Simon Frith leans forward, puts his head in his hands, and sighs: "I am bitterly disappointed more of the majors didn't turn up. And the turnout from the Scottish independents was appalling. And these are the people on our own doorstep."

Frith is addressing the dying moment of the first New Music World conference. He wears the look of a man who has lost a dollar and found a dime. Nine seminars tackling issues facing European independent labels had run at Glasgow Univ. Sept. 5-9. Organizers pitched the conference, loosely based on the annual New Music Seminar in New York, as a "celebration of the independent music scene."

A round of applause breaks out for Frith from the smattering of delegates left. Those who did attend—panelists included Tony Wilson (Factory Communications), Bruce Findlay (Schoolhouse Management), Peter Walmsley (Rough Trade), Una Johnston (New Music Seminar), and Bill Drummond (a member of current U.K. chart dance band K.L.F.)—said they were impressed with what has been achieved. A head count of dele-

gates and speakers over the event's several days comes in at about 140.

Atlantic International A&R representative Basil Barrow is happy with the \$900 investment it cost his label, \$180 of that on registration. CBS also dispatched a delegate.

"I found the panels of five people faced by around 40 delegates created excellent interplay," says Mikael Hojris from the Danish government-funded music organization, ROSA. "The panel fielded questions from the floor, rather than merely delivering a speech."

An early session threw up the question: Is the narrow-mindedness of indie labels a major barrier to their success?

Without exception, the five panelists—Brian Guthrie (partner in Nightshift Records & Distribution), Pete Lawrence (managing director, Cooking Vinyl), Lindsay Hutton (Next Big Thing magazine and Records), Dietrich Eggert (Rough Trade, West Germany), and Robert King (Catharsis Records)—said it was, in fact, the majors who are narrow-minded.

"The thing about people producing indie product," said Lawrence, "is that they are fanatical about it, not narrow-minded. Inevitably, econom-



Who Was That Masked Turtle? SBK Records U.K. managing director Peter Reichardt, left, and EMI Records U.K. managing director Rupert Perry show their enthusiasm upon hearing that "Turtle Power" had reached No. 1 on the U.K. singles chart. The "Teenage Mutant Ninja Turtles" soundtrack has gone gold in the U.K., having sold more than 100,000 copies.

Reunification Dominates German Publishers Meeting

■ BY WOLFGANG SPAHR

HAMBURG, West Germany—Prospects for the success of next month's reunification of the two Germanies dominated the discussions at the recent annual meeting of the German Music Publishers Assn. (DMV) in Constance, West Germany.

More than 150 music publishers attended the meet, mostly from West Germany but also including some from Austria and Switzerland as well as a GEMA delegation headed by the new chairman, Prof. Dr. Reinhold Kreile.

It was generally agreed that euphoria about the reunification should be tempered with realization of the many economic and social difficulties to be solved before East and West Germany are total-

ly one again.

Major concern was expressed about the protection of copyright. Several speakers anticipated a serious problem with unauthorized photocopying. The inevitable establishment of East German branch offices by West German publishers would not necessarily keep such illegal activities in check or under control.

"What we decide today will be old hat tomorrow because of the rapid rate of change in the German Democratic Republic," observed Maja-Maria Reis, DMV president.

Publisher Rolf Budde from Berlin related his experiences in dealing with GDR songwriters and artists. He said they were unsure of the Western music market and likely to make unrealistic claims and expect too much too soon.

GEMA president Kreile believes there should be a single copyright society for the unified Germany to economize on costs. He added that GEMA is well equipped to handle the administration of GDR writers and publishers.

GEMA board member Prof. Hans Wilfried Sikorski reminded delegates of the coming European single market and told them that GEMA is arranging representation in Brussels, Belgium, to achieve and maintain contact with European Parliament politicians on the subject of copyright harmonization throughout the Community.

Michael Karnstedt reported better contacts and cooperation between music publishers and record companies, particularly in fighting piracy. He gave details of the DMV sound-carrier committee, which is preparing a checklist of licensing agreements so that member companies are well informed and up to date in their negotiations with the record firms.

Reis stressed the importance of music publishers protecting their interests legally with regard to writers and artists they have discovered, financed, and promoted. They must also acquaint all users of their music with their obligations under the copyright law.

ics is the bottom line. But in our position, we can still afford to sell 5,000 copies of a record and break even, unlike majors, who need 40,000 plus."

Lawrence claimed that nearly 95% of Cooking Vinyl's releases have gone into profit "fairly quickly." He added, "It comes down to marketing. If the money isn't there to do the job properly, then we can't compete."

Of crucial importance, said Hutton, is that U.K. labels like Next Big Thing must export their products. Eggert agreed, saying, "British indies are dependent on exports. Germany is a big market for your independents. Rough Trade West Germany is exploring co-manufacturing deals to save on origination costs."

Guthrie won colleagues' approval when he called for an improved industry grapevine. "I was badly stung when distributors Pinnacle and Fast Forward went bankrupt. It seemed a lot of people in the business knew they were going to go down. Did they tell me? Did they like hell! They let me carry on selling to those companies."

Attention then turned to radio. Why didn't the 16-year-old independent sector band together and make a concerted bid for a 24-hour Independent? *(Continued on next page)*

Belgian Trade Group To Fight Tape-Levy Plan

■ BY MARC MAES

BRUSSELS, Belgium—Gilbert de Clercq, president of the Belgian Tape Importers & Manufacturers' Assn., has formally announced a national campaign against the plans of both the Belgian IFPI group and the Sen. Lallemand-led group of politicians to impose a blank-tape levy here.

He says the campaign will be launched at a conference for specialist publications and other media in mid-October. Plans include teaming up with both Belgian (Testaankoop) and European (BEUC) consumer organizations to strengthen the anti-levy faction.

"The tape levy is claimed to be protection for authors, but in the current Belgian government proposals put forward by Sen. Lallemand, only 16.6% of the revenue would go for that purpose, with 50% going for various Belgian communities," de Clercq says.

"This is plainly ridiculous and simply adds up to another form of taxation which consumers will have to pay," he continues. "As an association, we have nothing against fighting piracy and we are certainly in favor of protecting the rights of authors, but not in the way put forward by IFPI and Lallemand. I might even consider negotiating for a 1% or 2% levy going directly to the authors."

He adds that the imposition of a tape levy before 1992 would add up to "unfair competition" for the Belgian market. Consumers would not mind traveling one hour to the border to purchase tapes in countries where no levy was applied and where value-added tax rates were "more consumer friendly" than in Belgium, he

(Continued on next page)

SCOTTISH CONFAB*(Continued from preceding page)*

dent Network Radio (INR) franchise, came a question from the floor.

Lawrence gave the idea short shrift. He had experience in applying for a U.K. incremental license with Rhythm Radio. The limited number on offer, he asserted, would go to rock and classical, not indie. Defeatist, retorted the floor.

Guthrie wants to see more challenging independent and BBC radio, but tempers it with a realization that alternative music fails to attract advertising, or ratings. Perhaps community or incrementals could help, he said. "I subscribe to the view that radio promotes records and shouldn't have to pay for the privilege. Night-shift has already been approached by one incremental to waive Performing Right Society payments, signed away by me on behalf of artist and publisher."

He has not yet signed. "And would not be able to," said Christian Ulf-Hansen from PRS, in the audience. Guthrie concluded, "I have challenged INR by saying: 'Here are 20 indie records. Put them on heavy rotation and I guarantee 50% will chart.'"

POLYGRAM SALES MEET*(Continued from preceding page)*

levy proposal. It had been included in the Conservative Government's election manifesto but disappeared later because the government did not want to introduce another tax.

Pledging to resurrect the measure, Hanley said, "It's not a tax; it's a royalty."

Nigel Haywood, PolyGram pop sales division GM, noted the group's continuing success for the sixth successive year at the head of the league in both singles and albums in the U.K. market. The PolyGram labels had scored 50 top 40 singles this year to date, a third more than for the same period in 1989, and 38 top 40 albums, including four chart-toppers. Sales of Elton John's "Sleeping With The Past" and Luciano Pavarotti's "The Essential Pavarotti" have each been selling up to 60,000 units a week.

PolyGram's TV album promotion activities this fall will center on "Rocking All Over The Years" by Status Quo, "The Very Best Of The Bee Gees," "Cornerstones" by Jimi Hendrix, and "The Very Best Of Elton John."

GROUP TO FIGHT LEVY*(Continued from preceding page)*

says.

The Lallemand plan, according to de Clercq, is for an 8% levy, with 50% of the revenue going to various Belgian communities, and the remainder split on a one-third-each basis to authors, artists, and producers, while the IFPI recommendation is for a levy of some 10 Belgian francs per hour of recording tape, with authors, composers, and producers each getting 25% of the total.

**BPME is launching
a new U.K. chapter
... see page 21**

LAND OF THE MIDSUNNIGHT

A Billboard spotlight

Scandinavia

Billboard's Scandinavia spotlight presents the most thorough update on the ever-expanding Scandinavian music market. It will include a complete examination of Norway, Finland, Denmark and Sweden from record companies to trade associations. It will be must reading by Billboard's International audience of over 200,000 industry executives!

**For ad details call:
Europe**

**Richard Chapman
44-71-323-6686**

**United States:
Gene Smith
Associate Publisher
212-536-5001**

Issue date: November 17

Ad deadline: October 23



EVENT...IN THE MUSIC INDUSTRY!

BIG SOUNDS FROM BUDAPEST

BE THERE TO HEAR THEM.

Once again, Billboard and Music & Media jointly sponsor the prestigious executive East-West conference addressing Europe's music industry, its growth and future. Music industry executives the world over are invited to attend what promises to be a fabulous opportunity for the industry, as it addresses the challenges for record, TV, concerts, radio, video, publishing, rights and facilities.

Billboard and Music & Media will be featuring a special report on the conference agenda and the important topics to be discussed, offering you and your company an opportunity to reach the influential executives who will be present at the event.

By advertising in Billboard and Music & Media, you will impact not only all delegates, but also over 235,000 decision makers worldwide!

To further enhance this unique opportunity, we offer a one-time discount of 15%, if your ad runs in both publications!

THE BIG SOUND IN BUDAPEST WILL BE HEARD ROUND THE WORLD... WHAT ABOUT ADDING YOUR VOICE?

CONTACT:

LONDON

Richard Chapman/
European Sales Manager, Billboard
PH: 71-323-6686 FAX: 71-323-2314

AMSTERDAM

Ron Betist/Sales Director, Music & Media
PH: 31-20-669-1961 FAX: 31-20-664-9059

NEW YORK

Gene Smith/Associate Publisher, Billboard
PH: 212-536-5001 FAX: 212-536-5358

Billboard



THE HOTTEST DUO IN THE MUSIC INDUSTRY!

**FOR BOTH PUBLICATIONS:
ISSUE DATE: NOVEMBER 24
AD CLOSE: OCTOBER 30**



The Executive Conference of East and West Europe's Music Industry.

**23-26 NOVEMBER, 1990
BUDAPEST, HUNGARY**

Netherlands To Host Another Major Jazz Fest

■ BY WILLEM HOOS

AMSTERDAM—Paul Acket, who recently organized his 15th edition of the annual North Sea Jazz Festival in The Hague, is to set up another major jazz event in the Netherlands—the European Jazz Festival, to be held Nov. 2-4 in the southern city of Maastricht.

Miles Davis has already been signed for the event, which Acket is organizing with his daughter Madelon, since 1989 his co-organizer of the North Sea fest.

Acket says the new project will become an annual event. "There will be no problem over signing major acts since the European Jazz Festival is staged the same week as the Jazz Fest Berlin.

"The new festival will be on the same conceptual lines as North Sea, though smaller. The MECC Center in Maastricht has seven stages but the Congress Center in The Hague, where the North Sea event is based, has 13."

Additionally, Acket is to arrange a special jazz concert Nov. 17 at the Amsterdam Concertgebouw, by the original Oscar Peterson Trio—the pianist joined by guitarist Herb Ellis and bassist Ray Brown, with drummer Bobby Durham added for the evening.

Acket says this year's North Sea Festival, sponsored for the sixth consecutive year by Japanese giant JVC, attracted a record 71,000 people. There were only 9,000 for the first in the series in 1976.

For the first time, the event had competition from another major jazz "happening" in the Netherlands, the Drum International Festival in Amsterdam, sponsored by Dutch tobacco company Drum and staged over the six days before the start of the North Sea Festival.

This was organized by Hans and Annette Loonstijn, who own a chain of record stores. They had predicted an attendance of 60,000-70,000 but only half that number showed up. Most jazz critics feel it is a bad idea to run major festivals in Amsterdam and The Hague so close to each other.

Import CDs Fetch High Price In Tokyo

TOKYO—Imported CDs and vinyl disks are being sold in Tokyo at the yen equivalent of \$16.40-\$17.85, some 20% up on the comparative New York prices of \$12.15-\$17.85, according to a government survey here that cites prices of imports in Tokyo, Hong Kong, London, Paris, Munich, and New York. Some 19 import product lines, also including whiskey and books, were checked between October last year and March 1990. Paris (\$18.55-\$22.85) was the only city where records cost more than in Tokyo.

SHIG FUJITA

Country Music Industry Honors Its Top Talent

OTTAWA—The coming-of-age Canadian country music industry honored its own Sept. 8 in Edmonton, Alberta, with a mixture of emerging and established artists taking music awards that have more meaning than ever before.

There was no one big winner, but plenty could boast of big prizes by evening's end. Prairie Oyster, k.d. lang, and Family Brown took two Canadian Country Music Awards each, while Rita MacNeil snagged an honor normally reserved for American country superstars.

Grammy-winning lang, the most celebrated Canadian singer these days, took the popular-vote entertainer-of-the-year award, and the industry-selected album-of-the-year honor for "Absolute Torch And Twang." Interestingly, though, she was outdistanced by Michelle Wright in the race for the best-female-vocalist category.

Prairie Oyster broke the long-standing domination by Family Brown in the group-of-the-year category, and also took single-of-the-year honors for "Goodbye, So Long, Hello."

Family Brown was by no means absent from the proceedings, though. The Ottawa-based traditional country band, shifting in recent years to a slightly more contemporary sound, took best video for "Pioneers," while group leader Barry Brown took the songwriter's prize for that tune. Manager Ron Sparling was inducted into the Canadian Country Music Assn. hall of honor.

MacNeil, meanwhile, bettered such Americans as Clint Black, George Strait, and Sawyer Brown to claim the top-selling album of the year, "Rita."

And George Fox repeated as male vocalist of the year.

The Canadian country music industry's artists have garnered significant American interest in the last couple of years. Apart from lang, who has had a long-running Sire Records deal, Wright (on Arista), Prairie Oyster (on RCA), Fox (on Warner), and MacNeil (now on Polydor) have been signed.

Someone close to such a deal could be Patricia Conroy, an impressive Vancouver, British Columbia, singer who took the CCMA's Rising Star award at the nationally televised ceremonies.

Best duo was Gary Fjellgaard and occasional partner Linda Kidder. Gordie Tapp, the comedian and television performer best known to Americans for his work on "Hee Haw," was also inducted into the CCMA hall of honor.

Earlier in the week, lang was deemed female vocalist of the '80s in Canadian music by a music critics' panel commissioned by the Canadian Recording Industry Assn. (Bryan Adams was best male vocalist and Rush best group of the decade).

KIRK LAPOINTE

Record Biz Gets Good News Via CRIA Stats

BY KIRK LAPOINTE

OTTAWA—The Canadian recording industry's strong second quarter has spilled over into July, with overall sales revenue ahead of general inflation and apparently insulated from what many say is the early stage of a recession.

Audited figures released by the Canadian Recording Industry Assn. show sales revenue up 7% in the first seven months of 1990 over the same period last year. Leading the way is a 31% jump in compact disk sales revenue, a quick build of the cassette single format, and improving numbers on what had been a

static overall cassette market.

Vinyl declines continue, with the LP and 7-inch single formats still registering a year-to-date deficit on the books. The 12-inch single is in decline, but seemingly not fatally.

On the sales and shipment front, CDs are surging of late. The July figures were up 34% from the same month last year, and brought overall gains to 31% for a revenue total of more than \$89.6 million. The cassette total was up only 3% in July of this year over last, but the overall gain is 5% in the year, for a total sales value by record firms of nearly \$98.9 million.

The cassette gains have been

achieved, it seems, by price increases. Overall shipments are actually down 6% on cassettes, even though revenue is up.

On the CD front, the opposite seems the case. Shipments are up 36%, but sales revenue is up only 31%.

The total industry figures saw shipments down 4% in the first seven months, to 26,342,000 units. But sales revenue was up 7% to \$193,607,000.

Meanwhile, CRIA has announced 20 certifications for the month of August, with top 40 mega-acts Richard Marx and Roxette and multiformat Sinead O'Connor and Billy Idol

in front of the pack.

Marx's "Repeat Offender" went six-times-platinum in the month, signifying shipments of 600,000 in Canada, while Roxette's "Look Sharp" and O'Connor's "I Do Not Want What I Haven't Got" passed the 500,000 mark at quintuple platinum. Idol's catalog "Vital Idol" now is past quadruple platinum in Canada.

Double-platinum albums include the chart-topping "Please Hammer Don't Hurt 'Em" by M.C. Hammer and the "Pretty Woman" soundtrack (which also went gold in the month, CRIA says). Platinum albums for the month included that soundtrack, plus "Pickin' On Nashville" by Kentucky Headhunters, "Killin' Time" by Clint Black, and "Runaway Horses" by Belinda Carlisle.

The 2 Live Crew has its first gold Canadian album, but it is the "As Clean As They Wanna Be" release. Black Crowes' "Shake Your Money-maker" and Concrete Blonde's "Bloodletting" represent new-artist breakthroughs in Canada, as do debut self-titled albums by Mariah Carey and Canada's Sue Medley. "World Power" by Snap, "Blaze Of Glory" by Jon Bon Jovi, and "I Am A Wild Party" by Canada's Kim Mitchell rounded out the list.

Madonna's "Vogue" is the first platinum single in some time in Canada.

MAPLE BRIEFS

WATCH CLOSELY later this year for the hard-rocking debut from 13 Engines, who have landed David Briggs, Neil Young's producer, for their Capitol-EMI debut.

GOLIN JAMES will open 35 dates in Canada and the U.S. for ZZ Top. His "Sudden Stop" album has gone platinum in Canada, and the pairing with the Texas rockers should be a good match; James used their producer, Joe Hardy, on the new album.

SUE MEDLEY, meanwhile, will be adding more Bob Dylan dates to her itinerary. Her superb debut, which is awaiting a U.S. release date, has gone gold in Canada.

A ONE-YEAR RENEWAL has been given to CHRC-AM Quebec City to put the station on notice that the federal regulator will not countenance the performance of talk-show host Andre Arthur. The Canadian Radio-television and Telecommunications Commission says it is "seriously uneasy" with the lack of balance in talk radio on the station. Arthur is king of the French-language talk shows in Quebec and has spoken his mind more than a few times. The CRTC says freedom of speech is not absolute, and will be listening carefully in the coming months.

THE INTERNATIONAL TOUR and showcase support fund from the Foundation to Assist Canadian Talent on Record is out of money. The fiscal year ends next March 31, so there will not be many new tours supported abroad. A government announcement on the future of the Sound Recording Development Program, a component of which is the tour fund, is expected this fall.

FORMER FACTOR executive director Mel Shaw will be the Walt Grealis Special Achievement Award winner March 3 at the Juno awards. Shaw, a former manager and label executive, was crucial in the lobbying for changes to the compulsory mechanical rate in Canada. He now is working on producing a rock musical.

TOM COCHRANE & Red Rider are now just Tom Cochrane. The

band members have gone their various ways, with guitarist Ken Greer part of the new tour group for Gowan, signed to Anthem in Canada and Atlantic in the U.S.

FEDERAL OFFICIALS ARE moving to quell speculation that the much-delayed Broadcasting Act amendments are going to sit longer, or at least until a new study group looks at the state of television profits in Canada. The act should be passed by the end of the year, offi-

cial say. Some reports had indicated that the bill to amend the act was stalled indefinitely by the study group's work.

BRYAN ADAMS, whose next album apparently now has been pushed back to 1991, came to the rescue at a Calgary, Alberta, show recently (his first in a year). When promoter financial problems threatened to cancel the show, Adams stuck by it and headlined for 30,000.

peerpeople

make music happen all over the world!

Steven Rosen
Director of Creative Services,
West Coast

PHILOSOPHY

"I look for originality, quality and integrity in the songwriters and artists that I sign. I believe in nurturing all aspects of their careers. No stone is unturned."

BACKGROUND

Started his career as a musician and accomplished recording engineer...Former studio owner...Later affiliated with the Motown Music Group...Joined Peermusic/Los Angeles as a Professional Manager in 1988...Promoted to Director of Creative Services/West Coast in 1989.

TRACK RECORD

Signed exclusive deal with Jud Friedman, co-writer of James Ingram's current hit single, "I Don't Have The Heart". Worked closely with Donovan on his new Polygram LP. Signed Marvin Etzioni, formerly of Lone Justice and producer of the Toad the Wet Sprocket "Pale" LP. Also signed artist development deals with San Francisco-based band "Monkey Rhythm" and local artist Jeannette Katt.



peermusic

8159 Hollywood Blvd.
Los Angeles, CA 90069 USA
TEL: (213) 656-0364
FAX: (213) 656-3298
TLX: 910 321 4098

HITS of the WORLD

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

BRITAIN (Courtesy Music Week/Gallup) As of 9/15/90

This Week	Last Week	SINGLES
1	6	THE JOKER STEVE MILLER BAND CAPITOL
2	4	GROOVE IS IN THE HEART DEE-LITE ELEKTRA
3	1	ITSY BITSY TEENY WEENY YELLOW POLKA ... BOMBALURINA CARPET/POLYDOR
4	2	FOUR BACHARACH & DAVID SONGS (EP) DEACON BLUE CBS
5	7	WHAT TIME IS LOVE? THE KLF/THE CHILDREN OF THE REVOLUTION KLF COMM
6	3	WHERE ARE YOU BABY? BETTY BOO RHYTHM KING
7	23	THE SPACE JUNGLE ADAMSKI MCA
8	5	TONIGHT NEW KIDS ON THE BLOCK CBS
9	14	VISION OF LOVE MARIAH CAREY CBS
10	9	RHYTHM OF THE RAIN JASON DONOVAN PWL
11	28	GROOVY TRAIN THE FARM PRODUCE
12	10	PRAYING FOR TIME GEORGE MICHAEL EPIC
13	21	DON'T BE A FOOL LOOSE ENDS 10/VIRGIN
14	29	LIVIN' IN THE LIGHT CARON WHEELER RCA
15	32	BLACK CAT JANET JACKSON A&M
16	NEW	SUICIDE BLONDE INXS MERCURY/PHONOGRAM
17	8	NAKED IN THE RAIN BLUE PEARL BIG LIFE
18	19	END OF THE WORLD SONIA CHRYSALIS/PWL
19	12	SILHOUETTES CLIFF RICHARD EMI
20	13	LISTEN TO YOUR HEART/DANGEROUS ROXETTE EMI
21	11	CAN CAN YOU PARTY JIVE BUNNY & THE MASTERMIXERS MUSIC FACT/MASTERMIX
22	38	FASCINATING RHYTHM BASS-O-MATIC GUERRILLA/VIRGIN
23	31	LIFE'S WHAT YOU MAKE IT TALK TALK PARLOPHONE
24	17	I'M FREE THE SOUP DRAGONS/JUNIOR REID RAW TV/BIG LIFE
25	15	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
26	NEW	SHOW ME HEAVEN MARIA MCKEE EPIC
27	NEW	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
28	20	THE KING OF WISFUL THINKING GO WEST CHRYSALIS
29	35	EPIC FAITH NO MORE SLASH/LONDON
30	16	TURTLE POWER PARTNERS IN KRYME SBK
31	22	BLAZE OF GLORY JON BON JOVI VERTIGO/PHONOGRAM
32	NEW	FOOL'S GOLD/WHAT THE WORLD IS WAITING ... THE STONE ROSES SILVERTONE
33	18	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
34	24	NEXT TO YOU ASWAD MANGO/ISLAND
35	36	LA SERENISSIMA DNA RAW BASS
36	25	SILLY GAMES LINDY LAYTON FEATURING JANET KAY ARISTA
37	NEW	THERE SHE GOES AGAIN/MISLED THE QUIREBOYS PARLOPHONE
38	39	ICEBLINK LUCK COCTEAU TWINS 4AD
39	34	GET ME OUT NEW MODEL ARMY EMI
40	NEW	NOTHING TO LOSE S*EXPRESS RHYTHM KING
1	NEW	ALBUMS
2	1	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOLUME 1 EPIC
3	2	LUCIANO PAVAROTTI/PLACIDO DOMINGO/JOSE CARRERAS IN CONCERT DECCA
4	8	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
5	4	ROXETTE LOOK SHARP EMI
6	4	MICHAEL BOLTON SOUL PROVIDER CBS
7	NEW	MARIAH CAREY MARIAH CAREY CBS
8	NEW	JOE JACKSON STEPPING OUT—THE VERY BEST OF ... A&M
9	5	NEW KIDS ON THE BLOCK STEP BY STEP CBS
10	9	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II VERTIGO
11	10	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
12	10	WILSON PHILLIPS WILSON PHILLIPS SBK
13	3	PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS.
14	7	PREFAB SPROUT JORDON: THE COMEBACK KITCHENWARE
15	11	TINA TURNER FOREIGN AFFAIR CAPITOL
16	28	DEE-LITE WORLD CLIQUE ELEKTRA
17	12	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
18	21	TALK TALK NATURAL HISTORY—THE VERY BEST OF ... PARLOPHONE
19	15	MADONNA I'M BREATHLESS SIRE
20	18	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
21	14	BEACH BOYS SUMMER DREAMS CAPITOL
22	NEW	LIVING COLOUR TIME'S UP EPIC
23	17	SOUP DRAGONS LOVEGOD RAW TV/BIG LIFE
24	16	PIXIES BOSSANOVA 4AD CAD
25	20	THE ROLLING STONES HOT ROCKS 1964-1971 LONDON
26	25	THE CARPENTERS ONLY YESTERDAY A&M
27	24	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
28	19	BANGLES GREATEST HITS CBS
29	13	ANTHRAX PERSISTENCE OF TIME ISLAND
30	23	TECHNOTRONIC PUMP UP THE JAM SWANYARD
31	31	CANDY DULFER SAXUALITY RCA
32	30	JASON DONOVAN BETWEEN THE LINES PWL
33	NEW	CHINA CRISIS CHINA CRISIS COLLECTION VIRGIN
34	32	SOUL II SOUL VOL II (1990—A NEW DECADE) 10/VIRGIN
35	33	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
36	27	POISON FLESH AND BLOOD ENIGMA/CAPITOL
37	22	HOTHOUSE FLOWERS HOME LONDON
38	34	RIVER CITY PEOPLE SAY SOMETHING GOOD EMI
39	NEW	DAVE STEWART & THE SPIRITUAL COWBOYS DAVE STEWART & THE SPIRITUAL COWBOYS RCA
40	26	CRAIG MCLACHLAN & CHECK 1-2 CRAIG MCLACHLAN & CHECK 1-2 EPIC
40	NEW	GERDGE MICHAEL FAITH EPIC

CANADA (Courtesy The Record) As of 9/17/90

		SINGLES
1	5	RELEASE ME WILSON PHILLIPS CAPITOL/CAPITOL
2	3	UNSKINNY BOP POISON CAPITOL/CAPITOL
3	7	VISION OF LOVE MARIAH CAREY COLUMBIA/CBS
4	4	HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
5	3	KING OF WISFUL THINKING GO WEST EMI/EMI
6	6	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
7	9	TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS
8	5	THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WEA
9	8	I DIDN'T WANT TO NEED YOU HEART CAPITOL/CAPITOL
10	10	BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M
11	13	ALL THE LOVERS IN THE WORLD GOWAN COLUMBIA/CBS
12	11	HANKY PANKY MADONNA SIRE/WEA
13	14	RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA
14	12	JUST CAME BACK COLIN JAMES VIRGIN/WEA
15	17	JERK OUT THE TIME PAISLEY PARK/WEA
16	NEW	PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
17	16	HOLD ON EN VOGUE ATLANTIC/WEA
18	20	BANNED IN THE U.S.A. LUKE FEATURING 2 LIVE CREW LUKE/WEA
19	15	SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M
20	NEW	CAN'T STOP FALLING IN LOVE CHEAP TRICK EPIC/CBS
1	1	ALBUMS
2	4	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
3	2	JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM
4	5	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
5	3	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
6	6	POISON FLESH AND BLOOD CAPITOL/CAPITOL
7	7	VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
8	10	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
9	10	MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
10	11	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
11	15	CONCRETE BLONDE BLOODLETTING I.R.S./MCA
12	9	FAITH NO MORE THE REAL THING SLASH/WEA
13	13	HEART BRIGADE CAPITOL/CAPITOL
14	17	JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA
15	16	SNAP WORLD POWER ARISTA/BMG
16	12	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
17	NEW	VARIOUS ARTISTS DAYS OF THUNDER GEFEN/WEA
18	18	PRINCE GRAFFITI BRIDGE PAISLEY PARK/WEA
19	19	DEPECHE MODE VIOLATOR SIRE/WEA
20	14	COLIN JAMES SUDDEN STOP VIRGIN/A&M
20	14	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/4/90

		SINGLES
1	13	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
2	3	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
3	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
4	2	OOOPS UP SNAP ARISTA
5	11	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
6	4	IT MUST HAVE BEEN LOVE ROXETTE EMI
7	5	WE LOVE TO LOVE P.M. SAMPSON CBS
8	8	CLOSE TO YOU MAXI PRIEST 10 RECORDS
9	6	KINGSTON TOWN UB40 VIRGIN
10	7	MANTA NORBERT & FEIHLINGE GLAMOUR
11	NEW	DEINE LIEBE KLEBT HERBERT GRONEMEYER EMI
12	9	MEGAMIX TECHNOTRONIC BMC
13	10	SAMURAI ERSTE ALLEGEIMEINE VERUNSICHERUNG ELECTROLA
14	19	WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA
15	15	TURTLE POWER PARTNERS IN KRYME SBK
16	12	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA
17	18	IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI
18	14	UN' ESTATE ITALIANA E BENNATO & G'NANNINI SUGAR/VIRGIN
19	16	KILLER ADAMSKI MCA
20	17	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA
1	1	ALBUMS
2	2	SOUNDTRACK PRETTY WOMAN EMI
3	3	MATTHIAS REIM MATTHIAS REIM POLYGRAM
4	4	PHIL COLLINS ... BUT SERIOUSLY WEA
5	5	ERSTE ALLEGEIMEINE VERUNSICHERUNG NEPPOMUKS RACHE EMI/ELECTROLA
6	9	EROS RAMAZZOTTI IN OGNI SENSO DDD
7	6	VAYA CON DIOS NIGHT OWLS ARIOLA
8	8	SNAP WORLD POWER BMG ARIOLA
9	6	NEW KIDS ON THE BLOCK STEP BY STEP CBS
10	10	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
11	11	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
12	12	JOE COCKER LIVE! EMI
13	12	PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS.
14	13	GARY MOORE STILL GOT THE BLUES VIRGIN
15	14	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
16	NEW	NEVILLE BROTHERS BROTHERS KEEPER A&M
17	18	PINK FLOYD THE WALL HARVEST
18	20	WILDECKER HERZBUBEN HERZILEIN HANSA/BMG ARIOLA
19	15	TALK TALK NATURAL HISTORY—THE VERY BEST OF ... PARLOPHONE
20	17	JON BON JOVI BLAZE OF GLORY VERTIGO
20	17	BOB GELDOF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM

JAPAN (Courtesy Music Labo) As of 9/17/90

		SINGLES
1	1	ODORUPONPOKORIN B.B. QUEENS BMG/VICTOR
2	4	MANATSU NO KAJITSU SOUTHERN ALL STARS VICTOR
3	5	P.S. I LOVE YOU PINK SAPPHERE HUMMINGBIRD
4	NEW	SASAYAKA NA YUWAKU COCO PONY CANYON
5	NEW	SABOTEN TO BANTLINE KINNIKU SHOUJUTAI TOY'S FACTORY
6	NEW	APOLLO SENRI DE EPIC/SONY
7	NEW	I LIKE YOU RC SUCCESSION TOSHIBA/EMI
8	2	NATSUMATSURI JITTERIN' JINN COLUMBIA
9	7	JYONETSU NO BARA THE BLUE HEARTS MMG
10	3	OMATSURI NINJA/SEE YOU AGAIN ... NINJA COLUMBIA
1	1	ALBUMS
2	2	SOUTHERN ALL STARS INAMURA JANE VICTOR
3	NEW	MIKI IMAI RETOUR FOR LIFE
4	4	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOLUME 1 EPIC/SONY
5	4	TSUYOSHI NAGABUCHI JEEP TOSHIBA/EMI
6	NEW	SEIKIMATSU YUUGAI CBS/SONY
7	3	MASAYDSHI TAKANAKA NAIL THE POCKET TOSHIBA/EMI
8	7	CHAGEASAKA SEE YA PONY CANYON
9	6	REBECCA THE BEST OF DREAMS CBS/SONY
10	5	AYUMI NAKAMURA BROTHER HUMMINGBIRD
10	5	PRINCE GRAFFITI BRIDGE WARNER/PIONEER

MUSIC & MEDIA

EUROCHART HOT 100 9/15/90

		HOT 100 SINGLES
1	1	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
2	2	ITSY BITSY TEENY WEENY ... BOMBALURINA CARPET
3	7	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
4	6	FOUR BACHARACH & DAVID SONGS (EP) DEACON BLUE CBS
5	4	SOCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
6	3	OOOPS UP SNAP LOGIC/BMG ARIOLA
7	12	WHERE ARE YOU BABY? BETTY BOO RHYTHM KING
8	10	MALDON ZOUK MACHINE BMG/ARIOLA
9	5	IT MUST HAVE BEEN LOVE ROXETTE EMI
10	9	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
11	NEW	GROOVE IS IN THE HEART DEE-LITE ELEKTRA
12	8	TONIGHT NEW KIDS ON THE BLOCK CBS
13	11	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILIEN TALAR
14	15	WHITE AND BLACK BLUES JOELLE URSULL CBS
15	20	NAKED IN THE RAIN BLUE PEARL W.A.U./MR. MODO/BIG LIFE
16	NEW	IT'S ON YOU M.C. SAR & THE REAL MCCOY ZYX/MIKULSKI
17	13	KILLER ADAMSKI MCA
18	16	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
19	NEW	THE JOKER STEVE MILLER BAND CAPITOL
20	14	KINGSTON TOWN UB40 VIRGIN
1	4	HOT 100 ALBUMS
2	1	CARRERAS/DOMINGO/PAVAROTTI IN CONCERT DECCA
3	3	PRETTY WOMAN SOUNDTRACK PRETTY WOMAN EMI
4	2	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
5	5	PRINCE GRAFFITI BRIDGE PAISLEY PARK
6	8	NEW KIDS ON THE BLOCK STEP BY STEP CBS
7	6	ELTON JOHN SLEEPING WITH THE PAST ROCKET
8	7	EROS RAMAZZOTTI IN OGNI SENSO DDD
9	10	JON BON JOVI BLAZE OF GLORY VERTIGO
10	9	MATTHIAS REIM MATTHIAS REIM POLYDOR
11	13	MADONNA I'M BREATHLESS SIRE
12	12	SNAP WORLD POWER LOGIC/BMG ARIOLA
13	11	NIGHT OWLS VAYA CON DIOS BMG ARIOLA
14	14	GARY MOORE STILL GOT THE BLUES VIRGIN
15	16	JOE COCKER LIVE CAPITOL
16	15	UB40 LABOUR OF LOVE II VIRGIN
17	15	ERSTE ALLEGEIMEINE VERUNSICHERUNG NEPPOMUKS RACHE EMI
18	17	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
19	NEW	MICHAEL BOLTON SOUL PROVIDER CBS
20	19	ROXETTE LOOK SHARP PARLOPHONE
20	19	ALANNAH MYLES ALANNAH MYLES ATLANTIC
1	2	SINGLES
2	1	BLAZE OF GLORY JON BON JOVI POLYGRAM
3	3	EPIC FAITH NO MORE LIBERATION/FESTIVAL
4	6	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
5	5	CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
6	NEW	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
7	4	SUICIDE BLONDE INXS WEA
8	8	U CAN'T TOUCH THIS M.C. HAMMER EMI
9	7	SHE AIN'T WORTH IT GLENN MEDEIROS POLYGRAM
10	14	CHAIN REACTION JOHN FARNHAM BMG
11	10	VISION OF LOVE MARIAH CAREY CBS
12	11	HANKY PANKY MADONNA WEA
13	9	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG CBS
14	13	SHOW NO MERCY MARK WILLIAMS CBS
15	NEW	LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
16	12	BUST A MOVE YOUNG M.C. POLYGRAM
17	15	UNSKINNY BOP POISON EMI
18	16	TURTLE POWER PARTNERS IN KRYME EMI
19	16	THIEVES IN THE TEMPLE PRINCE WEA
20	NEW	PRAYING FOR TIME GEORGE MICHAEL CBS
20	NEW	THE EMPEROR'S NEW CLOTHES SINEAD O'CONNOR EMI
1	1	ALBUMS
2	2	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
3	3	VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
4	7	THE BLACK SORROWS HARLEY & ROSE CBS
5	5	FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
6	6	SOUNDTRACK PRETTY WOMAN EMI
7	4	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
8	11	GLORIA ESTEFAN CUTS BOTH WAYS CBS
9	9	CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL
10	15	CONCRETE BLONDE BLOODLETTING LIBERATION/FESTIVAL
11	10	PRINCE GRAFFITI BRIDGE WEA
12	12	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
13	NEW	MARIAH CAREY MARIAH CAREY CBS
14	18	FOSTER & ALLEN THE MAGIC OF FOSTER & ALLEN CCT
15	8	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI
16	14	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
17	20	MADONNA I'M BREATHLESS WEA
18	19	BANGLES GREATEST HITS CBS
19	NEW	KATE CEBERANO & HER SEXTET LIKE NOW REGULAR/FESTIVAL
20	NEW	TOMY EMMANUEL DARE TO BE DIFFERENT EMI
20	NEW	MARGARET URLICH SAFETY IN NUMBERS CBS
1	1	SINGLES
2	3	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
3	2	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
4	5	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
5	6	MOOI WAS DIE TIJD CORRY KONINGS CNR
6	4	SUMMER OF '69 BRYAN ADAMS A&M
7	9	IT MUST HAVE BEEN LOVE ROXETTE PARLOPHONE
8	8	IT'S ON YOU MC SAR & THE REAL MCCOY ZYX RECORDS
9	10	RITMO DE LA NOCHE CHOCOLATE TELDEC
10	NEW	MALDON ZOUK MACHINE ARIOLA
10	NEW	PRAYING FOR TIME GEORGE MICHAEL EPIC
1	1	ALBUMS
2	2	VARIOUS ARTISTS THE GREATEST HITS II EWA
3	3	TOTO PAST TO PRESENT CBS
4	4	PAVAROTTI/DOMINGO/CARRERAS IN CONCERT DECCA
5	6	PRINCE GRAFFITI BRIDGE PAISLEY PARK
6	7	CORRY KONINGS LEVEN EN LATEN LEVEN CNR
7	8	MARIAH CAREY MARIAH CAREY CBS
8	5	CLOUSEAU HOEZO? HKM
9	10	THE CARPENTERS THEIR GREATEST HITS A&M
10	9	PHIL COLLINS ... BUT SERIOUSLY WEA
10	9	GARY MOORE STILL GOT THE BLUES VIRGIN

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/7/90

		SINGLES
1	1	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
2	3	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
3	2	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
4	5	MOOI WAS DIE TIJD CORRY KONINGS CNR
5	6	SUMMER OF '69 BRYAN ADAMS A&M
6	4	IT MUST HAVE BEEN LOVE ROXETTE PARLOPHONE
7	9	IT'S ON YOU MC SAR & THE REAL MCCOY ZYX RECORDS
8	8	RITMO DE LA NOCHE CHOCOLATE TELDEC
9	10	MALDON ZOUK MACHINE ARIOLA
10	NEW	PRAYING FOR TIME GEORGE MICHAEL EPIC
1	1	ALBUMS
2	2	VARIOUS ARTISTS THE GREATEST HITS II EWA
3	3	TOTO PAST TO PRESENT CBS
4	4	PAVAROTTI/DOMINGO/CARRERAS IN CONCERT DECCA
5	6	PRINCE GRAFFITI BRIDGE PAISLEY PARK
6	7	CORRY KONINGS LEVEN EN LATEN LEVEN CNR
7	8	MARIAH CAREY MARIAH CAREY CBS
8	5	CLOUSEAU HOEZO? HKM
9	10	THE CARPENTERS THEIR GREATEST HITS A&M
10	9	PHIL COLLINS ... BUT SERIOUSLY WEA
10	9	GARY MOORE STILL GOT THE BLUES VIRGIN

WEA Convenes In Frisco

SAN FRANCISCO—WEA Corp. held its seventh sales meeting Aug. 22-26 at the Hilton Hotel here. WEA president Henry Droz led the staff in celebrating the company's seventh record-breaking sales year and the additions of Charisma and Hollywood Records to the WEA family.



Mingling at the conference, from left, are WEA president Henry Droz; Lenny Waronker, president, Warner Bros.; Doug Morris, president/CEO, Atlantic; Ahmet Ertegun, chairman, Atlantic; and Jeff Ayeroff, co-managing director, Virgin.



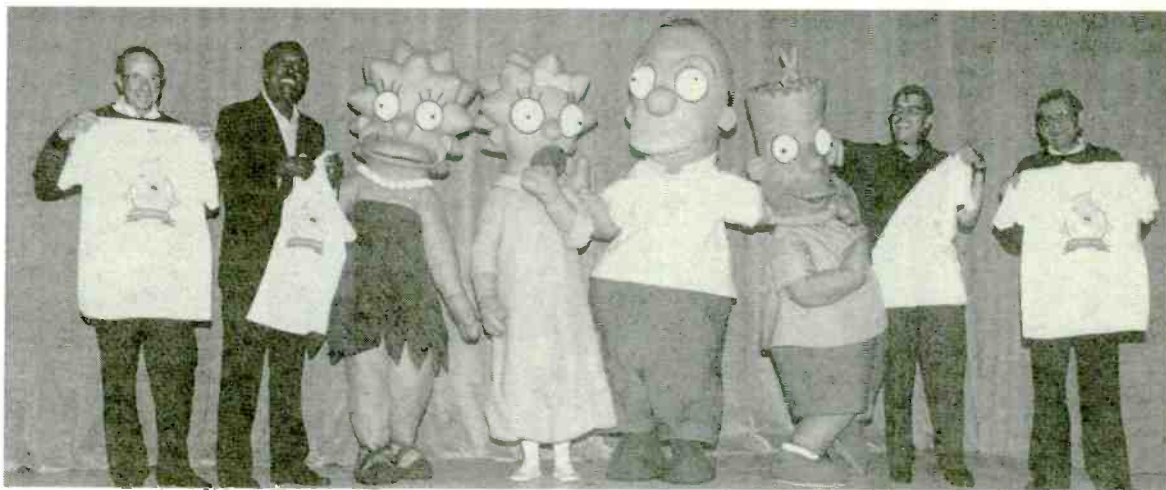
WEA executives discuss business during the conference. Shown, from left, are Ahmet Ertegun, chairman, Atlantic Records; Robert J. Morgado, executive VP, Warner Music Group; Derek Shulman, president, Atco; Harry Palmer, executive VP/GM, Atco; and WEA president Henry Droz.



WEA president Henry Droz, fourth from left, welcomes Giant Records to the WEA fold. Shown, from left, are Irving Azoff, chairman, Giant; Hawk and Terrell, members of recording group Terrell; Droz; John Brodey, VP of promotion, Giant; and George Rossi, executive VP of marketing, WEA.



Recording group Texas Tornados socializes with WEA executives. Shown, from left, are Vic Faraci, senior VP, country, Warner Bros.; Flaco Jimenez, Texas Tornados; WEA president Henry Droz; and Doug Sahn, Augie Meyers, and Freddy Fender, Texas Tornados.



TV cartoon family the Simpsons join WEA executives in announcing a Geffen album based on the TV series, with a tentative release date of Oct. 1. Shown, from left, are WEA president Henry Droz; Eddie Gilreath, VP of sales, Geffen; Lisa, Maggie, Homer, and Bart Simpson; Fran Aliberte, senior VP of sales, WEA; and George Rossi, executive VP of marketing, WEA.



Enjoying the festivities, from left, are Mo Ostin, chairman, Warner Bros.; Irving Azoff, chairman, Giant Records; WEA president Henry Droz; and Doug Morris, president/CEO, Atlantic.



Relaxing at the conference from left are Mo Ostin, chairman, Warner Bros. Records; Robert J. Morgado, executive VP, Warner Music Group; and Droz.



WEA president Henry Droz, left, chats with Elektra recording artist Ernie Isley.



WEA president Henry Droz, left, talks shop with Giant Records chairman Irving Azoff.



Henry Droz, center, congratulates members of Elektra group Faster Pussycat on the success of their debut album. Shown flanking Droz, from left, are band members Brett Bradshaw, Greg Steele, Brent Muscat, and Taimé Downe.



Members of Hollywood Records recording group the Party celebrate the success of their debut album, which was Hollywood's first release. Shown, from left, are Chase Hampton and Deedee Magno, the Party; WEA president Henry Droz; and Tiffini Hale, Damon Pampolina, and Albert Fields, the Party.



Virgin representatives welcome executives from the recently launched Charisma Records to their first WEA sales conference. Shown, from left, are Jordan Harris, co-managing director, Virgin; WEA president Henry Droz; Jeff Ayeroff, co-managing director, Virgin (back); Phil Quartararo, president, Charisma Records (front); Jerre Hall, VP of sales, Charisma; Bob Catania, VP of promotion, Charisma; and George Rossi, executive VP of marketing, WEA.

ALBUM REVIEWS

POP

▶ NEIL YOUNG & CRAZY HORSE

Ragged Glory
PRODUCERS: David Briggs & Neil Young
Reprise 26315

Neil rides his favorite Horse into the wild wastes of Feedbackland on exciting, brutally loud new release. Musically and vocally, performances here could not be more forceful—lashing guitar-driven numbers like "Country Home," "Over And Over," "Love To Burn," and "Love And Only Love" (most clocking in near the 10-minute mark) rank with Young's most powerful. A bonanza for hard rockers.

▶ BOB DYLAN

Under The Red Sky
PRODUCERS: Don Was, David Was & Jack Frost
Columbia 46974

With the Was brothers behind the board, this release is sure to become Bob Dylan's 115th Comeback—studded with such all-star sidemen as George Harrison, Elton John, Bruce Hornsby, Slash, and Jimmy and Stevie Ray Vaughan. Musical guests notwithstanding, these solid, unvarnished tracks capture the elemental Dylan of legend—rocking, biting, and full of sharp-eyed observations. Outstanding are the kickoff single, "Unbelievable," as well as "Cats In The Well," "Wiggle Wiggle," "Handy Dandy," and the title track.

▶ QUEENSRÛCHE

Empire
PRODUCER: Peter Collins
EMI 4658

Quintet follows the gold-plated "Minderime" with an 11-song cycle that should only cement its solid reputation with melodic hard rockers. Deft production and playing, as well as smart lyrics and arrangements, make tunes like sturdy pop/rocker "Another Night Without You" likely candidates for top 40 airplay. Some of the fiercer cuts, like title track, should make inroads at album rock.

TRISHA LEIGH FISHER

PRODUCERS: Phil Harding, Ian Curnow, Rod Gammons, Dennis Lambert, Ray Hedges
Atlantic 91373

Daughter of Eddie Fisher and Connie Stevens offers a bright and perky debut that leans heavily on Kylie Minogue-styled pop/hi-NRG, though Fisher reveals a stronger voice and charisma. Contagious first single, "Empty Beach," is already gathering healthy pop radio attention, while equally infectious "My Heart Holds On" waits in the wings. Club activity would easily be generated for either track given proper remixing.

▶ MOJO NIXON

Otis
PRODUCER: Jim Dickinson
Enigma 73529

Raving San Diego lunatic whoops it up on his first album with a full band, and results are predictably hydrophobic. Accomplices are top-notch: John Doe, Country Dick Montana (Beat Farmers), Bill Davis (Dash Rip Rock), and Eric Ambel (Del-Lords, Roscoe's Gang). Anthemic "Destroy All Lawyers," funk-clotted "Put A Sex Mo-Sheen In The White House," and ever-so-subtle "Don Henley Must Die" are among the

most deranged numbers included.

★ **JOHN MCGLINN**
Kern/Wodehouse: *Sitting Pretty*
PRODUCER: Elizabeth Ostrow
New World 8037

Conductor/scholar McGlinn has done another big service to musical theater buffs, offering a studio version of a rare (and, frankly, unsuccessful) 1924 Jerome Kern/P.G. Wodehouse-scored musical McGlinn presented in a concertized version last year in New York. The score, with charming Kern melodies throughout, most notably the engaging "The Enchanted Train," is performed with great appeal. And—leave it to McGlinn!—the last four tracks of the two-CD package contain material McGlinn unearthed that didn't make the show's Broadway run.

BLACK

▶ TAKE 6

So Much 2 Say
PRODUCER: Mervyn Warren, Take 6
Reprise 25892

Astonishing a cappella act comes across like half a dozen Bobby McFerrins on mind-boggling sophomore session. Lyrical emphasis remains on spiritual themes, but entirely secular "I L-O-V-E You" might be the big push that moves Take 6 over to the pop side, while title cut also holds appeal for black and pop programmers. Whatever the subject, sextet continues to dazzle the ears.

▶ ORIGINAL MOTION PICTURE SOUNDTRACK

Return Of Superfly
PRODUCERS: Various
Capitol 94244

Soundtrack to "sequel" to the 1972 movie about dope and violence in the ghetto features four numbers by Curtis Mayfield, whose original "Superfly" album topped the pop chart 18 years ago. Mayfield's "Superfly" remake, with raps by Ice-T and guitar by Lenny Kravitz, is the radio pick here, but rarer numbers by Eazy-E, Tone Loc, Mellow Man Ace, and Uzi Brothers (latter a spunky take on Coasters' "Riot In Cell Block Number 9") add fuel to chart possibilities.

JAZZ

▶ GEORGE BENSON

Big Boss Band Featuring The Count Basie Orchestra
PRODUCER: George Benson
Warner Bros. 26295

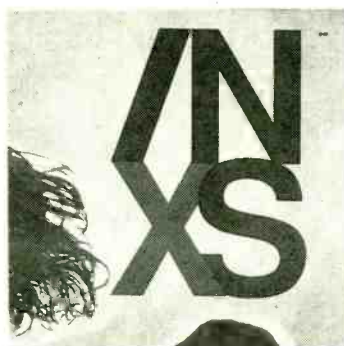
Singer/guitarist plumbs his jazz and soul roots on a sturdily arranged and smoothly performed recital with the Basie Band. Material here is mostly jazz and pop standards ("Without A Song," "Skylark," all-purpose "Green Dolphin Street"), but inclusion of Jackie Wilson's "Baby Workout" makes for wider appeal. A very convincing and easy-to-take set from a perennial favorite.

▶ ANDRE PREVIN, MUNDELL LOWE & RAY BROWN

Uptown
PRODUCERS: Robert Woods, Elaine Martone
Telarc 83303

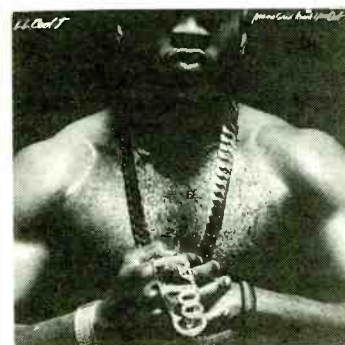
Versatile pianist Previn offers a lovely sequel to his fine "After Hours," with the all-too-infrequently-heard guitarist Lowe replacing Joe Pass in the rhythm role complementing bassist Brown. Session samples the Harold Arlen and Duke Ellington songbooks; while many of the numbers are familiar, Previn's light touch and the subtlety of his accompanists make this a winning date.

SPOTLIGHT



INXS
X
PRODUCER: Chris Thomas
Atlantic 82140

"Suicide Blonde," the kinetic first single from long-awaited follow-up to multiplatinum "Kick," only hints at the rest of the album's depth. The remaining 10 tracks blend a rawness exhibited on early albums and the confidence that comes from playing together for 10 years. Between the big drum sound, great sax playing, and Michael Hutchence's caressing and careening vocals, there's nary a false step here. Other single choices: quietly driven "The Stairs," gentle "By My Side," spunky "Know The Difference," and the Stones-like "On My Way." Collectors: check out the limited-edition pop-up CD.



LL COOL J
Mama Said Knock You Out
PRODUCER: Marley Marl
Def Jam/Columbia 46888

Unlike several rappers who started at the same time and are just a footnote in the history of the genre, LL Cool J has managed to update his sound while not sacrificing his musical identity. His latest entry is no exception. First single "The Boomin' System" is already booming up the rap chart and the artist easily traverses several current rap styles. Other top cuts are "Around The Way Girl," "Jingling Baby," and "6 Minutes Of Pleasure."

COUNTRY

▶ REBA McENTIRE

Rumor Has It
PRODUCERS: Tony Brown, Reba McEntire
MCA 10016

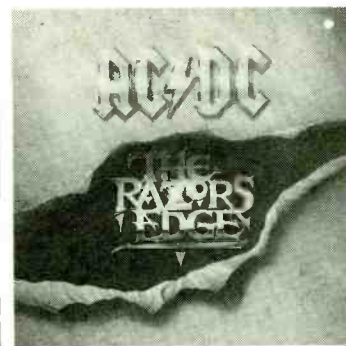
A solid set of songs finds McEntire backed by some of Nashville's finest musicians—Larrie London, Michael Rhodes, Steve Gibson, John Jarvis, and Edgar Meyer. The title song, a tattle-tail tale of cheap talk about cheap thrills, sets the tone of heartbreak-meets-love that dominates this collection. McEntire's voice squeezes the emotion out of such tunes as the powerful "Now You Tell Me," the devastating ballad "You Lie," and the lament of mental helplessness "This Picture."

▶ KENNY ROGERS

Love Is Strange
PRODUCERS: Jim Ed Norman, Eric Prestidge
Reprise 26289

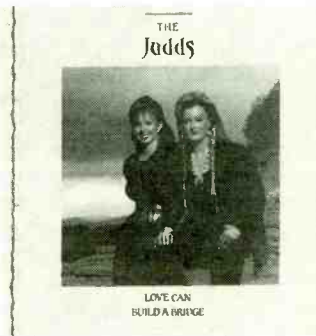
True to the title, Rogers rhapsodizes on the many faces of modern love. Except for the title cut—Rogers' sly,

SPOTLIGHT



AC/DC
The Razors Edge
PRODUCER: Bruce Fairbairn
Atco 91413

Aussie headbangers shoot out first release for new label Atco, and it's a doozy. With one of the more distinctive voices on the rock'n'roll planet, Brian Johnson growls, rasps, screams, and generally peels the paint off the walls through 12 scorchers by the brothers Young. Angus Young's guitar work is simply searing; new drummer Chris Slade certainly puts his stamp on things, especially on sinister title cut. Producer Fairbairn wisely lets the band's true grit shine through and doesn't try to polish the rough edges that make AC/DC one of the most imitated but never duplicated bands in the world.



THE JUDDS
Love Can Build A Bridge
PRODUCER: Brent Maher
Curb/RCA 2070

Like the Gatlin Brothers and the O'Kanes, the Judds possess such singularly striking vocal harmonies that anything they sing sounds beautiful. Unfortunately, not everything beautiful is also memorable. And that's the rub here. As pretty (or vampish, or bluesy) as every cut sounds—and as pristine as the arrangements are—the lyrics are little more than steps on which the vocals do calisthenics. One waits in vain for the clarifying observation, the soul-revealing story, or the final-word phrase. More substance, please.

spirited duet single with Dolly Parton—the album is reflective, low-key, and sweetly melodic.

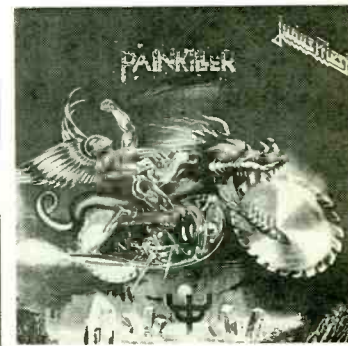
▶ **KATHY MATTEA**
A Collection Of Hits
PRODUCER: Allen Reynolds
Mercury 842330

Mattea is the smoothest, classiest singer in country music, as this roundup of hits (from 1986-1990) illustrates. Includes "Love At The Five & Dime," "Eighteen Wheels And A Dozen Roses," and "Where've You Been."

CLASSICAL

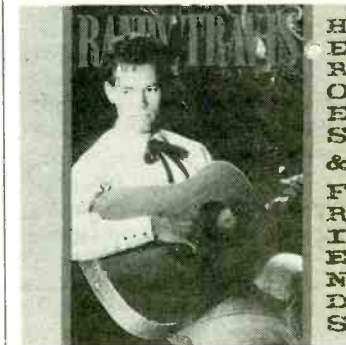
SCHUBERT: 'ARPEGGIONE' SONATA
SCHUMANN: Marchenbilder; ADAGIO & ALLEGRO; BRUCH: KOL NIDREI
Yuri Bashmet, Mikhail Muntian
RCA 60112

SPOTLIGHT



JUDAS PRIEST
Painkiller
PRODUCER: Chris Tsangarides & Judas Priest
Columbia 46891

The Priest goes zero to 60 in no seconds flat on this relentless effort that showcases the band to astonishing effect—lightning guitar playing from Glenn Tipton, ferocious drumming from new member Scott Travis, and, of course, the band's most effective instrument, Rob Halford's never-say-die vocals. From opening title track to the ending "One Shot At Glory," the album is pure, unadulterated, balls-to-the-wall, headbanging metal. After the recent, much-publicized trial, the album will no doubt attract curiosity seekers who are looking for backwards messages. If they aren't careful, they might end up as fans.



RANDY TRAVIS
Heroes And Friends
PRODUCER: Kyle Lehnung
Warner Bros. 26310

And what friends! Dolly Parton, Willie Nelson, Merle Haggard, George Jones, Tammy Wynette, Conway Twitty, even B.B. King (!) and Clint Eastwood (!), to name but a few. Handsomely crafted duet album is big box office all the way; only quandary label faces is which tracks to pull as singles. Look for massive and immediate country and pop acceptance.

Violist Bashmet can produce some of the most seductive string sounds in the business. Fortunately this asset is wedded to a strong musical personality, and both talents are bountifully on display in this satisfying program of transcriptions and original viola pieces.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

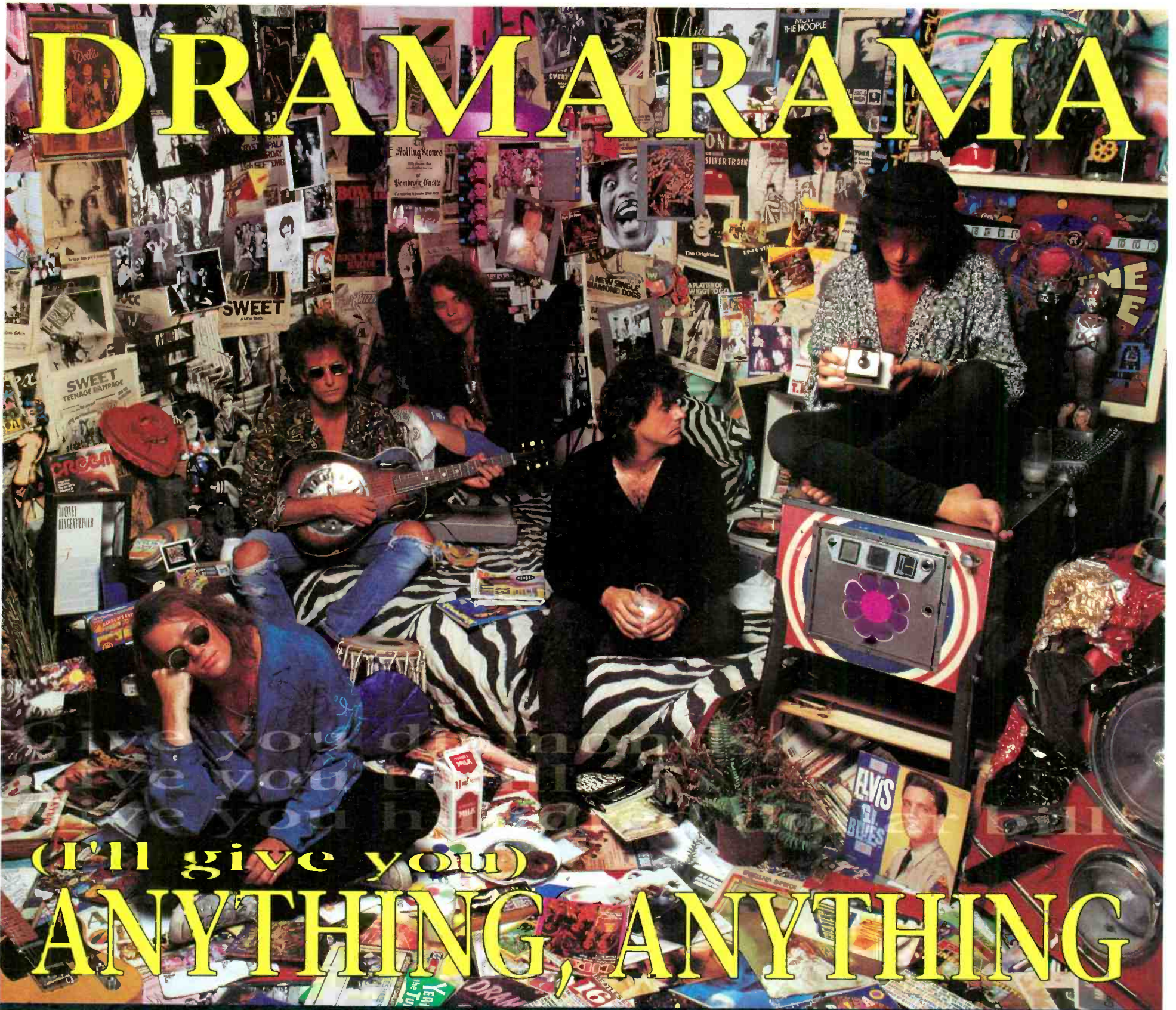
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

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.

DRAMARAMA



(I'll give you) ANYTHING, ANYTHING

"ANYTHING, ANYTHING," the new single from DRAMARAMA (V-74456)

The debut single from DRAMARAMA, from the album Cinema Verite (D-74819) is back by popular demand. SONIC LOVE REMIX by Val Garay. Produced by Chris Carter and John Easdale.

"DRAMARAMA is one of Pirate's biggest success stories. A monster callout and request record for months and still remains as one of the most requested. This is not just a Pirate record, this is a hit record for those who have the marbles to play it. - Pirate Radio

"Anything, Anything is the most requested song in the history of my show and #4 song of the decade at KROQ." - Rodney Bingenheimer, Rodney On The ROQ

* #1 Alternative Track * Over 200,000 albums sold * New Video on MTV NOW!! * L.A. sales on fire * "Live At The China Club" just released * U.S. Tour October - November * Call 1.800.444.6044. for E.O.P. * \$100 bills for everyone (just kidding...) * Distribution by CEMA (US); A&M (Canada); Festival (Australia) * The Chameleon Hitmen DELIVER. Anything. * The Chameleon Commitment, Everything.

CHAMELEON RECORDS



CINEMA VERITE (D-74819) contains "Anything, Anything"



BOX OFFICE BOMB (D-74820) contains "Steve & Edie"



STUCK IN WONDERAMALAND (D-74822) contains "Last Cigarette" and "Wonderamaland"



LIVE AT THE CHINA CLUB (D-74836) also contains "Anything, Anything"

A TRIBUTE PRODUCTION



**THE EXECUTIVE CONFERENCE
OF EAST & WEST EUROPE'S
MUSIC INDUSTRY**
23rd to 26th November 1990
BUDAPEST, HUNGARY

Supported by the Hungarian Ministry of Culture
&
Multimedia KFT

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

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

State banquet

Seminars with simultaneous translation

Showcases

Sponsored by



For further information and bookings contact:

MICHELLE ALEXANDER
Tribute Productions Ltd

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

ITALY

FRANCESCO TOMASI
Fran Tomasi
L'Agenzia SQS
Dorsoduro 1479
30123 Venezia
Tel: (41) 52 23 825
Fax: (41) 52 21 613

SPAIN

JUAN ARZUBIALDE
DPM
Plaza de los Carros 4
Bajo Izq
Madrid 28012
Tel: (1) 266 4204
Fax: (1) 266 8274

GERMANY

TEDDY HOERSCH
Pro: Musik
Schadowstr. 53
5000 Cologne 30
Tel: (221) 55 20 26
Fax: (221) 55 75 61

FRANCE
ISABELLE LEMANN
Salammbô
71 rue Pajol
75018 Paris
Tel: (331) 42 05 64 52
Fax: (331) 42 05 64 53

BMI MARKS HALF CENTURY WITH TOP 50 LIST

(Continued from page 6)

ing Me Softly With His Song."

Among music publishers, the BMI-cleared catalogs of EMI—Beechwood, Screen Gems, Combine, Blackwood, and Unart—give EMI eight songs, the most of any publisher.

The time span between the earliest and latest copyright represented on the list is 44 years, from Hoagy Carmichael and Stuart Gorrell's "Georgia On My Mind," written in 1930 (when the birth of BMI was a decade away), and 1974, when the airwaves first greeted "I Honestly Love You," written by Peter Allen and Jeff Barry.

The most productive period reflected by the listing is 1966-69, with five songs represented for each of the four years. Thirty of the songs were

initially presented to the public between 1965 and 1971. In another example of this intense period of BMI-associated song success, three of BMI's top four songs were introduced in 1967: "Never My Love," "By The Time I Get To Phoenix," and "Gentle On My Mind."

By decade, 30 of the top 50 songs are from the '60s; 12 from the '70s; five from the '50s; two from the '40s; and one from the '30s.

Beyond the two 5 million performance songs, 17 songs have more than 4 million U.S. radio and TV performances, while the remaining 31 have logged more than 3 million performances as of the last quarter of 1989.

**BMI'S MOST PERFORMED
SONGS OF 1940-1990**

5 MILLION PERFORMANCES

1. Yesterday Lennon/McCartney
2. Never My Love Addrisi/Addrisi

4 MILLION PERFORMANCES

3. By The Time I Get To Phoenix Jim Webb
4. Gentle On My Mind John Hartford
5. More Newell/Oliviero/Ortolani/Ciorciolini
6. Something George Harrison
7. Bridge Over Troubled Water Paul Simon
8. You've Lost That Loving Feelin' Spector/Mann/Weil
9. Mrs. Robinson Paul Simon
10. Georgia On My Mind Carmichael/Gorrell
11. I Can't Stop Loving You Don Gibson
12. Strangers In The Night Kaempfert/Singleton/Snyder
13. Everybody's Talkin' Fred Neil
14. Michelle Lennon/McCartney
15. Canadian Sunset Gimbel/Heywood
16. Can't Take My Eyes Off Of You Crewe/Gaudio
17. Killing Me Softly With His Song Gimbel/Fox
18. Sunny Bobby Hebb
19. Snowbird Gene Mac Lellan

3 MILLION PERFORMANCES

20. Scarborough Fair Simon/Garfunkel
21. Girl From Ipanema Gimbel/Jobim/Moraes
22. We've Only Just Begun Nichols/Williams
23. Sitting On The Dock Of The Bay Cropper/Redding
24. For The Good Times Kris Kristofferson
25. Twilight Time Ram/Nevins/Nevins
26. Stand By Me King/Leiber/Stoller
27. Up Up And Away Jim Webb
28. Spanish Eyes Kaempfert/Snyder/Singleton
29. Angel Of The Morning Chip Taylor
30. Only You Buck Ram/Ande Rand
31. The Most Beautiful Girl Wilson/Sherrill/Bourke
32. Sounds Of Silence Paul Simon
33. Help Me Make It Through The Night Kris Kristofferson
34. Traces Gordy/Buie/Cobb
35. Goin' Out Of My Head Weinstein/Randazzo
36. Release Me And Let Me Love Again Williams/Yount/Miller
37. Both Sides Now Joni Mitchell
38. All I Have To Do Is Dream Boudleaux Bryant
39. Cherish Terry Kirkman
40. Tennessee Waltz Stewart/King
41. (I Never Promised You) A Rose Garden Joe South
42. My Cherie Amour Cosby/Moy/Wonder
43. I Honestly Love You Barry/Allen
44. Tie A Yellow Ribbon Round The Ole Oak Tree Brown/Levine
45. Breaking Up Is Hard To Do Greenfield/Sedaka
46. For All We Know Wilson/Griffin/Karlin
47. Never On Sunday Towne/Hadjidakis
48. Blue Bayou Orbison/Melson
49. Behind Closed Doors Kenny O'Dell
50. My Way Anka/Revaux/Francois/Thibaut

BVHV ESTABLISHING DIRECT-SALE RELATIONSHIPS

(Continued from page 5)

tribution.

In a prepared statement, Dick Longwell, senior VP, domestic sales, for Buena Vista Home Video, said, "This move does not represent a change in our support of distribution. Nor will we neglect those retailers serviced by our distributors and rack-jobbers. This is a step in distribution which virtually every other supplier

has already taken.

"We will continue to be supportive of the industry's current distribution system," the statement continued. "In fact, we will request an even greater degree of effort from our distributors to insure that the accounts they service are treated as well as those we handle ourselves."

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE NEW HOT 100 radio panel, already highlighted in an article in last week's radio section, goes into effect with this week's chart. We'll dispense with the usual chart analysis to print the entire current panel below. All stations are FM. The panel is updated quarterly to reflect the latest ratings information from Arbitron. Stations marked with a (D) also report to the Top 40/Dance Cross-over chart; those with an (R) also report to the Top 40/Rock Cross-over chart. New reporters are indicated by an asterisk.

PLATINUM (7)

KIIS Los Angeles
KPWR Los Angeles (D)
KQLZ Los Angeles (R)
WBBM Chicago (D)
WHTZ New York
WPLJ New York
WQHT New York (D)

GOLD (18)

KDWB Minneapolis
KEGL Dallas
KHYY Dallas*
KKBQ Houston
KMEL San Francisco (D)
KRBE Houston
WAPW Atlanta
WAVA Washington, D.C.
WBZZ Pittsburgh
WEGX Philadelphia
WHYT Detroit
WIOQ Philadelphia (D)
WKQI Detroit
WLOL Minneapolis
WRQX Washington, D.C.
WXXS Boston
WYZZ Chicago
WZOU Boston

SILVER (56)

KBEQ Kansas City, Mo.
KGGI Riverside, Calif. (D)
KHMV Houston
KKLQ San Diego (D)
KKRZ Portland, Ore.
KOY Phoenix (D)
KPLZ Seattle
KQKS Denver (D)
KRXY Denver
KSPM Sacramento, Calif. (D)
KUBE Seattle
KWSS San Jose, Calif.
KXXX San Francisco

KXYQ Portland, Ore.
KZZP Phoenix
WAAP Worcester, Mass. (R)
WAPF Jacksonville, Fla.
WAPI Birmingham, Ala.
WBLI Long Island, N.Y.
WBSB Baltimore
WCKZ Charlotte, N.C. (D)
WDCG Raleigh-Durham, N.C.
WDFX Detroit
WDJX Louisville, Ky.
WEZB New Orleans
WFLZ Tampa, Fla. (D)
WGRD Grand Rapids, Mich.
WGTZ Dayton, Ohio
WHYI Miami
WIOG Saginaw, Mich.
WKBQ St. Louis
WKCI New Haven, Conn.
WKDD Akron, Ohio
WKRQ Cincinnati
WKSE Buffalo, N.Y.
WKSS Hartford, Conn. (D)
WKTI Milwaukee
WLUM Milwaukee (D)
WMC Memphis
WMEE Fort Wayne, Ind.
WMJQ Buffalo, N.Y.
WNCJ Columbus, Ohio
WOKI Knoxville, Tenn.
WOMX Orlando, Fla.
WPHR Cleveland
WPOW Miami (D)
WPRO Providence, R.I.
WPXY Rochester, N.Y.
WRBQ Tampa, Fla. (D)
WRVQ Richmond, Va.
WTIC Hartford, Conn.
WVKS Toledo, Ohio
WXGT Columbus, Ohio (R)
WXLK Roanoke, Va.
WYHY Nashville
WZPL Indianapolis

BRONZE (107)

KAYI Tulsa, Okla.
KBFM McAllen, Texas
KBOS Fresno, Calif. (D)
KBTS Austin, Texas
KCLD St. Cloud, Minn.
KCAQ Oxnard, Calif.
KCPX Salt Lake City
KDON Salinas, Calif. (D)
KDZW Des Moines, Iowa (R)
KEZY Anaheim, Calif.
KFMW Waterloo, Iowa (R)
KHFI Austin, Texas
KHOP Modesto, Calif.
KHQT San Jose, Calif. (D)
KHTK St. Louis (D)
KIKI Honolulu (D)
KIKX Colorado Springs, Colo.
KISN Salt Lake City
KJYO Oklahoma City, Okla.

(Continued on next page)

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 169 REPORTERS	TOTAL ADDS 251 REPORTERS	TOTAL ON
STRANDED					
HEART CAPITOL	3	15	56	74	75
LOVE TAKES TIME					
MARIAH CAREY COLUMBIA	7	17	49	73	157
LYIN' TO MYSELF					
DAVID CASSIDY ENIGMA	2	10	36	48	49
HEART LIKE A WHEEL					
HUMAN LEAGUE A&M	1	1	40	42	45
ICE ICE BABY					
VANILLA ICE SBK	4	7	27	38	98
MORE THAN WORDS CAN SAY					
ALIAS EMI	1	6	26	33	152
CHERRY PIE					
WARRANT COLUMBIA	4	5	23	32	102
HIGH ENOUGH					
DAMN YANKEES WARNER BROS.	1	4	26	31	38
UNCHAINED MELODY					
RIGHTEOUS BROTHERS VERVE	1	6	22	29	190
DAYS LIKE THESE					
ASIA GEFFEN	1	1	27	29	33

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 SEPTEMBER 22, 1990

Billboard Hot 100 SALES & AIRPLAY™

©Copyright 1990, Billboard

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	DO ME!	BELL BIV DEVOE	3
2	4	LOVE AND AFFECTION	NELSON	4
3	3	RELEASE ME	WILSON PHILLIPS	1
4	1	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	2
5	12	CLOSE TO YOU	MAXI PRIEST	5
6	8	THIEVES IN THE TEMPLE	PRINCE	6
7	21	PRAYING FOR TIME	GEORGE MICHAEL	8
8	7	TIC-TAC-TOE	KYPER	25
9	5	HAVE YOU SEEN HER	M.C. HAMMER	9
10	9	UNSKINNY BOP	POISON	10
11	10	EPIC	FAITH NO MORE	27
12	15	MY, MY, MY	JOHNNY GILL	13
13	16	EVERYBODY EVERYBODY	BLACK BOX	18
14	—	ICE ICE BABY	VANILLA ICE	23
15	6	TONIGHT	NEW KIDS ON THE BLOCK	22
16	11	VISION OF LOVE	MARIAH CAREY	20
17	20	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS	7
18	17	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	12
19	24	DIRTY CASH	THE ADVENTURES OF STEVIE V	26
20	22	CAN'T STOP	AFTER 7	16
21	23	OH GIRL	PAUL YOUNG	11
22	19	CRAZY	THE BOYS	34
23	13	IF WISHES CAME TRUE	SWEET SENSATION	15
24	26	HEART OF STONE	TAYLOR DAYNE	14
25	35	FEELS GOOD	TONY! TONI! TONE!	38
26	37	FLY TO THE ANGELS	SLAUGHTER	36
27	36	ROMEO	DINO	17
28	33	TELL ME SOMETHING	INDECENT OBSESSION	31
29	—	I DON'T HAVE THE HEART	JAMES INGRAM	19
30	14	JERK OUT	THE TIME	39
31	18	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	51
32	38	POLICY OF TRUTH	DEPECHE MODE	21
33	39	THIS IS THE RIGHT TIME	LISA STANSFIELD	28
34	—	GIVING YOU THE BENEFIT	PEBBLES	29
35	31	LA RAZA	KID FROST	57
36	27	MENTIROSA	MELLOW MAN ACE	62
37	—	HOW MUCH LOVE	VIXEN	44
38	30	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	46
39	—	CAN'T GET ENUFF	WINGER	42
40	—	LIES	EN VOGUE	48

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	RELEASE ME	WILSON PHILLIPS	1
2	5	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS	7
3	2	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	2
4	7	DO ME!	BELL BIV DEVOE	3
5	9	THIEVES IN THE TEMPLE	PRINCE	6
6	10	CLOSE TO YOU	MAXI PRIEST	5
7	11	LOVE AND AFFECTION	NELSON	4
8	14	PRAYING FOR TIME	GEORGE MICHAEL	8
9	3	UNSKINNY BOP	POISON	10
10	4	HAVE YOU SEEN HER	M.C. HAMMER	9
11	12	OH GIRL	PAUL YOUNG	11
12	15	HEART OF STONE	TAYLOR DAYNE	14
13	13	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	12
14	18	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	24
15	6	IF WISHES CAME TRUE	SWEET SENSATION	15
16	16	ROMEO	DINO	17
17	21	I DON'T HAVE THE HEART	JAMES INGRAM	19
18	19	MY, MY, MY	JOHNNY GILL	13
19	8	COME BACK TO ME	JANET JACKSON	30
20	22	POLICY OF TRUTH	DEPECHE MODE	21
21	25	BLACK CAT	JANET JACKSON	32
22	23	CAN'T STOP	AFTER 7	16
23	26	THIS IS THE RIGHT TIME	LISA STANSFIELD	28
24	27	GIVING YOU THE BENEFIT	PEBBLES	29
25	28	SAY A PRAYER	BREATHE	35
26	31	EVERYBODY EVERYBODY	BLACK BOX	18
27	36	SUICIDE BLONDE	INXS	33
28	37	TIME FOR LETTING GO	JUDE COLE	40
29	20	VISION OF LOVE	MARIAH CAREY	20
30	35	ALL I'M MISSING IS YOU	GLENN MEDEIROS	37
31	34	DIRTY CASH	THE ADVENTURES OF STEVIE V	26
32	33	TELL ME SOMETHING	INDECENT OBSESSION	31
33	40	GEORGIA ON MY MIND	MICHAEL BOLTON	41
34	17	TONIGHT	NEW KIDS ON THE BLOCK	22
35	—	MORE THAN WORDS CAN SAY	ALIAS	49
36	24	LOVE AND EMOTION	STEVIE B	43
37	—	ICE ICE BABY	VANILLA ICE	23
38	—	LOVE TAKES TIME	MARIAH CAREY	50
39	29	KING OF WISFUL THINKING	GO WEST	45
40	30	EPIC	FAITH NO MORE	27

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI)	72 OOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/intersong U.S.A., ASCAP/Willesden, BMI)
78 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	60 HIPPYCHICK (Copyright Control)	87 THE OTHER SIDE (Swag Song, ASCAP/Calypto Toonz, BMI/Irving, ASCAP) CPP/HL
84 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	94 HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM	21 POLICY OF TRUTH (Emie, ASCAP) MSC
37 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM	44 HOW MUCH LOVE (Goldie Lix, ASCAP/EMI April, ASCAP/Mophamus, BMI/Plunkrock, BMI) HL	80 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
51 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	23 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP)	56 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
32 BLACK CAT (Black Ice, BMI)	98 I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM	8 PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
2 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	19 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	1 RELEASE ME (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI) HL
42 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP	92 I DON'T LOVE YOU ANYMORE (Polygram Int'l, ASCAP/Theobalds, ASCAP)	17 ROMEO (Island, BMI/Onid, BMI/Willesden, BMI/Doc Ice, BMI) WBM
4 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL	58 I'D RATHER GO BLIND (ARC, BMI)	64 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
12 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM	19 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM	79 SAME OL' SITUATION (S.O.S.) (Sikki Nix, BMI/Krell, BMI/Mick Mars, BMI/Bordelo Bros., BMI/Motley Crue, BMI) WBM
16 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	55 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Les Etioles De La Musique, ASCAP/Must Be Marvelous, ASCAP/Tabrylah, ASCAP/Haynestrom, ASCAP) WBM/CLM	35 SAY A PRAYER (Virgin, ASCAP) CPP
47 CHERRY PIE (Virgin, BMI/Dick Dragon, BMI) CPP	99 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	63 SECOND CHANCE (He Gave Me, ASCAP/Almo, ASCAP/Hip To Hip, BMI) CPP
5 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	69 I WANNA GET BACK WITH YOU (Louie Louie, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Lorimar, BMI/Spinning Platinum, ASCAP/Sir & Trini, ASCAP) WBM/HL	52 SLOW LOVE (Diva 1, ASCAP/Hami Wave, ASCAP)
30 COME BACK TO ME (Black Ice, ASCAP) WBM	85 I WON'T GIVE UP ON YOU (Chrysalis, ASCAP/Sal, BMI) CLM	7 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, ASCAP) WBM
61 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	71 JEALOUS (Momentum, BMI/Chappell, ASCAP) HL	95 SOUL INSPIRATION (Myaxe, ASCAP/WB, ASCAP/Good Single, PRS/Irving, ASCAP)
46 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL/WBM	54 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM	83 STRANDED (Wrensong, ASCAP)
34 CRAZY (Buff Man, BMI)	45 KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL	33 SUICIDE BLONDE (Toi Muziek, ASCAP)
77 CUTS BOTH WAYS (Foreign Imported, BMI) CPP	59 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM	31 TELL ME SOMETHING (MCA, ASCAP) HL
26 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL	57 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)	6 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM
3 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	67 LA WOMAN (Doors, ASCAP) CPP	28 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP) MSC
68 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI)	48 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	25 TIC-TAC-TOE (RSK, BMI/XTC, BMI)
73 EMPTY BEACH (David Gresham, ASCAP)	65 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreula, ASCAP) WBM	40 TIME FOR LETTING GO (Coleision, BMI/EMI Blackwood, BMI) WBM
96 ENJOY THE SILENCE (Emie, ASCAP) MSC	43 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL	22 TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/Al Lancelotti, ASCAP) HL
27 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM	50 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)	24 UNCHAINED MELODY (Frank, ASCAP) HL
18 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	90 LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP)	74 UNDENIABLE (Shakin' Baker, BMI/MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP) HL
38 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	53 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM	10 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL
91 FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP)	62 MENTIROSA (Varry White, ASCAP)	66 VIOLENCE OF SUMMER (LOVE'S TAKING OVER) (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM
36 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	49 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP) WBM	20 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
41 GEORGIA ON MY MIND (Peer, BMI) CPP	13 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL	100 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
81 THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL	11 OH GIRL (Unichappell, BMI) HL	86 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
29 GIVING YOU THE BENEFIT (Kear, BMI/Epic/Solar, BMI) HL	97 ONLY WOMEN BLEED (EMI Blackwood, BMI/Ezra, BMI/Early Frost, BMI) HL/WBM	75 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
82 GROOVE IS IN THE HEART (Deiively, ASCAP/Hancock, BMI)		88 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
9 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL		76 WON'T TALK ABOUT IT (Go! Discs, ASCAP/Chappell & Co., ASCAP)
93 HEART LIKE A WHEEL (Copyright Control)		
14 HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Eliot Wolff, ASCAP) CPP		
89 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-		

2 VIDEO DISTRIBS MAKING AUDIO THRUST

(Continued from page 1)

corded video distributors in the Northeast, announced it had agreed to acquire Central South Rack Inc. and Central South Special Products, a distributor of budget records. Both are units of Central South Music Sales, based in Nashville. After completion of the deal, they will be assigned to Artec Service Merchandising, Artec's rackjobbing division.

Terms of the deal were not announced.

In the Best initiative, the most striking element, according to observers, is that initial music inventory will be financed by Super Club. It is believed that the Dallas-based company is providing video retailers a one-year, interest-free loan to pay for music inventory.

Darrell Baldwin, president and CEO of Super Club, acknowledges that Super Club is providing financing for retailers who want to take advantage of the program but declines to provide details of the financial arrangements.

Super Club officials decline to name the retailers who are participating in the program. But they say that they plan to make the program available to Best's 3,000 customers

in October, after the completion of the test.

A competing video distributor expressed skepticism about the concept, saying that, if Super Club "is going to finance \$30,000-\$50,000 in inventory for every video retailer in the program, they will have insurmountable problems within a few months. Not even Super Club has the kind of money to handle that problem."

Baldwin disagrees. While the deal is "very attractive" to video retailers, Best considers the customer's credit history before allowing it to participate in the program, he says.

Moreover, Baldwin points out that inventory is not provided on a consignment basis but through a loan. "We want the [program participant's] commitment," he says. "So while we take some financial risk, they pay for the product and then for the terms."

Baldwin says the Best program shows how the company intends to maximize the synergies between its various divisions. Turtle's, one of the music chains owned by Super Club, will be overseeing Best's
(Continued on page 84)

Classical KEEPING SCORE



by Is Horowitz

KEEPING OUT OF MISCHIEF: Claudio Abbado directed his first recording for Deutsche Grammophon in 1967. It featured pianist **Martha Argerich** in concertos by Prokofiev and Ravel. The orchestra was the Berlin Philharmonic.

The conductor has now signed a new agreement with the label that extends his DG alliance into 1997. That signing, on Sept. 5, followed by a day implementation of a pact confirming Abbado's appointment as the new music director of the Berlin Philharmonic.

It's not surprising that recordings by Abbado and the BPO will figure prominently in his future plans for DG. Among the commitments are a Mahler Symphony No. 1, Tchaikovsky's Symphony No. 6, and a complete edition of the Beethoven piano concertos with **Maurizio Pollini** as soloist.

Much more extensive, however, are Abbado's commitments with the Vienna Philharmonic for DG, which enjoys exclusive rights to all recordings he performs with the orchestra.

On the operatic side, Abbado will direct a 1971 taping of "Pelleas et Melisande" with **Maria Ewing** and **Francois LeRoux**, to be followed by a Lohengrin with **Siegfried Jerusalem** and **Cheryl Studer**, and a Salzburg Festival production of "From the House of the Dead." Other operas on Abbado's list with the VPO include "Boris Godunov" and "Elektra."

As if that weren't enough to keep Abbado's baton waving briskly before the VPO and DG's microphones for much of the predictable future, add Verdi's "Requiem" and "Four Sacred Pieces," Schoenberg's "Gurrelieder," Mahler's Symphony No. 2, and the "Ruckert" and "Knaben Wunderhorn" Lieder with **Jessye Nor-**

man.

Wait, there's more. Add an album of Mozart arias with Cheryl Studer and an Abbado/VPO cycle of the Bruckner symphonies.

And just to make sure that Abbado doesn't let too much leisure dull his interpretive edge, DG has inked in a recording of Rossini's "Barber of Seville" for 1992 with **Placido Domingo**, **Kathleen Battle**, and **Luciano Pavarotti**. The orchestra in this case is the Chamber Orchestra of Europe.

PASSING NOTES: Beverly Sills is co-chair of "Music for Life," a concert in New York's Carnegie Hall Oct. 28 benefiting the Gay Men's Health Crisis. The fund-raiser for services for AIDS victims has drawn appearance commitments from a long list of artists, including **Leon-**

What is Claudio Abbado up to? You name it . . .

ard Bernstein, James Levine, June Anderson, Placido Domingo, Itzhak Perlman, Mirella Freni, Frederica von Stade, Jean-Pierre Rampal, and Andre Watts.

Cellist **Fred Sherry**, artistic director of the Lincoln Center Chamber Music Society, has been appointed to the standard awards panel of ASCAP. The panel selects those ASCAP composers of concert and educational works deserving of special cash awards.

The Intercord label, formerly distributed by Koch Imports, will be handled by Allegro Imports starting in January . . . A series of 13 concerts by the Royal Concertgebouw Orchestra will be carried on both public and commercial radio stations beginning in October, following the orchestra's coast-to-coast tour this fall.

Charles Dutoit, music director of the Montreal Symphony, takes on a similar post with the Orchestre National de France . . . **Emily Good**, a musicologist specializing in American music, has been named associate director, concert music administration, at BMI . . . Chicago Symphony Orchestra recordings are featured on United Airlines' in-flight music channel this month and next.

HOT 100 SINGLES SPOTLIGHT

(Continued from preceding page)

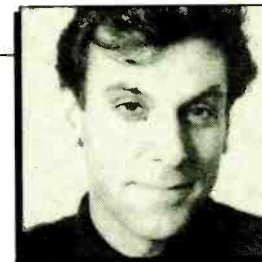
KKFR Phoenix (D)
KKHT Springfield, Mo.
KKRD Wichita, Kan.
KKSS Albuquerque, N.M.
KKXX Bakersfield, Calif. (D)
KKYK Little Rock, Ark.
KLUC Las Vegas
KMYZ Tulsa, Okla. (R)
KPRR El Paso, Texas (D)
KQKQ Omaha, Neb.
KQMQ Honolulu
KRNQ Des Moines, Iowa
KROY Sacramento, Calif. (D)
KRQQ Tucson, Ariz.
KSAQ San Antonio, Texas (R)
KSMB Lafayette, La.
KSTZ St. Louis
KTFM San Antonio, Texas (D)
KTUX Shreveport, La.
KWOD Sacramento, Calif.
KXKT Omaha, Neb.
KXXR Kansas City, Mo. (D)
KZBS Oklahoma City, Okla. (D)
KZFM Corpus Christi, Texas
KZOU Little Rock, Ark.
KZZU Spokane, Wash.
WAAL Binghamton, N.Y.
WABB Mobile, Ala.
WAEB Allentown, Pa.
WANS Greenville, S.C.
WAYS Macon, Ga.
WBBQ Augusta, Ga.
WCGQ Columbus, Ga.
WFLY Albany, N.Y.
WFMP Baton Rouge, La. (D)
WGGZ Baton Rouge, La.
WGY Albany, N.Y.
WHOT Youngstown, Ohio
WHXT Allentown, Pa. (D)
WINK Fort Myers, Fla.
WIXX Green Bay, Wis.
WJET Erie, Pa.
WKEE Huntington, W.Va.
WKFR Kalamazoo, Mich.
WKQB Charleston, S.C.
WKZR Wilkes-Barre, Pa.
WKSF Asheville, N.C.
WKSJ Greensboro, N.C.
WKXX Birmingham, Ala.
WKZL Winston-Salem, N.C.
WKZW Peoria, Ill.
WLAN Lancaster, Pa.
WLAP Lexington, Ky.
WLRW Champaign, Ill.
WMXP Pittsburgh (D)
WNDU South Bend, Ind.
WNNK Harrisburg, Pa.
WNOK Columbia, S.C.
WNTQ Syracuse, N.Y.
WNVZ Norfolk, Va.
WOHT Jackson, Miss.
WOMP Wheeling, W.Va.
WQVV West Palm Beach, Fla.
WPST Trenton, N.J.
WPXR Davenport, Iowa
WQUT Johnson City, Tenn.
WQXA York, Pa. (D)
WRFY Reading, Pa.
WRQK Canton, Ohio (R)
WRQN Toledo, Ohio
WSKZ Chattanooga, Tenn.
WSNX Muskegon, Mich.
WSPK Poughkeepsie, N.Y.
WSSX Charleston, S.C.
WSTW Wilmington, Del.
WTFX Madison, Wis.

WVIC Lansing, Mich.
WWCK Flint, Mich.
WXXL Orlando, Fla.
WYCR York, Pa.
WZAT Savannah, Ga.
WZBQ Tuscaloosa, Ala.
WZEE Madison, Wis.
WZOK Rockford, Ill.
WZYP Huntsville, Ala.
WZZG Charlotte, N.C.
WZZU Raleigh-Durham, N.C. (R)
XHTZ San Diego (D)

SECONDARY (62)

KAMZ El Paso, Texas
KATM Colorado Springs, Colo. (R)
KBIU Lake Charles, La.
KEZB El Paso, Texas (D)
KFRX Lincoln, Neb.
KFXD Boise, Idaho
KGLI Sioux City, Iowa
KHTY Santa Barbara, Calif.
KIOC Beaumont, Texas
KIOK Tri Cities, Wash.
KISR Fort Smith, Ark.
KKMG Colorado Springs, Colo. (D)
KNOE Monroe, La.
KOKZ Waterloo, Iowa
KQCR Cedar Rapids, Iowa
KRZR Fresno, Calif. (R)
KTRS Casper, Wyo.
KTXJ Jefferson City, Mo.
KWNZ Reno, Nev.
KWTX Waco, Texas
KYRK Las Vegas
KZHT Salt Lake City
KZIL Lubbock, Texas
KZZB Beaumont, Texas
WAZY Lafayette, Ind.
WBPR Myrtle Beach, S.C.
WCCK Erie, Pa.
WCIL Carbondale, Ill.
WCIR Beckley, W.Va.
WDAY Fargo, N.D.
WDJQ Canton, Ohio
WFHN New Bedford, Mass.
WFHT Tallahassee, Fla.
WGLU Johnstown, Pa.
WGOR Lansing, Mich.
WHHY Montgomery, Ala.
WHMP Springfield, Mass.
WHTV Greenville, N.C.
WIBW Topeka, Kan.
WIKZ Chambersburg, Pa.
WJDQ Meridian, Miss.
WKHI Ocean City, Md.
WKMZ Hagerstown, Md.
WNFI Daytona Beach, Fla.
WPPR Terre Haute, Ind.
WQEN Gadsden, Ala.
WQGN New London, Conn.
WQID Biloxi, Miss.
WRCK Utica, N.Y.
WTHH Portland, Maine
WTHZ Tallahassee, Fla.
WVAQ Morgantown, W.Va.
WVBS Wilmington, N.C.
WVKZ Albany, N.Y. (R)
WVSR Charleston, W.Va.
WVGT Portland, Maine
WWRB Scranton, Pa.
WXIL Parkersburg, W.Va.
WXXX Burlington, Vt.
WYYS Columbia, S.C.
WZKX Biloxi, Miss.
WZZR Port St. Lucie, Fla.

Jazz BLUE NOTES



by Jeff Levenson

USED TO BE THAT SUMMER WASN'T officially over until Jerry Lewis sobbed, wept, *emoted* through "You'll Never Walk Alone." (Always a precious moment, from a man with more ego than a pack of Norman Mailers.) Truth is, the season for fun and games is over when the postman rings (twice, in fact, the day after Labor Day) and bitches about his herniated (compact) disk problem—a killer condition afflicting professional schleppers at the precise moment tons of new product hits the street each fall. A real enough problem, I guess.

Label execs love the smell of autumn leaves almost as much as they do Santa's cologne. And considering the quantity of releases crossing this desk, it seems that even the indie guys are stirring like sleeping giants. Here, then, a few selected titles by just those wannabe labels (you know, wannabe loved, wannabe competitive, like the majors), for your back-to-school listening:

Muse's most recent batch of goodies includes both new material and reissues. Represented are percussionist **Dom Um Romao**, pianist **Donald Brown**, vocalist **Etta Jones**, guitarist **Larry Coryell**, and bassist **Lonnie Plaxico**. "Plaxico" is noteworthy because it is the ex-Art Blakeyite's first effort as a leader and it features a number of his celebrated (if not overhyped) M-Base side-kicks: keyboardist **Gerri Allen**, cornetist **Graham Haynes**, saxophonists **Steve Coleman** and **Greg Osby**.

Interestingly, Osby also graces the inaugural album of bassist **Michael Formanek**. "Wide Open Spaces," soon to be issued on **Enja**, is a thematically concise work that underscores the leaders' penchant for textural composition. No mere blowing session here. Formanek writes for his group mates—saxophonist Osby, violinist

Mark Feldman, guitarist **Wayne Krantz**, and drummer **Jeff Hirshfield**—with an ear toward fostering group inventiveness. The work's suitelike character (with themes and motivic variations nimbly rising unexpectedly—shades of **Charles Mingus**) seems perfectly suited for film, especially the energy and range of emotion one associates with, say, **John Cassavetes**. An impressive debut. (Krantz, who sparked a live **Billy Cobham** trio date recently, also has an **Enja** album upcoming.)

Speaking of sprockets, **Holland's Timeless Records** has just issued "Movie Themes From France," as interpreted by saxophonist **Barney Wilen** and the **Mal Wal-**

The fall indie output is as interesting as it is extensive

dron Trio. Included are three tunes by **Miles Davis** (rumored to enjoy genius ranking by the French, much like—you guessed it—Jerry Lewis). Also among the Timeless issues is "Young Men & Olds," veteran drummer **Ed Thigpen's** return to action after years in Copenhagen. The ex-Oscar Petersonite finds himself in the company of **Branford Marsalis**, **Terence Blanchard**, **Roland Hanna**, and **Rufus Reid**, thus providing a clue to the album's title. Add to the Timeless batch of releases "Mr. B.," yet another **Chet Baker** recording, this one waxed in 1986, and "Dizzy Gillespie Meets **Phil Woods Quintet**," a heavy-hitting session capturing the superstars five years ago. (Incidentally, Woods' group has just undergone a personnel change. Pianist **Hal Galper** left the band after a nine-year tour of duty. **Jim McNeely**, whose credits include associations with **Mr. Baker**, **Stan Getz**, and the **Thad Jones/Mel Lewis Orchestra**, replaces him.)

Lastly, **Sonet Records**, the English label with an extensive catalog of master performances dating back to the mid-'50s, will issue 21 titles over two release periods—this month and next—under the rubric "Giants Of Jazz." Expect works by **Al Cohn** and **Zoot Zims**, **Barney Kessel**, **Lee Konitz**, **Howard McGhee** & **Illinois Jacquet**, **Red Rodney**, and **Ruby Braff**.

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

HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	2	12	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG 1 week at No. 1
2	1	3	13	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
3	3	1	12	COME BACK TO ME A&M 1475	◆ JANET JACKSON
4	5	7	8	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	◆ PHIL COLLINS
5	10	13	5	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
6	6	5	10	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
7	4	4	17	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
8	9	11	12	IF WISHES CAME TRUE ATCO 4-98953	◆ SWEET SENSATION
9	12	9	8	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
10	13	15	5	GEORGIA ON MY MIND COLUMBIA 38-73490	◆ MICHAEL BOLTON
11	11	10	10	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
12	7	6	17	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
13	8	8	13	KING OF WISHLIF THINKING EMI 50307	◆ GO WEST
14	19	19	4	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
15	15	16	7	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
16	20	25	4	SAY A PRAYER A&M 1519	◆ BREATHE
17	14	14	17	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
18	18	18	8	TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
19	24	33	3	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	DAN FOGELBERG
20	23	28	4	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
21	21	22	8	RHYTHM OF LIFE FONTANA 875 018-4/MERCURY	◆ OLETA ADAMS
★ ★ ★ POWER PICK ★ ★ ★					
22	36	—	2	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
23	16	12	14	TALK TO ME ELEKTRA 4-64964	◆ ANITA BAKER
24	17	17	14	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
25	22	21	11	COULD THIS BE LOVE VENDETTA 1509/A&M	◆ SEDUCTION
26	29	29	8	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
27	28	26	23	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
28	26	23	19	READY OR NOT VIRGIN 4-98995	◆ AFTER 7
29	30	27	22	DO YOU REMEMBER? ATLANTIC 4-87955	◆ PHIL COLLINS
30	27	24	19	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
31	25	20	18	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	◆ MICHAEL BOLTON
32	31	34	6	GYPSY WOMAN COLUMBIA LP CUT	SANTANA
33	37	44	4	UNTIL YOU COME BACK TO ME EPIC 34-73485	◆ BASIA
34	41	49	3	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
35	34	35	5	TAKE ME THROUGH THE NIGHT MOTOWN 2056	SMOKEY ROBINSON
36	38	37	18	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
37	32	31	8	TAKE ME ATLANTIC 4-87882	◆ EVERYTHING BUT THE GIRL
38	33	30	23	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
39	NEW	—	1	TOO COOL TO FALL IN LOVE MCA 53938	JILL SOBULE
40	47	—	2	MY, MY, MY MOTOWN 2033	◆ JOHNNY GILL
41	35	32	15	NOTICE ME Geffen 4-19946	◆ NIKKI
42	NEW	—	1	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
43	46	—	2	I SHY AWAY REPRISE 4-19703	VONDA SHEPARD
44	42	45	22	BABY, IT'S TONIGHT REPRISE 4-19869	◆ JUDE COLE
45	NEW	—	1	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
46	40	40	27	HOLD ON SBK 07322	◆ WILSON PHILLIPS
47	NEW	—	1	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
48	45	42	4	HAVE YOU SEEN HER CAPITOL 44573	◆ M.C. HAMMER
49	43	41	7	SAME OLD LOOK ARISTA 2039	JIMMY RYSER
50	39	36	10	HEAVEN GIVE ME WORDS CHARISMA 4-98952	◆ PROPAGANDA

Records with the greatest airplay gains this week. ◆ Videoclip availability.

ARMED FORCES RADIO SAYS HOLD THE TAPES

(Continued from page 5)

says, and he hopes to eventually be able to broadcast a variety of programming to all the troops involved in the Desert Shield operation. In the meantime, AFRTS is sending over only priority news, sports, and information programs.

But even after the AFRTS adds entertainment programming and additional transmitters, there will be a very limited use for the tapes from U.S. radio stations. Although Fuller stresses that he appreciates the broadcasters' support, he says, "We already provide a very well-balanced type of programming to the troops, so we don't need a great deal more."

In January, when the AFRN aired similar dedication tapes for the troops in Nicaragua, AFRTS PD Gerry Fry called them a "good morale booster." But Fuller says, "Letters [and] tapes from home are the best morale boosters. After [the troops] have been there a while, they are more interested in entertainment programming than in hearing their name on the radio."

Fuller has heard from hundreds of stations, including one that sent a full 48 hours of special programming for the troops. But he is not encouraging the stations that call to send tapes because he cannot promise that they will be used. "Stations send us the tapes and assume that Johnny will hear them," Fuller says, "but there is no guarantee that he will." One exception is tapes targeted for specific Navy ships, which are being forward-

ed overseas.

For stations that do want to send tapes, however, Fuller advises that they be free of commercials, references to specific troop locations, and "anything that would be demeaning or embarrassing to the countries that we are working with or that violates our relationship with them. We would not want to be broadcasting something that would create difficulties for the folks that are trying to negotiate a solution there."

The AFRTS currently provides 24-hour radio and TV broadcasts to 131 countries. Four radio signals are provided in these countries, including two news, sports, and information channels, and two entertainment channels that provide a wide variety of programs "for all different tastes." Time-dated shows, which Fuller refers to as "perishable materials," are sent by satellite. Other programs are sent by mail. All AFRTS satellite broadcasts are encrypted with codes and unscrambled in the receiving country, where "anyone with a radio" can then pick them up.

TOP 40 IS FINE

Although Saudi Arabia is a conservative Islamic country, the AFRN has no problem with airing such suggestive top 40 hits as Bell Biv DeVoe's "Do Me" and Digital Underground's "The Humpty Dance." The Network plans to air an uncensored version of "American Top 40" with

Shadove Stevens, which is also available on AFRN elsewhere in the world.

Many stations, perhaps aware of the AFRN situation, have taken a different route in getting their tapes to the troops. The USO Morning Show Network, a group of 60 stations organized by top 40 WAVA Washington, D.C. (Billboard, Sept. 1), forwards tapes directly to the troops through the USO. Member stations produce weekly 90-minute tapes and are also involved in various USO fund-raising efforts in their markets. The Network plans to raise \$5 million for the USO, which is not a federally funded organization.

Since some members are finding that more listeners want to leave messages than the stations have room for on their tapes, the USO has set up a phone line (900-820-2USO) that listeners can call to leave messages for either the troops or an individual serviceman in the Middle East. These messages will also be forwarded on tapes. The call costs \$3, which benefits the USO.

Morning Show Network member stations include country KPLX Dallas, top 40 KPWR Los Angeles, top 40 WAPW (Power 99) Atlanta, album WMMS Cleveland, and AC WROR Boston. The Network recently added as national sponsors Coca-Cola, AT&T, Anheuser-Busch, and American International Group.

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	DO ME! MCA 53848	BELL BIV DEVOE
2	3	MY, MY, MY MOTOWN 2033	JOHNNY GILL
3	4	CAN'T STOP VIRGIN 4-98961	AFTER 7
4	5	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
5	2	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER
6	8	EVERYBODY EVERYBODY RCA 2221	BLACK BOX
7	9	THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS.	PRINCE
8	10	ROMEO ISLAND 878 012-4	DINO
9	14	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
10	16	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
11	19	ICE ICE BABY SBK 07335	VANILLA ICE
12	15	GIVING YOU THE BENEFIT MCA 53891	PEBBLES
13	6	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
14	11	SLOW LOVE MOTOWN 2028	DOC BOX & B. FRESH
15	17	RELEASE ME SBK 07327	WILSON PHILLIPS
16	12	DIRTY CASH (MONEY TALKS) MERCURY 875 802-7	THE ADVENTURES OF STEVIE V
17	20	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN
18	7	COME BACK TO ME A&M 1475	JANET JACKSON
19	23	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
20	25	BLACK CAT A&M 1477	JANET JACKSON
21	—	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
22	22	LIES ATLANTIC 4-87893	EN VOGUE
23	21	THIS IS THE RIGHT TIME ARISTA 2049	LISA STANSFIELD
24	28	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TONI! TONE!
25	26	LOOK INTO MY EYES COLUMBIA 38-73486	GEORGE LAMOND
26	29	DREAM BOY/DREAM GIRL MICMAC 2539	CYNTHIA & JOHNNY O
27	—	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
28	—	CRAZY MOTOWN 2053	THE BOYS
29	—	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY
30	13	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	1	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
2	3	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
3	4	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
4	2	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
5	6	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
6	7	HOW MUCH LOVE EMI 50302	VIXEN
7	9	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
8	5	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
9	10	JOEY I.R.S. 73014	CONCRETE BLONDE
10	15	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
11	13	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
12	19	CHERRY PIE COLUMBIA 38-73510	WARRANT
13	20	L.A. WOMAN CHRYSALIS 23571	BILLY IDOL
14	16	SUICIDE BLONDE ATLANTIC 4-87860	INXS
15	18	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
16	8	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
17	11	RELEASE ME SBK 07327	WILSON PHILLIPS
18	25	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS
19	17	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
20	14	THE OTHER SIDE Geffen 4-19927	AEROSMITH
21	27	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
22	—	DAYS LIKE THESE Geffen 4-19677	ASIA
23	22	BRICKYARD ROAD ATLANTIC 4-87889	JOHNNY VAN ZANT
24	—	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
25	—	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
26	29	I WANNA BE YOUR MAN VERTIGO 878 006-4/POLYDOR	L.A. GUNS
27	24	JUST CAME BACK VIRGIN 4-98936	COLIN JAMES
28	23	POSSESSION EPIC 34-73398	BAD ENGLISH
29	28	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
30	12	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★					
1	1	1	29	M.C. HAMMER ▲ ⁵ CAPITOL 92857 (9.98) 15 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	24	WILSON PHILLIPS ▲ ² SBK 93745 (9.98)	WILSON PHILLIPS
3	3	3	5	JON BON JOVI MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
4	4	4	13	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	6	6	25	BELL BIV DEVOE ▲ MCA 6387 (10.98)	POISON
6	10	21	3	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
7	5	5	9	POISON ▲ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
8	7	7	10	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
9	8	8	13	KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
10	11	11	62	MICHAEL BOLTON ▲ ² COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
11	9	9	14	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
12	13	12	25	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
13	14	14	31	FAITH NO MORE ● SLASH 25878/REPRISE (9.98)	THE REAL THING
14	12	10	25	SOUNDTRACK ▲ EMI 93492 (10.98)	PRETTY WOMAN
15	17	17	43	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
16	15	13	21	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
17	18	18	10	NELSON DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
18	82	—	2	LIVING COLOUR EPIC 46202 (9.98 EQ)	TIME'S UP
19	21	19	32	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
20	31	34	4	SOUNDTRACK VARESE SARABANDE 5276*/MCA (9.98)	GHOST
21	19	36	3	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
22	16	16	7	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
23	33	64	3	RATT ATLANTIC 82127 (9.98)	DETONATOR
24	26	54	3	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
25	20	15	16	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
26	29	28	51	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
27	32	55	4	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
28	22	20	52	AEROSMITH ▲ ³ GEFFEN 24254 (9.98)	PUMP
29	25	24	19	BILLY IDOL ● CHRYSALIS 21735 (9.98)	CHARMED LIFE
30	24	22	7	LUKE FEATURING THE 2 LIVE CREW (LUKE 91424/ATLANTIC (9.98))	BANNED IN THE U.S.A.
31	27	27	22	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
32	30	25	25	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
33	35	31	53	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
34	37	32	5	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
35	NEW ▶	1	1	QUEENSRYCHE EMI 92806 (10.98)	EMPIRE
36	23	23	9	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
37	36	30	15	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
38	28	26	23	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
39	39	59	3	STRYPER ENIGMA 73527* (9.98)	AGAINST THE LAW
40	34	29	12	BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
41	40	35	18	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
42	48	43	63	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
43	38	33	10	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
44	42	39	15	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
45	54	57	55	THE RIGHTEOUS BROTHERS ● VERVE 823662*/POLYDOR (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
46	45	42	29	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
47	41	37	45	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
48	43	41	13	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
49	56	53	16	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
50	169	—	2	DON DOKKEN GEFFEN 24301 (9.98)	UP FROM THE ASHES
51	57	51	49	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
52	NEW ▶	1	1	GARTH BROOKS CAPITOL 93866* (9.98)	NO FENCES
53	51	48	20	GARTH BROOKS ● CAPITOL 90897 (8.98)	GARTH BROOKS
54	49	44	18	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	85	171	3	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME
56	55	50	76	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
57	44	38	11	SOUNDTRACK DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
58	50	45	24	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
59	NEW ▶	1	1	ROGER WATERS MERCURY 846 611* (19.98 EQ)	THE WALL - LIVE IN BERLIN
60	53	47	21	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
61	64	63	18	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
62	59	56	27	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
63	67	74	5	BRANFORD MARSALIS QUARTET/T. BLANCHARD MUSIC FROM "MO' BETTER BLUES" COLUMBIA 46792* (9.98 EQ)	
64	60	52	17	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
65	46	83	3	DURAN DURAN CAPITOL 94292 (9.98)	LIBERTY
66	61	60	5	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
67	47	40	16	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
68	71	76	8	MAXI PRIEST CHARISMA 91384* (9.98)	BONAFIDE
69	63	61	68	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
70	52	46	18	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
71	58	49	26	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
72	74	84	4	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
73	78	86	7	BLACK BOX RCA 2221 (9.98)	DREAMLAND
74	62	62	6	VIXEN EMI 92923* (9.98)	REV IT UP
75	RE-ENTRY	40	40	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 45024 (9.98 EQ)	IN STEP
76	76	75	68	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
77	65	67	109	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
78	66	66	22	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
79	81	78	44	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
80	70	77	4	PIXIES 4 A.D. 60963/ELEKTRA (9.98)	BOSSANOVA
81	80	72	9	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION
82	68	65	61	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
83	96	91	6	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
84	69	58	8	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
85	75	70	41	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
86	84	81	60	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
87	90	87	5	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI!
88	73	69	114	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
89	108	158	3	DINO ISLAND 846481 (9.98)	SWINGIN'
90	77	73	12	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
91	NEW ▶	1	1	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
92	79	71	10	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
93	87	93	8	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
94	83	79	47	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
95	95	96	49	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	
96	89	88	9	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
97	72	68	15	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
98	93	89	7	D-NICE JIVE 12021/RCA (9.98)	CALL ME D-NICE
99	86	80	61	GLORIA ESTEFAN ▲ ² EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
100	105	101	17	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
101	91	85	41	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98)	THE LITTLE MERMAID
102	102	99	15	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN
103	97	92	30	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
104	109	105	42	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
105	NEW ▶	1	1	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
106	92	97	4	VARIOUS ARTISTS POLYDOR 8470424 (19.98)	KNEBORTH: THE ALBUM
107	NEW ▶	1	1	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
108	98	94	6	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
109	94	95	10	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION

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

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.

SEPTEMBER

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. 15-16, 18th Annual San Francisco Blues Festival, Great Meadow at Fort Mason, San Francisco. 415-826-6837.
 Sept. 15-16, 11th Annual Long Beach Blues Festival, California State Univ., Long Beach, Calif. 213-985-5566.
 Sept. 15-17, Focus On Video '90, Canada's national video trade show, Canadian Exposition and Conference Centre, Toronto. 416-564-1033.
 Sept. 16-22, Georgia Music Festival, including Georgia Music Hall of Fame Banquet, sponsored by the state of Georgia, various locations, Atlanta. Reba Lacks, 404-656-5034.
 Sept. 21-25, Audio Engineering Society Convention, Los Angeles Convention Center, Los Angeles. 212-661-8528.
 Sept. 23-25, NARM Retailers Conference, Westfields International Conference Center, Westfields, Va. 609-596-2221.
 Sept. 24-27, Radio/Television News Directors Assn. Convention, San Jose Convention Center,

San Jose, Calif. 202-659-6510.
 Sept. 25-28, National Assn. of Black Owned Broadcasters Fall Management Conference, Washington Court Hotel, Washington, D.C. 202-463-8970.
 Sept. 26, Fifth Annual Minnesota Video Awards, Rupert's Nightclub, Golden Valley, Minn. 612-290-2835.
 Sept. 26-29, Fourth Annual MARS International Market for the Performing Arts, Music, and Communication, Grand Hall-La Villette, Paris. 011-33-1-4202-3917.
 Sept. 30-Oct. 2, Sponsorship Strategies, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Laura Stroh, 615-321-4254.

OCTOBER

Oct. 2, Anti-Defamation League Testimonial Dinner and Presentation of Human Relations Award for Lifetime Achievement to David Handleman, chairman/CEO of Handleman Co., sponsored by the ADL Music & Video Division and the Music & Performing Arts Unit of B'nai B'rith, Marriott Marquis Hotel, New York. 212-490-2525.
 Oct. 2-3, Third Annual Super Seminar on Special-Interest Video, presented by ITA, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Beth Jacques, 516-487-5904.
 Oct. 3-7, NewSouth Music Showcase '90, various locations, Atlanta. 404-892-2287.
 Oct. 3-9, Professional Media Convention '90: First International Congress for Digital Audio and Video Production Technology, Center of Professional Visual Communication, Cologne, West Germany. 011-49-0221-821-2494.
 Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 9, BMI Awards, BMI office, Nashville. 615-259-3625.
 Oct. 10, ASCAP Country Awards, Opryland Hotel, Nashville. 615-320-1211.
 Oct. 10-11, Second Annual Conference on Regional and Local Event Marketing, Drake Hotel, Chicago. Sheryl Frankel, 212-826-3340.
 Oct. 11, "Beat the Odds" Benefit for the Children's Defense Fund, presented by Jessye Norman, Time Warner Inc., CBS Records, and Black Entertainment Television, Beverly Wilshire Hotel, Los Angeles. 818-995-6545.
 Oct. 15-17, East Coast Video Show, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-7320.
 Oct. 18-20, Friends of Old-Time Radio 15th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.
 Oct. 19, Night of a Thousand Heroes Costume Ball to Benefit AMC Cancer Research Center, Presented by 1990 Honoree Tom Freston, chairman/CEO of MTV Networks, Waldorf-Astoria, New York. 212-977-4180.
 Oct. 19-22, Keynote '90, copyright and music convention, Hong Kong Convention and Exhibition Center, Hong Kong. Roland Swenson, 512-477-7979.

Oct. 21, Fall Music Conference, presented by Music Business Monthly, World Trade Center, Boston. Kimberley Jaeger, 617-728-1463.
 Oct. 23-25, DJ Times DJ Expo, Resorts Hotel, Atlantic City, N.J. Chuck Arnold, 516-767-2500.
 Oct. 24-27, CMJ Music Marathon Convention: "The Discovery And Development Of New Artists," Vista Hotel, New York. Joanne Abbot Green, 516-466-6000.
 Oct. 27-28, 14th Annual Songwriters Expo, presented by the Los Angeles Songwriters Showcase, sponsored by BMI, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.
 Oct. 27-31, Third Annual International Conference on Interactive Entertainment, co-sponsored by Alexander & Associates and NYNEX, Marriott Marquis Hotel, New York. Sally E. Chin, 212-382-3929, or Victoria Petrock, 914-644-7245.

NOVEMBER

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966.
 Nov. 3-5, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0688.
 Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-596-2221.
 Nov. 7-9, American Video Conference & Awards and the Billboard Music Video Conference with the Billboard Tanqueray Sterling Music Video Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752 or 212-473-4343.

NEW COMPANIES

Downtime Entertainment, formed by Martin Brumbach and Brian McPherson. Personal and artist managers also double as independent producers. First bands represented include Pet Clarke and Nothing Painted Blue. 6840 Camrose Drive, Hollywood, Calif. 90068; 213-850-6056.

Shaprice Entertainment Inc., formed by Terry Price and John Whitehead, is an independent full-service record, production, publishing, concert promotion, and management company. Focus is on R&B, soul, rap, pop, dance, and hip-hop. Artists signed include Robert Benjamin, Knowledge, Rasheed, Additude, and the Whitehead Bros. Demos are currently being accepted. 832/34 South 2nd St., Philadelphia, Pa.



Marc Enters The Forest. Writer/producer Marc Tanner, center, is congratulated by Emerald Forest Entertainment executives Maria McNally, left, and Linda Blum-Huntington after he signed a worldwide co-publishing agreement with Emerald Forest. Tanner co-wrote Nelson's top 10 debut single, "(Can't Live Without Your) Love And Affection," and produced the group's top 20 album, "After The Rain." Next, he will produce WTG group the Choirboys.

LIFELINES

BIRTHS

Girl, Vanessa Evelyn, to Mark and Gini Billes, Aug. 10 in Huntington Beach, Calif. He is tour manager for recording group Little Feat.

Boy, Stephen Paul, to Michael Hill and Susan Murcko, Aug. 16 in New York. He is associate director, East Coast A&R, for Warner Bros./Reprise Records. She is senior feature editor at Rolling Stone.

Twin boy and girl, Matthew and Sarah, to Marshall Lux and Karen Moss, Aug. 21 in New York. She is national press manager for Warner Bros. Records.

Girl, Laura Diane, to Vincent and Kathryn Paragano, Aug. 22 in Livingston, N.J. He is an entertainment lawyer and a partner in Phoenix Management in Parsippany, N.J.

Girl, Alanna Samantha, to Eddie and Debbie Cerchione, Aug. 27 in New York. She is manager of adult contemporary for Epic Records.

Boy, Oliver Nicholas, to William and Sallie Schnee, Aug. 29 in Glendale, Calif. He is a record producer and re-

ording engineer.

Girl, Onjel Cherysse-Nicole, to Leonard and Marilyn Pitts, Sept. 4 in Los Angeles. He is a writer for Westwood One Radio Networks' "Casey's Top 40."

Boy, Peter John, to Jack Wagner and Kristina Malandro, Sept. 4 in Los Angeles. He is an MCA recording artist and star of TV's "General Hospital." She is his co-star.

Boy, Jay Bradley, to Max and Becky Weinberg, Sept. 8 in Middletown, N.J. He is longtime drummer for the E Street Band.

MARRIAGES

Sylvia Weiner to Yacov Nizri, Aug. 3 in New York. She is a senior account executive with public relations firm Solters/Roskin/Friedman Inc.

Michael Tearson to Lynne Pederesen, Aug. 4 in Westmont, N.J. He is late-night air personality at WMMR Philadelphia.

Iain Morrison to Molly Reeve, Sept. 8 in Long Island, N.Y. He manages Venus Records in New York. She is assistant to the VP of A&R at Sire Records.

DEATHS

Tom Fogerty, 48, of respiratory failure after a lengthy battle with tuberculosis, Sept. 6 in Scottsdale, Ariz. Born in Berkeley, Calif., guitarist/vocalist Fogerty played with his brother John in the Bay area bands the Blue Velvets and the Goliwogs, before achieving spectacular success in the late '60s in Creedence Clearwater Revival. The group scored eight top 10 singles (many of them two-sided hits) and six gold albums between 1968 and Tom Fogerty's departure from the band in 1970. He subsequently made five solo albums for Creedence's label Fantasy between 1972 and 1981, and cut two albums with the group Ruby in 1977-78. He is survived by his wife, Tricia, their two daughters, and four children by a previous marriage.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas, New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 8/31	Close 9/10	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	961.2	19%	20 1/2	+3/4
CBS Inc.	271	174%	170	-4%
Capital Cities Communications	141.1	476	476	.....
Carolco Pictures	114.1	7%	8	+1/4
Coca-Cola	3304.9	42 1/4	42 1/4	.....
Walt Disney	1914.1	102%	99 1/4	-2 1/4
Eastman Kodak	4820.3	40%	40%	+1/2
Handleman	156.8	10 1/2	11 1/4	+1/4
LIVE Entertainment	22.5	16 1/2	15 1/2	-3/4
MCA Inc.	567.7	42 1/2	39 1/4	-2 1/4
MGM/UA	144.7	14 1/4	14 1/4	-3/4
Orion Pictures Corp.	105.2	9%	9%	+1/4
Paramount Communications Inc.	1012.1	35	35 1/2	+1/2
Pathe Communications	22.6	3 1/4	2 1/4	-3/4
Polygram NV	283.5	17 1/4	18 1/2	+1/4
Sony Corp.	18.9	.....	51	.....
TDK	.....	.....	40 1/2	.....
Time Warner	451.6	78%	79 1/2	+1/4
Vestron Inc.	7.1	.....	3/4	.....
Westinghouse	1390.3	32%	32%	.....
AMERICAN STOCK EXCHANGE				
Commtron	15.1	6	.....	.....
Electrosound Group Inc.	2	.....	.....	.....
Nelson Holdings Int'l	19.4	3 1/2	3 1/4	-1/4
Price Communications	36	2	1 1/4	-1/4
Prism Entertainment	1.8	2 1/4	2 1/4	-1/4
Unitel Video	1.9	6%	6%	.....

Company	September 10 Open	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	8 1/4	8 1/4	.....
Certron Corp.	1	1	.....
Dick Clark Productions	4 1/2	4 1/4	-1/4
LIN Broadcasting	52 1/4	52 1/4	.....
Recoton Corp.	3	3	.....
Rentrak	4 1/2	4 1/2	.....
Shorewood Packaging	8	8 1/4	+1/4
Specs Music	5 1/4	5 1/4	-1/4
Starstream Communications Group, Inc.	.....	.....	.....
Trans World Music	20	20 1/4	+1/4
Video Jukebox Network	5 1/4	5 1/4	.....
Wall To Wall Sound And Video	.....	.....	.....
Westwood One	3 1/2	3 1/2	.....

Company	Open 9/3	Close 9/10	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	95	90	-5
Pickwick	260	260	.....
Really Useful Group	240	236	-4
Thorn EMI	623	604	-19

FALL TOUR FORECAST CLOUDY

(Continued from page 1)

promoters offer assessments ranging from strong to dismal. Despite the often-voiced concern over the lack of sufficient talent on the amphitheater circuit, New York's Ron Delsener reports "the biggest summer we ever had" at the two outdoor venues he books, Jones Beach Theater on Long Island and the Garden State Arts Center in New Jersey. "It was much better than our expectations," he says.

In Atlanta, where the year-old Lakewood Amphitheater booked by

DISTRIBS BRANCHING OUT

(Continued from page 80)

thrust into audio, lending its music expertise to Best's specialty video accounts.

Super Club already has leveraged the capabilities of its retail chains by having Atlanta-based Turtle's supervise the installation of music into many of the 100 outlets run by Dayton, Ohio-based Video Towne, another Super Club subsidiary.

The Best program includes fixtures, inventory, training, and a hand-held computer terminal that allows the retailer to duplicate features commonly found in point-of-sale systems.

Many components of the program are provided as a service to the video retailer. But others, including managing co-op advertising, generate a fee for Best, which the retailers would normally pay to an advertising agency, says to Baldwin.

Baldwin claims the program allows Best to "add value and differentiate" itself from the competition. "We are out there trying to compete with the competition for the [video retailer's] dollar," he says. "We want them to be loyal to us."

Later, if the program is successful, Baldwin sees it being expanded to embrace video sell-through, which many video retailers are neglecting because of the high cost of maintaining two separate video product lines.

In acquiring Central South Rack, Artec apparently sees an opportunity to bolster its ability to cross-market music and video.

Artec is already a full-service video and audio distributor, says Sid Melvin, president and CEO, Central South Rack. While Artec has sold audio product to video retailers for some time, the Central South deal, when completed, will enable the distributor to sell records to music retailers for the first time.

The Central South firms provide full rackjobbing and telemarketing services to about 1,000 accounts, including several-hundred full-time customers.

In addition to expanding its account base, the announced acquisition will greatly enhance ASM's capabilities in the prerecorded audio business, particularly in the budget lines.

According to one source, Central South's music customers have been "screaming" for video product, which was an incentive for entering the agreement with Artec.

Melvin, along with son Randy Melvin and many other Central South employees, will join Artec. That division will handle both video and audio, and will open a new rackjobbing warehouse office in Atlanta, according to spokesperson Dave Borgendale.

MCA/Pace challenged the older Chastain Park booked by Alex Cooley of Concert/Southern Promotions, Cooley says "we lost a couple of acts we would have liked" but enjoyed a banner season overall.

"We had a very good summer," echoes Fred Ordower, VP of Ogden Allied Entertainment Services, which has 16 amphitheatres among its clients.

Among the strongest selling summer tours cited by promoters were those by Aerosmith, Madonna, Janet Jackson, Motley Crue, Anita Baker, M.C. Hammer, Eric Clapton, Public Enemy, New Kids On The Block, the B-52's, Jimmy Buffett, a co-bill of Joe Cocker and the late Stevie Ray Vaughan, and the perennial Beach Boys.

Stadium dates by Paul McCartney, Billy Joel, and New Kids On The Block further boosted the bottom line for some promoters.

But business for others was less brisk. "This summer was one of the more disappointing summers in the last few years in terms of promoting events—in terms of bands being out there for a reason, to either support a hot new record or be part of a bigger package," says Ted Mankin of Avalon Attractions in Los Angeles.

"We had a nice season, but it was sort of flat and a little below our expectations," says John Scher of the New Jersey-based Metropolitan Entertainment. "It certainly was not as good as the summer before. It had some big winners like New Kids On The Block, the Grateful Dead, Depeche Mode, and Aerosmith, who were huge. There were some disappointments, but they weren't failures," says Scher, citing David Bowie's date at Giants Stadium.

Despite the increasingly tough competition for ticket dollars among acts during the summer, industry veterans don't see any slowdown in future summer tour traffic.

TOO MANY ACTS IN SUMMERTIME

"In general, there are too many acts in the summertime and there are very high ticket prices," says agent Barry Bell at New York's Premier Talent Agency. "And at some point, someone gets hurt. There's not

enough money to go around. The really big acts do great and the marginal acts suffer."

Despite that analysis, Bell says he does not recommend that his acts avoid the summer crunch. "We don't tell our acts not to go out and I'm not saying that my acts aren't getting well compensated. If you're a promoter and you are [just renting the arena], it can be a problem. If you own the building, you're getting money elsewhere—from parking, food, merchandise—so that if you only do 6,000 or 7,000 people, you can still pay

'The summer was fine but the fall is looking a little slow'

a \$100,000 guarantee."

Barry Fey of Fey Concerts, who handles Red Rocks Amphitheater in Denver and several other venues, concurs with Bell.

"Overall, [the summer season] was really good... We did have two or three bad shows and the guarantees are so high, the amphitheatres are just making it crazy."

Despite the revenue from amphitheater sources other than ticket sales, Fey says some outdoor sheds still got stung this summer because instead of the 6,000 to 7,000 people they needed, "they were getting 2,000 or 3,000. We were able to rise above it because of Red Rocks. When you have a venue with the reputation of Red Rocks, you have a tremendous advantage."

"The summer was fine but the fall is looking a little slow," says Larry Magid of Electric Factory Concerts in Philadelphia. "It just seems that now more acts are [going out] in November, December, and the winter."

Looking ahead, promoters and agents expressed concern about an impending recession that could affect the touring industry.

"I'm cautiously optimistic," says Cooley in Atlanta. "But everybody I talk to has been worried about the economy. It's time to look real hard at things."

"Concertgoers want to know what

they're getting or need a special presentation," says Mankin at Avalon. "People are really hanging on to their dollars. We're in a recession, don't kid yourselves."

"It's not a great time to put out marginal shows," says Dan Weiner of Monterey Peninsula Artists, who notes that most of his major roster acts are completing tours as the fall arrives.

Alex Kochan at International Creative Management says the soft economy will not discourage artists from touring, but may encourage promoters to drive harder bargains and everyone to hold costs.

"Some of the guarantees may not rise as quickly as people would like them to," he says. That, in turn, may hold ticket prices down, compared to the summer season.

"The real obscene ticket prices are in the summer to compete with the sheds," says Fey in Denver. "We had to go up \$3 to \$4 on our tickets because the sheds offered two to three times as much as we did. For example, we had to go up on our Fleetwood Mac ticket price just to match the sheds' offers." He adds that the standard arena ticket price in Denver during the winter is between \$16.50 and \$18.50.

Some alternative bands are lowering guarantees and ticket prices in an effort to build a longterm following—no matter the time of year.

"Every now and then there's a Jane's Addiction or a Sonic Youth and they're taking less money to get more people," says Mankin. "Too many alternative bands are charging around \$18 for a ticket, and they're charging between \$13 and \$14. There's a million alternative choices to make and the wise band chooses to lower the guarantee and thus the ticket price in order to satisfy the customer and reach more people."

Scher attributes the fall concert slowdown to the worsening economy and "the almost out of control ticket price for some superstars. Some went to \$30, which clearly affected the smaller shows."

"I think ticket prices have absolutely hurt [the industry]," Scher continues. "There's a trickle-down effect of a \$30-\$32 ticket [for nonsuperstar

acts]. Everyone is going to pay to see that superstar, but if you're charging that much money, you're hurting the system that builds acts."

The tail end of the summer also signaled the start of the recession, says Scher. Because of that, "We only did one Janet Jackson. It was a sellout, but we'd hoped to do multiples. Here was the perfect example of an artist who was red hot, but the negative aspects of the economy really took effect."

On the arena level, things do not look much better for the fall. "It's the slowest in memory on the arena level," says Scher. "To be honest with you, there's not even a lot out there to shoot craps with; we can't even be entrepreneurial." Among the arena-level acts that are already out and doing well for Scher are Billy Idol and James Taylor.

However, on the large club and theater circuit, Scher predicts wonderful things. "It's going to be very active at the ballroom/theater level. I think we'll have a very busy, very healthy fall at the Ritz [in Manhattan]. There are a lot of hot, emerging acts who stayed off the road this summer so they didn't compete with the superstars who are going out now." Among those artists playing in 1,000-4,000-seat halls this fall are World Party, The Waterboys, Gene Loves Jezabel, Aswad, and Suzanne Vega.

Promoters also are pleased with the upcoming traffic from metal bands, which, as Mankin notes, offer one of the few forms of music that appears to be recession-proof.

"Now you're going to have a deluge" of metal, says Mankin, who lauds such bills as the Judas Priest/Megadeth/Testament tour. "That's really a smart package and a good sign of cooperation on the bands' managers' parts," Mankin says.

Despite talk of an economic downturn, promoters like Magid at Electric Factory remain optimistic. "The entertainment business," he notes, "has been the one thing that's generally done well in a recession."

Next week, country music's summer season.

SOFTWARE MAKERS PREPARE FOR GROWTH OF CD-INTERACTIVE MARKET

(Continued from page 8)

cal disks.

CD-I is just one type of interactive media technology. Others, such as Apple's Macintosh Hypercard, require the use of personal computers, and NEC has an interactive system that functions with its TurboGrafx-16 video game unit. But although the computer and video game markets are both sizable, neither of these alternative systems offers full-motion video, and CD-I is also the only technology that will be aimed at the entire mass market.

None of the other systems is compatible with CD-I. Since each seems to be targeting a different market, these competing technologies might be able to coexist; but the potential also exists for a full-scale battle among interactive formats.

Much of the growth potential for CD-I hinges on the development of attractive software, notes Van Hooren. To stimulate this growth, Philips has introduced new authoring systems designed to improve the ease of software development.

Initially, Philips expected to introduce CD-I hardware sometime in 1990; but, according to Doris Montry, marketing manager for Philips Interactive Media Systems, the company decided to hold off on debuting the product until it was capable of full-motion, full-screen video. The prototypes shown at recent exhibitions included that feature.

Industrial players costing \$2,500 have been available from Philips for the past year.

Philips anticipates that 50-100 titles will be available to coincide with next year's launch of its consumer CD-I player. Initially, the bulk of the material will be educational, children's programs, sports, and how-to programming.

American Interactive Media, a joint venture between Philips and PolyGram (in which Philips has a majority interest), is developing several titles, including "Music Juke Box," "Treasures Of The Smithsonian," and "A Visit To Sesame Street," for the Children's Televi-

sion Workshop, and expects to have 30-50 titles available by the end of 1991, according to Richard Arroyo, senior VP of marketing for AIM.

Other CD-I software is currently being created by or for a number of companies, including Rand McNally, The Smithsonian Institution, Children's Television Workshop, Britannica Software, ABC Sports, and Time Life Books in the U.S.; Bertelsmann, Hachette, RAI, and Maxwell in Europe; and PolyGram and Yamaha in Japan.

DIFFERENT SYSTEM

Warner New Media, a Time Warner technology company, is developing music-oriented software for the Macintosh computer and for the NEC TurboGrafx-16 system. Although its CD+G software can be played on CD-I, Warner New Media president Stan Cornyn notes that the company is not currently developing software for that system.

NEC's TurboGrafx-16, a video game system, has a CD option that

can turn it into a multimedia system. The option has been on the market for one year and costs approximately \$400, while the base of the system costs about \$160. The CD option accommodates standard audio CDs and CD+G.

According to the company's Ken Wirt, of the 400,000 people who have purchased TurboGrafx units in the U.S., 20,000 have also bought CD options. The company estimates that approximately 75,000 CD options will be sold by the end of 1990 and predicts sales of 100,000-150,000 CD options in 1991.

Other interactive technologies include Commodore's CD-TV as well as DVI, which is supported by Intel and Microsoft.

"You'll have multiple inventories in this to deal with until the market shakes itself out, just like there was Beta and VHS," says Cornyn. "It's a marketing decision that [software] people have to make."

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	
110	88	90	9	KID FROST	VIRGIN 91377 (9.98) HISPANIC CAUSING PANIC
111	100	82	12	ERIC B. & RAKIM	MCA 6416 (9.98) LET THE RHYTHM HIT 'EM
112	111	114	6	WAS (NOT WAS)	CHRYSALIS 21778* (9.98) ARE YOU OKAY?
113	115	107	17	X-CLAN	4TH & B'WAY 444 019/ISLAND (9.98) TO THE EAST, BLACKWARDS
114	99	100	7	VARIOUS ARTISTS	WARNER BROS. 26280* (9.98) NOBODY'S CHILD - ROMANIAN ANGEL APPEAL
115	107	109	9	IGGY POP	VIRGIN 91381 (9.98) BRICK BY BRICK
116	110	103	17	GEORGE STRAIT	MCA 6415 (9.98) LIVIN' IT UP
117	125	128	11	GARY MOORE	CHARISMA 91369* (9.98) STILL GOT THE BLUES
118	103	102	11	SONIC YOUTH	DGC 24297/GEFFEN (9.98) GOO
119	106	104	6	GEORGE LAMOND	COLUMBIA 45488* (9.98 EQ) BAD OF THE HEART
120	116	117	5	DREAD ZEPPELIN	I.R.S. 82048*/MCA (9.98) UN-LED-ED
121	112	113	7	JOHNNY VAN ZANT	ATLANTIC 82110 (9.98) BRICKYARD ROAD
122	119	123	22	SWEET SENSATION	ATCO 91307 (9.98) LOVE CHILD
123	143	—	2	BOB MOULD	VIRGIN 91395 (9.98) BLACK SHEETS OF RAIN
124	123	124	37	UB40	VIRGIN 91324 (9.98) LABOUR OF LOVE II
125	104	98	15	MILLI VANILLI	ARISTA 8622 (9.98) THE REMIX ALBUM
126	134	126	12	MICHAEL FRANKS	REPRISE 26183 (9.98) BLUE PACIFIC
127	130	116	60	BABYFACE	▲2 SOLAR 45288/EPIC (9.98 EQ) TENDER LOVER
128	131	153	18	SOCIAL DISTORTION	EPIC 46055 (9.98 EQ) SOCIAL DISTORTION
129	101	110	10	SUICIDAL TENDENCIES	EPIC 45389 (9.98 EQ) LIGHTS... CAMERA... REVOLUTION
130	133	135	88	SOUNDTRACK	▲2 ATLANTIC 81933 (9.98) BEACHES
131	135	131	26	ALAN JACKSON	ARISTA 8623 (8.98) HERE IN THE REAL WORLD
132	180	—	2	DEEE-LITE	ELEKTRA 60957 (9.98) WORLD CLIQUE
133	132	125	47	LUTHER VANDROSS	▲ EPIC 45320 (13.98 EQ) THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
134	114	133	4	ASIA	GEFFEN 24298 (9.98) THEN & NOW
135	NEW	▶	1	LOS LOBOS	SLASH 26132/WARNER BROS. (9.98) THE NEIGHBORHOOD
136	136	120	12	WYNTON MARSALIS	COLUMBIA 46143 (9.98 EQ) STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
137	146	166	5	URBAN DANCE SQUAD	ARISTA 8640 (9.98) MENTAL FLOSS FOR THE GLOBE
138	127	127	14	GLENN MEDEIROS	MCA 6399 (9.98) GLENN MEDEIROS
139	NEW	▶	1	KATHY MATTEA	MERCURY 842 330* (8.98 EQ) A COLLECTION OF HITS
140	118	118	62	THE B-52'S	▲2 REPRISE 25854 (9.98) COSMIC THING
141	162	145	6	GENE LOVES JEZEBEL	BEGGAR'S BANQUET 24260/GEFFEN (9.98) KISS OF LIFE
142	137	130	25	DAVID BOWIE	RYKO 0171 /RYKODISC (9.98) CHANGESBOWIE
143	122	112	23	SOUNDTRACK	▲ SBK 91066 (9.98) TEENAGE MUTANT NINJA TURTLES
144	120	106	37	TROOP	ATLANTIC 82035 (9.98) ATTITUDE
145	126	111	18	TYLER COLLINS	RCA 9642 (8.98) GIRLS NITE OUT
146	121	129	17	JULEE CRUISE	WARNER BROS. 25859 (9.98) FLOATING INTO THE NIGHT
147	139	139	11	DANZIG	DEF AMERICAN 24281 /GEFFEN (9.98) DANZIG II - LUCIFUGE
148	159	159	87	JOURNEY	▲2 COLUMBIA 44493 (9.98 EQ) JOURNEY'S GREATEST HITS
149	140	141	7	EXODUS	CAPITOL 90379 (9.98) IMPACT IS IMMINENT
150	197	—	2	THE 2 LIVE JEWS	KOSHER 3328/HOT (8.98) AS KOSHER AS THEY WANNA BE
151	NEW	▶	1	VANILLA ICE	SBK 95325* (9.98) TO THE EXTREME
152	149	148	29	ORIGINAL LONDON CAST	POLYDOR 8315631 (10.98 EQ) PHANTOM OF THE OPERA HIGHLIGHTS
153	NEW	▶	1	TOTO	COLUMBIA 45368* (9.98 EQ) PAST TO PRESENT 1977 - 1990
154	138	136	17	ELECTRIC BOYS	ATCO 91337 (9.98) FUNK-O-METAL CARPET RIDE
155	160	163	4	INDECENT OBSESSION	MCA 6426 (9.98) INDECENT OBSESSION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	
156	124	121	15	LITA FORD	RCA 2090 (9.98) STILETTO
157	144	142	15	POOR RIGHTEOUS TEACHERS	PROFILE 1289 (9.98) HOLY INTELLECT
158	128	115	10	SANTANA	COLUMBIA 46065 (9.98 EQ) SPIRITS DANCING IN THE FLESH
159	156	134	23	ANDREW DICE CLAY	DEF AMERICAN DEF 24287/GEFFEN (12.98) THE DAY THE LAUGHTER DIED
160	129	132	6	REO SPEEDWAGON	EPIC 45246 (9.98 EQ) THE EARTH, A SMALL MAN, HIS DOG AND A CHICKEN
161	173	177	4	OLETA ADAMS	FONITONOTA 846-346/MERCURY (9.98) CIRCLE OF ONE
162	113	108	54	L.A. GUNS	VERTIGO 838 592/POLYDOR (9.98 EQ) COCKED & LOADED
163	NEW	▶	1	BREATHE	A&M 5320 (8.98) PEACE OF MIND
164	148	137	11	24-7 SPYZ	IN-EFFECT 3014/RELATIVITY (9.98) GUMBO MILLENNIUM
165	152	154	26	TRAVIS TRITT	WARNER BROS. 126094 (9.98) COUNTRY CLUB
166	117	122	28	MIDNIGHT OIL	● COLUMBIA 45398 (9.98 EQ) BLUE SKY MINING
167	172	182	4	TRIXTER	MECHANIC 6389/MCA (9.98) TRIXTER
168	142	146	7	PAUL YOUNG	COLUMBIA 46755* (9.98 EQ) OTHER VOICES
169	188	167	136	ORIGINAL LONDON CAST	▲ POLYDOR 831 273 (17.98 EQ) PHANTOM OF THE OPERA
170	176	183	5	JOHN MAYALL	ISLAND 942-795 (9.98) A SENSE OF PLACE
171	151	149	52	BILLY JOEL	▲2 COLUMBIA 40121 (11.98 EQ) GREATEST HITS VOL. I & II
172	170	178	11	HOTHOUSE FLOWERS	POLYDOR 828101 (8.98 EQ) HOME
173	155	157	6	DIONNE WARWICK	ARISTA 8573 (9.98) DIONNE WARWICK SINGS COLE PORTER
174	161	160	9	SACRED REICH	METAL BLADE 73560*/ENIGMA (9.98) THE AMERICAN WAY
175	165	174	122	PINK FLOYD	▲7 COLUMBIA 36183 (15.98 EQ) THE WALL
176	167	195	108	AC/DC	▲5 ATLANTIC 16018 (6.98) BACK IN BLACK
177	189	189	3	TEXAS TORNADOS	REPRISE 26251* (9.98) TEXAS TORNADOS
178	187	—	2	SWEET F.A.	MCA 6400 (9.98) STICK TO YOUR GUNS
179	RE-ENTRY	25	ROD STEWART	● WARNER BROS. 26158 (9.98) DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER	
180	141	164	57	HARRY CONNICK, JR.	● COLUMBIA 45319 (9.98 EQ) MUSIC FROM "WHEN HARRY MET SALLY..."
181	183	188	12	DAVID BAERWALD	A&M 5289 (8.98) BEDTIME STORIES
182	150	143	10	HARRY CONNICK, JR.	COLUMBIA 46223 (9.98 EQ) LOFTY'S ROACH SOUFFLE
183	185	184	51	MELISSA ETHERIDGE	● ISLAND 91285/ATLANTIC (9.98) BRAVE AND CRAZY
184	174	151	21	THE LONDON QUIREBOYS	CAPITOL 93177 (9.98) A BIT OF WHAT YOU FANCY
185	175	170	10	D.J. MAGIC MIKE	CHEETAH 9403 (9.98) BASS IS THE NAME OF THE GAME
186	166	156	18	OTTMAR LIEBERT	HIGHER OCTAVE 7026 (9.98) NOUVEAU FLAMENCO
187	192	191	23	JIMMY BUFFETT	MCA 5633 (8.98) SONGS YOU KNOW BY HEART
188	147	162	5	YANNI	PRIVATE MUSIC 2067* (9.98) REFLECTIONS OF PASSION
189	158	144	15	SCATTERBRAIN	IN-EFFECT 3012/RELATIVITY (8.98) HERE COMES TROUBLE
190	178	179	33	NINE INCH NAILS	TVT 2610 (8.98 EQ) PRETTY HATE MACHINE
191	182	173	16	PRETENDERS	SIRE 26219/WARNER BROS. (9.98) PACKED
192	NEW	▶	1	STEEL HEART	MCA 6368 (9.98) STEEL HEART
193	157	119	12	VARIOUS ARTISTS	WARNER BROS. 26241 (9.98) WE'RE ALL IN THE SAME GANG
194	177	165	14	JOE COCKER	CAPITOL 93416* (9.98) JOE COCKER LIVE
195	154	147	11	CROSBY, STILLS & NASH	ATLANTIC 82107 (9.98) LIVE IT UP
196	184	185	6	HELIX	GRUDGE 4521* (9.98) BACK FOR ANOTHER TASTE
197	153	152	25	ROBERT PLANT	● ESPARANZA 91336/ATLANTIC (9.98) MANIC NIRVANA
198	186	190	8	KID SENSATION	NASTY MIX 7018 (9.98) ROLLIN' WITH NUMBER ONE
199	168	168	77	MADONNA	▲3 SIRE 25844/WARNER BROS. (9.98) LIKE A PRAYER
200	145	150	15	KWAME	ATLANTIC 82100 (9.98) A DAY IN THE LIFE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------|-----------------------------------|------------------------------|---------------------------------|-------------------------------|----------------------------------|-------------------------|--------------------------------|
| 24-7 SPYZ 164 | Branford Marsalis Quartet 63 | Dread Zeppelin 120 | Hothouse Flowers 172 | Madonna 25, 199 | Poison 7 | Ghost 20 | UB40 124 |
| The 2 Live Crew 82 | Breathe 183 | Duran Duran 65 | Ice Cube 64 | Bob Marley And The Wailers 76 | Poor Righteous Teachers 157 | The Little Mermaid 101 | Urban Dance Squad 137 |
| The 2 Live Jews 150 | Garth Brooks 52, 53 | Electric Boys 154 | Billy Idol 29 | Wynton Marsalis 136 | Iggy Pop 115 | Pretty Woman 14 | Steve Vai 67 |
| Paula Abdul 41, 88 | Jimmy Buffett 187 | En Vogue 31 | Indecent Obsession 155 | Kathy Mattea 139 | Pretenders 191 | Pump Up The Volume 55 | Johnny Van Zant 121 |
| AC/DC 176 | Mariah Carey 4 | Eric B. & Rakim 111 | Janet Jackson 26 | John Mayall 170 | Maxi Priest 68 | Teenage Mutant Ninja | Luther Vandross 133 |
| Oleta Adams 161 | Cheap Trick 84 | Gloria Estefan 99 | Alan Jackson 131 | Reba McEntire 91 | Prince 6 | Turtles 143 | Vanilla Ice 151 |
| Aerosmith 28 | Eric Clapton 79 | Melissa Etheridge 183 | Jane's Addiction 21 | Glenn Medeiros 138 | Public Enemy 78 | Special Ed 108 | VARIOUS ARTISTS |
| After 7 51 | Andrew Dice Clay 159 | Exodus 149 | Billy Joel 94, 171 | Midnight Oil 166 | Queensryche 35 | Lisa Stansfield 46 | Knebworth: The Album 106 |
| Alabama 102 | Joe Cocker 194 | Extreme 87 | Journey 148 | Milli Vanilli 125 | Bonnie Raitt 56, 81 | Steel Heart 192 | Nobody's Child/Romanian 114 |
| Allman Brothers Band 92 | Phil Collins 15 | Faith No More 13 | The Kentucky Headhunters 85 | Gary Moore 117 | Ratt 23 | Stevie B 109 | We're All In The Same Gang 193 |
| Anthrax 24 | Tyler Collins 145 | Dan Fogelberg 105 | Kid Frost 110 | Van Morrison 54 | REO Speedwagon 160 | Rod Stewart 179 | Steve Ray Vaughan 75 |
| Asia 134 | Concrete Blonde 49 | Lita Ford 156 | Kid Sensation 198 | Motley Crue 33 | The Righteous Brothers 45 | George Strait 116 | Vixen 74 |
| The B-52's 140 | Harry Connick, Jr. 43, 180, 182 | Michael Franks 126 | Kwame 200 | Bob Mould 123 | Linda Ronstadt 95 | Stryper 39 | Dionne Warwick 173 |
| Babyface 127 | Crosby, Stills & Nash 195 | Kenny G 104 | Kyper 93 | N.W.A. 27 | Rush 107 | Suicidal Tendencies 129 | Was (Not Was) 112 |
| Bad Company 48 | Julee Cruise 146 | Gene Loves Jezebel 141 | L.A. Guns 162 | Nelson 17 | The Neville Brothers 66 | The Sundays 70 | Roger Waters 59 |
| David Baerwald 181 | D-Nice 98 | Johnny Gill 16 | George LaMond 119 | The Neville Brothers 66 | New Kids On The Block 11, 77, 86 | Keith Sweat 9 | Whispers 83 |
| Anita Baker 8 | D.J. Magic Mike 185 | Vince Gill 96 | Concrete Blonde 49 | Sacred Reich 174 | Nine Inch Nails 190 | Sweet Sensation 122 | Keith Whitely 72 |
| Basia 103 | Damn Yankees 71 | M.C. Hammer 1 | Harry Connick, Jr. 43, 180, 182 | Santana 158 | Sinead O'Connor 32 | Sweet F.A. 178 | Wilson Phillips 2 |
| Bell Biv DeVoe 5 | Danzig 147 | The Jeff Healey Band 44 | Crosby, Stills & Nash 195 | Scatterbrain 189 | ORIGINAL LONDON CAST | Texas Tornados 177 | Winger 22 |
| Black Box 73 | Taylor Dayne 47 | Heart 38 | Julee Cruise 146 | Slaughter 19 | Phantom Of The Opera 169 | The Time 36 | World Party 100 |
| The Black Crowes 62 | The Jeff Healey Band 44 | Helix 196 | D-Nice 98 | Snap 37 | Phantom/Highlights 152 | Tony! Toni! Tone! 61 | X-Clan 113 |
| Clint Black 69 | The Lightnin' Seeds 60 | Don Henley 42 | Dee-Lite 132 | Social Distortion 128 | Pink Floyd 175 | Toto 153 | Yanni 188 |
| Michael Bolton 10 | Living Colour 18 | John Hiatt 90 | Depeche Mode 12 | Sonic Youth 118 | Pixies 80 | Travis Tritt 165 | Paul Young 168 |
| Jon Bon Jovi 3 | The London Quireboys 184 | Bruce Hornsby & The Range 40 | Digital Underground 58 | Soul II Soul 97 | Robert Plant 197 | Trixter 167 | |
| Boogie Down Productions 34 | Los Lobos 135 | | Dino 89 | SOUNDTRACK | | Troop 144 | |
| David Bowie 142 | Luke Featuring The 2 Live Crew 30 | | Don Dokken 50 | Beaches 130 | | | |
| | Luke Featuring The 2 Live Crew 30 | | Don Dokken 50 | Days Of Thunder 57 | | | |

BOTH SIDES BENDING ON CD LONGBOX ISSUE

(Continued from page 6)

stores with shelves and security systems to handle a new CD package.

Imber estimated that the cost of refixturing an existing store today is as high as \$10,000 per outlet.

Panelists also agreed that security is a major issue that cannot be solved by any sort of universal system. According to Imber, pilferage now accounts for 2.5%-3% of total volume at his chain, and he estimated that without the longbox that figure could increase by another 2%.

In addition to finding fault with the longbox, several panelists launched an attack on the jewel box. "All of us have found out that CDs are virtually indestructible and we don't need the jewel box," said MMG's Moss.

According to Jones, BMG studied a sample of consumers and "they love the jewel box." Imber disagreed. "I find the jewel box an unnecessary item," he said, "yet we seem to feel it's one part of the package that's sacred. You could make it a small cardboard package. They put \$30-\$40 laserdiscs in cardboard sleeves and consumers still buy them. I don't think any package is sacred."

Immediately following the debate, Glinert showed samples of a 5-by-12 package Shorewood has developed that incorporates a jewel box-sized cardboard holder with a plastic tray. This package, which could reduce packaging costs by 10 cents per unit, can be assembled on existing packaging equipment, says Glinert.

But Simonds says, "The idea that we have to find an alternative to all CD packaging is one that's been basically put forth by packaging companies because they see significant lost

revenues with elimination of the longbox."

He adds that the problem is not what package to use but how to help retailers successfully sell CDs in jewel boxes. "The jewel box is the world standard for CD packaging," he says. "It would be irresponsible for the United States to, by itself, replace that standard with another package."

Nevertheless, he sees signs that a compromise is in the offing. "By the end of the year," he says, "there will

be a solution that is agreed upon by the majority of major labels and key retail people that involves a financial package from record companies to retailers to help them refixturing during 1991."

ARTIST PRESSURE

Pressure from artists could play a role in labels' decision to discontinue using the longbox, notes Simonds. U2 recently requested that its label, Island, not use the package on its next

release, joining A&M's Sting in taking an anti-longbox stance.

Ban the Box is circulating a proposal to major record companies outlining a label-subsidized refixturing program. Labels would ship CDs in jewel boxes and charge wholesale prices that would pass on to dealers the 25-40 cents saved in packaging costs. In addition, the proposal suggests that labels offer a 5% rebate to retailers based on their purchases in the second half of 1990.

Although the proposal could cost labels as much as \$50 million, Simonds feels they could recoup the investment in a variety of ways, including proper timing, savings in packaging costs, and reduced freight and warehousing fees, thanks to a smaller package.

This proposal and other alternatives were discussed at a National Assn. of Recording Merchandisers packaging committee meeting in Los Angeles Sept. 12-13.

WAXWORKS MALL LEASE WARNS AGAINST CARRYING EXPLICIT PRODUCT

(Continued from page 6)

the reason for deleting it from the chain's inventory. But he adds that he just received a lease targeting music and was concerned that, eventually, such clauses could become a standard tool used by shopping center developers to exclude such product from the mall.

Others have also expressed that concern, including N.W.A independent publicist Phyllis Pollack, who says that conservative groups would like to wield the uniform sticker like a "scarlet letter."

In fact, Woodward initially told Billboard that his real estate department had reported that the developer included a lease clause targeting stickered product (Billboard, Sept. 15).

But the clause, as read by Woodward to Billboard, actually states that tenants should not permit the display, sale, or rental of prerecorded audio or video materials "which are inconsistent with the general high

standards of the shopping center as determined by the landlord, or which do not satisfy the community standards governing obscenity or pornographic materials."

In the event the music industry develops a rating classification "which parallels the X ratings for movies," that product would be deemed inconsistent with the general high standards of the shopping center, the clause reportedly states.

After having the WaxWorks lease read to him, John Mitchell, attorney with the firm Arent, Fox, Kintner, Plotkin & Kahn, which serves as legal counsel for the National Assn. of Recording Merchandisers, says the "clause is very interesting, but I don't see any application to [the uniform sticker] because it's not a rating classification at all. Even if the sticker is considered a rating, it's PG because it says 'parental advisory.'"

Furthermore, the PG is intended for the parent and not for the devel-

oper, Mitchell says.

However, "The more important aspect of the clause has to do with the state obscenity laws. Since 2 Live Crew [was ruled obscene in southern Florida], you can't be oblivious to that," he says. "If any record store thinks a record runs afoul of a state law, regardless of any lease clause, you should obey the state law."

LOWER ECHELON

Woodward says the lease represents WaxWorks' first deal with the developer, whom he declines to identify because he does not want to jeopardize the relationship. In general, music retailers occupy the lower rungs of the echelon among specialty retailers and compete heatedly for mall space.

"The clause puts me in an awkward position," Woodward says. "It makes me have to determine what's X and what's not X. I don't want to do that. What's X to me may not be X

to you. But I don't want to lose my lease over an X-rated title."

Other music retailers express relief that the lease clause does not target stickered product. "That's going to be a nightmare if that starts," says Jim Bonk, executive VP and CEO for 262-unit, N. Canton, Ohio-based Camelot Music.

In the past, developers have expressed concern to music retailers about the lyrics issue, but on an informal basis, Bonk says. "There were developers questioning what was going on with the [Parents' Music Resource Center], but they never put anything in black-and-white in the leases."

**Maurice Starr creates
an artist-development
firm for new acts
... see page 36**

Crosby, Stills and Nash

Extend Their Sincerest Sympathy

to

Barbara and the Family of Bobby Brooks

A Great Agent and a Better Friend

"Broadway" Bobby Brooks We Will Truly Miss You

David, Stephen and Graham

VSDA BOARD TO HAVE MORE BIG SHOTS

(Continued from page 1)

from the race after resigning his post as president of Erol's (Billboard, July 7).

"There has always been a general consensus within the board that we have to keep up with the industry, and the industry is changing," says VSDA president Jack Messer, head of three-store Gemstone Entertainment, Cincinnati. "Five years ago, the industry was still 90% small stores. Now, there are larger specialty chains as well as nonspecialty

chains who have moved aggressively into video.

"It's time we show a broader cross section if we are going to keep up with the industry," Messer continues. "Up until now, we've only had three seats that could go to this broader cross section."

Another factor behind the move, according to sources close to the board, was increasing pressure from program suppliers concerned that the VSDA board did not adequately re-

fect the total retail base.

As the retail base has consolidated, and the chains have accounted for a larger percentage of the business, particularly on the sell-through side, studio executives have complained, at least privately, that the VSDA and its policy-making bodies do not adequately reflect those changes in the retail base.

As a result, VSDA insiders say, the board's clout and leverage with suppliers has eroded.

Concerns about that erosion were raised earlier this year when the major studios began to withdraw their support for the lavish meal functions they had traditionally sponsored at the VSDA's annual convention in Las Vegas (Billboard, March 10).

At that time, some VSDA insiders also speculated that the resignation from the VSDA board by Scott Young, president of 257-store Warehouse, as the only large chain executive then on the board, was motivated in part by Young's desire to distance himself from that dispute between the board and the studios and that Young had even proposed establishing a large-chain subgroup within VSDA (Billboard, March 10).

The decision to change the makeup of the board was made at a VSDA board meeting in Orlando, Fla., last month.

Under the original proposal, which was actually passed by board vote, according to knowledgeable sources, the number of seats would have remained stable at 15 and the additional two appointed seats would have been added at the expense of two elected seats.

However, after concerns were voiced that the 10:5 ratio of elected to appointed seats would have given too much relative weight to the appointed seats, the proposal was revised to keep the number of elected seats at 12.

Another matter that some would like to see reconsidered is the provision to allow appointed members to become president of the board, the group's most prominent spokesperson—a change that troubles some board members.

Some VSDA insiders foresee a sce-

nario in which the five appointed members could vote as a bloc for one candidate while the remaining 12 votes are split between three or four candidates.

But Messer is unfazed by such a possibility. "There is no reason to differentiate between members of the board," he says. "In the past, appointed members could be anything but president. What's the point in that?"

In fact, Messer hopes, any suspicions of the large chains still harbored by the VSDA membership could erode over time, making the whole system of appointees unnecessary.

"There is a great deal of knowledge and professionalism [large chain representatives] can bring to the board," he says. "Hopefully, after people have had an opportunity to learn from and see these people, it will no longer be necessary [to appoint them]. So it might not be a long-term thing."

While Messer says he has begun conducting interviews with potential appointees, there is no deadline for naming them.

Messer and the board are taking care that whomever is named has the time and commitment necessary to serve on the board.

In the past year, the VSDA board has lost at least three appointees in part because of conflicts with other responsibilities.

In addition to Young—who was replaced by Sound Warehouse president Terry Worrell—Video Channels president Paul Pasquarelli resigned, as did former Commtron head Gary Rockhold, who left to assume a position at PolyGram Group Distribution (Billboard, April 7).

The only appointee currently on the board is Show Industries' Lou Fogelman, whose one-year term expires in August 1991.

According to Messer, the vacant seats will likely be filled before the two new appointed seats.

Under the new setup, all appointed seats will carry three-year terms, the termination dates of which will be staggered to phase in new appointees.

Vid Trade To Meet On Ads Step Toward Generic Campaign

NEW YORK—The first industry summit to discuss the viability of a video industry image campaign will take place here Oct. 2.

The meeting is being organized by Jack Messer, president of the Video Software Dealers Assn. and head of Gemstone Entertainment, Cincinnati.

Messer reports that invitations have been sent to program suppliers, the National Assn. of Video Distributors, the Motion Picture Assn. of America, and VSDA's sister organization, the National Assn. of Recording Merchandisers, but the exact lineup of attendees has not been determined.

The momentum behind a generic advertising campaign to promote consumer sales and rentals has been gathering for several months. It was most recently spurred by Robert Klingensmith, president of Paramount Home Video, who called for the industry summit during his keynote address at the ninth annual VSDA convention in Las Vegas in August and pledged \$100,000 to support the effort (Billboard, Aug. 18).

Several other companies, including Blockbuster Video, Macrovision, and Rentrak, as well as some regional VSDA chapters, also pledged money to support the effort.

At the same time, however, some

major studios, such as Disney, Orion, and CBS/Fox, expressed reservations about participating in such a campaign.

"The initial focus will be to set up some ground rules for what we're trying to do," Messer says. "Why do we want to have a campaign? We have to get some kind of compatibility in how we want to go about this. I think some sort of steering committee will probably come out of it."

Messer says the VSDA is not planning to make any formal proposal at this juncture. "What we need is to search for a consensus, rather than a dictum from some group," he says. "We're looking for input and cooperation in order to coordinate all our efforts."

According to the VSDA announcement of the meeting, the agenda will include "background and profiles of other industry campaigns; setting goals for a video-related campaign, possibly including increasing retail traffic and enhancing the video industry's image; defining the target audience and the duration of the campaign; outlining possible strategies, including public relations support, advertising, merchandising, and promotion; identifying the participants—from committees to staffing; and finally, possible funding mechanisms."

PAUL SWEETING

PARAMOUNT HOME VIDEO COOLS

(Continued from page 5)

tion happening right away. It's hard to buy a music company at current price levels without penalizing earnings for at least five years."

A Paramount spokesman declined comment on the speculation.

Many observers believe Para-

mount was one of the companies wooing Geffen Records, but that owner David Geffen wanted too high a price. MCA Inc. bought Geffen Records for stock worth about \$550 million at the time.

ACQUISITION FEVER

Paramount has had acquisition fever since last year, when it bid \$200 a share for Time Inc., which later merged with Warner Communications Inc., owner of one of the world's largest record companies, to form Time Warner Inc. Paramount has dis-

closed that its attempt to buy Time cost nearly \$40 million.

What leads analysts to believe that Paramount is still shopping for a record company, or for some other leisure or entertainment business, is that it has \$1.6 billion in cash on hand. Most of that is from the company's sale of a financial services subsidiary last year for \$3.3 billion.

For the third quarter, Paramount Communications reports overall net income of \$106.2 million, a 10.3% increase from the same period last year, on revenues of \$1.035 billion, an

8.9% rise. Earnings per share were up 10% to 88 cents. The company does not break out revenues and profits for its various businesses, which include feature film production, music and book publishing, and home video.

Mabon, Nugent & Co., a brokerage, estimated earlier this year that Paramount's home video division would earn about \$138 million in operating profit this fiscal year on revenues of \$500 million. Most estimates would be lower now, after this past quarter's decline.

Paramount's stock has been trading near its 52-week low recently. At press time shares were at \$35.125 each. The 52-week range is \$33.875 to \$66.375.

Analysts say investors are cool toward Paramount because of the mounting costs of making movies and the sluggishness in publishing, which is one of the company's core businesses.

Gould says he has lowered his earnings-per-share estimate for this fiscal year to \$2.10 from \$2.30.

'ROCKY HORROR' ON VID

(Continued from page 5)

fan club for running promotions in their stores.

MTV also will run a 10-day contest promotion in October—called the Shocktober Promotion—using clips from the film and themed to its 15th anniversary. The winner of the contest will receive a free trip to London to see the live theatrical production of the show.

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

N.Y., L.A. RAIDS YIELD PRERELEASE VIDEOS

(Continued from page 8)

cause of the number of tapes involved, but because of the record number of tapes "which have not been released on home video. We also usually find pre-release counterfeit tape product on street corners, not in video stores available for sale or rental. There's no question that New

York and Los Angeles are where counterfeit pre-release titles are the most prevalent."

Since the beginning of this year, adds Harrad, the MPAA has participated with federal and local authorities in 58 raids in the Los Angeles market alone.

Shorewood Profit Down In 1st Qtr.

NEW YORK—Shorewood Packaging Corp., a major fabricator of recorded music and home video packaging, reports that first-quarter net profit fell 30.8% from last year to \$2.68 million.

Revenues were essentially flat for the three-month period that ended July 28, rising only 1.68% to \$33.3 million.

Murray Frischer, chief financial officer of the New York-based company, attributes sluggish net sales to "lower-than-anticipated revenues in the home entertainment area because of a lack of major new releases in the music industry and major releases in the home video area, as compared to last year."

Profits declined, the company said in a quarterly filing with the Securities and Exchange Commission, because of lower revenues relative to an expanded manufacturing capacity, "substantial expenses" in connection with the development of new product lines, and increased costs for paperboard and labor.

Frischer says the new product lines are in the areas of consumer products and cosmetics, not home entertainment. He estimates that recorded music and home video packaging account for about 50% of the company's business.

DON JEFFREY

STRATFORD SEARCH GROUP

Executive Recruitment to the Music Industry

An executive search firm specializing in meeting the total human resource needs of the music industry.

Send resumes in full confidence to:

STRATFORD SEARCH GROUP

Woolworth Building
233 Broadway, Suite 3110
New York, NY 10279-0001
(212) 962-1000 • FAX (212) 962-1098
A DIVISION OF THAU/LEVEY, INC.

DISC MAKERS

CD Replication

- Fast Delivery
- Small Quantities

 1000 CDs for \$2990 COMPLETE PACKAGE PRICE!

Call today for complete details and our FULL COLOR CATALOG

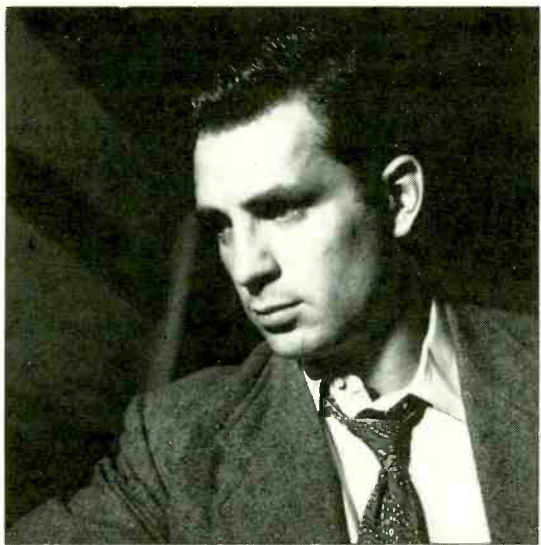


1-800-468-9353
In PA (215) 232-4140

DISC MAKERS

1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

FOR GRAMMY CONSIDERATION...



BEAT.



BOX.

The Jack Kerouac Collection contains the complete recorded works of one of the most important figures in American literary history. This "collectors' collection" features over three hours of Kerouac reading Kerouac, including previously unreleased material. Included in this deluxe box set is an extraordinary 40 page booklet with extensive liner notes, rare photographs and tributes from Jan Kerouac, Allen Ginsberg, William Burroughs, Jerry Garcia, Ray Manzarek and many others.

**3 Compact Discs, 4 Cassettes
LIMITED EDITION 4 LP SET**

CD: R23K 70939 • LP: R14H 70939 • CASS: R44R 70939



acts discussing various subjects. Cost is 95 cents per minute.

LOCKOUT? The Los Angeles Times reported Sept. 13 that former CBS Records chief Walter Yetnikoff has been barred from entering the CBS Inc. building on 52nd Street in New York, where CBS Records leases offices, and has been forbidden to visit employees of the record company there. But the head of security at the CBS Inc. building, Gerald Kolb, denies that anyone from CBS Records, Sony, or the building management "has given me instructions to that effect." Highly placed CBS sources said they were shocked by the report and had heard nothing about Yetnikoff being banned from CBS headquarters. Yetnikoff was unavailable for comment at his new office at Columbia Pictures in New York.

WHAT'S GOING ON HERE? That's what people familiar with Show Industries are wondering as they try to sort through the rumors currently circulating about the company. One rumor has the company closing up City One-Stop and another suggests that Show Industries parent Shamrock Holdings is once again considering combining Music Plus with Sound Warehouse and centering distribution in Dallas. If that comes off, it would solve one annoying problem: It would help Show Industries circumvent the messy issue of whether a local union could represent its warehouse workers. The company's spokeswoman, Angie Diehl, denies both rumors.

THE "GHOST" OF A CHANCE: Boy, what a difference a movie makes! Until this summer, says PolyGram, the Righteous Brothers' "Greatest Hits" album had sold 900,000 copies since its release 25 years ago on the Verve label. But because "Unchained Melody," one of the duo's biggest hits, is performed by the pair in the big hit "Ghost," the album has gone platinum, selling an additional 500,000 copies. A vinyl single of the classic is also a big charter. But PolyGram very shrewdly chose to withhold a cassette single version, fearing it would cut into album sales. That tactic sometimes can work wonders, but in this case it seems to have provided an opportunity for Curb Records, which is issuing Tuesday (18) a new, rerecorded Righteous Brothers version of the song as a cassette and CD single.

FROM THE U.N. TO THE ADL: The Hon. Thomas Pickering, the U.S. Ambassador to the United Nations, will be the keynote speaker at the music and video division of the Anti-Defamation League testimonial dinner in honor of David Handleman, chairman and CEO of Handleman Co., Oct. 2 at the Waldorf Astoria in New York. Handleman is receiving the ADL's human relations award for lifetime achievement. For more info, call ADL coordinator Jane E. Foster at 212-490-2525.

MANAGING THINGS (& ARTISTS): Michael Ameen has joined Gallin-Morely Management's music department in Los Angeles to work on a number of acts, including Neil Diamond, Pebbles, and Johnny Hates Jazz.

TORNADO RELIEF: The Marshall Tucker Band headlines a Tornado Relief Concert Friday (21) to benefit residents of Will County, Ill., who were victims of a tornado that struck in August. Site is the Arena Auto Auction Center in Bolingbrook, Ill.; start time is 3 p.m. The band has been on a nationwide tour over the last six months

(Continued from page 90)

named after its Sisapa Records album, "Southern Spirit."

TRACK HEARS that CBS Records will offer retailers vinyl copies of the upcoming releases by Iron Maiden and the Vaughan Brothers at a reduced price on a no-return basis—much like it has already done with George Michael's "Listen Without Prejudice" (Billboard, Aug. 25).

WANNA BUY A BRIDGE? Lenny Collins, Epic local promo man in Boston, hit it big Sept. 7, when he won \$2.6 million in the Massachusetts state lottery.

A BIG SLICE OF THE (PIZZA) PIE: MCA Records reports that 500,000 copies of its Teenage Mutant Ninja Turtles' cassette album, "Coming Out Of Their Shell," have been sold through Pizza Hut locations since its availability began Sept. 1. The food chain gets the first 3 million cassette copies before the release becomes available in both tape and CD configurations in November.

TRIBUTE: A concert honoring soul star Curtis Mayfield, who was injured in a concert mishap Aug. 13, is set for the Palace in Hollywood, Calif., on Monday (17). The show will feature a number of performers heard on the new Capitol soundtrack album featuring Mayfield, "The Return Of Superfly": Ice-T, Tone Loc, Eazy-E, Mellow Man Ace, the Uzi Bros., C.P.O., and King Tee. Kid Frost and other "surprise guests" will also salute Mayfield. The singer remains hospitalized in Atlanta; he was paralyzed after being struck by a toppled lighting scaffold at a show in Brooklyn, N.Y.

CITY OF HOPE: A superheavy turnout at the Tommy Mottola City Of Hope banquet, Sept. 12 in Los Angeles, reportedly raised more than \$2 million for the charity. Attendees noted the conspicuous presence of CBS superstar Michael Jackson sitting directly at Mottola's right—and a very healthy-looking Gloria Estefan at his left.

UNEXPECTED GUEST: Attendees at the above-mentioned banquet might have been unnerved to learn that among the spectators was U.S. Attorney Drew Pitt, who recently prosecuted in the Joe Isgro payola trial. Most in attendance did not recognize Pitt, but his presence quite apparently rattled independent promoter Ralph Tashjian, also there, who was a witness at the abruptly ended Isgro trial. Pitt himself said he was attending just for fun, in the company of an unidentified record label staffer.

GHILLY CHILIS? The Red Hot Chili Peppers have decided to leave EMI Records and are supposedly negotiating a new multimillion-dollar contract with Epic Records. According to the Peppers' manager, Lindy Goetz, the band is leaving EMI even though it owes the label another record, "because we felt that possibly they didn't really understand what we were trying to accomplish." Another possible defector is Natalie Cole. Sources at the label do not deny that she is leaving and one source says her new home will be SBK Records. Her manager could not be reached for comment.

TUFF GOES TO FRANCE: Tuff City, a New York-based rap label, has made a five-year licensing deal with Wotre Music for France, according to Tuff City president Aaron Fuchs. Wotre, affiliated with the FNAC retail chain, has the right to manufacture and distribute any of the 30 titles in Tuff City's catalog.

WEA U.K. Threatens Chart Boycott

■ BY HUGH FIELDER

LONDON—WEA Records U.K. is threatening to boycott the national charts compiled by Gallup after one of the company's acts was recently denied a No. 1 single.

Deee-Lite's "Groove Is In The Heart" (Elektra) and Steve Miller's "The Joker" (Capitol) shared the same indexed sales reported by the panel of U.K. retail stores that Gallup uses to compile the chart.

Instead of sharing the No. 1 slot, Miller was placed above Deee-Lite because the Capitol record regis-

tered the greater sales growth compared with the previous week.

WEA is angry that it has been denied the exposure and accolades that go with a No. 1 single. Company chairman Rob Dickins says, "We have no problem sharing No. 1 with a classic record like 'The Joker.' But, if statisticians can wreak havoc with a group's career, we will seriously have to rethink our commitment to this new chart."

Gallup prepares the charts, which are broadcast by BBC radio and television, for Chart Information Network (CIN). This is the new com-

pany set up by trade paper Music Week after it took over the chart financing from the British Phonographic Industry. CIN says the rules have not changed since it began operating the best-seller lists.

Miller's single is a reissue prompted by the song's use in a national TV commercial for Levi jeans.

Both the Independent Network Chart, broadcast by U.K. commercial radio stations, and the Independent Television Chart Show placed Deee-Lite at No. 1 last week.

BDS BROADENING RADIO TRACKING SERVICE IN U.S.

(Continued from page 1)

mation to Billboard for use in compiling the magazine's Hot Country Singles & Tracks chart since January. Michael Ellis, Billboard's director of charts, says, "We're hopeful we'll be able to integrate BDS into our pop charts in early 1991."

The 2-year-old BDS also has signed up a number of clients for its RadioTrack and RecordTrack information products. According to Marty Feely, head of BDS and president of the BPI Research and Information Division, BDS clients include 20-30 radio stations and 20-25 RecordTrack subscribers, including labels, managers, and marketing companies.

For most of the year, these subscribers have been able to track specific records on pop and country stations. More recently, R&B/urban, album rock, and AC recognition data has been tested, and it will be loaded into all monitors next month.

Among the labels using BDS, Feely says, are CBS, MCA, Capitol, EMI, SBK, Island, Tommy Boy, and Profile. In addition, he notes, BDS has installed hardware and software at Warner Bros. and Reprise on a trial basis.

Labels with access to BDS give it rave reviews. Ron Urban, executive VP/GM of EMI Records, notes that "we were in on this from the beginning," by which he means the start of the year. "It's invaluable for the urban and pop promotion staffs, and also for sales and marketing... We find it real timely, real useful, and I think as we develop and use the information more, it will be real strong."

Urban notes that, by pinpointing

where particular records are getting airplay, BDS information can help EMI's field marketing people. Besides helping them determine where to funnel retail advertising, he says, "you can go to an account and talk about what's happening at radio."

Andy Allen, senior VP of promotion for Island Records, says, "We find [BDS] extremely useful for a variety of reasons. We have a small field staff compared to most labels—only eight regional people." While they can't be in all of the markets in their areas at once, he says, BDS gives them the opportunity to track stations from afar. Moreover, Island has a lot of "street" records, which are often played in night rotations or on dance mix shows, and BDS tells Island promo reps when and where they are being aired.

Allen also asserts that BDS tips Island when particular records are in trouble and when upward moves of records at certain stations are not being reported to the trades. "For the first time, we can call someone up, particularly in a market we're not in, and we can discuss what's happening with a record" from a position of knowledge, says Allen.

In addition, he notes, "We've done time buys in markets based on what we're seeing in [radio] rotations."

Some radio people are also enthusiastic about BDS. Joel Folger, PD of top 40 KEGL Dallas, says, "I think it's an extremely useful tool to track legitimate airplay across the country. It's one of the most exciting tools to come around since callout research."

Prior to BDS, unless a programmer had good contacts at stations across the country, he notes, "you were locked out of a lot of information. Now you can follow and track what just about any radio station in the country is doing... It also eliminates secrets and guesswork and will be a very reliable source of information for programmers. I

It's one of the most exciting tools since callout research'

use it extensively."

At least one radio executive, however, is unhappy about the elimination of programming "secrets." Garry Wall, VP of the nine-station Edens Broadcasting chain, says his company is considering legal action against BDS for selling what it considers to be proprietary information. "My feeling is that it's piracy," says Wall. Noting that Edens copyrights the content of its stations' programs, he says, "If anyone is going to divulge that information and sell it to someone else, we have a problem with that."

Feely replies that he consulted legal experts before BDS' launch, "and I have been assured we are in no way infringing on anybody's copyright, on anybody's right, on anybody's proprietary information. Our way of monitoring a station is more efficient [than previous methods], but it isn't new. There have been a number of local

services that have been in business to listen to radio stations and provide that information to other people. So we're not doing anything that hasn't gone on."

Besides the Trapman and Monday Morning Replay tracking services, he notes, there are 30-40 local and regional research companies, many of which sell data to ad agencies. And other radio stations listen to their competition, he points out.

SELF-INFLICTED PROBLEM

Another matter that has concerned country music stations and labels was some mistakes that BDS made early on in tracking country airplay. Feely explains that the snafu "was not a technology-based problem, but a self-inflicted, BDS-generated problem" stemming from insufficient testing of new software.

The latest software, which will enable BDS to raise its recognition capacity from about 20,000 to 50,000 songs, has been tested for two months in Kansas City, Mo., says Feely, and there have been no problems. But, before it is used as the basis of reports, it will be tested "in parallel" with monitors using the current software in at least

20 markets. "We can't afford to deploy this technology and not have it work as well as it possibly can," he says.

Meanwhile, although BDS has not yet signed either ASCAP or BMI, the leading performing rights societies, it is continuing discussions with them. It is also testing its system "with some television syndicators, with some very large consumer products companies, and with unwired radio and TV networks," says Feely.

He estimates BDS will turn an operating profit by 1992. "It's a capital-intensive, technology-based start-up, which means we should achieve profitability in our fourth year of start-up. That's not terrific, but not terrible, either. A lot of companies take five years."

He adds that, while BDS has not lowered its fees to RecordTrack customers, it is now charging them on a "per-detect" basis. Under that system, the more successful a record is, the more a customer pays to track its progress.

EMI's Urban likes this approach. "It's more equitable on a per-detect basis," he says, "because if a record is just starting out, you pay less... It seems fair."

'GETO BOYS' WILL PLAY ON UNDISCLOSED WEA LABEL

(Continued from page 90)

for Def American. This will not be the factor in making that decision."

Upcoming Def American releases include "Seasons In The Abyss" by Slayer, set for an Oct. 9 release, and "Dice Rules," a soundtrack to an Andrew Dice Clay concert film, tentatively set for a Christmas season release. According to Rubin, those two releases, like previous Slayer and Dice Clay albums, will not likely sport the Geffen logo, though they will be distributed by Geffen.

Aside from the alleged social significance, Rubin says the Geto Boys album "is very entertaining to listen to, which is really the bottom line. The business that we are in is really about entertainment and not changing the world," Rubin adds. "I don't think records have the power to make anyone do anything. They don't have the power to make kids go to school. They don't have the power to make kids stop taking drugs. They don't have the power to make kids commit suicide."

The Geto Boys, who formerly used the spelling "ghetto," have released two full albums on the Rap-A-Lot label. All but two of the 13 tracks on the Def American release are rerecorded versions of songs that appeared on 1989's "Grip It On That Other Level" and 1988's "Making Trouble." The latter album broke into the top 20 of the Top Black Albums chart in April, but no controversy over the lyrical content ensued.

When "The Geto Boys" is released, it will likely be greeted by chain refusals to carry the album, much like N.W.A.'s "100 Miles And Runnin'" (Billboard, Sep. 15) and 2 Live Crew's "As Nasty As They Wanna Be."

Yet Rubin remains unfazed. "The people who are going to buy this record are not casual shoppers," he says. "They are going to go out and find this record. If certain stores decide not to stock the record, their competitors will really be getting the best of them in that situation."

Mute, Elektra Sign Licensing, P&D Deal Labels Say Both Will Profit From Two-Tier Pact

BY DEBORAH RUSSELL

LOS ANGELES—U.K.-based Mute Records and Elektra Entertainment have closed a U.S. licensing, pressing, and distribution deal that comes upon termination of Mute's joint venture with Enigma Entertainment.

The two-tiered Mute/Elektra arrangement includes a licensing deal through which such acts as Nick Cave & the Bad Seeds and Inspiral Carpets will be directly marketed and promoted by Elektra as U.S. signings straight to the label. Two singles—Nick Cave's "The Weeping Song" and Inspiral Carpets' "Commercial

Rain"—have already been serviced to radio under the new Mute/Elektra banner.

"Basically, we've added another A&R arm to Elektra," says Brad Hunt, Elektra senior VP/GM. "This is the most symbiotic relationship two record labels could enjoy. Elektra and Mute are both artist-driven labels; both are on the cutting edge. The deal just made a lot of sense for both of us."

"[Elektra] is concerned about music above all," says Peter Wright, director of operations at Mute Records. "And now we have the opportunity to be involved with the WEA distribu-

tion system, which we consider the best in North America."

Immediate plans also call for the rerelease of Nick Cave & the Bad Seeds' album "The Good Son," which Enigma released here earlier this year. Cave is touring this fall, and Hunt says Elektra hopes to reignite album sales through heavy radio and video promotion.

Tier two of the Mute/Elektra pact is a deal whereby Mute's U.S. offices will promote and market product that Elektra will press and distribute through WEA. P&D acts include Crime & the City Solution and Diamanda Galas.

"Our hope is that the P&D acts will get to the level that we can cross them over to a licensing deal," says Hunt.

Plans are to reissue back catalog product from Cabaret Voltaire, Throbbing Gristle, and Can through the new P&D arrangement. Elektra hopes to reissue a number of Mute titles between now and the end of the year, says Hunt.

All licensed and P&D releases will be treated as Elektra product, with no differentiation at the dealer level between product that is licensed and that which is P&D, Hunt says.

Mute U.K. acts such as Depeche Mode, Erasure, and Wire, which already have existing licensing deals with U.S.-based labels, will not be affected by the arrangement with Elektra, says Hunt.

EXECUTIVE CHANGES CONTINUE AT ENIGMA

(Continued from page 6)

Regis says that Enigma will continue to emphasize hard rock and "eclectic alternative music," and that the company has trimmed its roster "significantly."

Many of those alternative acts will still be released under Enigma's independently distributed imprint Restless, according to Regis.

Intima, Enigma's jazz-oriented label, has been deactivated, although such Intima signings as Richard Elliott and Fattburger have been retained by the parent company.

"It's an imprint we have available, should it become viable," Regis says of Intima.

Regis says that third-party distribution arrangements such as the ones Enigma has had with Mute, Metal Blade, and Blast First are a thing of the past.

"We're taking [the deals] to their logical conclusion, keeping relationships with a few significant artists, but we're getting out of the third-party business," Regis says.

While Enigma recently laid off four regional promotion staffers (whose duties will now be fulfilled by CEMA sales personnel), Regis says that "a substantial field promotion staff will remain in place" under new VP Krum.

DISC MAKERS

Complete manufacturing for the audio industry.

SAVE MONEY Deal Directly With The Manufacturer

COMPLETE PACKAGES FOR:

- Cassette Duplication
- Record Pressing
- Compact Disc Replication

CALL FOR OUR FREE FULL COLOR CATALOG
1-800-468-9353
(In PA: 215-232-4140)

DISC MAKERS

1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

Narada Presents

DAVID LANZ
SKYLINE FIRE DANCE



**Compelling New Music From
Billboard's No. 1 New Age Artist
in 1989**

Two Recordings — Two Interpretations

*The Orchestral Works
and The Solo Works*

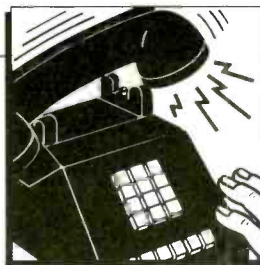
*Two Recordings
for the Price of One*

Performance by IFS Philharmonic Orchestra, Munich
Guest appearance by guitarist Paul Speer

Narada Artist Series NC/ND-64001
On two-disc sets and double-length cassettes
Available October 2



INSIDE
TRACK



Edited by Irv Lichtman

RICK'S (NEW) PLACE: Rick Dobbis, former executive VP of RCA Records, was working at PolyGram Records as of press time. A PolyGram representative confirmed he was there but would not confirm reports that Dobbis is the new president of Polydor Records. Polydor will be one of three separate pop labels under the PolyGram Records umbrella under a restructuring expected to be announced this week. The other PolyGram pop labels will be Mercury Records and London Records, already an important imprint in the U.K., and it is considered possible that Dobbis will run Polydor and London. The PolyGram source also declined to comment on speculation that Mercury will be headed by Ed Eckstine, currently executive VP/GM, creative affairs, Mercury/Wing, or that he might co-head the label with former Michael Jackson manager Frank DiLeo.

IN ANOTHER DEVELOPMENT at PolyGram, Bob Jamieson has left as executive VP of PolyGram Holding Inc., parent of the PolyGram, A&M, and Island Entertainment Group Inc. and of PolyGram Group Distribution. He will now act as an outside consultant to PolyGram on a number of levels, according to a press statement, which also noted that Alain Levy, CEO of PolyGram U.S. and executive VP of PolyGram international, has no plans to replace Jamieson "in the current structure of PolyGram Holding Inc." Jamieson joined PolyGram in 1985 after a 17-year career at CBS Records.

IN ONE OF THE BIG executive changes on the music publishing scene in the last year or two, Lionel Conway has taken over the reins of PolyGram's U.S. publishing unit, replacing Dean Kay, who has left the company. Conway, who has been associated with Island Music for more than two decades, now heads a combined PolyGram/Island International Publishing Companies,

PolyGram having acquired the Island catalog last year. It wasn't clear at press time whether Conway himself would replace Kay as a member of the board of ASCAP and the National Music Publishers' Assn. PolyGram acquired the Lawrence Welk publishing company in 1988, with its longtime chief Kay moving over to the PolyGram setup, which decided to re-enter the music publishing scene in 1986 after selling off Chappell Music in 1984. PolyGram's international publishing operation is among the industry's top five and may rank as high as No. 3 after Warner/Chappell and EMI (see Words & Music, page 39, for more on publishing rankings).

LISTENING PARTIES: Arista Records' chief, Clive Davis, hosted a special listening session Sept. 6 at the Plaza Hotel in New York for the worldwide affiliates of parent BMG. More than 50 attendees heard excerpts from the upcoming Whitney Houston album, "I'm Your Baby Tonight," as well as tracks by Aretha Franklin, Daryl Hall & John Oates, Jennifer Holliday, and Carly Simon. The label hopes to make even bigger strides in the year ahead in the black music market, where it climbed to No. 6 in black albums chart share from No. 9 in the previous period (Billboard, July 14).

MORE ON WRECKING CREW: The latest 2 Live Crew roadblock may end up in a Rhode Island federal court. M.J. Murphy, owner of the Windjammer, an 1,800-capacity nightclub in the small seaside town of Westerly, has asked the American Civil Liberties Union to represent him if authorities turn down an Oct. 6 concert by the controversial group. Westerly town pols are set to hold a public hearing Sept. 24 to review security for the appearance. The town has also asked the state's attorney general to determine if the group's lyrics violate any state laws.

ANSWERING THE CALL: Seymour Stein, president of Sire Records, says all of Sire's proceeds from the recently opened Sire Records 900 Hot Line will be donated to national and local AIDS organizations. Dialers of 900-454-3355 are able to preview and rate new records, hear the latest release dates and tour info, and listen to Sire
(Continued on page 88)

WEA Will Distribute 'Geto Boys' Disk

BY CRAIG ROSEN

LOS ANGELES—After more than a month of delays, the graphically violent and sexually explicit major-label album debut by the Houston-based rap act the Geto Boys is set to be released Friday (21) under a special arrangement with the WEA Corp.

The release of the band's self-titled album follows Geffen Records' refusal to distribute the Def American album (Billboard, Aug. 25), and Digital Audio Disc Corp.'s refusal to press compact disk versions (Billboard, Aug. 4).

According to WEA president Henry Droz, the album will be handled by one of the WEA-distributed labels. He says the distributing label will be selected by Def American president Rick Rubin. "It is rather unique, but that is the arrangement."

Droz says WEA is not concerned with the lyrical content of the album. "We don't make those decisions," he says. Droz adds that neither he nor Rubin anticipates a problem finding a label in the WEA group to distribute the album.

According to Droz and Rubin, the Geto Boys' album will not necessarily be assigned to a label before its release.

"Def American will be handling all the label functions as far as marketing and promotion," Rubin says. "When it does get assigned to a label, it will be strictly for clerical [purposes]."

"I'm fucking excited," says group member Bushwick Bill. "Freedom of speech has prevailed once again." Bill claims the group's songs have been misunderstood. In "Mind Of A Lunatic," one of several songs on the album filled with graphically violent images, the narrator slashes a woman's throat and has sex with the corpse.

"It's like Alfred Hitchcock in 'Psycho'; he came at it from a criminal's point of view. Why can't my record

*"This is really the
beginning of a new
genre of rap"*

get the same respect?" Bill says.

Rubin also says the band has been given a bum rap. "The reason that people don't understand the record is this is really the beginning of a new genre of rap, almost like horror rap," he says. "The songs are written from the perspective of these guys who live in the fifth-ward inner-city ghetto of Houston. They're taking from real life experience that they see around them as well as things they see through the media, through television, through going to the movies. If you put it all together it's a very exciting cultural document. It is a very timely record."

Group manager James Smith, who owns the independent Rap-A-Lot la-

bel, which released the first two Geto Boys albums, is also pleased. "I'm glad we could find someone with the guts to put out something that is as positive as this is," he says. "I'm glad everybody will get a chance to buy it and judge it for themselves."

Following Geffen's refusal to distribute the album, Smith charged the company with racism, since Geffen had distributed controversial records by white comedian Andrew Dice Clay and hard rock act Slayer.

Geffen head of publicity Bryn Bridenthal responded by saying, "It's not a race issue. It has nothing to do with the color of the performer. It has to do with the lyrical content."

"I feel a lack of support artistically," Rubin says of Geffen's refusal to distribute the album. "But I do respect the fact that they did not like the record. I wouldn't want to force anyone to put out any record they didn't like. I'm more upset that they didn't see what I saw in the record and the importance of it culturally."

While Rubin says he respects Geffen's decision, he says "a lot of labels really are folding and giving in to this pressure. It is a very, very scary time for art in this country."

According to Rubin, Def American can terminate its distribution deal with Geffen at any time. "I'm not going to decide the future of my label based on what happens with one record, but I will take this into account in deciding where is the best home
(Continued on page 89)

A full-page photograph of Carly Simon. She is smiling and looking towards the camera. She has long, wavy brown hair. She is wearing a black sleeveless top, a white patterned cardigan with the sleeves rolled up, and blue jeans with a large, ornate silver belt buckle. The background is a wall of dark green wooden shingles.

Carly Simon

HAVE YOU
SEEN ME
LATELY?

Her legend keeps growing. Her hits have become a memorable part of our life. Now, Carly Simon is at the top of her form with a brilliant new album, Have You Seen Me Lately? Her first collection of original songs since the Platinum plus success of Coming Around Again, includes the lead single "Better Not Tell Her," the latest in a long line of Carly classics.

Produced by Frank Filipetti and Paul Samwell-Smith

Management
Champion Entertainment
Organization, Inc.

ARISTA

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

Last April, 35 million people
tuned into the series pre-
miere of "Twin Peaks." On
September 30, millions more
will watch the show's season
debut. Three of the program's
14 Emmy nominations were
for the music alone. Make a
note, Diane. This town's got a
soundtrack all its own.

SOUNDTRACK FROM

"TWIN PEAKS" (4/2-26318)

MUSIC COMPOSED BY

ANGELO BADALAMENTI

PRODUCED BY DAVID LYNCH

AND ANGELO BADALAMENTI

Available Now on Warner Bros. Cassettes
and Compact Discs



© 1990 Warner Bros. Records, Inc.



LAURA PALMER



WOULD HAVE



LOVED THIS.

